



THE COUNTRY DANCER

Winter

1961

THE COUNTRY DANCER

The magazine of
THE COUNTRY DANCE SOCIETY OF AMERICA

EDITOR
May Gadd

ASSOCIATE EDITOR
A.C.King

CONTRIBUTING EDITORS
Diana Lockard J. Donnell Tilghman
Penn Elizabeth Schrader Evelyn K. Wells
Robertta Yerkes

ART EDITOR
Genevieve Shimer

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Calendar of Events

- Dec. 26 - 31, 1961 CHRISTMAS COUNTRY DANCE SCHOOL at Berea College, Berea, Ky. Sponsored by the College and the Council of Southern Mountain Workers in cooperation with the Country Dance Society of America.
- Jan. 3, 1962 C.D.S. NEW YORK WINTER SERIES BEGINS
- Jan. 12 - 13 FOLK DANCE FESTIVAL, 1962, Royal Albert Hall, London, England.
- Jan. 13 COUNTRY DANCE - "TWELFTH NIGHT", New York C.D.S.
- Jan. 27 SQUARE DANCE - RALPH PAGE, New York C.D.S.
- March 30 - April 1 C.D.S. SPRING HOUSE PARTY WEEKEND, Hudson Guild Farm, Andover, N.J.
- July 13 - 21 15th ANNUAL INTERNATIONAL FOLK MUSIC COUNCIL Conference and 4th International Festival, Gottwaldov and Strážnice, Czechoslovakia.
- Aug. 5 - 19 PINEWOODS CAMP: TWO DANCE WEEKS, National C.D.S., Buzzards Bay, Mass.
- Aug. 19 - 26 PINEWOODS CAMP: FOLK MUSIC AND RECORDER WEEK, National C.D.S., Buzzards Bay, Mass.

Marriages

- VAN BERGEN-LOEB: On June 25, 1961, in New York City, Rena Van Bergen to Eric Loeb.
- WURTH-HARRIS: On August 15, 1961, in New York, Mimi Wurth to Leonard Harris.
- BRAGER-GERBER: On August 26, 1961, in Baltimore, Maryland, Diane Carliner Brager to Nathan Gerber.
- BOSWORTH-PHILLIPS: On November 3, 1961, in Scarsdale, New York, Nancy Bosworth to Paul E. Phillips.

Births

- LEBER: To Jenifer and Eric Leber of New York City, on June 23, 1961, a son, JEREMY GARETH.

Apology

The Editors regret the error in the last issue in the date of birth of JAMES MICHAEL, son of Adrienne and James Grifferty. It should have read: August 7, 1960.

A CHRISTMAS CEREMONY



Caput apri deferro

Caput apri deferro,
Reddens laudes Domino.
The boar's head in hand bring I,
With garlands gay and rosemary;
I pray you all sing merrily,
Qui estis in convivio.

The boar's head, I understand,
Is the chief service in this land;
Look, wherever it be fand,
Servite cum cantico.

W. CRANE. FROM *A Book of Christian Verse*, selected by H. C. Beeching.
1895

BRINGING IN THE BOAR'S HEAD WITH CAROL AND DANCE has become a traditional part of the CDS CHRISTMAS FESTIVAL in New York. The version of the Carol used there is sung every Christmas at Queen's College, Oxford. It is in Dibden's Typo. Antiq. and is printed in the Oxford Book of Carols.

From London (England)

Eleven years ago, when we were last together in U.S.A. we had reason to bless a young doctor in London, Conn. This time we had a new adventure, altogether a happier one, in London, Ky. In fact our whole trip was one long happy adventure.

When we "touched down" on arrival at Boston, we were swept away at once to Pinewoods Camp and were so soon sipping tea with the Conants at the Point that we could not believe we had recently had breakfast far away in Hampstead.

We didn't in fact get quite so easily out of Boston airport. The U.S. Customs, represented on this occasion by a "battle-cruiser", took a dim view of my importing five gold badges. I handed over the letter signed by someone else, (but written by me), which described how H.R.H. Princess Margaret had charged her dear friend and servant Kennedy to honour in her name (and the E.F.D.S.S.), certain most distinguished American citizens. Customs looked at me over spectacles, decided I was not related to his President and pointed out that these gold badges were in fact gold, and there was "dooty". It was only after I had explained that the occasion was a golden jubilee for my wife and myself as well as for the E.F.D.S.S. that he relented. But he said, glaring ferociously, "You mustn't do this again". Promising not to err in such things for another fifty years, he let us go.

The presentation of these gold badges to the pioneers of English folk tradition in America, made during Pinewoods Camp by us to Lily Conant, Louise Chapin, May Gadd, Philip Merrill and Evelyn Wells, was the most pleasurable of all our "dooties".

Pinewoods is a unique phenomenon. It has everything - the scent of the pines, the crystal water, the delicious food, the ecstatic sounds of wind and string, the chance meetings, the meetings by design for drinks, the warmth of everyone and the coolness of iced liquids while one sucks and talks or listens, or just sucks.

Coming directly from the anvil and hammer of our recent life in England, we were doubly refreshed. The new element for us at Pinewoods was the Folk Music Week, when we made new friends in the Warners and their folk singer Frank Proffitt from North Carolina, in the Boatwrights and Cynthia Gooding, to add to the great company we already hold so dear. To hear Frank Warner, in his deep rich voice, talk about the Mountain folk was a pleasure heightened by Proffitt's own singing and dignified bearing, so relaxed and yet alert, just like our own country folk at home.

After so many visits, over so many years, we have grown accustomed to seeing our folk dances beautifully interpreted by the Americans, but we were struck anew by the men's dancing of the Morris, so virile and rhythmic and performed with such obvious gusto and enjoyment. May Gadd has been deft at keeping this spirit alive and in securing the support of such dancers as Bob Hider, John Bremer and other men who can themselves now lead sides with authority. We had further tastes of this quality later at parties given for us in Boston and New York.

It was not only the men whose dancing heartened us. There were enchanting nymphs too, with a flaming zest for movement. We met this same high spirit among the children at the Potomac School, where John and Nancy Langstaff work and whose headmaster invited us to spend a day. We met it again in Kentucky at the residential week-end in London and at Berea with the college country dance group tutored by Ethel Capps who kindly guided us to the mountains, where we found it once more among the children at Hindman and at Decoy.

Our abiding memory of our visit is of the warm appreciation with which our own efforts were received. In such a climate of approval of British folk tradition, and of ourselves as rather ancient interpreters, we could not do other than give our best. But our arduous spells were tempered with pastime, and thanks to the incredibly hospitable Americans we arrived home much refreshed, if a little battered, with increased respect and affection for our friends in and around the Country Dance Society of America.

DOUGLAS KENNEDY



Douglas and Helen Kennedy at Pinewoods Camp

The Kennedy Tour

Everyone is asking "When will the next tour be?" We have hopes that, as Mr. Kennedy will be at least semi-retired from his work with the Society in England, beginning with 1962, that it may not be too long. This tour was short, crowded and necessarily limited in the ground covered. Dates were too early for most places and commitments in England necessitated a return on October 12th.

But what a lot was done in the time. Fortunately Douglas and Helen were able to arrive at Pinewoods a week before our Camp opened and so get a much needed rest. Then came Pinewoods for three weeks. They had to leave one day early in order to get to Quebec for Board Meetings of the International Folk Music Council and the Conference Week that followed.

There was time then for a few days visit with friends in Canada, a weekend at Ralph Page's Camp in New Hampshire, and an evening Dance Party with Boston CDS and a few days with Mr. and Mrs. Conant at their home in Lincoln. A week in New York gave time for rest, a number of visits and conferences and some sight-seeing (Douglas' appreciation of the Staten Island Ferry round-trip is as high as ever).

