

THE COUNTRY DANCER

Winter
'62-'63

THE COUNTRY DANCER

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Table of Contents

	Page
Calendar of Events	3
Marriages and Births	3
The Pipe and Tabor	4
Tour of the Berea Country Dancers	9
Little Sweetheart - words and music	14
An Evening of Folk Music	15
Pinewoods Chamber Music Week 1962	16
1962 Christmas Festival	18
In Memoriam	20
Center News	23
Welcome	26
Christmas Ceremonies	27
Book Reviews	28
Whaling Ship Days	31
Record Review	32

Photo credits. p.8 Mattson Studio, Berea, Ky.
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Calendar of Events

- April 4 - 6, 1963 28th ANNUAL MOUNTAIN FOLK FESTIVAL, Berea, Ky.
- May 4 C.D.S. SPRING FESTIVAL, Hunter College, New York City.
- May 17 - 19 C.D.S. SPRING DANCE WEEKEND, Hudson Guild Farm, Andover, N.J.
- June 28 - July 1 BOSTON C.D.S. CENTRE DANCE WEEKEND at PINEWOODS, Buzzards Bay, Mass.
- August 4 - 11 NATIONAL C.D.S. PINEWOODS CAMP CHAMBER MUSIC WEEK) Buzzards Bay, Mass.
- August 11 - 25 TWO DANCE WEEKS)
- August 25 - Sept. 1 FOLK MUSIC WEEK)

Marriages

- COMBS-ROGERS: On December 22, 1962, in Pine Mountain, Ky., Bonnie Combs to Chris Rogers.
- DAVIS-HODGKIN: On January 12, 1963, in Germantown, Pa., Elizabeth Davis to John P. Hodgkin.
- CORNWELL-HARING: On January 19, 1963, in New York City, Margery R. Cornwell to Lee Haring.

Births

- AVISON: To Lois and Richard Avison of Chapleau, Ont., on August 7, 1962, a daughter, SHANNON.
- COHEN: To Jane and Henry Cohen of Berkeley, Calif., on August 31, 1962, a daughter GABRIELLE.
- LAWSON: To Rebecca and John Lawson of Cambridge, Mass., on September 4, 1962, a daughter, SARAH.
- MCMILLIAN: To Sally and Nathan McMillian of Daytona Beach, Fla., on October 9, a daughter, JENNIFER CANFIELD.
- RICHMAN: To Edith and Fred Richman of New York City, on November 5, 1962, a son, EVAN.
- BURKS: Shirley and Jack Burks of Boulder, Col., announce the adoption of a daughter, SARA ANN, born November 22, 1962.
- CAJOLET: To Merlyn and Renald Cajolet of Sudbury, Mass., on December 11, 1962, a son, MARC EVAN.



the PIPE and TABOR

by W. A. H. CLEAVER



There has been a welcome increase recently in the number of people who play the pipe and tabor, perhaps because the pipes are now readily available. However, it is possible that others would like to play but have been put off because they have little musical knowledge or because there is no readily available source of instruction. It is for these and any who have just started to play that the following notes are written.

The traditional three-hole pipes were wooden, about a foot long and pitched in C or D (approximately!) Copies have been made, but although the tone of these pipes is often very pleasant, they lack the volume necessary for most outdoor sites.

For some years Dr. Russell Wortley has been supplying brass pipes with plastic mouthpieces. These are about the same size as the wooden ones, but they are rather louder.

The last main type of pipe is of modern origin, and its use was pioneered by the late Dr. Kenworthy Schofield. The pipe has four holes and is $3/4$ " - $7/8$ " in diameter. It is usually jointed in the middle so that the mouthpiece may be attached to tubes of different lengths, enabling different keys to be obtained. G pipes, about 18" long, are the most widely used, although the larger E and F pipes, and the slightly smaller A pipe are useful. Supplies of this type of pipe are available through the Sales Department. Also it is possible for a handyman to make them, but it is beyond the scope of this article to consider detailed methods of construction.

The traditional players used fairly small drums, 8" - 12" in diameter, and 3" - 4" deep. Again, Dr. Wortley is able to supply drums of this type. Larger drums, 10" - 12" deep, are also in use, but they are not easy to obtain at the moment.

Playing Instructions

The pipe is usually held in the left hand. Four-hole pipes have a ring or clip for the third finger, three-hole pipes may be held between the third and little fingers. Ignore the bottom hole if the pipe has four, and cover the remaining holes with the thumb and first two fingers. Use the inside of the knuckles rather than the fingertips. Blow very softly and a low pitched note, the fundamental or 1st harmonic will be obtained. Blow a little harder, still covering the top three holes, and a note an octave higher will be obtained. This is the starting point of the scale as the notes lower than this are too soft to be useful and they do not form an unbroken scale. Slightly harder blowing produces a note a fifth higher than the keynote, and harder blowing raises the pitch an octave above the keynote. Still higher notes may be produced with the same fingering, but it is not advisable to experiment with these in the early stages.

The intervening notes of the scale may be produced by progressively uncovering the holes as shown on the following chart. Make sure that each note is "tongued" separately by saying "Tuh" each time.

	C	D	E	F	G	A	B	C	D	E	F
Thumb	●	●	●	○	●	●	●	○	●	●	○
Forefinger	●	●	○	○	●	●	○	○	●	○	○
2nd Finger	●	○	○	○	●	○	○	○	○	●	●

← 1st overblow * 2nd overblow → ← 3rd overblow →

○ = hole open ● = hole closed

Note that the chart is written as though the pipe were in C. This is recommended because for anyone unused to reading music it is much simpler to take a fixed written note as representing the keynote of the pipe. Only one set of fingerings then has to be learnt, as different keys are produced by using different lengths of pipe. C is chosen as the written keynote because the tunes all

fit neatly on the stove, and excessive use of leger lines, which makes reading difficult for the beginner, is avoided. In everything which follows this system has been used.

Once the fingers are used to the feel of the pipe, try to play a simple tune - Winster Processional, Winster Galop, Shepherds Hey, Shooting, Nonesuch, Lads a Bunchum are all suitable.

