



# THE COUNTRY DANCER

Summer  
**1963**

# THE COUNTRY DANCER

The magazine of  
THE COUNTRY DANCE SOCIETY OF AMERICA

EDITOR  
May Gadd

ASSOCIATE EDITOR  
A.C. King

CONTRIBUTING EDITORS  
Lee Haring Marcia Kerwit  
Diana Lockard J. Donnell Tilghman  
Evelyn K. Wells Roberta Yerkes

ART EDITOR  
Genevieve Shimer

THE COUNTRY DANCER is published twice a year. Subscription is by membership in the Country Dance Society of America (annual dues \$5, educational institutions and libraries \$3) Inquiries and subscriptions should be sent to the Secretary Country Dance Society of America, 55 Christopher St., N.Y. 14 Tel: ALgonquin 5-8895

Copyright 1963 by the Country Dance Society Inc.

## Table of Contents

	Page
Calendar of Events . . . . .	3
Acknowledgement . . . . .	3
A Kennedy Evening . . . . .	4
Twenty-four Hours Ashore . . . . .	5
Benefit . . . . .	6
Get-away Day on Staten Island . . . . .	7
Pinewoods Scholarship Fund . . . . .	8
Louise Chapin . . . . .	9
The McPeake Family are Unique! . . . . .	10
Dancing at the White House . . . . .	14
Banjo Styles . . . . .	18
The Bonny Lass of Fyvie 0 . . . . .	23
New York World's Fair 1964-1965 . . . . .	25
Hindman Dancers at Spring Festival . . . . .	26
Educational TV and Radio . . . . .	27
The False Young Man . . . . .	31

Picture Credits p.3

## Calendar of Events

- June 16 - 30, 1963      RECREATION COURSE: DANCING, SINGING, ETC.,  
John C. Campbell Folk School, Brasstown, N.C.
- August 5 - 12      16th ANNUAL INTERNATIONAL FOLK MUSIC  
COUNCIL Conference, Jerusalem, Israel.
- August 4 - 11      NATIONAL C.D.S. PINEWOODS CAMP  
CHAMBER MUSIC WEEK ) Buzzards  
August 11 - 25      Bay,  
August 25 - Sept. 1      FOLK MUSIC WEEK ) Mass.
- August 13      NATIONAL COUNCIL MEETING, National  
CDS at Pinewoods Camp, Buzzards Bay, Mass.
- August 20      ANNUAL GENERAL MEETING, National CDS  
at Pinewoods Camp, Buzzards Bay, Mass.
- September 21      MORRIS AND SWORD DAY with NIBS & JEAN  
MATTHEWS, New York CDS.
- September 24      GET-TOGETHER EVENING, New York CDS.
- October 1      CDS NEW YORK FALL SERIES BEGINS.

PICTURE CREDITS      By Gloria Berchielli, New York City: p. 9.  
By Stan Levy, New York City: pp. 16-17.  
By New York World's Fair 1964-1965 Corporation: p. 25.  
By Gerhard Steinfeld, New York City: p. 26.

## ACKNOWLEDGEMENT

We are most grateful to Mr. John Hodgkin for the gift of an electric typewriter. The CDS headquarters has long needed such a machine, which will be especially useful in producing THE COUNTRY DANCER.

### A KENNEDY EVENING

The brief visit of the Kennedy family - of England - on June 11th, gave us an evening in New York that will be long remembered. Douglas and Peter kept the program rolling on the dance and folk music side respectively and Helen's concertina added a great deal to the orchestra for the dancing. Both CDS and folk musicians of the area turned out in force to meet the visitors, to enjoy their contributions to the program and to show them what America has to offer.

Generosity in sharing talents and experience was the keynote of the evening, and in turn we heard songs by Frank Warner, Jean Ritchie, Alan Lomax, Pete Seeger, and a most rousing contribution from two of the Clancy Brothers. Oscar Brand came too, but, due to another engagement, too late to offer a song. On the English - and Scottish - side we had songs from Peter and Douglas and a duet "Betty and her Ducks" by Helen and Douglas. Dancers joined in songs with a chorus and singers took the floor in the dances led by Douglas.

On the dance side, very welcome guests were Agnes de Mille and her husband Walter Prude, and their son Jonathan. International folk music and dance were represented by Dr. and Mrs. Willard Rhodes. Dr. Rhodes is a member of the Executive Board of the IFMC and of the recently formed USA Committee of the IFMC.

A letter received from Douglas Kennedy since his return to England, asks us to convey his deep appreciation to the more than sixty people who contributed to the CDS gift of a dinghy to accompany the EFDSS retirement gift of the sloop "Janora". Contributors will be interested to know that \$250 was raised and that Douglas said this would buy a very good dinghy. A list of the names of contributors was presented with the check, which was attached to a toy boat carved by a Maine sailor.

MAY GADD

### TWENTY-FOUR HOURS ASHORE

Douglas Kennedy

The Queen Mary docked at 8:30 A.M. at Pier 90 and we gazed at the skyline round 42nd Street and the familiar silhouettes downtown. For Peter this was a return after a visit made thirty-four years ago when he was seven. For his parents it was the recaptured excitement of all the many previous visits. This time we had worked our passage from England conducting square and country dancing for tourist, cabin and first class passengers, Peter having an added assignment of folk songs after midnight. So we were ripe for a day's vacation in New York, but since we were part of the liner's crew we had to stand by to find out whether we were to be allotted fresh cabins on the return journey. To our surprise and pleasure we found we had been promoted to a family stateroom-suite, so came ashore radiant and feeling we must have given satisfaction to our employers, the Cunard Company.

A taxi took us to Miss Gadd's apartment in Barrow Street, which she made our shore depot for the day.