Some days in Virginia, visiting the Langstaff family came next with a lecture, illustrated by John Langstaff, at the Phillips Gallery in Washington and an exciting day of dance with the Potomac School boys and girls. Then on to the Southern Mountains for a series of engagements organized by Ethel Capps of Berea College. This was a wonderful opportunity for Mr. and Mrs. Kennedy to see the area of which they had heard so much from Cecil Sharp. The visit started off with a Weekend Workshop at Levi Jackson State Park at London, Kentucky. A few days at Hindman Settlement School followed and during this time Raymond McLain was able to take them over the mountain to see Mr. and Mrs. Duff and their school at Decoy, Miss Lulu Hale and Miss Marie Marvel at Homeplace, Ary, Kentucky, and to the Ritchie home at Viper for tea with Mrs. Ritchie and Edna. Then to Berea, where Douglas lectured to the whole College at an Assembly, danced with the Berea College Country, Morris and Sword Dance Group, "The Country Dancers", and with the Faculty. A very active day at a large college in Richmond, Kentucky was included.

On October 8th, they took an evening plane to New York and conducted a highly successful Workshop on Saturday and Sunday. A Saturday afternoon session was held at Metropolitan-Duane Hall, followed by an evening Party, and on Sunday an afternoon session was held at Folk Dance House, by kind invitation of Michael and Mary Ann Herman. All had a wonderful time and much new interest

was aroused. Mr. and Mrs. Kennedy took a plane for England on October 12th. We believe they enjoyed themselves - we certainly did - and we're waiting for the next visit.

MAY GADD

An interesting outcome of Mr. Kennedy's visit here was a New Yorker interview which appeared in "Talk of the Town" in the November 4th issue and a New York Times interview by Robert Shelton which appeared in the Music section of the Sunday New York Times on October 15th. Mr. Shelton attended one of the Workshop sessions and visited with Mr. Kennedy afterwards.

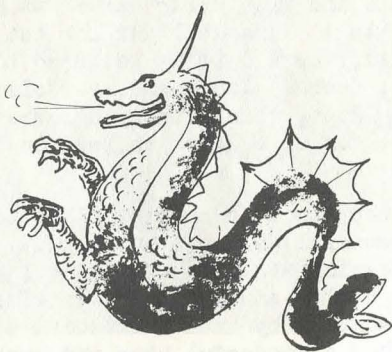
IN SINCERE ADMIRATION OF DOUGLAS KENNEDY

Deep in my heart I've a little green dragon
He's waiting and pulsating with a lift and a drop;
But when the music sends me I will loose him with a cha-cha-cha
Alive then he'll drive then and never never stop!

Oh the medicine man may wake me, and the medicine man may shake me
And the medicine man may beat on my feet or on my butt!
But without my wee green dragon I am lost and lackadaisical
Dancing like a dead man buried in a rut!

So I'll follow Kundalini, exploding with expressiveness!
With primitive abandon he will melt my mental crust.
I'll feed him on buffalo decked out with dilly dillys
And I will achieve "Participation Mystique" or bust!

The above verses were written by John Hodgkin after enjoying the talks given by Douglas Kennedy during First Week at Pinewoods. Kundalini, the little green dragon, is a part of Hindu mythology - he is "the spark" inside you that gives you your "lift" and "drive" - if you don't smother him!



FOLK DANCE and ROYAL BALLET

by NINETTE DE VALOIS

The presentation of forty-five Royal Ballet School students in some English Folk Dances at the annual Royal Benevolent Fund Gala was received with interest and pleasure by the audience, and an odd misunderstanding on the part of some of the ballet critics.

For many years it has been my ambition to break down the solid barrier that lies between British folk dances and the National Ballet. On the night of the Royal Ballet Gala I expected the dances to be greeted with apathy from the balletomanes and interest from the critics. One writer (although pre-occupied with the difficulties of a white tie and an uneaten sausage) admitted to enjoying himself in spite of the fact that an elder colleague had suggested to him that he should not enjoy himself; so in the end it appeared that we had pleased the balletomanes and left quite a number of scribes uncertain as to their reaction.

With the help of Mr. Douglas Kennedy, folk dancing was installed at the Royal Ballet School two years ago. There is now a link between ourselves and Cecil Sharp House - and with the possibility of some future developments that I am not at present able to divulge.

To study folk dancing is to study a country's natural style in movement, and all national dances disclose something of a country's national temperament. It has been said that the English are "poor haters". True enough, I think, if you take a close look at our folk dances! The Flamborough Sword Dance (in spite of subconsciously inspiring a ferocious rendering of some of its figures in the finale of Checkmate) bears little resemblance to the flashing steel of the exciting Georgian efforts. When has England ever celebrated the end of any of her strenuous campaigns with a fierce "warrior dance"? I wouldn't put it past the Scots or the Irish in the very dim past, but I speak for our later history.

Within the memory of our immediate ancestors even the wildest Scotsman has placed his swords crossways on the ground and danced lightly and neatly between the points. Further South we have been content to do the same over a couple of clay pipes, and the good fishermen from Flamborough have used wooden swords with which they knit a fanciful pattern.

What benefits do students of ballet get out of such a form of dancing? The greatest asset perhaps is rhythm. We have noted how the musical student excels in such dances, and we have also noted how these dances show up (with startling clarity) the unmusical student. Lack of musicality is even more drastically exposed in the folk dance class than in the elementary ballet class. Another very important aspect is that such dancing teaches

them to dance "together", and to project vitality and concentration where it belongs - between the dancers. If once this lesson is mastered in early years, the vitality of the dancer will later unconsciously project itself to the public, and without the stereotyped efforts associated with false mannerisms. Therefore like all things that need to be properly assimilated it must be obvious that application is called for at an early age in the young dancer's life - when there is time to explore, accept and digest.

It should be stressed that we should not feel any embarrassment when confronted with the simplicity of folk dances; we have, though, much to learn of value from such dances in their steadfast refusal to accept complexity of pattern or movement as an end in itself. Make no mistake; good folk dancers are natural dancers and we have much to discover from the results of their labours. If to the pure all things are impure, to the oversophisticated all that is unsophisticated is shy-making stuff.

Do not imagine that some of our highly trained dancers are letting the present effort of the Royal Ballet School pass over their heads. Months ago a member of the Royal Ballet (David Blair) asked me if we could not bring some of our traditional dances to Russia, and he rightly envisaged everyone taking part in them. Strange as it may seem, on my visit to Moscow, I was asked to do just this very thing; I was told that such dances would be expected to be included in any programme of divertissements.

As the choreographer I feel the call of these dances very deeply and I react just as strongly to all folk dances from any part of the world. The English folk dance, though, is in our blood; it lies deep in the core of our steps and, as I have already said, it expresses something of our style in movement and the temperament of our national character.

Time and again, after visiting the folk dance class, I find myself recording certain entrancing patterns and simple rhythmical steps; and all such notes are stored away for some future choregraphic inspiration. For the moment, however, it has taken the mature outlook of England's leading choreographer to go in search of the English traditional dance - it has taken the genius of Frederick Ashton. He has visited the school classes and his findings have been used as an inspiration for some of his dances in La Fille Mal Gardée. In the choregraphic development of these particular dances we see, once again, a national tradition at work that is as important in its own way as the tradition that once inspired Fokine in his native Russia.

Reprinted, by kind permission, from the "Dancing Times", May, 1960. This article also appeared in "English Dance and Song", Vol. XXIV, No. 2, September, 1960. Ed.

FOURTEENTH ANNUAL CONFERENCE

INTERNATIONAL FOLK MUSIC COUNCIL

It was good to see, at the fourteenth annual conference of the International Folk Music Council at Quebec in late August, so many CDS members, including some who had come from Pinewoods Camp, either by long drive or quick flight (Folk Music Week closed at Pinewoods on Sunday morning and Quebec meetings began on Monday evening.).