It is essential in the early stages to practise frequently. A word of warning though - the pipe makes a lot of noise, so choose a practice site with care. When a few tunes can be played with confidence, try playing for dancing. This will be found to be more difficult than is generally anticipated!

By this stage, the player will probably have realized that many tunes cannot be played on the pipe if written in C. Most of them can be played if written in F, which contains the note B-flat instead of B. The fingering for B-flat is as follows.

	Bb
Thumb	●
Forefinger	●
2nd Finger	○

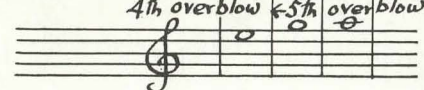


The correct position of the forefinger for the "half stop" may be found as follows. First, play A, when the forefinger will be found to be slightly bent. If the forefinger is straightened, the hole will be partially opened, and a note approximating to B-flat should be obtained. "Constant Billy" (Adderbury) is a good practice tune, as the note is always approached from below via A.

Another difficulty which arises is that some tunes if written in C contain B, a semi-tone lower than the key-note of the pipe. This may be obtained by covering the fourth hole with the little finger. On a three-hole pipe the note may be obtained by half covering the bottom of the pipe with the little finger. The same fingerings on the second overblow produces F-sharp, which is sometimes needed as an accidental (e.g. in Bledington Trunkles) or it may be used in tunes written in G (e.g. Bledington Leap Frog).

Finally, here are three more useful fingerings.

	E	G	A	
Thumb	●	●	●	
Forefinger	●	●	●	
2nd Finger	●	●	○	
	4th overblow	← 5th	overblow	



The question of drumming is left to the end because it is probably better to become reasonably proficient on the pipe first. In the early stages the problem of co-ordinating breathing and fingering will occupy the player's whole attention, but as confidence increases, try tapping a table or other hard surface with the free hand. Also try playing the drum while singing or whistling a tune. Hold the stick lightly between thumb and forefinger, and let it bounce off the drum head. Do not attempt anything too elaborate until both instruments are firmly under control.

This article is of necessity incomplete, but should any queries arise, the author will try to answer them.

Good Luck!

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DANCE ACROSS THE ATLANTIC

Having persuaded the Cunard Steamship Company that some Country dancing would be good for anything that might all the passengers on an Atlantic crossing, a successful trip as "entertainers" was made by Mr. and Mrs. Douglas Kennedy and Miss Anderson on the SYLVANIA last October.

Clearly the experiment was a success - the stewards said: "Best thing for the passengers that we have ever had" for it is being repeated this June, this time on the QUEEN MARY. Folk song is being added and three Kennedys will be in charge - Peter Kennedy as well as his parents. Several passengers with previous knowledge will be along to help.

The ship will be in dock one evening - June 11th. We are planning a KENNEDY FOLK MUSIC AND DANCE EVENING. Be sure to save the date.

The Tour of The Berea College Country Dancers

The Berea Country Dancers will long remember the summer tour of 1962 to nine countries of Latin America: Mexico, El Salvador, Guatemala, Honduras, Nicaragua, Costa Rica, Panama, Colombia, and Ecuador. Sponsored by the Department of State, administered by the American National Theater and Academy, and directed by Miss Ethel Capps, the program sought to open one more door of understanding between Latin nations and the United States. The movement of the folk dance and the melody and rhythm of folk music, basic to all cultures, can be appreciated by people everywhere. Our performances in the folk arts were the opening wedge through which we came to know Latin Americans and their culture, as they, in turn, came to realize that Americans do have a culture beyond the surface glamour they have always associated with us.

Everywhere we were warmly welcomed. At our first stop, in Monterrey, Mexico, a mariache band greeted us and serenaded us all the way to the hotel. In El Salvador a group of local dancers presented us with flowers and gave an informal program of folk dances for us at the airport. In isolated Bluefields, Nicaragua, the Franciscan brothers sent the only two vehicles the town boasted to drive us from the airport. In one Colombian city we gave a second performance for some two thousand people who waited in the street until we finished our first. Everywhere we found people who were eager to find out what Americans are really like, and they were full of questions about America. Most of our students spoke Spanish. Although Embassy officials briefed us constantly on how to cope with possible Communist opposition and we were purposely sent to centers of known Communist agitation, we had no "incidents" and met no discourtesy.

Each program was a new challenge, for changing conditions called for constant revisions of material. Working conditions and equipment varied considerably: dancing space, floor quality, sound equipment, piano, dressing rooms, lighting equipment, and even ironing women. Our audiences might be university students, working people, school children, school teachers, a specialized group, or a mixed group. Sometimes we faced a small group of folklore specialists, and sometimes crowds ranging from 1500 to 20,000 people. We danced on all manner of



floors: concrete, dirt, smooth parquet, rough boards with knotholes, loose canvas, stone, as well as some near-perfect floors. Some of the old-world theaters with their sloping stages made us afraid we would some-time dance right out over the footlights. Television and radio performances posed special problems. One television studio had just a few square feet of dancing space. Sometimes we had to give a show entirely "off the cuff," as the time in Colombia when the plane was late, the bus ran out of gas, and six of us arrived only two minutes before program time in a radio studio jam-packed with fans. And - alas! - our working personnel varied in number, too, because of the ever-lurking tourist disease. The worst disaster was the Colombian earthquake in August. We were in Pereira, its very center, and that night our performance had to be canceled.

There were our regular programs and our extra ones. The extra ones were visits in small groups to factories, underprivileged "barrios," schools, and universities, as well as television and radio programs by all or part of the group. We had "cultural exchanges" such as workshops and seminars, and sometimes shared a program with a local group or showed one dance at a party. We worked closely with the Binational Centers of each country. We attended many special presentations of the regional folk dances and songs, school programs, dinners, receptions, dances, barbecues, picnics, and were taken on city tours and country tours. On a "free day" in Tegucigalpa we (1) visited an elementary school to see a special Fourth of July program in our honor, (2) visited the new American School just outside the city, (3) attended a picnic at the Club Reforma, (4) gave an impromptu performance at the Presidential Palace for President Ramon Villeda Morales and his unicameral Congress, (5) attended a Fourth of July dance as guests of the U.S. Embassy.