The day was spent in that mixture of business and pleasure for which New York City is so well designed. Our night began with an informal and most enjoyable dinner in Mrs. Brandeis' apartment, near the hall where the dance party was to be held, and where we arrived charged with bonhomie and almost ready for anything. But we were unprepared both for the warmth of your welcome and for the galaxy of talent which had been brought together to meet us. Our name and our works were generously advertised, and we were given a free hand with the programme of the night's entertainment. As it happened, our task was made easy for us by so many guests contributing some part of their talent. The three of us with help from some who had instruments, played, sang and conducted dances and then Peter dipped into the star-studded assembly for the rest of the programme.

In turn the stars readily climbed on to the platform and told their stories and sang their songs. Frank Warner, Alan Lomax, Jean Ritchie, Pete Seeger, two of the Clancy brothers; all sparkled in turn. There was hardly time for much dancing amid such singing but the singers joined in and danced with enthusiasm and then we hadn't exhausted the bevy of distinguished guests. Oscar Brand

with wife; Agnes DeMille with husband and son; Professor Willard Rhodes from Columbia University. These we encountered with rare delight. But like Cinderella, we were curtailed in our measure of good time and the singing and dancing had to close an hour before midnight. But we then repaired to Barrow Street where at all times conviviality can flow without regulation. When these guests had all departed and we three ordinary seamen should have been taking our departure and making tracks for our ship, Miss Gadd rubbed her Aladdin's Lamp and the genii produced the necessary beds. So after a real night out we rejoined the ship just an hour before sailing, wriggling aboard without catching the captain's eye.

For us three the most thrilling of all our delightful experiences was the utterly unexpected and handsome present of a check for \$250 to buy ourselves a dinghy, and subscribed by a number of our American friends, many of whom were there at the party.

This present is a charming postscript to the retiring gift we received in England in 1961 of a yacht. Miss Gadd, during her recent visit to England, saw that we badly needed a dinghy which two septuagenarians could haul up a beach without pulling themselves apart. Now, thanks to you, we can fill that need and save our abdominal muscles.

To those generous contributors, to the dinghy, the party, to the cause of CDS and to Anglo-American relations, we three Kennedys offer our heartfelt thanks.

#### BENEFIT

The lovely annual Party in the garden of Mr. and Mrs. Leland Durkee this year produced a most handsome contribution of \$102. Even without the donation this Party is one of the most delightful events of our year. This year we had wonderful weather so that there was no worry about the dancing on the lawn or lunch and supper picnics in the orchard. Gardeners, of course, are never satisfied, but to us the garden looked absolutely perfect. Mrs. Ruth Hutchinson reported the event for a Bethlehem paper and is an enthusiastic convert - which should help to spread dancing in the area. She liked both the Party and the people who came to it.

Our most grateful thanks go to Mr. and Mrs. Durkee. Such an event makes quite a lot of work but they always seem to enjoy it as much as we do.

MAY GADD

#### "GET-AWAY DAY ON STATEN ISLAND"

The Staten Island folk dance group, which places great emphasis on English dances, finished its season with a gala open house dance party at the Staten Island Y.M.C.A. on the night of May 23rd. The dancing was wonderful and the refreshments, if possible, even better.

In accordance with traditions established over the last two years (and six parties) Mac Reiskind, who led the dancing, prepared his usual "special" punch, which gave a fillip to all the dances, and Helen Reiskind had loads of pumpernickel rounds (her own secret formula). Bill and Ellen Hall and Jim and Mance Burri furnished the most magnificent cheeses. Cecelia LeMieux baked her superb low-calorie brownies (she ran out of butter) and Edna Schmidt supplied the largest and most delicious strawberries. Eule Breuer, Evelyn Neidick and Carolyn Thane each brought wonderful tasting cakes, which they had baked themselves. Helen Alexander and Violet Gregory supplied a very nice blend of fruit juices.

Since it was an open house party, there were a number of guests, including ten "foreigners" from the New York City headquarters: Martin Henner, Al and Evelyn Neidick, Betty Norton, Al and Lillian Padow, and George and Carolyn Thane.

The dance program consisted of 20 dances from ten countries, and included four American dances (two contra-Haymaker's Jig and Beckett's Reel) and eight English dances. The English dances were: Three Meet, Nottingham Swing, Rufty Tufty, Hole in the Wall, St. Bernard's Waltz and "for those who know it", Newcastle, Fandango and Parson's Farewell. Cool!

EDNA SCHMIDT

The Editors regret that notices were not sent to Centers for news for this issue. Ample notice will be given for the next issue and we hope there will be a good response.

### PINEWOODS SCHOLARSHIP FUND

Our morning's mail sometimes brings us very pleasant surprises; the letter we quote below ranks high among them:

"Gentlemen:

Enclosed is a cashier's check in the amount of \$300 from a contributor who wishes to remain anonymous.

This is to go towards scholarships at your summer camp preferably during 1963 although if there is some reason for a carry-over it could be used in 1964. Any small excess over the amount given in scholarships may be used towards the general expenses of the camp. It is the donor's wish that the money be used in the discretion of the camp director to enable attendance by those the director feels would most profit by the camp experience. It is suggested that it be used for a full scholarship for each of the four weeks of camp and it may be given to one, two, three or four individuals. However, if the director feels strongly that it should be allocated in a different manner this is left to her discretion. A brief mention of this gift may be made in the next issue of The Country Dancer and this will be deemed adequate acknowledgment."

We give heartfelt thanks to our unknown contributor and shall do our best to use the money wisely. Some of it can undoubtedly be used this season; but we may take advantage of the permission to hold some of the money over for 1964 scholarships, in order to give more time to make this opportunity known. It is too late for some of the people who would most benefit from it to change their plans for this season. The next issue of this magazine will carry a list of 1963 Pinewoods scholarship holders.

### PINEWOODS CAMP

If you have not yet sent in your registration, get it in fast. This is going to be a wonderful year and there are very few places left.

### LOUISE CHAPIN

A delightful Party in Boston in June was much enjoyed by a very large number of people; but it had a sad side, for it honored Miss Louise Chapin on the occasion of her retirement as Director of the Boston Center of the Country Dance Society and from active teaching.