The last American meeting of the I.F.M.C. was at Bloomington, Indiana, in 1950. Since then it has convened in many European cities, and in Brazil. In Quebec, over 200 delegates from some 25 countries were delightfully housed in the new buildings of Laval University outside the city. Dormitory, cafeteria and lecture hall were conveniently near each other, and busses took us to outside events.

Papers and discussions covered both collectors' and scholars' worlds. To mention only a few: There were comparisons of French and French-Canadian tradition, of Scottish and Nova Scotian; Canadian Indian music was derived from its Asiatic sources, the music of the synagogue of Palestine traced to 16th century Spain, that of Hawaii to Buddhist India; there was musical evidence from cave paintings and a first century Chinese dictionary; there were two fine papers on African music, and a demonstration-lecture on the Javanese gender. More locally, we heard about Noah in British and American folklore, and about the satirical song in Northeastern America. A new instrument for analyzing vocal characteristics was discussed by Charles Seeger, and an elaborate chart leading, he believes, to a universal notation language, by Alan Lomax. And post-session song-swapping filled the late evenings.

Other events brought us singers, dancers and fiddlers from Ontario to Nova Scotia, and took us to an orchestra concert of music founded on Canadian folk themes, a visit to the Quebec Folk Archive, some Indian village ceremonies, and a culminating formal reception of the delegates by the Governor General and his Lady at the magnificent Citadel. But most memorable was the Academic Convocation of Laval University, when the Rector presented to the Archbishop five candidates for honorary doctorates, who were duly cited for their distinction, invested and seated with the Faculty. They were Maud Karpeles, Secretary since its beginning of the I.F.M.C. and known to the CDS for her long

association with Cecil Sharp, Bertrand Bronson, America's foremost ballad scholar, Helen Creighton, collector of Nova Scotia songs, Claudie Marcel-Dubois, of the Paris Ethnomusicological Archive, and Francois Brassard, Canadian composer. In accepting for all five, Maud Karpeles, moving easily from French to English and back again, briefly and felicitously acknowledged the honor paid them, concluding with the words of a Canadian fiddler to her some years ago, words which would seem to epitomize both the purpose of the I.F.M.C., and the spirit of the Quebec meetings:

"We are fortunate in having been brought together through music. But let us not be over-proud; let us remember that we are a very small part of a very big thing."

EVELYN K. WELLS



We do not have a photograph of Dr. Karpeles receiving the honor described by Miss Wells. But we are printing one taken some years ago at Pinewoods, where "Maud" was a member of our Folk Music Week staff and is seen enjoying a cup of tea with other staff members, John Langstaff, Mrs. Douglas Kennedy and Dr. Melville Smith.

Dr. Smith was a very active member of our Society in New York in early days and is now Director of the Longy School of Music in Cambridge. A recognized authority on Baroque music, he is an organist, pianist, harpsichordist and musicologist. The French Government recently awarded him the Grand Prix for the outstanding recording of the year (category orgue) for his recording of the organ works of Degriigny, "the Franch Bach".

An item of interest to older CDS members will be that a few weeks ago a visitor to the Van Cleef's house in Tolland exclaimed with delight at seeing a rapper sword lock on the wall. It turned out that he was Reginald Baker, who teaches art in Manchester, Connecticut, and that he had done English dancing at Camp Yacum in the early twenties under the enthusiastic encouragement of Dr. Milton Smith, Professor of Drama at Columbia University. All early dancers will remember the famous morris and sword team at Amherst - consisting almost entirely of Smith brothers - Milton, Everett, Melville and Albert.

NOTTINGHAM SWING

Have you tried the Titchmarsh version of Nottingham Swing made popular by the Kennedys this summer? It is a fine simple Party dance. It is published with tune in Seven Midland Dances edited by Sybil Clark and goes as follows:

Formation: Progressive longways, duple minor.

Music: Phillebelula all the Way. Record: F1112

A1 1st man and 2nd woman link right arms and swing (hop step)

A2 2nd man and 1st woman do the same

B Joining hands 1st couple moves in between 2nd couple (2 steps only) and back again and cast off into 2nd place, 2nd couple moving up (progressive)

C Both couples swing partners on the spot with hop step.

A slightly more difficult version to the same tune is published in Country Dances of Today, Book 2 edited by May Gadd.

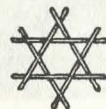
These books and the record are available from the CDS Sales Department. The books are fifty cents each; the record \$1.25

DESCRIPTION OF THE GOLD BADGE

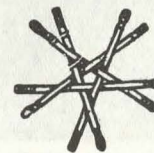
The Gold Badge is a replica, in gold and about one inch in diameter, of the six longsword lock. In the center are the letters EFDSS in blue enamel.

American members of the EFDSS will be interested to know that a replica of the gold badge, wrought in silvery medal, can now be worn by all EFDSS members. It is available only to direct members of the English Society - but CDS can forward your dues for you if you wish to become a member of the parent Society. Annual dues for overseas members are \$3 and the silver badge costs \$1.50. Naturally, the membership must be renewed annually, but you do not have to buy a new badge each year.

We have often thought that CDS also should have a badge. Perhaps it might represent the five sword rapper lock, to distinguish it from the EFDSS badge and yet relate to it. What do our members think?



Six long-sword lock



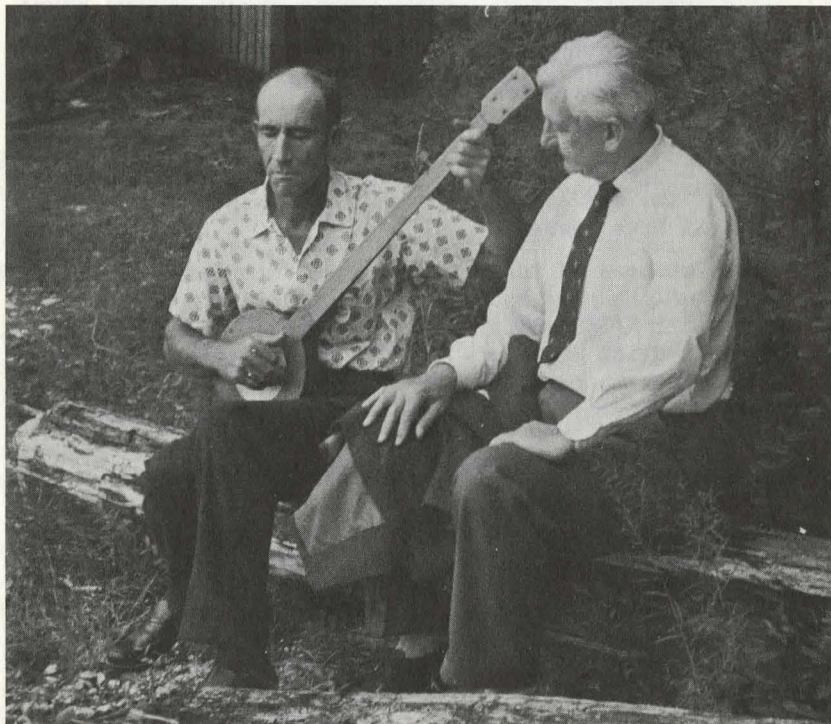
Five rapper-sword lock

PINEWOODS 1961

What a Camp! One hundred and forty-four dancers and staff the second week and almost as many the first and third weeks - a capacity attendance. And as well as numbers, there was quality; a good standard of dancing, singing, folk music, recorder playing - teachers as well as dancers and musicians were enthusiastic.

Naturally, Douglas and Helen Kennedy were special drawing cards, and, in addition, people seemed to feel that the news of Pinewoods was getting around. Its charm as a place in which to spend a week - or two - or three, with its beautiful lake and its woods' living, the friendly and interesting people that one meets, and the quality and diversity of the program.