A working day ran something like this: June 25, San Salvador. Monday. Visited the university. Talked to students. Sang for two classes. Bus got stuck. Went to San Miguel by bus (two-hour drive). Lush tropical growth. Wonderful vistas. Volcanoes. Thatched huts and one-room schools. Welcomed at Binational Center. Excellent dinner at Casino. Dancing. Arrived at theater and found 2000 people already there. Long narrow stage. Local people crowding wings. Sound system poor. Local band played Star Spangled Banner. Very very hot dancing. All dripping wet. Program well received. Reception at Binational Center. Many guests. Talked to them. Local young people

did regional dances and then taught them to our young people. They presented us with a folk-dance record. Back to San Salvador carrying our wet costumes over our arms. Arrived hotel 2:15.

CDS members very likely want to know just what our regular program was like. First a local leader made a brief (or long) introduction and presented Miss Capps, who gave a few words of greeting, in Spanish. Thereafter, the students alternated introducing the numbers to follow, also in Spanish. (The fact that we did speak Spanish played an important part in establishing rapport with the audience.) The first half of the program was devoted to American dances for which the girls wore colorful, handsomely designed wool dresses handwoven in Berea, with matching head-bands; while the boys wore neutral brown cotton shirts and trousers. The second half of the program consisted of dances from other lands, mostly English, and including Morris and Sword; the girls wore simple cotten dresses of striking colors with decorative matching flowers, and flowers in their hair, while the boys wore white, adding colorful vests, hats, caps, bells, etc., for certain dances.

A typical program ran something like this, although we did many other dances not included here: Appalachian Square, Going to Boston, Jump Josie, Kentucky Set Running, Hull's Victory, Beckett's Reel, two four-couple squares, two hymns (sung), Mummies' play (in Spanish, and some background material was given about it in Spanish), Musical interlude (dance tunes played with recorders and harpsichord; "Seeds of Love," accompanied by recorders and harpsichord; a question-and-answer song accompanied by the dulcimer - in English, but translated cryptically), Helston Furry, Abram's Circle, Leap Frog, Gay Gordons, Parson's Farewell, Step Stately, Rapper Sword, Bacca Pipes, Old Dance from Mors, Brighton Camp, Bonnie Green Garters. The real climax came when at the end of the program the dancers took partners from the audience and everyone danced Tennessee Mixer or Circassian Circle, or both. The audience screamed and cheered and yelled, and many came to the platform to shake our hand.

All of us are pleased to have been a part of this pilot project of our American government. In closing I quote from a letter written to us by a fellow-American: "As an American who unsuspectingly attended your performance last night, I wish to convey my appreciation and deep-felt sentiment for the splendid appearance and

representation of our culture and our people you presented.

"Your modest but ebullient spirit, your wholesome and good-natured enthusiasm, your fine appearance as young Americans made us Americans in the audience thrill at your presentation. Often, with the cloak of sophistication, we tend to forget the truly free-hearted, creative atmosphere of our nation that makes such a culture possible. Your dancing helps restore my own appreciation of our heritage and bring new vistas to the 'movie-sore' eyes of Latin America."

LUCILE GAULT

The following paragraphs are quoted from an account sent to us by David Rader, one of the dancers:

Upon arrival at the Monterrey airfield, a Mexican band (Mararachi) met us; blaring out popular Mexican songs. This group rode by bus with us to our hotel playing and singing Mexican songs for us.

After touring and performing in Monterrey, our group traveled to Saltillo for a day. The people in Saltillo were very hospitable. They went all out for us. A guide met us at the city limits and we were immediately taken to dinner. Throughout that day and part of the next, this man constantly colored our stay with varied recreations and invitations. We left the warmth of Saltillo and by way of Monterrey left the dusty part of Mexico behind as we flew inland to a green Guadalajara.

Guadalajara, the Las Vegas of Mexico, met us with the hustle and bustle of a great city. We stayed in the luxurious Grande Hotel enjoying the splendid pool and excellent food. It was here that I became aware of the routine of our trip, the routine that would pass time like water cascading over Niagra!

We left the excitement of Guadalajara behind and traveled by bus to Morelia where we had one of the most pleasant visits of our tour. Here we had many personal contacts with the people who accepted our programs fervently. All of us left behind many new friends when we departed for Mexico City.

Visions of Mexico behind us, we awoke in San Salvador to the realization of the beauty of the people in Central

America. Again we were astounded by the way the people welcomed us with bands, cheers, and open arms. Also it was here we became aware of some of the reasons we were sent to Central America. First, we could feel the impact of the Communist power hitting in our faces. Second, we could sense the potent influence the students had on the common people. Third, we could tell by the myriad of excited questions that the Latin people were starved for a picture of the (true) North American, the "Gringo".

After Bluefields, the beauty of Costa Rica hit us like a refreshing spring breeze. Our arrival in San Jose and our journey to Punto Renas, a small coastal city, where we enjoyed a moonlight swim in the ocean (until we were informed that we were in a shark area) were two very impressive aspects of Costa Rica.

Three performances and many friends later we arrived in Managua, Nicaragua. Under semi-military law we could not tour this city as well as we wished to. Here, however, as guests of one of the oldest universities in Central America we were eating in an exclusive club. When asked by some of the students there, we demonstrated the twist for them; and were stunned when we saw several hundred people outside - looking in!

On way to Bogata, Colombia, the left engine of our jet caught fire and we had several anxious moments. After several hours of nervous flight, we did, however, arrive in Bogata at 4:00 a.m.

Many memories will bombard us as we think of our stay in Colombia; our visit to Tequenduma Falls and the Salt Cathedral near Bogata; the people and the beauty of Manizales; the cold and early morning flights from Pasto and Popayan; the time in Popayan when we performed twice in the same evening because there were so many people; the bullfights and the crowd of twenty thousand in Cali; and, of course, the earthquake of Pervia.