A very large number of early members of the Society in Boston, as well as more recent members, came to pay her tribute; it was a memorable demonstration of appreciation and affection. Irvin Davis, former long time President, gave recognition to her many years of devotion to the learning and teaching of English Country, Morris and Sword dances and of her later achievement in learning and teaching American Squares and Contra dances, so that each development strengthened the other.

Many members spoke of her friendliness and enthusiasm, her careful and thoroughly informed teaching, her concern for true tradition, her attention to practical detail and artistic results, her visits to Folk Dance summer schools in England, and her work on the staff of the national C.D.S. summer schools.



service in a new capacity.

Retirement after so long a service brings many problems and Louise will be much missed both in Boston and at Pinewoods in August. Her sweetness of disposition has brought her many friends. It is good to know that Boston is making use of her accumulated experience by appointing her as a member of its Executive Committee. We wish her a happy "retirement" and many years of

# The McPeake Family are Unique!

PETER KENNEDY

Peter Kennedy writes about a remarkable family of Irish "musicianers" and invites three members of The McPeake Family Trio to describe how "the tradition has crept up on them".

The McPeake Family Trio can be heard on Prestige International LP: (INT 13018) and Francis J. McPeake in the Caedmon "Folk Songs of Britain" series (TC 1142) edited by Peter Kennedy and Alan Lomax.

\*\*\*\*\*  
When Peter Kennedy first visited the McPeake family in 1952 he recorded two Frank McPeakes, father and son, singing folk songs with the Irish Uilleann bagpipes in their own particular harmonic style. Since then, by bringing in another son, James, on the Celtic Harp, they have carried their music beyond their own Belfast fireside. They have sung at Festivals all over Britain and Europe and are soon hoping to visit the United States. They have several times carried off first prizes at The International Eisteddfod at Llangollen in Wales. With the emergence of a gifted third generation, Francis McPeake, piper, they have now formed a McPeake Family Trio (Junior).  
\*\*\*\*\*

For me it all started back in 1952. I had just returned from Jugoslavia recording an album for the Lomax "World Library" folk music set. In my ears I still had the sound of epic ballads and bardic pipers singing to their own accompaniments. I had already written in my notebook: "The music of Jugoslavia is unique." Then, on my very first evening in Belfast, I went to a "ceilidhe" at Sean O'Boyle's. "Gaelic Coffee" hadn't reached Ireland in those days or I might have put it down to a drop of the hard stuff. It was also pre-television, but I remember wondering whether the fine-looking white-haired gentleman sitting singing to his pipes hadn't got some kind of private "Celtic Twilight" Network which had enabled him to see me sitting in a Croation bar recording Serbian pipers the week before!

To get everybody going, Frank's first song was THE JUG OF PUNCH, learned orally from Carl Hardebeck, the blind folk music collector and composer. Although I have collected other distinct versions ("The 23rd of June" version can be heard on CAEDMON TC 1144 and has also been

recorded by the Clancy's) Frank sang the words as they had been adapted by Arthur Percival Graves back in 1894. With the aid of the "regulators" of his Uillean (elbow) Pipes he was able to give us a wonderful off-beat dancey vamp accompaniment for our Toora-loora-loo chorus.

His next song was MONAGHAN FAIR - that veritable "Widdecomb" with its chorus of "beggars" (Frank's Belfast brogue makes the word sound even more Anglo-Saxon!):-

As I was going to Monaghan Fair  
Who did I meet but an old b'ggar there  
Well this old b'ggar's name it was Nott  
And his old wife's name it was Old Molly Dopper-dot  
And there was Nott and old Molly Dopper-dot  
And there was Lily and Billy  
And Fanny and Sally  
And Danny and Manny  
And Ratty and Matty  
And Rosie and Mosie  
And Jenny and Joe  
And och, but they were a jolly crowd  
All in a row

MONAGHAN FAIR Sung by Frank McPeake and  
recorded by Peter Kennedy 1952.  
[Pipes] [Singer]

As I was going to Mon-a-ghan Fair  
Who did I meet but an old b'ggar there Well this old b'ggar's name it was  
(Nott And his old wife's name it was Old Molly Dopper-dot Well there was  
etc. Switcher-tail etc. 5 times)  
(Nott and Old Molly Dopper-dot Lily and Billy and Jenny and Joe  
Well Switcher-tail etc. Fanny and Sally and  
etc. Danny and Manny and  
Ratty and Matty and  
Rosie and Mosie and  
And Och but there were a jolly crowd All in a row.)

Frank sang many of his "national" songs that night: GENERAL MONROE; THE GRAVE OF WOLFE TONE; THE CONSTITUTIONAL MOVEMENT and THE RIGHTS OF MAN. Frank is right there alongside his national heroes when he is singing these songs! Then he played "the most beautiful and the most ancient air that we have got", the Gaelic lullaby SEO THIN SEO, believed to be that sung by the Virgin Mary at the

Nativity. This was one of the tunes learnt from his Piping Teacher, John O'Reilly, who was a native speaker from Galway; when Frank took up the pipes he became the first piper in Belfast after a break of 116 years.

That night I really did wonder if I had been spirited away by the little people, so the next morning I determined to seek out Frank at his home, by the cold light of day, to see if he were real. So it was I came to make my first visit to The McPeake Production Centre, their own family fireside. No formalities as you enter but there was Frank going on with the middle of the conversation he left off the night before.

"That old song I mentioned I heard from an old uncle of mine singing years and years ago, up in the County Monaghan, though he really came from Dungannon. To tell you the truth it was a thing from my boyhood's days I've always kept in my memory and thought to be very nice and I've started to work it on the pipes. It's called WILL YOU GO, LASSIE, GO? Francey, will you sing it for Mister Kennedy?"

### THE WILD MOUNTAIN THYME.....

O the summer time is coming  
And the trees are sweetly blooming  
And the wild mountain thyme  
Grows around the purple heather  
Will you go, lassie, go.

I will build my love a tower  
By yon clear crystal fountain  
And on it I will pile  
All the flowers of the mountain  
Will you go, lassie, go.