Pinewoods cannot be put down on paper - either in advance or afterwards, but when you have been there, pictures remain. This year, people's pictures will include the vitality and drama of Douglas Kennedy's verbal and physical presentation of dance, music, song, background, and meaning to present day people, his aliveness to present day trends and needs, and his interest in them. To



Frank Proffitt and Douglas Kennedy



The presentation of the banjo

hear him sing one song is to realize practically all that one needs to know about the quality of folk song - its directness, clarity, rhythm and agelessness. Helen Kennedy's vivid and rhythmic dance presentations and her burning desire that everyone shall understand and enjoy this art that belongs to us all - this is another picture. The pleasure of hearing Elsie Whiteman's playing of her concertina for sword dancing is still another, and as one goes on thinking, the pictures multiply.

There is not enough space to list the many and varied contributions made by our regular staff members and campers, and we think that they will all be there for you to see for yourself in 1962. Our special folk singer from North Carolina, Frank Proffitt, who charmed everyone during Folk Music Week with his songs, Banjo playing and making, and by his interest in all that went on, has a very special place in Pinewoods 1961. He brought us all in touch with folk music at its source and taught us a great deal in many ways. We are grateful to Frank Warner for bringing him to us. A happy moment was the presentation to Mr. and Mrs. Kennedy by the campers of a Banjo made by Frank. We'll hope to see him again at Pinewoods.

Interest in the CDS Pinewoods Third Week - at present providing for both Folk musicians and Recorder players - has grown to the point when in the near future we may need to accommodate the two groups separately, so that each can have more space. But that will not happen next summer. PINEWOODS 1962 dates are:

FIRST DANCE WEEK	August 5 - 12
SECOND DANCE WEEK	August 12 - 19
FOLK MUSIC AND RECORDER PLAYERS' WEEK	August 19 - 26
MAY GADD	

1961

FOLK MUSIC & RECORDER WEEK



Top: Recorder Group in session with Martha Bixler
Above: Cynthia Gooding
Right: Frank Proffitt

Center: Jack Langstaff, Folk Music Week Program Director
Above: Frank Warner, Folk Music Week Program Coordinator

FIVE GOLD BADGE AWARDS

At Pinewoods Camp on August 14, 1961, the Country Dance Society of America received one of the greatest honors in its experience. Through its representative, Douglas Kennedy, the English Folk Dance and Song Society awarded badges to five of our most loved and respected members in recognition of their life-long contributions to the cause of early dance and song traditions. Lily Conant, May Gadd, Louise Chapin, Evelyn Wells and Philip Merrill have done far more than just to preserve the early English and American traditions. These leaders have infected many with their enthusiasm for traditional dance and song and the development of these as an art form. They have brought immense joy to individuals and whole families, by making it possible for everyone to participate actively. Indeed, even more has been done by these teachers. Through their knowledge and guidance, those fortunate enough to be associated with them have developed an appreciation for all types of folk tradition in the many lands throughout the world. This has made us recognize a unity in human emotions and heritage, the appreciation of which may be man's saving grace in these times of international tensions.

In this menacing era it is too easy to believe that the individual can never influence the turn of events for the better. Perhaps the most rewarding aspect of the citation ceremony was that each person present was made aware of the powerful effects that can accrue from individuals, admirably skilled and dedicated, working together for a worthy cause.

EDWARD M. SHRIGLEY, M.D.
Vice-President, C.D.S. Central Area

Mr. Kennedy's report of the Awards Presentation and the Citations appears on the following pages.

FESTIVAL IN CZECHOSLOVAKIA JULY 1962

THE INTERNATIONAL FOLK FESTIVAL COUNCIL will hold its FIFTEENTH INTERNATIONAL CONFERENCE AND FOURTH INTERNATIONAL FESTIVAL - SONG, DANCE AND INSTRUMENTAL MUSIC, in Gottwaldov and Strážnice, Czechoslovakia, July 13 to July 21, 1962.

All attending the Conference will also be able to attend one morning, two afternoon and one evening Festival performances without additional charge. All who wish will be able to go on to Bucharest to a similar Festival of groups from the Balkan and Adriatic countries from July 27 to August 4.

Early registration is essential.

Mr. Kennedy's Report of the

Awards Presentation and the Citations

On Monday, August 14, at Pinewoods Camp, the summer headquarters of the Country Dance Society, in the presence of 150 members and friends, Mr. and Mrs. Douglas Kennedy, Director and Executive Member, respectively, of the English Folk Dance and Song Society, awarded the gold badge of the EFDSS to five Americans.

Mr. Kennedy spoke of the early connections made by Cecil Sharp during his visits to the United States, in 1915 and 1917, with Helen Storrow and Olive Dame Campbell and of how his visits aroused widespread interest in the English Folk tradition of dance and song. It was as a direct result of this first Anglo-American folk contact that a teacher was imported from England to carry on Cecil Sharp's first mission, and certain events ensued which led to the awards which Mr. and Mrs. Kennedy were charged to make on behalf of the EFDSS.

Citations

Mrs. Lily Conant, as Lily Roberts, was the first folk dance teacher to be fully employed, at Scarborough, Yorkshire, 1913-1915. Invited by Cecil Sharp to go to the United States, she arrived here in 1915 and was met by Helen Storrow (herself a gold badge holder). She became Director of the Boston Centre until 1917, when she married Richard Conant. With Mrs. Conant's cooperation, Mrs. Storrow built up Pinewoods Camp essentially for the purposes of the Country Dance Society. On her death, Pinewoods Camp passed to Mrs. Conant, who has continued to devote it to "folk" interests. Lily Conant has since 1915 never ceased to further the cause of folk music and dance.

Miss May Gadd, a member of the English Folk Dance Society's teaching staff in England from 1917 to 1927, travelled to the United States with Douglas and Helen Kennedy and Maud Karpeles and others to teach at the summer school at Amherst, Mass., in 1927. She stayed on to become Director of the New York Center and, subsequently, Director of the Country Dance Society of America. She has at all times sought to develop in the United States public interest in the folk traditions common to England and America.

Miss Louise Chapin was first associated with Helen Storrow and later with Cecil Sharp, in 1915, and succeeded as Director of the Boston Centre in 1918. She attended staff conferences in England in 1922 and 1924 and has continued to keep the English tradition of dance before the folk dancers in New England ever since.

Mr. Philip Merrill attended the Amherst summer school in 1927 and has ever since advanced the cause of English folk music and dance in relation to the American tradition. As Director of Folk Music at Pinewoods Camp and Music Director of the Country Dance Society of America, he has given outstanding service to folk music.

Miss Evelyn Wells (award given on Monday, August 21) was at Pine Mountain Settlement School in 1916 and met Cecil Sharp when he was collecting in Kentucky. After this first contact, she visited England on many occasions to attend EFDSS courses and staff conferences. She taught at Wellesley College until 1956, and her Ballad course, which she gave for 22 years, was notable for the inclusion of the ballad music as well as the texts. She is the author of "The Ballad Tree", published in 1951. The award of the gold badge is for outstanding service to folk music through teaching and scholarship.



The Awards Group



CDS President



CDS National Director



Boston Centre Director

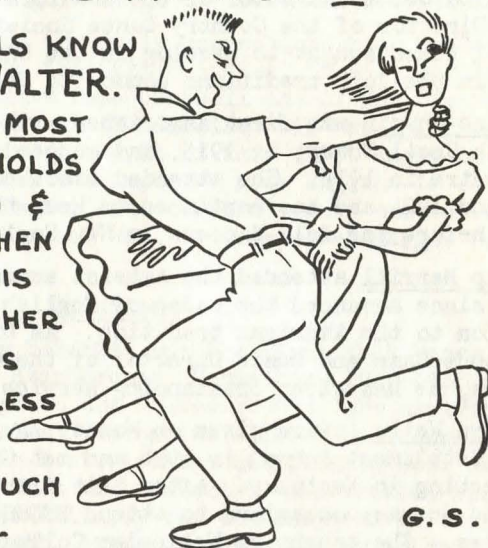


CDS Music Director

The **STYLE IN DANCING SERIES** by Genevieve Shimer, appeared in the Country Dancer ten years ago. However, even after a decade, we can still encounter some of the same characters on the dance floor like these in **STYLE II**, reprinted from Vol. 7, No. 2, June, 1951.