After Colombia came Ecuador. We arrived, a little tired, in the beautiful city of Quito. Summer effects setting in, I suppose. After the usual receptions and programs, we flew to Guayaquil, the largest city in Ecuador, and our last stop. We left there on August fourteenth, destination - good ole Berea!

All of us except one boy, Dan Polly, returned home with the experience of having been ill on foreign soil.

Little Sweetheart

Sung by Mrs. Mattie Dameron of Stuart's Draft, Va. to
Maud Karpeles and Evelyn Wells, August 6, 1955

The musical score is written on four staves. The first staff is the melody in G major, 2/4 time. The lyrics are: "I had a lit - tle sweet - heart, A - sham'd to call his name, First time he sat down by me, I tho't he was a - sham'd; and there he sat, the live- long night, With-out a word to say; Now and then he'd sigh and moan, And wish it would be day." The second staff is a vocal line with lyrics: "I had a lit - tle sweet - heart, A - sham'd to call his name, First time he sat down by me, I tho't he was a - sham'd; and there he sat, the live- long night, With-out a word to say; Now and then he'd sigh and moan, And wish it would be day." The third staff is a vocal line with lyrics: "I had a lit - tle sweet - heart, A - sham'd to call his name, First time he sat down by me, I tho't he was a - sham'd; and there he sat, the live- long night, With-out a word to say; Now and then he'd sigh and moan, And wish it would be day." The fourth staff is a vocal line with lyrics: "I had a lit - tle sweet - heart, A - sham'd to call his name, First time he sat down by me, I tho't he was a - sham'd; and there he sat, the live- long night, With-out a word to say; Now and then he'd sigh and moan, And wish it would be day." The score includes a key signature of one sharp (F#) and a time signature of 2/4. There are some changes in key signature and time signature throughout the piece, indicated by double bar lines with a key signature change and a 3/4 time signature.

1. I had a little sweetheart,
Ashamed to call his name;
First time he sat down by me,
I thought he was ashamed.

And there he sat, the livelong night,
Without a word to say;
Now and then he'd sigh and moan,
And wish it would be day.

2. I'm wearied, I'm wearied,
I'm wearied of my life;
If this is the fruits of courtin',
I'll never get a wife.

You naughty head, you silly head,
You naughty-headed fool,
If you do call this courtin',
Settin' noddin' on a stool.
(Repeat 2nd half of tune)
For if you do, I'll tell you true,
A wife you'll never get,
Unless you grow some older,
And learn a little wit.

3. I'm wearied, I'm wearied,
I'm wearied of my life;
If this is the fruits of courtin',
You'll never get a wife.

You naughty head, ...etc.
.....and learn a little wit.

4. Come all you young men,
And let me tell you now,
Don't never go a-courtin'
Unless you do know how.

For if you do, I'll tell you true,
The girls will laugh and sport,
Saying, Here sets a young man
And don't know how to court.

A variant treatment of the familiar 'Aunt Sal's Song',
probably descended from a common source.

MARTHA ANN HURT

An Evening of Folk Music

Variety is the spice, they say, and variety was the keynote of the folk music program presented on the evening of December 1 in Metropolitan-Duane Hall in New York City. Throughout the evening, a succession of musicians emphasized the infinite possibilities of folk instruments and the ingenious methods of playing them. Presented as a "workshop" rather than a formal concert, the program opened with a bluegrass medley by a trio of banjo, fiddle, and guitar, who then gave way to Andy Wolfe, an accomplished young man from White Plains, New York, who plays fiddle, guitar, and autoharp with equal ease. Peter and Flit McElligott came down from "back in the hills of Upper New York State" to sing Scottish songs to Pete's forceful guitar accompaniments.

The Appalachian dulcimer, one of the more uncommon folk instruments, was demonstrated at its best by Howie Mitchell of Washington, D.C. Howie, a fine craftsman, told something of his experiences designing and making dulcimers and demonstrated superb technique in playing the various types of dulcimers he had made. The most unusual instrument of the evening was Howie's mouth bow, a primitive instrument with only one string. The double dulcimer featured Howie and Martha Ann Hurt of North Carolina, playing the 8-stringed instrument together.

Jean Ritchie dropped in, providing an unexpected treat to the delighted audience. Her songs, especially

"Awake You Drowsy Sleepers", were a highlight of the program.

Ably carrying the continuity of the various program sections was Martin Ambrose, a New Yorker by way of Berea, Kentucky, who contributed, in addition to the usual pleasantries of such a functionary, two thoroughly enjoyable songs.

After refreshments and group singing led by Lee Haring with his 12-string guitar, the program headliner, Billy Edd Wheeler, took over to enthrall the audience with his exceptional talent. Billy Edd, a young man from High Coal, West Virginia, has spent most of his life singing songs of the country and composing his own songs about the people around him and his own response to life and living. After spending several years affiliated with Berea College in Kentucky, Billy Edd recently moved to New York where he now sings professionally in addition to being a playwright. While some of his songs incorporate broad humor, the most memorable are those that penetrate his own being and express lonesome and/or all-encompassing reflections of the human scene. "A Winter Sky", one of several compositions he sang during the evening, was a superb example of his talent. His fine guitar technique and imaginative accompaniments, as well as his pleasant voice and personality, further contributed to the all-together captivating presentation.

Ben Mandel, as Chairman of a Country Dance Society "Folk Music Evening" Committee, deserves much credit. The evening proved to be an unusual treat for folk enthusiasts in the area. Future "workshops" of similar spirit are a possibility to look forward to.

MARCIA KERWIT

Pinewoods Chamber Music Week

1 9 6 2

The Chamber Music Week at Pinewoods was a musical coup, with Pan smiling broadly behind every tree (or at least it sounded that way). And the assortment of instruments that was brought up for the occasion: two harpsichords, krummhorns, a sordun, a clavichord, assorted sizes of viola da gambas, a quint fidel, a lute, and probably over a hundred recorders.

It was not just the renaissance and baroque music that made the week a success, it was a unity of thought



and action throughout the week: simply a desire on everyone's part to make music.