Chorus:  
AND WE'LL ALL GO TOGETHER  
TO PULL WILD MOUNTAIN THYME  
ALL AROUND THE BLOOMING HEATHER  
WILL YOU GO, LASSIE, GO

If my true love she was gone  
I would surely find no other  
To pull wild mountain thyme  
All around the purple heather  
Will you go, lassie, go.

"I heard an old uncle of mine sing this - years and years ago (They were really a kind of cattle dealers up in the County of Monaghan - he really belonged Dungannon). He'd got a good many old songs like that and I used to hear that one many times. It was a thing from my boyhood days - I always liked and I started to work it on the pipes". Frank McPeake, Belfast. (Recorded by Peter Kennedy, July 1952).

Frank himself is a first-rate performer but perhaps his greatest gift of all is his ability to get others making music. So as Francey sang the song with his set of pipes, his father stood alongside and harmonised. I was immediately reminded of the singing of the Copper family in Sussex whom I'd heard harmonising in a similar style

(some of their songs were published in the first Journal of The Folk Song Society in 1899 and two of their descendants can be heard on the Caedmon set). The addition of the pipes with their harmonies makes an exotic sound and I suddenly realised that I was listening to the "classical" folk music of Britain. Up till now any Revivals have tended to be based on tunes rescued from unaccompanied singers which have been dressed up by composers and sung in bel canto, but here now was a chance for a living link with our own bardic tradition.

There was tremendous local resistance to the music of the McPeakes. A Music Head of the B.B.C., just down the road, in Belfast, told me "Yes, we have heard the McPeakes but we couldn't use them. They are not in the true Irish tradition, for the Irish never sang to their pipes or harmonized." (My comments are unrepeatable.) And so it has taken ten years for them to gain local acceptance and this has come about through recognition in London and Dublin first! Percy Grainger heard the recordings before his death and was very excited. He wrote to me in September 1959: "We collectors of the First Folksong Revival regarded ourselves as the devotees of a dying art but it is the appreciation of the individual artistry and creative talent of traditional singers that has brought the Second Revival into being."

PETER KENNEDY

FRANK McPEAKE (SENIOR) Born May 4th, 1885 in the same street where he is now living in Belfast, Northern Ireland. He is "McPeake through and through." His mother's maiden name was McPeake and they both came from Upper Bally McPeake in County Derry. His father worked as a farm labourer going over to Scotland most years for the harvest. Later the family moved to Belfast and from the tender age of 11 young Frank worked in the linen mills at the top of the street as a weaver. Being unfit for military service he was a tram conductor in the City during the First World War. After the War he worked mainly as a photographer with his own business until he retired in 1948.

This is how Frank describes how he became interested in traditional music:

When I was a boy about six years old I began to take interest in my parents' traditions. My father was a

(continued on page 28)

#### INTERNATIONAL FOLK MUSIC COUNCIL

The Sixteenth Annual Conference of the IFMC will be held in Jerusalem, Israel from August 5th to 12th, 1963. It will be a part of a general conference on Regional versus Universal Trend in Music and will embrace Eastern as well as Western Music.

The recently formed USA Committee of the IFMC wishes to include in its membership all interested in international folk music and dance and particularly those interested in American forms. Subscription to the U.S.A. Committee is \$2 a year, but members must also be members of the IFMC, for which dues are \$4.50 a year. Miss May Gadd is a member of the Executive Committee of the IFMC-USA Committee and will be happy to supply further information. The second number of the Committee's publication "Folk Music and Dance" is now available. It is sent free to members. It can be obtained by non-members for an annual subscription of \$2.

#### DANCING AT THE WHITE HOUSE

The invitation for the Berea College "Country Dancers" to dance at the White House on Monday, April 22nd, followed their successful government-sponsored South American tour - and it was a most wonderful occasion. The group's Director, Miss Ethel Capps, presented a very lively and varied twenty-minute program and the dancers put it over with professional precision and a delightful amateur quality of real enjoyment. As I had worked with the group during and after Christmas Schools at Berea I had the privilege of being included in the White House visit.

The afternoon's performance was shared with the Kentucky Youth Orchestra, of High School age, and was one of a series of Mrs. Kennedy's programs for young people. A large invited audience of children and adults attended. As Mrs. Kennedy could not be present, the program was opened by the President, who made a speech of welcome, came down our line shaking hands with everyone, and stayed to see the opening dance before returning to his other engagements.

Miss Letitia Baldridge, Mrs. Kennedy's social secretary, was our hostess and everything was beautifully

planned. We began with a day and a night at Fort Belvoir, where we found that barracks accommodations were a trifle rugged; but the Army was kindness itself - provided transportation everywhere, which included a charming luncheon party at the home of one of the many friends of Berea College, an afternoon visit to Mount Vernon and an early morning visit to see the Changing of the Guard at the tomb of the Unknown Soldier. We were given dinner and breakfast in the officers' mess, provided with a hall for a final rehearsal and delivered at the White House punctually at 9:30 on Monday morning.

Here we found that a most beautiful open stage had been erected on the South Lawn for the dancing, in front of a Shell for the large Kentucky Orchestra. We were able to have a run through of the program so that the dancers could get the feel of the stage and the dance orchestra could be tested for amplification needs. Marquees were provided as dressing rooms and for refreshments for both performers and audience; a very pleasant home touch was the arrangement for the girls to press their dresses in the White House basement.

Then we were given a very hospitable half-hour tour of the White House. As this was a non-tourist day there were no roped off areas and we really felt that we were guests; we were also given a special privilege of taking photographs. A Buffet Luncheon, served in the State Dining Room, followed, and there was time to visit the surrounding rooms, to dance around the Ballroom, and for some to be photographed sitting at the Grand Piano with its folk music and dance panels.

Then came the performance, which was received with real appreciation. The program included Appalachian Mountain Square, called by one of the dancers, and a Western Square, called by the fiddler, Otto Wood; a Play-party Game; English Country: St. Martins; Rapper Sword; Morris Leap Frog and The Fool's Jig; The Bush Circle Dance; and Danish Weaving. Characters used were Hobby Horse, Fool and Jack-in-the-Green.