STYLE IN DANCING: II

ALL THE GIRLS KNOW
WHIRLING WALTER.
HE LIKES THE MOST
COMPLICATED HOLDS
FOR SWINGING &
IS HAPPIEST WHEN
HE CAN GET HIS
PARTNER OFF HER
FEET - WHICH IS
INEVITABLE UNLESS
SHE FIGHTS
BACK - NOT MUCH
FUN FOR HER.



G. S.

AND BY CONTRAST, THE MEN ALL KNOW
SPINELESS SUE .
SHE EITHER GIVES NO
WEIGHT AT ALL (AND
WHO CAN SWING WITH
A FEATHER?) OR ELSE
HER PARTNER FINDS HIM-
SELF HOLDING A SACK
OF FLOUR. BOTH OF
THESE BIRDS SEEM TO
FORGET THAT SWINGING
IS A MUTUAL AFFAIR.
PROFIT BY THEIR LOSS!



PROFIT BY THEIR LOSS!

Headquarters Area - New York Activities

The dancing feet are becoming lighter and more accomplished as the Fall wears into Winter, largely thanks to our Wednesday night series of advanced and beginners' dance lessons here in New York. A completely rebuilt floor in the Metropolitan-Duane Hall has provided encouragement with its cheerful look. A new public address system with two permanently installed speakers has improved the vital audio portion, and we are grateful to Harold Fredburg for his help in obtaining it. Leadership in teaching so generously contributed by those of genuine talent - May Gadd, Genevieve Shimer and John Bremer, and occasionally Gloria Berchielli, Anne Soernssen and John Hodgkin - together with Phil Merrill's imaginative music and May Gadd's careful organization have produced a high degree of enthusiasm at the weekly meetings.

What fun it is to find that the intricacies of morris dancing can be mastered, after all. How nice a reward for the many delightful sessions of painless learning at Pinewoods Camp last summer in recognizing one or two of the names of the dances - at last. We all have taken our turns at the morris and, surprisingly enough (to the novices at least) the sticks rarely hit other things than sticks. What a marvel. Who, the first time we saw these fascinating but rather impossible looking steps performed by the experts, thought that we could get such a satisfaction from these dances.

The season opened with a Get-Together Evening on Wednesday, September 27 with dances for beginners as well as ones "for those who know". Refreshments added a festive touch and it was good to see old friends and meet new-comers. The Kennedy Workshop on October 7 and 8 brought us back Helen and Douglas for another chance to enjoy and profit from their teaching. The Evening Party on Saturday was highlighted by an interlude of songs by Douglas and also Jean Ritchie. No one could ever really forget the rendering of the Symondsby song accompanied by Douglas' free and flowing movements as he portrayed the Oss. And the following Wednesday night, we had the very distinct and delightful privilege on their last night in the United States to entertain the marvelous Kennedys once again as they shared their talent and fun with us. The contribution they made to us is more properly described as a transfusion of their different approach and a deeper feeling for the traditions that are an inherent part of the English country dancing. We feel wealthy after so much exposure to two people who have lived all their lives with the dancing and folk music.

The first Square Dance of the season was held on October 21 with Dick Jones calling. This was Dick's first time as caller

for a CDS Square and an enthusiastic group enjoyed dancing with him. We hope he will come again.

On November 11, the Harvest Moon Dance brought out a large crowd. The harvest theme was carried out in decor and refreshments, complete with a Cake Walk (and there were three homemade cakes for prizes). The New York Activities Committee with May Gadd's help and support, planned this dance and they have plans for similar good times for the future.

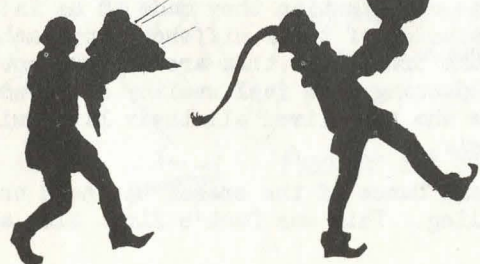
For a Christmas specialty combining singing and recorders, a Carol Sing took place December 3, at Grace Church in a lovely room which the Church (through Cynthia Gooding) so kindly made available for us. At least about thirty recorder players had the pleasure of performing the traditional carols led by Eric Leber. There were another thirty enthusiastic carolers who joined with the recorders to make a memorable musical rendition of our favorite Christmas music. Phil Merrill lined out two less familiar carols with his inimitable style and the response was very effective. Each participant left the church with a Christmas spirit that was stronger than when he came in.

The Recorder Classes have been very successful this Fall, with four groups taking care of the various levels of ability, and a beginners' group. Under the leadership of Eric Leber, each group meets twice a month at the Headquarters Office. It is very nice to see that some of the people who have come to know the CDS through the Recorder Classes have not only joined in the dancing classes but some have also become Members of the Society.

All in all, many new people are sharing the fun that the CDS offers - dancing, folk singing and recorder playing - with the more experienced "old timers", and responding to the true New York CDS spirit of helping the novice feel at home and especially in the dancing, to turn those clumsy feet into twinkling toes that enjoy every minute of the time they spend at the dance sessions.

Wassail!

ALICE HUTTENBACH



October Weekend

October 27 - 29, 1961

If there was a dissenting voice, it was too weak to be heard. The Hudson Guild Fall Weekend was, by common consent, an unqualified success and everyone was telling everyone else just how wonderful this or that was. The autumn color, at the peak of its deep red, bronze and gold, we insisted on telling each other, was perfection, from the yellow maple leaves showering down about our heads to the muted colors on the ridges flanking the valley. An Indian Summer sun shone all day every day, luring city dwellers into walks on the hillside trails or lazy basking on the warm grass. The snows of several yesteryears were forgotten. The kitchen staff provided us with their usual excellent food and there were plenty of windfall apples to munch on the way through the orchard to and from the barn. The barn was warm, everyone was in a gay mood and we had that ultimate treat, so dear to CDS dancers, Phil Merrill's playing.

The weekend had the distinction of being the best attended so far. The available buildings of Hudson Guild Farm were filled to capacity and several people who tried to register late had to be turned down for lack of accommodations. Of the total enrollment of seventy, the majority had been to previous spring or fall weekends. But there were some newcomers and we had the special pleasure of welcoming a few guests from out of the country.

The weekend began with Friday night supper, followed by general dancing in the barn, English country, contras and squares called by May Gadd, Genevieve Shimer and Fred Bosworth. Saturday morning, after griddle cakes and sausage, we divided into two groups, advanced and less advanced, for morris, then country.



The Barn

Immediately after lunch a small group of recorder players got together. Then there was sword. During a mid-afternoon break, we gathered in the main house for group folk singing led by Lee Haring. Then tea and another go at general dancing until late afternoon.

At dinner the dining hall was appropriately decorated with crows and black bats and, of course, a few pumpkins. The Hallowe'en spirit was carried over into the barn for the evening dance party. In the midst of a contra, with the floor full, all the lights, save those on the stage, went out. A ghostly figure appeared from the shadows and went swooping among the dancers, covering them with his flowing sheet much in the manner of the Padstow Hobby Horse. When the lights came on the ghost was at the piano and quickly transformed himself into Phil Merrill who played the rest of the evening crowned by a snug headdress of catalpa leaves, which was variously called a Lily Dache creation and a suitable cap for the Spectre de la Rose.