And music was certainly made there. Besides the recorder classes (3 per day) there were classes in viola da gamba, a madrigal singing group, and a chorus in which about half the camp took part. The chorus performed the anthem "O Sing unto the Lord" of Purcell.

The staff concerts, which were remarkable in their consistent high quality surpassed themselves on several occasions, where the words "beauty" and "ecstasy" would not be out of place: Lois Wann, oboe, in the allegro of a Telemann sonata; Eric Leber, harpsichord, and Judith Davidoff, viola da gamba, in a Bach sonata, certainly one of the most beautiful, sustained pieces I have ever heard; Helen Boatwright singing Dowland and Campion airs; and who could forget Phil Merrill's beginner recorder group playing Shepherd's Hey ("This sounds better than it did in rehearsal," Phil quipped.)

And what about English Country Dancing? Well, what about it. Many of the campers did not believe they would ever do it, but thanks to May Gadd's ability to get everyone moving, dance they did, and they loved it. The spirit that pervaded the daytime passed on into the evening and conferred on the nightly dances a feeling of uniqueness. That is, nowhere else at that moment could there have been another group of people being so totally charmed. And the music coming from the "pit" was solidly cheered at the end of each dance.

The weather helped to point up the success of the week. Although rain sometimes caused instruments to go out of tune, the weather was hardly noticed by the busy players - the spirit was not dampened, which, I think, says it right there.

1962 CHRISTMAS FESTIVAL



In the West Side YMCA north gym decked out with gay banners of red, blue and green sparkling with white snowflakes, a great Kissing Bough hung over the entrance way and festive trees and snowmen along the walls, the annual Festival took place on December 15th.

Those who watched and danced enjoyed a variety of program and exuberant music led by Phil Merrill. We were honored to have Agnes de Mille as a special guest who stayed almost the entire evening and joined in the dances.

May Gadd, Festival Director, led the enthusiastic group in such favorites as Morpeth Rant, The Black Nag, and The Fine Companion. Joe Rechter and Rickey Holden called the American square dances on the program.



Before the 1st Interlude, Christmas recorder music and carol singing led by Eric Leber delighted everyone.

The Apple Tree Wassail sung by Martin Ambrose heralded the entrance of the Hobby Horse and Dancers. An arranged dance based on "Pins and Needles" is pictured to the right.

The Mummers and Sword Dancers presented their age-old ritual of death and resurrection during the 2nd Interlude.

It was a lovely Festival - and many thanks to all who helped make it so.



In Memoriam

Remarks of President F.S. Hutchins at the Memorial Service for Frank H. Smith, December 30, 1962 - Danforth Chapel. Berea, Kentucky. Frank Smith died on December 11, 1962.

It is a wonderful thing that human life at its best is so much more than just matters of physical living - food, clothing, things which the English call "creature comforts." No one denies the physical requirements, and unfortunately these are sometimes unavailable or inadequate in our own country and elsewhere. But when we think of life and living, we take for granted the physical requirements are met; then we consider other activities of spirit, mind and body which add dimensions of depth and breadth, which may add qualities of variety, richness, interest, stimulation and happiness to our lives.

We use the expression, "the good life." As teachers we hope that our students will live "the good life." For the people of our communities we want the opportunity to "live the good life." Each of us would define in his own way the components of "the good life." Surely it would include requirements for healthful living. Surely it would specify work of a character that adds to human good and the betterment of our communities. Surely it must provide opportunity for the fullest spiritual and intellectual development. And it would include provision for the re-creation of the spiritual and the intellectual being through opportunities for joy, for laughter, for fun. For we believe that such opportunities not only assist in re-creation, but also they strengthen the spirit and the mind and the body for higher levels of achievement.

Once Frank Smith told me that he was called by some neighbor "the play boy of the mountains." I always liked this description of him, for it was inappropriate by connotation, and by fact very fitting.

Frank Smith devoted his life to the proposition that "the good life" should be enjoyed by everyone. It had nothing to do with money or economic status. He was committed to the idea that lives confined to the business of making a living were not as pleasing nor as rewarding as lives in which recreation, joy and happiness had a place. He was committed to the idea that young people (and older people, too) needed something more than work or study, and decidedly something more than emptiness, dullness and drabness in their leisure. He gave himself

to the idea that people who lived in the country, as well as those who lived in cities and towns, would be happier persons, more useful, if worthwhile, enriching recreational activities could be part of their lives. And this re-creation would not be something to be watched from a soft chair in a somnolent state. It would be something requiring participation, something that would appeal to young and old, to all varieties and kinds of people in a community. And it was not enough just to suggest participation. If one were going to do something, it must be worth doing well. For the greatest re-creational value lies in bringing into the activity the mind, the spirit, as well as the body. So Frank worked with students in college; he worked with hundreds of students in smaller high schools and elementary schools; he worked with hundreds of people in different communities. He brought activity which was pleasurable, but he brought, too, an understanding of the necessity of such activity, its significance in human life; and he brought a standard of excellence which would enable the best results to emerge.

Frank Smith lived what he preached. He was patient and willing, and certainly in the early days met question and sometimes suspicion. He told me of a teacher who had come to a program of "singing games." She looked through the kitchen doorway and said, "That's dancing, that's what that is." But a year later she came to Christmas Dance School, for she had learned of the need of her young people for wholesome recreation, for their own good and their growth and development.

Frank Smith sought in his work a high standard of accomplishment. Realizing the prevalent human tendency to take things easy, to let down, with quiet persistence he made effective his belief that if a thing were worth doing, it was worth doing well. The standards of the Country Dancers, the standards of the Folk Dance Festival and the Christmas School are directly traceable to his insistence on good taste and excellence, as well as enthusiastic participation.