By early evening the group was back on the train returning to College for the next day's work. All will have a lasting memory of the kindness shown them, of the contribution made by President and Mrs. Kennedy to folk culture and its relation to the life of the nation, and of their special concern for young people.

KENTUCKY RUNNING SET  
APPALACHIAN MTNS



MORRIS DANCE  
LEAP FROG



SWORD DANCE  
NEWBIGGIN

"The Country Dancers"  
of Berea College, Ky.  
at the White House  
April 22, 1963



COUNTRY DANCE  
ST. MARTINS

PRESIDENT KENNEDY  
WELCOMES THE GROUP



"THE COUNTRY DANCERS"  
and  
OTTO WOOD, Musician  
MARGUERITE WOOD  
ETHEL CAPPS, Director  
MAY GADD, Artistic  
Adviser  
LUCILE GAULT and  
RAYMOND McLAIN  
Musicians

# BANJO STYLES

LEE HARING

The five-string banjo, one of America's two native folk instruments (the other is the dulcimer), today is played and heard more than at any earlier time in its history. Once it was heard only on plantations. In Notes on Virginia, Thomas Jefferson wrote of the slaves: "The instrument proper to them is the Banjar, which they brought hither from Africa . . ." Jefferson was wrong in thinking this primitive four-stringed instrument "the original of the guitar." Yet the principle of transmitting the vibrations of plucked strings to a resonating box was certainly very ancient. The banjo differs from other plucked instruments in the use of tightly stretched parchment or skin as the top or face. According to legend, Joel Walker Sweeney of Virginia added a fifth-string, shorter than the others, about 1830. In fact the transition to five strings probably took place about 1845, not long before the adoption of the instrument by white musicians.<sup>1</sup> The shortest string, highest in pitch, adjoined the fourth, lowest string; it may have been intended as a melody string. Soon the instrument was improved by the addition of clamps for adjusting the tension of the skin, a metal strip reinforcing the wooden rim, and frets on the fingerboard.

For a time the Negroes continued to use the banjo, especially in antebellum minstrel shows. "Fantazias upon the bones, or banjo, have called forth the plaudits of admiring thousands," mourned one unsympathetic critic.<sup>2</sup> Gradually the instrument was taken over by white players, both professional and amateur; by the turn of the century it was entirely a white instrument. In the latter half of the nineteenth century dozens of companies manufactured banjos for thousands of players. The Southern Appalachian region became the home of the banjo, where among isolated communities its traditional playing styles developed. Descendants of English, Scottish and Irish settlers adopted it for their dance music and for accompanying songs, though obviously the banjo did not displace a strong tradition of unaccompanied singing. There until the 1940's the banjo rested, an implement of folk culture like the

skillet or the plow. The urban folk-music revival, with the resurgence of "country" music, has brought the banjo back to prominence.

Little is known about the playing styles of nineteenth-century banjoists; our knowledge goes back only to about 1900. Did they use a plectrum or quill? Did they strum across all the strings? Did they strike the strings with fingernails? All these methods are used today, but the surviving traditional styles include many more elements. With steel strings and plastic skins our banjos sound different from older instruments. If the player picks an individual string upward, often his fingernail will touch the string after the flesh of the fingertip has left it. In picking downward, only the nail touches the string. Some Scruggs-style players achieve maximum volume and precision by wearing plastic or metal fingerpicks.

There are five playing styles in widespread use today among traditional players in America. The earliest, as far as present evidence shows, was the one variously known as "frailing," "thrashing," "beating," or "thumbing." In frailing, a single pattern is constantly repeated:

- 1) Index (or middle) finger plucks down on string 1, 2, or 3
- 2) Usually tacet. Possibly a left-hand pizzicato ("pulling off") or fretting a string rapidly to sound it
- 3) Index (or middle, as in 1) brushes down across two or three strings
- 4) Thumb plucks string 5 (downward)

The total rhythmic pattern is best described as an eighth-note followed by two sixteenth-notes. When we listen to frailing, we are likely to notice "the beating sound which the fingers and thumb make as they fall into playing positions."<sup>3</sup>

The frailing of one region, Grayson and Carroll Counties in Virginia, has been studied by Eric H. Davidson, who concludes that the style to be heard among players of

1. Gilbert Chase, America's Music (New York: McGraw-Hill Company, 1955), p. 67.  
2. Ibid., p. 260.

3. Peggy Seeger, The Five-String Banjo, American Folk Styles (New York: Hargail Music Press, 1960), p. 27.

that region today is the same style that prevailed there in the first decade of this century. One of these players, Wade Ward of Independence, Virginia, began to play about the age of eleven. That was in 1903. In 1961, at age sixty-nine, he was recorded playing the local fracturing style, known there as "clawhammer." When Mr. Ward plays "Arkansas Traveller," most of the strong eighth-notes are played by the down-stroke of the index finger (numbered 1 above). Ward uses his right thumb in two ways: first, to play an important melody note at the beginning of the B part. Second, "Ward, like other banjo players of the old school from the Grayson County area uses his thumb in obtaining lower string runs ... whenever possible."<sup>5</sup> This second use of the thumb is heard in the last three notes of both parts A and B. Ward also uses "pulling off" (left-hand pizzicato) artistically in this example.

Hobart Smith, of Saltville in the same Virginia region, learned to play this "clawhammer" style from his father. In contrast to the usual pattern of the region as Davidson describes it, Mr. Smith makes extensive use of his agile left hand in playing the same piece, "Arkansas Traveller." Both Mr. Ward and Mr. Smith pluck down for the strong beat, both emphasize melody notes, and both play with the "marvelous cleanliness" characteristic of the region.<sup>6</sup>

For a more percussive kind of fracturing we turn to another region, the mountains of eastern Kentucky. One of the masters there until his recent death was Rufus Crisp, of Allen, Kentucky. For "Sourwood Mountain" he carefully retunes the banjo and emphasizes the importance of perfect tune.<sup>7</sup> Crisp regularly pulls off the unfretted first string to fill in the second beat (numbered 2 above) not played by the right hand. Time does not permit additional examples of the Kentucky styles. Fortunately it has been well documented by John Cohen.