After the dance, there was candle lighted folk singing in the dining hall. Lee Haring, who led off, was followed by numerous others until such hour as folk singers and dancers consider bed time.

Sunday morning's schedule repeated Saturday's. After lunch, there was general dancing until almost sunset (they had just taken daylight saving time away from us) when we made the Big Getaway into the traffic snarl that creeps towards New York on Sunday afternoons.

J. DONNELL TILGHMAN

LEGEND OF LAIKONICK

The photograph on this page was sent to us by IRVING LAPINER, CDS Member, with an article published in Linn's Weekly Stamp News



in which the photograph originally appeared.

The occasion was the issuing by Poland on June 16, 1955, of a set of three stamps, in commemoration of a legend dating back to 1281. The figure "riding" the horse represents Laikonick, Tartar invader of Cracow. Every year on the day of the Corpus Christi celebration, a colorful national Carnival is held in Cracow, and Laikonick "rides" through the streets. He is gaily costumed and has a high peaked hat and a long black beard and his wooden horse is covered by a brilliant mantle; he is followed by a group in similar costumes. They play on primitive fifes and drums to announce to the citizens that Laikonick the Tartar is capturing the town.

However, legend tells us that the Tartars are defeated, because the citizens were warned of his approach by a logger named Wloczkow who rode into the city and ordered the gates to be closed. In the Carnival the part of Laikonick must always be taken by someone of the Wloczkow family, in commemoration of this brave deed.

Legend tells us too that the Tartars were defeated because of an act of sacrilege. As they arrived at the city, a trumpeter had just started the evening Call to Prayer from the turrets of the castle, and one of the Tartars, thinking that the Call was an alarm, shot an arrow through the throat of the trumpeter just as the highest note was reached. Until this day, every day at noon the same trumpet call is played up to the highest note, and then broken off.

We read in the article that as Laikonick rides through the town in the Carnival procession, he is greeted by the Mayor of Cracow who offers him wine, and during his progress he "jabs at the crowd around him, producing joyous shouts because by superstition the touch of Laikonick brings good luck."

This endowing of the Tartar invader with beneficent influence may be because the Carnival figure is now identified with Wloczkow, the saviour of the city. But it would seem very possible that this legendary figure of the thirteenth century has been grafted on to a much older symbolic figure - the Hobby-Horse, whose touch indeed brings good luck to all who come in contact with him.

MAY GADD

Ed. Note: Irving Lapiner is a stamp expert. If you are a stamp collector and need information, write to Mr. Lapiner, c/o CDS.



ABBOTS BROMLEY HOBBY-HORSE

CENTER NEWS

Berea, Ky. The most active group on the campus is the Student organization, the Berea College Country Dancers. They recently gave an outdoor performance at Shaker-town, Pleasant Hill, Kentucky, which incidentally is moving toward being a residential center for further cultural education. The fall tour of the Country Dancers will take the group to Columbus and Delaware, Ohio, December 2-5.

The sessions with Douglas Kennedy were rewarding as well as exciting for campus dancers, and those of the area who were fortunate enough to attend these activities planned with the Kennedys.

We look forward now to the Christmas Country Dance School, December 26-31, when we will have May Gadd, the Bidstrups from Brasstown, North Carolina, and Bicky McLain, Cairo, Egypt, along with other fine teachers and musicians on our staff.

We invite everyone who enjoys dancing and singing in an atmosphere of hospitality to join us for the Christmas Country Dance School.

ETHEL CAPPS
Director Recreation Extension
Berea College

Boston, Mass. The Boston Centre opened its 46th Season on September 11 with a Welcome Party honoring Mr. and Mrs. Douglas Kennedy. During October there was a Hallo-we'en Square Dance Party and November brought a Harvest Party.

Regular classes in English country and morris dancing are held on Wednesday nights at the Cambridge YWCA - beginners meet at the Boston Adult Education Center on the same nights - and Square Dance Drop In Evenings are in session at the Union Boat Club on Thursdays.

Boston Centre now has new headquarters - come and see them! 3 Joy Street, Boston 8, Mass.

Brasstown, N.C. On the afternoon of November 3, cars began to arrive from as far away as Johnson City and Chattanooga in Tennessee, Milledgeville, Athens and Atlanta in Georgia, Asheville and Chapel Hill in North Carolina, for our annual week-end of folk song and dance. All school houses were filled; some dancers were entertained in homes of staff members. Local dancers joined in on Friday and Saturday nights.

Following a dance session Saturday afternoon, the group had tea at the home of Georg and Marguerite Bidstrup.

Our musicians were Mr. and Mrs. Otto Wood, who have played at Barford in England for the Anglo-American School, and Lucile Gault. Otto Wood and Lynn Gault shared the calling for American Squares.

A highlight of our thirty-second annual dance course last June was the return of Philip Merrill. All dancers agreed we never had enjoyed such music as was created by Phil, Raymond McLain, Marguerite and Otto Wood. Following this was our second special recorder session with thirty-three players from ten states. Eric Leber, Philip Merrill and Raymond McLain, the teachers were as enthusiastic as their students. About half the number were teachers who use recorders in their schools.

MARGUERITE B. BIDSTRUP

Dayton, Ohio As we prepare this item for the Country Dancer, our group is busily preparing for an exciting Scottish Country Dance weekend. Mary Branigan of Hamilton, Ontario, will do the teaching and Stan Hamilton's Clansmen from London, Ontario, will play. As you read this, it will have been held on November 18 and 19.

We are fortunate to have Violet Carroll in our group. She is not only a fine country dancer but also plays the recorder beautifully, as some of you certainly discovered when she attended Music Week at Pinewoods. She is not only perfecting her own playing, but is also helping a number of the folks in our group. During the past few months, we have had George Zimmerman with us. He heads the music department for the elementary grades in our Dayton Public School system, and at last we shall be able to dance all the wonderful dances previously barred from us for lack of music. George plays the tunes in such a way that all the pleasant memories of Pinewoods come rolling back to those of us who have been there. We also have the Sam Fleischers and the Henry Stovalls with us. Sam and Henry are beginning to teach the rest of us sword and morris this very evening. We plan to use this as a part of our annual concert program we do each year at our Dayton Art Institute at the invitation of our Chamber of Commerce.

By the way, we are hearing wonderful rumors about John Bremer's coming to Columbus before long. John Shaw is chairman for the folk dance group there. This would be a fine group to invite to be an affiliated center.

Future events include a Twelfth Night Party for Sunday, January 7. The program will emphasize English dancing and folk customs. Another is the concert mentioned above, to be given Sunday, February 18, and then for the first time in four years, we are lucky enough to be planning a weekend under the leadership of Dick Crum, March 17 and 18. Dick is our leading authority on Yugoslav dancing and is at the present time finishing his PhD. in Slavic Studies at Harvard.

Violet Carroll and Grace and Mary Wolff attended Pinewoods Camp this year, and Sara Fleischer and Grace went to Levi Jackson Park. We enjoyed all aspects of these camp experiences exceedingly well - but the vibrant Kennedys are with us still. We appreciate and love them for coming to America. May they come again soon and add to their "must stop" list, the Miami Valley Folk Dancers in Dayton, Ohio.

GRACE WOLFF

New Haven, Conn. The New Haven Center is meeting in the new gymnasium of the Foote School. As last year, the meetings are irregular, but they are always on Monday evenings; they are more likely to be every third or fourth Monday than every second one. The group is growing; and it has beginners who can weave through Fandango at the end of a first evening without being overwhelmed. Anne-Liese Wellershaus leads the group.

ROBERTA YERKES

Tolland, Conn. We are going into our third season with an active group, of varying size and composition on each successive dance night, but of uniform enthusiasm. (Our total membership is thirty-some couples, but average attendance is only ten couples.)