Each of us has some memory of Frank Smith. There are persons here who are second generation, or possibly even a third generation, in contact with Frank. So there would be all kinds of memories. It may be a memory of Frank's presentation of Mr. Punch to a delighted group of school children in a country school that comes to mind. It may be a memory of Frank skipping lightly at the head

of the procession of dancers at the Festival. Or it may be Frank in a red nightshirt as Uncle Eph in "Wilderness Road," brandishing a gun as he dashes into the darkness to scatter the nightriders. Or it may be a memory of Frank working with community leaders, with committees, helping to prepare a program, helping to instill a concern for the greater good of the community, helping to build into the activity undertaken grace and beauty of spirit which would make it re-creational indeed.

We are grateful for the good fortune that brought Frank Smith from overseas to Berea that he might work and live in this area. This brought him into our lives, for which we must express our appreciation. We are grateful for his willingness to go into remote areas to bring new ideas of recreation, and to bring himself, his own fineness of character and beautiful qualities of spirit to people in need. We are grateful for the contagiousness of his good cheer and concern for and devotion to his fellow men. We are grateful that excellence and quality were watchwords which enabled his work to re-create man's mind and spirit and body.

There are many who quite consciously share in this inheritance from a good man. With true humility we may say that Frank Smith was one who came and did enable people to live life more abundantly.

EDWARD B. JAMIESON
December 31, 1962

The death of Edward (Jimmie) Jamieson at the early age of forty-two will be deeply felt by the many who knew and loved him. Born in Boston, he graduated from Black Mountain College in North Carolina, and settled in Connecticut. There, with his wife, Gwen, and their two children, Roman and Diane, he led a life that brought happiness and knowledge to many.

He will be greatly missed by the children of the Gordon School in Providence and the Arke Farm School in South Woodstock, where he taught music and used country dancing and folk songs as part of the program; and he will be missed in his own community where he gave piano lessons, and raised the standard of music at the Thompson Congregational Church by his work as Director of the Senior and Junior Choirs.

(continued on page 30)

CENTER NEWS

Boston, Mass. A full schedule of dance instruction evenings in English Country and Morris as well as Square dancing was announced by the Boston Centre in September. Under the leadership of Louise Chapin, Arthur Cornelius, Louise Winston and Hervey Gardner, the classes are held each week on Wednesday evenings and Square Dance Drop-in Evenings on Thursdays. Special events included the Annual Kickoff Party, September 27; Halloween Square Dance Party, October 25; Harvest Party, November 19; and Annual Christmas Party, December 7.

Brasstown, N.C. With Philip Merrill at The John C. Campbell Folk School for seven weeks this summer, how could we but have interesting courses.

First of all there was the Thirty-third Annual Dance Week with thirty of our local young people and thirty from eight states who took part in dancing, singing, recorder playing, puppetry and woodcarving.

Eric Leber very ably directed our third annual Recorder Workshop which followed the Dance Course. Mr. and Mrs. George Kelischek, originally from Germany but now of Atlanta, Georgia, contributed a great deal by bringing a harpsichord and a dozen historical instruments, all of which Mr. Kelischek could play. He is a master violin maker and has an historical instrument workshop in Atlanta. Interest and enthusiasm were keen among recorder players as dancers. They asked that next year this workshop be a full week, instead of Sunday-Friday. The 1963 dates for these two weeks of dancing and recorder playing are June 16-30. For all details write to the John C. Campbell Folk School, Brasstown, N.C.

"Little Folk School", under the direction of Georg Bidstrup, came next when, for ten days, children five-twelve enjoyed the folk songs, singing games, and simple dances. Philip is at his best with children. Some of the mothers who are enthusiastic dancers also helped.

Ever since our first Craftsman's Fair in 1948, we have been responsible for Related Folk Arts program as an added feature. Three times a day, for five days, a dance group of eight couples has a program of dancing and singing, with audience participation at the end. This year,

Jimmie Quillian helped Philip Merrill with the music, and how varied it was with piano, concertina, and recorder. Sometimes the dance group sang, and often the audience joined in the refrain. Sometimes Edna Ritchie sang alone with her dulcimer. The Craftsman's Fair is an educational venture to help acquaint the public with the finest of crafts and how they are created. This Fair gives us an excellent opportunity to show to over 12,000 people some of our traditional folk material in dance and song.

Every Friday night from March until the end of August was family night when all ages - two years and up, were on the floor. The last night before the football season opened, we had around 150, among them were thirty-four foreign students from Jordan, Afghanistan, Viet Nam, and Pakistan.

Now our November Dance Weekend, which has just ended, was pronounced by all the "best ever"! The dancers came from four states - Kentucky, Tennessee, Georgia, and North Carolina. The musicians were the same four who played for the Berea Country Dancers on their ten weeks tour in Latin America, this past summer, under our State Department: Raymond McLain, Lucile Gault, Marguerite and Otto Wood. I don't know who had more fun - the musicians, their first re-union since their return in August, or the dancers who declared the music "out of this world"!

MARGUERITE B. BIDSTRUP

Dayton, Ohio

Greetings from Dayton, Ohio and the many devotees of English and Scottish Dancing we have here.

Our city now can boast of the recent formation of "The Dayton Recorder Society" by Dick Weaver (Chairman) and Violet Carroll (Librarian). We have quite a few really good players as well as intermediates and beginners. Our meetings are on the second Monday of each month at the YWCA in downtown Dayton. Violet Carroll, who has attended many Pinewoods camps, has devoted much of her time in helping individuals in our area with recorder playing and is now helping our new organization over the rough spots, so to speak. We have already had a mutual exchange concert afternoon with some excellent recorder players from Cincinnati, Ohio, which took place last spring. Early in October we were honored by a visit from Paul and Gretal Dunsing from Chicago who met informally with our recorder group to outline a forthcoming workshop they will conduct for us February 23

in conjunction with the Miami Valley Folk Dancers. On the evening the Dunsings were with us we also got a small but welcome sample of Gretal's keen sense of musical expression as well as direction. We all learned so much in one hour's time.

Grace Wolff is conducting and teaching Scottish Country Dancing workshops sponsored by the Bureau of Recreation of the City of Dayton on the first Sunday of each month at Burkhardt Community Center (5th & Burkhardt) at 2:30 in the afternoon. If planning to attend, please call Grace before coming to be sure the meeting place is still Burkhardt (Cr-5-2546).