4. Wade Ward, "Arkansas Traveller," in John Cohen and Eric H. Davidson, edd., The Music of Roscoe Holcomb and Wade Ward (Folkways FA 2363). Tuning GCGCE.

5. Davidson, notes to FA 2363, p. 7.

6. Hobart Smith, "Arkansas Traveller," Disc 1809.

Davidson, notes to FA 2363, p. 7.

7. Rufus Crisp, "Banjo Tuning and Songs," AAFS 101A. Tuning arrived at, GDGBD.

Eastern Kentucky is a region of intense, driving banjo playing. Accordingly the local style of fracturing is sometimes overpoweringly fast. Pete Steele, Banjo Bill Cornett, and Buell Kazee exemplify it.

The second of the traditional playing styles I shall call up-picking. In rhythmic pattern up-picking duplicates fracturing, but in effect it is smoother and less percussive. The initial stroke (numbered 1 above) is upward with the index finger, not downward. The second stroke (numbered 3 above) is downward with the back of the middle finger. Promulgated as the "basic strum" for beginning banjo students by Pete and Peggy Seeger, it is used by many eastern Kentucky players. For example, Roscoe Holcomb, of Daisy, Kentucky, uses up-picking for one tune (though only that one), "Little Birdie."<sup>8</sup> The intensity of Mr. Holcomb's performance is characteristic of him; more broadly it is part of the regional style. The same intensity can be heard in the playing and singing of Justus Begley. Mr. Begley recorded his version of Child 286, "The Sweet Trinity," in 1937 "while running for sheriff of Perry County, Kentucky."<sup>9</sup> This performance is generally typical of the Southern mountain manner of accompanying a ballad with the banjo. The combination of legato singing with fast playing, and the habit of playing the tune through as an intermission in the singing, mark this manner. At the same time the intensity and drive of Mr. Begley's performance well represents the style of Eastern Kentucky.

Before moving on to consider the other major styles, let us notice two variations of the up-picking we have been studying. One is the style of Bascom Lamar Lunsford, the "Minstrel of the Appalachians" and lawyer of Leicester, in western North Carolina. Mr. Lunsford's right-hand technique is similar to standard up-picking; the only variation is on the third beat, at which Mr. Lunsford brushes up instead of down.

8. Pete Seeger, How to Play the Five-String Banjo (Beacon: Pete Seeger, 1960); Peggy Seeger, op. cit.

9. Roscoe Holcomb, "Little Birdie," in Cohen and Davidson, op. cit. Tuning ECGAD.

10. Justus Begley, "The Golden Willow Tree," AAHS 31; note by B. A. Botkin. Example includes only the first two stanzas, with two complete banjo stanzas. Tuning GDGBD.

- 1) Index finger plucks up on string 1
- 2) Tacet
- 3) Middle finger brushes up on strings 1, 2, 3
- 4) Thumb plucks fifth string

In a more remote part of western North Carolina lives Frank Proffitt, one of our finest living traditional singers and a sensitive instrumentalist. He learned his playing style, as well as his skill in making banjos, from his father. Earliest banjos, like fiddles, had no frets to determine exact pitch. Fretless banjos, often home made, appeared in many mountain homes in the nineteenth century, and are still made by a few craftsmen like Mr. Proffitt. The slides that are possible only on a fretless banjo can be heard in his playing of "Reuben Train." "You can't hardly do this on a fretted banjo; it takes a lot of clearance on the neck, with nothing to get in the way," he says. This is the first tune ever learned by Frank Proffitt. Presumably in playing it he reproduces the playing style of his father.<sup>11</sup> Its rhythmic pattern is the same as that of the other styles we have so far observed, an eighth-note followed by two sixteenth-notes. The right-hand technique is different:

- 1) Thumb plucks string 2 or 3
- 2) Usually tacet
- 3) Thumb plucks string 5
- 4) Index finger brushes up across strings 1, 2

I have found no other examples of this style. Proffitt's isolated life may have preserved a unique tradition.

<sup>11.</sup> Frank Proffitt, "Reuben Train," on Sandy Paton, ed., Frank Proffitt (Folk-Legacy FSA-1). Quotation from notes, pp. 8-9. Tuning GDGBD.

This article will be concluded in the next issue. It was delivered at the second session of the annual meeting of The American Folklore Society held December 27, 1962, in the Whittall Pavilion of the Library of Congress, Washington, D.C.

# # # # # # # #

GUITAR and BANJO ACCESSORIES will be available at the CDS Pinewoods Bookstore: Capos, Allegro Nylon and Steel string sets. Also imported embroidered Guitar straps.

#### THE BONNY LASS OF FYVIE O

"This song,--I've heard two singers sing it. I can't remember the name of the other man; the first fellow I heard sing it was John Burns. That's an Aberdeenshire song."

--Enoch Kent

O, there was a \_\_\_\_ troop o' Irish dragoons  
Come a-mairchin' doon through Fyvie O,  
The Captain's fall in love wi' a very bonny lass  
And her name it was ca'd Pretty Peg - ey O.

1

O, there was a troop o' Irish dragoons  
Come a-mairchin' doon through Fyvie O,  
The Captain's fall in love wi' a very bonny lass  
And her name it was ca'd Pretty Peggy O.

2

There's mony a bonny lass in the whole of Auchterless,  
There's mony a bonny lassie in the Cairlie O,  
And there's mony a bonny Jean in the streets of Aberdeen,  
But the flower of them a' is in Fyvie O.

3

Come doon the stair, pretty Peggy my dear,  
Come doon the stair, pretty Peggy O,  
Come doon the stair, kame back your yellow hair,  
Take a last farewell o' your daddy O.