As previously, our regular dance evenings are second and fourth Fridays each month, and our next special event will be the Christmas Party, on December 8, with buffet supper afterwards at the Kenneth Kaymers'.

During the fall, the Ricky Conants have come up from Rocky Hill to dance with us, and Don Tilghman visited in October. Miss Jacqueline Van Gaasbeeck of the University of Connecticut School of Physical Education has also danced with us recently, and is arranging for Frank to be guest instructor for several sessions in the folk dancing class at the university this winter. (At 8 a.m. in the morning, yet!)

Remember, the Exit 99 sign on the Merritt Parkway which says "Tolland" has invisible lettering under the name which reads, "Country Dancers Welcome!"

JOY AND FRANK VAN CLEEF

PICTURE CREDITS

By Perdue Cleaver, Lansdale, Pa., p. 6 and p. 14
 By Gerhard Steinfeld, New York City, p. 15 and p. 16
 By Gloria Berchielli, New York City, p. 16 (center) and pp. 18-19
 By Louis Fortuna, Albany, N.Y., p. 23
 By W. Kolakowski, New York City, p. 24
 Drawing on p. 8 by Elsa Allerton, New York City

Book Reviews

Flanders, Helen H., ed. Ancient Ballads Traditionally Sung in New England. Critical Analyses by Tristram P. Coffin, Music Annotations by Bruno Nettl. Volumes I and II. Philadelphia, University of Pennsylvania Press, 1960-61. \$10.00 each.

The Flanders collection covering some thirty years of assiduous and enthusiastic work, now housed at Middlebury College in Vermont, has long been known to contain many treasures, some already glimpsed in Vermont Ballads and Folk Songs, and Ballads Migrant in New England. The present series will make accessible all the Child ballads in a 9000-item archive - 490 texts and 262 tunes. Volumes I and II give us roughly half this number, with examples of 43 of Child's first 93 ballads. Here one can browse among 24 versions of "Lord Bateman", or 16 of "The Elfin Knight", or 23 of "Barbara Allen" - or hunt out such rarities as a Polish "Two Sisters".

Coffin's informative bibliographical notes on each ballad are most helpful. Mrs. Flanders has been fortunate in this literary editor, as also in an equally distinguished musical editor. Nettl follows the system of Jan Schinhan, the musical analyst of the large regional Frank C. Brown Collection of North Carolina Folklore, using also, as far as he can, the more recent, more comprehensive, and more detailed methods of Bertrand Bronson. Unfortunately, only Volume I of Bronson's "Traditional Tunes of the Child Ballads" is so far in print, so after Ballad #54 references to Bronson have to disappear.

Mrs. Flanders' title implies that this is a regional collection, and so it is, in the main, though we know that it is almost impossible to localize a ballad. But the words "traditionally sung" are interpreted over-generously. Are songs sung by non-New Englanders who happen to be living in New England when the collector calls, traditional to New England? (e.g. Cecil Sharp's "Edward", otherwise not found here, which the singer learned one summer at Pinewoods, like many of us, and repeated years later for the collector, with some minor changes due to faulty memory.) Is "The Broomfield Hill", remembered by its singer from an Irish childhood, and not otherwise found here, "New England traditional"? Are the songs of native New Englanders from way-back, which are so close to Child's Scottish dialect texts, or to the many songsters so prevalent in this region as to bear the unmistakable marks of print and to lack those of oral handing on, "traditional"? (e.g. George Edwards' "St. Stephen", another unique item, and Mrs. Burditt's beautiful "Wife of Usher's Well".) On this last point, it might be noted that an interesting feature of this important regional collection is its general literacy, as compared with those of the Southern Appalachians

or the Mid-west. The editor considers all these as having oral currency in New England, and therefore admissible to "tradition".

Even more questionable are the several texts (only) from "The Charms of Melody" (Dublin, c. 1818), which may have had some circulation in New England. The inclusion of several ballads never found in America in oral tradition, - or indeed in England - is argued on the ground that they may suggest to readers or collectors songs they have come across, or may come across. Thus one is startled to find, complete with their self-consciously archaic spelling, such rarities as "Willie's Lady", "Willie's Lyke-Wake", and "Child Maurice".

The scholarly value of these volumes is thus somewhat uneven, which is a great pity; for they deserve respect, admiration, and study - and a place on the shelves of every good folk song library. There are many wonderful songs and tunes, authentic beyond a doubt, and there are some wonderfully rich repertoires of real traditional New Englanders - the richer when one considers that they must have known many other folk songs as well. A case in point is Ed McCurdy's fine singing, on the record edited by Lee Haring and mentioned elsewhere in this magazine, of "The Yorkshire Bite" and "Andrew Bardeen", both of which he took from Mrs. Flanders' Vermont Ballads and Folk Songs.

Folk Songs of England, Ireland, Scotland and Wales. Selected and edited by William Cole. With new arrangements for piano and guitar by Norman Monath. Illustrated by Edward Ardizzone. Garden City, Doubleday, 1961. \$7.50

William Cole's energy and enthusiasm as a popular anthologist in many fields was pointed out in the Sunday Times (October 29) in a note that he was publishing within the space of a fortnight three books. This is one of them. It will bring back to the family piano (and guitar) many songs once found on its music rack, and many from the recent folk song revival. It presents most attractively and engagingly a hundred or more songs from the four British countries, "not for scholars (though without them it couldn't have come about), and certainly not for the commercializers", but for, "the many hundreds of degrees of aficionados in between." The editor concedes that the "forbiddingly academic" definition of folk song as the product of oral transmission, continuity, variation, and selection, is "in its unfolklike way a good description"; and then, like many another man, he attempts to justify his inclusion of much else. For it's a mixed bag - plenty of Tom Moore, Bobby Burns, works of other known poets and composers, theater songs, familiar traditional songs in good and less good variants, and some less well-known. I have not the knowledge nor the space to comment here on more than the twenty or so English songs, but some aficionados may be interested in the other sections, the most unusual of which is the editor's

experimentation with Welsh phonetics.

If, as I infer, sources for perhaps half of the songs are to be found in the fine but selective discography, I'd like to go back to the discs themselves for the answers to some of my questions. I'd like to see what's happened in between the singer's recording and the printed page, or between the traditional singer and his concertizing interpreter. Is the Aeolian "Died for Love" Isla Cameron's own finding, or her improvement upon Joseph Taylor's beautiful Borian tune? Where did the verbal changes and the last stanza in Philip Tanner's "Banks of the Sweet Primroses" come from? How did William Partridge's Gloucestershire tune for "The Cherry Tree Carol" meet up with a Sharp-Ritchie text? And are these changes really necessary?

As a very feeble accompanist, I am relieved to find that the arranger has used simple, orthodox harmonies in the left hand as a background for the melody in the right; but as a respecter of traditional music I am concerned when he urges the performer to "make any musical changes he desires." He wisely avoids even a mention of the modes, but his research into the traditions of folk song has not kept him from introducing into the accompaniment notes which don't occur in the melody, especially the frequent chromatics - sentimental and out-moded touches - as in "Waly Waly", "Lavender's Blue", and "The May Day Carol." In the melodies themselves, it is odd to find a "My Boy Willie" which is half Cecil Sharp and half Clive Carey; and some of the notes in (presumably) Sharp's "Seventeen come Sunday", especially a sharpened A, are to say the least startling.

To return to that piano group. "Spiky scholars" and "ethnic purists" are warned off; but you can't keep them away, for they like to sing as much as the aficionados; nor the children too, who will love the pictures as well as the songs, and who perhaps won't be too troubled by the editor's allusions to the "unashamedly earthy" in many songs, or to Sharp's bowdlerizing (the reason for which is not explained), or to James Reeves' "fascinating discussion of 'O No John.'" And as a spiky scholar myself (or am I an aficionado?) I'd love to know why "Waly Waly" may be kin to Shakespeare's "Willow Willow."