Grace Wolff and her daughter Mary attended the second dance week at Pinewoods camp this summer and brought back many of the beautiful dances they learned there.

Remember, Paul and Gretal Dunsing will be holding a recorder workshop for the Dayton Recorder Society on Friday afternoon and evening February 22 and Saturday morning February 23. The Miami Valley Folk Dancers will have the Dunsings Saturday afternoon and evening as well as Sunday afternoon for folk dancing only.

JUDY WEAVER

Denver, Col.

Tambourines, sticks, and swords -- besides feet 'n' fingers, whoops, hollers, and a wide variety of music -- have made the walls of the Steele Community Center resound with an intensity and frequency directly proportional to the merriment of a great variety of folk dancers.

The Sherwood International Dancers have indeed been flying hither and yon. They returned from their annual junket to Santa Fe, New Mexico for the Trail Days Fiesta (incidentally a smacking success) in time to prepare for their part in the United Nations Week Dance of Nations Festival, which was held in the Denver Hilton Hotel Grand Ballroom. The Kirkby Sword Dance, coached by Phil Shrigley, proved to be a favorite with the audience. Having no sooner sheathed the swords and made plans to relax, the word got out that C. Stewart Smith would be here November 9 and 10 for a workshop of Scottish dancing, the workshop being co-sponsored by Sherwood Dancers and Boulder International Dancers.

Jack and Shirley Burks of Boulder are again this year leading the English Dance Group every third Saturday

of the month. And not only are they dancing, but singing as well! However, do watch for those flying sticks: it appears that Morris dancing does have its hazards, at least at the Country Dance Party at Steele.

It is also to be noted -- and with a great deal of pride -- that a part of the many children's folk dance groups at the Center are venturing into English dancing. May they find all the country dances as great a sport as they have Cumberland Square!

Lexington, Ky. The Lexington Folk Dance Center meets weekly Thursday evenings at 7:30 p.m. in the Women's Gym, University of Kentucky. Under the leadership of Dr. M.G. Karsner, of the UK staff, Rounds, Squares and Folk Dances are taught.

Efforts are being made to secure local publicity for the activities of the group in order to acquaint more people with the activities of the organization and where an interest develops, to secure members.

At present, an average of 8 to 10 couples are participating actively.

LEO MEDLEY

WELCOME

CDS heartily welcomes a new affiliated group the STATEN ISLAND CHAPTER CDS which joined in October 1962.

Chariman of the group Mrs. Edna S. Schmidt has sent us the following account of their activities:

"We meet every Thursday evening from 8 - 10 at the Staten Island branch of the YWCA at 651 Broadway, Staten Island, under the enthusiastic and able leadership of Mac Reiskind. We welcome new members and hope very much to be able to enlarge our group.

We do both international folk dances and the English country dances, as well as contra and longways dances, and find that our group is equally interested in all kinds.

We are looking forward to attending the New York festivities at the Country Dance Society as often as possible."

CHRISTMAS CEREMONIES



Bringing in
the Head

M.B.

The Morris and Sword Dancers' Twelve Days

On the first day of Christmas my true love sent to me
A ring dancing 'round an oak tree.

.
Two bacca pipes
Three Sherbourne kneelers
Four balanced straws
Five rapper swords
Six pairs of antlers
Seven fools a-dancing
Eight Flamborough swords
Nine ladies watching
Ten feet a-stepping
Eleven bells a-jingling
Twelve Morris hankies

MARSHALL BARRON

Book Reviews

Bronson, Bertrand Harris, The Traditional Tunes of the Child Ballads, With Their Texts, according to the Extant Records of Great Britain and America. Vol. I, Ballads 1 to 53 xxxvii-465 pp; Vol. II, Ballads 54 to 113 xx-565 pp. Princeton, Princeton University Press, 1959, 1962. \$25.00 per volume.

With the appearance of Volume II of Bronson's Traditional Tunes of the Child Ballads* three years after the first volume aroused our expectations (see The Country Dancer, Spring, 1959), we now have, edited with unexampled fullness of analysis and criticism, some 2500 tunes for ballads through "Child 113" ("The Great Silkie of Sule Skerrie"), - about half the recoverable material for Child's 305 ballads, almost entirely from Britain, New England, and the Southern Appalachians; and principally recovered in this century. Volume II follows the initial plan, though profiting somewhat by the experience gained from the reception of Volume I, which is included in the following comment.

The "Introductions" alone constitute a survey of ballad criticism; Child's place in establishing the canon for future ballad studies; the whole question of text-tune necessity; the strengths and weaknesses of editors up to the end of Child's century; and the shifting picture in this century, especially the last twenty-five years, when the ballad revival has brought many distinguished books into being, and has launched a spate of recordings, documentary and/or commercial. There is some discerning comment on the increasingly serious problems of copyright, which sometimes interrupt the continuity of tradition.

* The English and Scottish Popular Ballads, edited by Francis J. Child from 1882 to 1898, included all the variant texts of 305 ballads, which have formed a canon for all subsequent ballad study. Child's knowledge of analogues from European and other sources was tremendous, but his collection was entirely desk-work, culled from printed sources or the contributions of some contemporary Scottish workers, and while he had "heard that some of these songs were still sung," he considered the ballad genre dead. He added, in an appendix, for the sake of completeness, 61 tunes from printed sources.

But even the monumental scope of this work can only aim at completeness, is only a cross-section of the whole. In pointing out its omissions and suggesting recourse to sources to which he can only allude, the editor has in mind future scholarship, and looks ahead as well as into the past.

The "Acknowledgements" picture the vast country searched and covered. Most of all, though nothing could be more graceful and grateful than his thanks to hundreds of other contributors, Bronson is chiefly indebted to the manuscripts of Cecil Sharp, made available to him through Maud Karpeles, and to those of the Scottish collector, Gavin Greig. From Sharp's 5000-item notebooks he draws 1000 ballad tunes, the "core" of his work, numerically and otherwise, and from Gavin Greig's 3000, as many as 300.