4

For I'll gie you ribbons, love, and I'll gie you rings,  
I'll gie ye a necklace o' amber O,  
I'll gie you silken petticoats wi' flounces tae the knee  
Gin ye'll convoy me doon tae your chamber O.

A soldier's wife I never will be,  
 A soldier 'll never enjoy me O,  
 For I never did intend tae gang tae a foreign land  
 And a soldier I'll never marry O.

It's braw, aye, it's braw a captain's lady to be,  
 It's braw tae be a captain's lady O,  
 Aye, it's braw to ride and rant and to follow ae the camp,  
 And tae mairch when your captain is ready O.

The colonel he cries, "O mount, mount, boys, mount,"  
 The captain he cries, "O, tarry O,  
 Just tarry for a while, just another day or twa  
 For to see if the bonny lass 'll marry O."

Early next mornin' we gae'd awa',  
 And O but oor captain was sorry O,  
 The drums they did beat o'er the bonnie braes o'  
 And the band played "The Lallans o' Fyvie O."

It's lang ere we wonn'd into Old Meldrum toon  
 And we had oor captain tae carry O;  
 And lang ere we wonn'd into bonny Aberdeen  
 And we had oor captain tae bury O.

O green grow the bairks on Bonny Ythan side,  
 And low lie the lowlands o' Fyvie O,  
 O the captain's name was Ned, and he died for a maid,  
 He died for the bonny lass o' Fyvie O.

\* \* \* \* \*

PINEWOODS CDS BOOKSTORE will have a selection of HMV 45 rpm and 78 rpm recordings of English country and morris dances; instruction books for English country, morris, sword, contra and square dancing, play party and singing games. Recorder music and recorders will also be available.

### NEW YORK WORLD'S FAIR 1964-1965

A colorful series of Nationality Day programs will highlight the music, songs and dances of national and ethnic groups representing the flags of countries all over the world during the two six-month seasons of the New York 1964-1965 World's Fair, according to an announcement made by Robert Moses, president of the international exposition.

Walter Bacad, chairman of the Folk Festival Council of New York, has been appointed Program Director of the Nationality Days series which will be an important feature of the Fair's cultural endeavors and will attract additional thousands of visitors to New York. The Nationality Day programs will be under the supervision of Louis B. Ames, director of the Fair's cultural program, and Miss Jean Dalrymple, consultant for the Performing Arts.

The Country Dance Society of America has been invited to present a program of English dances, music and songs in this series. On Wednesday, June 26, Miss Gadd attended a luncheon meeting at the World's Fair Headquarters at Flushing Meadow Park, for discussion of the Nationality Day Programs.

The accompanying photograph shows the large number of delegates who attended the meeting, in addition to officials of the Fair. Plans are being very well worked out and we shall have more news for our members later. As soon as dates are fixed, we will let you know.



Nationality Day representatives  
 look at model of  
 New York World's Fair 1964-1965

### HINDMAN DANCERS AT SPRING FESTIVAL

Dancers from the Southern Mountain area have taken part in New York Spring Festivals before - we have had groups from Pine Mountain, Kentucky, and from the John C. Campbell Folk School in Brasstown, North Carolina - but not for quite a long time. So we were especially delighted this year to welcome the Hindman Settlement School group from Hindman, Kentucky, their Director, Mr. Raymond McLain, and Mr. and Mrs. Lionel Duff, from Decoy.

As part of a good will tour for the school, the group members had shown their dances and sung their songs at a number of places, including Boston and Washington, on their way to New York and our Spring Festival was their final appearance before returning home. It was delightful to see the Kentucky Running Set and Playparty Games danced by young people of High School age and to see the ease with which they encouraged the New York dancers to join in with them. Douglas Duff was Caller for the set-running, calling, in true mountain style, from within the group.



Hindman School dancers "run a set"

In addition to their native dances, the school uses English morris, sword and country dances as a part of their inheritance. The boys gave a most spirited performance of Leap Frog and all joined in with the country

dances on the program. A note of interest is that almost half of the dancers bore the name of "Ritchie". They were delighted to be welcomed at the Festival by their famous folk singer relative - Jean Ritchie.

Hindman Settlement School from its early days has been a force in keeping alive the folk culture of the mountains, by encouraging its use in the school and in surrounding areas. During the time Cecil Sharp spent in the mountains, the school introduced him to many fine singers; and his appreciation and delight in what he found there reaffirmed their belief in the value of their inheritance.

### EDUCATIONAL TV AND RADIO

On June 17th Channel WNDT gave a repeat performance of the ONCE UPON A DAY program featuring dances and songs by the HINDMAN SETTLEMENT SCHOOL. The program was first produced when the group was in New York for the purpose of dancing at the CDS Spring Festival in May. CDS member Mrs. Rachel Leibert is in charge of the "Once Upon a Day" program and frequently includes folk music and dance.

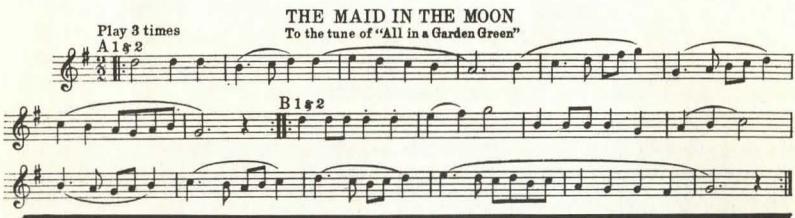
On June 13th Station WRVR FM in its program FINE ARTS TODAY produced a broadcast entitled "Folk Dancing, Ethnic Origin and Contemporary Forms." Mr. Allen Hughes, Dance critic of the New York Times, was Moderator of the discussion, with Miss May Gadd representing Folk Dancing and Miss P. W. Manchester, Managing Editor of "Dance News", representing its relationship to other dance forms. A tape of this broadcast will be available later from CDS.