EVELYN K. WELLS

Record Reviews

NEW FOLK SONG RECORDINGS

Since Pinewoods Music Week 1961, four records bearing familiar Pinewoods names have come my way; readers may know of others. Lee Haring writes the excellent program notes for Ed McCurdy's thirty-four songs in "A Treasure Chest of American Folk

Song" (Elektra EKL 205). Frank, Jeff and Gerrett Warner have already introduced us to some of the "Songs of the Civil War" (Prestige International 13012), which appears in this centennial year. John Langstaff is the singer and John Powell the arranger and accompanist for "Five Virginian Folk Songs and Five Traditional Children's Songs" (The John Powell Foundation, Box 395, Richmond, Va., \$4.95 postpaid. Limited Edition).

This is a rare opportunity to hear two artists working together in complete sympathy, a distinguished composer accompanying his long-time friend and associate. The commitment to folk music of this "thoughtful and noble-minded artist", as Olin Downes has called John Powell, is a familiar fact to all of us who have kept in touch with the discovery and revival of American folk song, particularly in the South. John Powell was for many years a sponsor of the White Top Festival in Virginia. John Langstaff has known and worked with him since those days, when, as a boy of fourteen he went with Carol Preston to the festival and the preceding conference. Here he was introduced to folk song, its beauties and possibilities giving, in his words "a new conception to a young boy brought up on composed art music." The mutual response and respect are reflected in this record, which brings out the finest points in Jack's singing, and the beauty and variety of the arrangements, which fully explore but never exploit the modal charm of the melodies. Jack comments: "Only by repeated hearings can one assimilate all that he is doing with these tunes. The piano is on an equal footing with the voice, and this is an important point to remember regarding the balance of this performance, on the record." We have sung at Pinewoods with Jack many from the first group, "Pretty Sally", "The Rich Old Lady", "At the Foot of Yonders Mountain", "The Deaf Woman's Courtship", and "The Two Brothers"; we shall hope to know better the five charming children's songs, some of them from the composer's family tradition.

In a somewhat different category, a trial run of two 7-inch 33's of first verses from "Songs of All Time" has been sent out by Lynn Rohrbough of the Community Recreation Service, of Delaware, Ohio, to a committee of recreation leaders in the Southern Mountains for vetting as to singers, choice of songs, accompaniment, recording level, and teaching method. The idea is that the singing group, books in hand, will pick up the song as started for them on the record, and carry on by themselves. Singers include Edna and Jean Ritchie, Carol and Peter Ayer, Gerry Armstrong, and Esther Russell. Watch for these records, in their coverlet-pattern jackets.

E.K.W.

All of the above records may be ordered from the CDS Office - see Sales Department suggestions page 35.

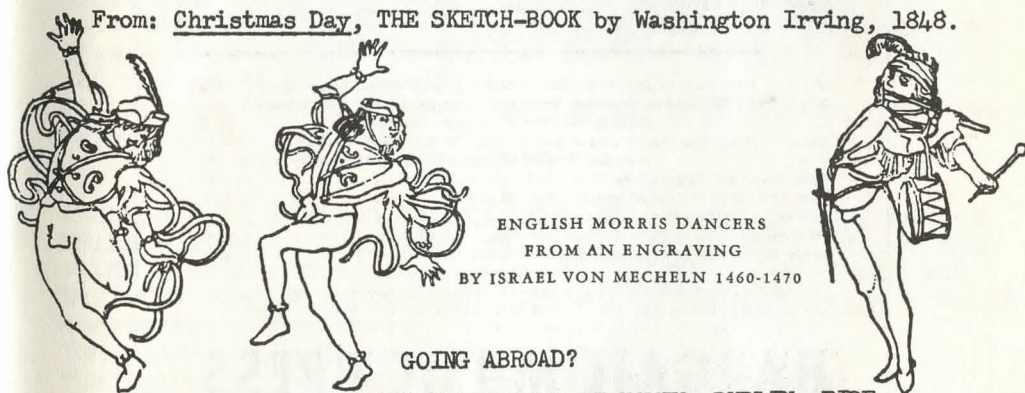
WASHINGTON IRVING SAW IT TOO!

"... We had not been long home when the sound of music was heard from a distance. A band of country lads, without coats, their shirt sleeves fancifully tied with ribbons, their hats decorated with greens, and clubs in their hands, was seen advancing up the avenue, followed by a large number of villagers and peasantry. They stopped before the hall door, where the music struck up a peculiar air, and the lads performed a curious and intricate dance, advancing, retreating, and striking their clubs together, keeping exact time to the music; while one, whimsically crowned with a fox's skin, the tail of which flaunted down his back, kept capering round the skirts of the dance, and rattling a Christmas box with many antic gesticulations.

The squire eyed this fanciful exhibition with great interest and delight, and gave me a full account of its origin, which he traced to the times when the Romans held possession of the island: plainly proving that this was a lineal descendant of the sword dance of the ancients. 'It was now,' he said, 'nearly extinct, but he had accidentally met with traces of it in the neighborhood, and had encouraged its revival; though, to tell the truth, it was too apt to be followed up by the rough cudgel play, and broken heads in the evening.'

... The whole house indeed seemed abandoned to merriment: as I passed to my room to dress for dinner, I heard the sound of music in a small court, and looking through a window that commanded it, I perceived a band of wandering musicians, with pandean pipes and tambourine; a pretty coquettish housemaid was dancing a jig with a smart country lad, while several of the other servants were looking on."

From: Christmas Day, THE SKETCH-BOOK by Washington Irving, 1848.



ENGLISH MORRIS DANCERS
FROM AN ENGRAVING
BY ISRAEL VON MECHELN 1460-1470

GOING ABROAD?

The EFDSS announces a WEEK OF DANCING AT HOWTH, DUBLIN, EIRE Saturday, April 21 until Saturday, April 28, 1962. Directed by Kenneth Clark and Ethyl Anderson. Final date for entry March 1, 1961 by which time all fees and hotel charges must be paid. Further information may be obtained by writing Miss Sybil Lightfoot at Cecil Sharp House, 2 Regent's Park Road, N.W. 1, London, England.



The Hargail Folk Anthology

PETE SEEGER · EWAN MacCOLL

BILLY FAIER · PEGGY SEEGER

HFA-1 Peggy Seeger, The 5-String Banjo; American Folk Styles;
an outstanding method with a fine collection of songs
with guitar chords \$1.95

HFA-2	Harold Newman, Music of the Hebrew People (Folksongs with singable English)	\$1.50
HFA-3	Ewan MacColl, The Shuttle and the Cage55
HFA-4	Ewan MacColl, Personal Choice75
HFA-5	Mary Taylor, Rounds and Rounds	2.50
H-118	John Runge, Early English Lute Songs and Folk Songs	1.50
H-42	Laura Weber, I Know Where I'm Going75
H-121	Laura Weber, All The Pretty Little Horses75
H-79	Schwartz and Keves, Tumbalalaika75
H-120	Dick Crum, Vranjanka, (Jugoslavian folksongs and folkdances) . .	1.00
H-605	Billy Faier, Banjo Selections from "Art of the 5-String Banjo" (instructional notes)	1.00
H-606	Pete Seeger, The Goofing Off Suite: Instrumental pieces for 5-String banjo (guitar and mandolin) with tablature	1.50
H-48S	Harold Newman, Music Everywhere: 100 solos for soprano recorder, voice and guitar	1.00

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HFA-7	John Runge's 2nd Book, Early English Lute Songs & Folk Songs . .	1.50
HFA-8	Harold Newman, Chanukah Songs and Christmas Carols for singing, playing recorder with guitar chords75
HFA-9	Billy Edd USA, A collection of Songs by Billy Edd Wheeler as recorded on MONITOR album MF-354, with guitar chords .75	
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