### Historical Reference to "ALL IN A GARDEN GREEN"

Jan Pieters Sweelinck, famous organist and composer who lived during the period 1562-1621, composed several sets of variations to popular tunes of the times. Among these tunes was "Unter den Linden grune", the tune we know as "All in a Garden Green." Dr. Max Seiffert, editor of the Collected Works of Sweelinck which includes these variations, has the following to say:

"The melody of the song 'Unter den Linden grune' (Under the lime-tree green) came from England to the Netherlands during the lifetime of Sweelinck. In England it was sung to the text "All in a garden two lovers sat at ease". This primitive melody is here placed over the Variations. The English text was translated into Dutch and eventually into German, thus creating the very artificial and baroque text of the song "Unter den Linden grune." This melody corresponds nearly textually to the upper part of Sweelinck's first variation. This melody was also very well known as a dance tune called 'Allemande Linde.'"

ERIC LEBER



#### THE MCPEAKE FAMILY ARE UNIQUE! (continued from page 13)

singer and played the flute and I had two brothers who played the flute and started a flute band here. I would be about eleven years old then and was learning to play the flute. As time went on I read some Irish history which mentioned pipers and harpers. I thought either to learn the pipes or the harp but it wasn't so easy as all that. At that time I would be about sixteen years old. The Gaelic language was getting popular and I was attending classes to learn it. Then I heard of Francis Joseph Biggar, the Irish historian, and he became my benefactor by sending to County Galway for an old blind piper, John O'Reilly, a native Gaelic speaker, to learn me the Uilleann Pipes (the set of pipes which my son Francis plays now). They were given to me by Mr. Biggar, and were made by R. L. O'Meally for the St. Louis Exhibition U.S.A. and I think the harp that my other son James plays was also obtained there in 1904. In 1911 Mr.

Biggar brought myself and a Welsh harper with other pipers and harpers to the Pan-Celtic congress in Brussels. It was a most memorable occasion with the people and ourselves singing God Save Ireland to the pipes and the harp accompanying us, in the little village of Fontanoy. In the year of 1912 I went to the Dublin Competition and was lucky and got first prize for my pipe playing. (Our photograph of that occasion is in Captain O'Neill's Irish Minstrels and Minstrelsy.) After the 1914 war I laid my pipes past as tension in Ireland was great politically and after the war finished I then carried on with my pipes until my son Francis, junior, came of age and was able to play the pipes.

FRANCIS McPEAKE (JUNIOR), Frank's elder son, was the first to follow his father's musical abilities:

My earliest recollections, where the Irish pipes are concerned, is coming out and seeing four or five children listening to the music at our own house in Springview Street, where I was born. It was grand to live in so lively a place, and I know some of the children envied me this. I think why I decided to become a piper was watching my father sitting playing, and even if there were fiddlers, fluters, he was more dignified than any of the others, and to me was the greatest man on earth. He was always very "national", as was his father before him, and I suppose that's why we, the McPeakes, are so today. But what I quite well remember is the family sitting round the fire with my father playing and all of us singing, mostly traditional songs, "Moore's Melodies" and often songs we learned in school. Those are very happy memories to me today.

I remember, when I was about 12, a 16-inch set of pipes being put on me and they were so big and clumsy that I could not manage them. That was in 1929, and from that time on to the starting of World War II, times were very hard, and there was little or any playing or singing in Ireland. In fact, I had to go to England in 1936 to get work. I came home in May 1940 as things were getting better in Ireland, but there was no playing pipes as the Germans were dropping bombs on Belfast. It was not till after the war that we could get stuff like rubber and leather to make bags and it was not until 1948 or so that I really started to play.

Before I was born my father played with a Welsh harper, and it was very good. So as my brother James was about 13 at this time he started to take an interest in music and we found that he was very versatile, being able to play accordion, piano, and especially the harp. We also found that we all could sing and play our respective instruments, so that's how The McPeake Trio came into being, and now I believe the tradition will be carried on as I have a son and daughter, Francis and Kathleen, learning harp and pipes and together with another piper they have already formed a McPeake Junior Group.

JAMES McPEAKE (SEAMUS) was the third member of the family to take up the tradition. It was his learning the harp that brought about the formation of the Family Trio:

When I was about 9 years of age my father bought me a small fiddle on which I was taught by a local traditional fiddler. I did not adapt myself too well to the fiddle but I did gain some knowledge of music. At 12 my father bought a second hand piano-keyed accordion and now, 12 years later, I have a Ceili Band that plays regularly at Ceilis (Irish Dances).

My father at the start of his interesting folk music life played with a Welsh harper by the name of John Page. He enjoyed it so much that from that time he always wanted to play with a harper. It is his opinion that harpers were much too important within themselves to accompany anyone but themselves, so he decided to get someone in the family to learn a harp. Through my little knowledge of the fiddle, accordion, and piano, I started to learn the harp.

Then gradually my father, brother and myself sat around the hearth singing and playing our instruments and this was the foundation of "The McPeake Family Trio." From the fireside we gradually went to greater things to spread our Irish National Folk music.

Some day we hope to perform in America in order to spread still further our Irish music. We would like people in America, or for that matter, anywhere else, to hear us sing and play and hope that they too will wish to take up and keep alive the music which is always in danger of dying.

## THE FALSE YOUNG MAN

As sung by Frank McPeake  
recorded by Peter Kennedy, 1952  
© 1961 Lochrae Music Corp.

### The False Young Man © ..... The McPeakes.

- 1) As I roved out one morning  
Near the verdant Braes of Skreen,  
I put my back to the mossy tree  
To view the dew on the west countryie,  
The dew on a foreign strand.
- 2) "O sit ye down on the grass," he said,  
"On the dewy grass of green.  
For the wee birds all have come and gone  
Since I my true love seen," he said,  
"Since I my true love seen."
- 3) "O I'll not sit on the grass," she said,  
"No lover I'll be of thine,  
For I hear you love a Connaught maid,  
And your heart's no longer mine," she said,  
"And your heart's no longer mine."
- 4) "O I will climb a high, high tree  
And I'll rob a wild bird's nest,  
And back I'll bring what I find there  
To the arms that I love best," he said,  
"To the arms that I love best."

© Copyright 1961  
Lochrae Music Corporation