The musico-literary introduction to each ballad is a complete vignette in itself, as well as a referent to other parts of the work, and is a guide to reading, listening, judging on the basis of fact, - in short, to "taste" in the best sense of the word. This combination of the two critical approaches is the more remarkable in coming from one man. Child knew no music; Sharp was primarily concerned with music though he included texts; Vaughan Williams, who found some of the loveliest tunes, often neglected texts entirely. Bronson's musical knowledge takes in not only folk song but dance tunes, type families, borrowings and echoes and imitations.

To establish the interworkings of text and tune, the effect of verse meter and style on tune, and the tune's control of, emotional addition to, and response to the verse, every tune is accompanied by its text. All tunes are printed, no matter how nearly identical they may seem to be, for it is by the likenesses, rather than the differences, that one learns about those persistent art-less traits that lie at the roots of the Anglo-American folk music tradition. Look at the 141 versions of "Lady Isabel and the Elk Knight", and then, taking a longer breath, turn to the 198 "Barbara Allens", and you have a glimmer of the editor's staggering problem of arrangement. The tunes are sorted out not chronologically, nor geographically, but - to greatly oversimplify - modally and by contour. In the Introduction to Volume II a six-pointed "mode-star" diagram shows the relation of adjacent mode scales, and provides a key to the symbols used for each tune. Contour depends upon the tonic, the mid-cadence,

and the placing of the modal notes at positions of stress. Rhythm depends upon the demands of the verse meter. The shape and character of the tune has usually shown itself in the first half, thus the mid-cadence is a determinant. The third phrase is less stable (as collectors have often found), and the last is concerned with the end of the tune. But the true tune is not revealed by the first stanza; it changes subtly with each that follows, - indeed, with every singing of the singer, and all these fine distinctions cannot be practically put on paper. In establishing a kind of composite picture of the tune, Bronson finds that nobody has ever approached Cecil Sharp, who had the ear, the skill, and the knowledge to make out of all the nuances a working norm.

The Traditional Tunes is obviously indispensable to the student. But any lover of traditional tunes, song or dance, will be amply rewarded and delighted by time spent on these two books - time to browse, not flip over their thousand-odd pages! The mere beauty of the volumes is impressive - the handsome format, the printed pages, the fine drawing of the tunes, all adding to the ease with which one finds one's way about, and the pleasure with which one settles down to read. For one does read with pleasure: this great bulk of detail and learned analysis is conveyed (to the reader) with no sense of burden, and with a continuous urbanity of style. The Country Dance Society is fortunate in being included on the list to receive review copies of this absolutely essential set of volumes.

EVELYN K. WELLS

(continued from page 22)

Dance, Folk Music and Recorder Weeks at Pinewoods meant a great deal to Jimmie. He participated fully in the programs and taught the Beginners' Recorder Group - and inspired confidence and a sense of achievement. His love of Pinewoods and his deep understanding of all that it brought to him and his family and to others will inspire many of us for a long time. From the Arke Farm School we heard that "the last Christmas program, all arranged by Jimmie, was outstanding. They'll never be the same again." Perhaps not - but from a life such as Jimmie's much remains behind that will never be lost.

MAY GADD

This summer at Pinewoods there will be a young participant dancer who will be there because of the EDWARD JAMIESON SCHOLARSHIP, which has been donated by Mrs. J.B. Jamieson, Jimmie's mother.



WHALING SHIP DAYS

How many old friends can you recognize in the above photograph? Concertina playing sailorman Phil Merrill and sea chanty singers Frank, Jeff and Gerrett Warner and barmaid Anne Warner? All who attend Pinewoods Folk Music Week will know them and this year the fiddler, Gail Huntington will also be there, to bring us sea songs and fiddle tunes.

This photograph was taken in the old tavern at Mystic Seaport, Connecticut during the making of a film which is one of a series of fifteen, called "Lyrics and Legends", about American Folklore and Song. Much of the film was made aboard the CHARLES MORGAN, the last of the old whaling ships, which is docked at Mystic Seaport.

The film series is being produced for National Educational Television by Pete Twaddle, with George Pickow director of photography and Tristram Coffin as host.

Be sure to watch for announcements about showing dates for this series. Perhaps we'll have more news, and photographs, in our next issue.

FOLK-LEGACY

A new recording company, Folk-Legacy, of Huntington, Vermont, has sent us its first records for review, and will be advertising others in The Country Dancer. Under the appropriate sign of "The Green Man", symbol of ever-returning life, it will "bring to the general public good field recordings of authentic traditional artists", and issue, occasionally, records of "exceptional interpreters" of traditional music and tales. It pays royalties to its performers, and fees to its collectors for their notes. Sandy Paton and Lee Haggerty, makers of these records, were welcome visitors at Pinewoods Folk Music Week this last summer. Mr. Paton himself is a singer of taste and ability, and some of us were fortunate to hear him sing, in a (comparatively) quiet corner, a Vermont version of "The trees they do grow high."

Of their first four artists and interpreters, three are known to Pinewoods, - Richard Chase, Frank Proffitt, and Edna Ritchie. Watch for such future numbers as Howie Mitchell on the dulcimer, and singers from the Ozarks, New Brunswick, and Ireland.

EVELYN K. WELLS

Record Reviews

Richard Chase tells three "Jack Tales" from the Southern Appalachians. Recorded by Sandy Paton, Folk-Legacy Records FTA-1, Huntington, Vermont. \$4.98 (add 30 cents for mail order)

The collector of The Jack Tales and Grandfather Tales (Houghton Mifflin, Boston) regales a schoolroom full of children with "Jack and the Robbers", "Jack and the King's Girl", and "Jack and the Three Sillies", while the frequent chuckles of the listeners add to the sense of atmosphere. Following the record with Richard's book in hand, one finds that he has the true storyteller's freedom from a written text.

Frank Proffitt, of Reese, North Carolina. Recorded and edited by Sandy Paton. Folk-Legacy Records, FSA-1, Huntington, Vermont. \$4.98 (add 30 cents for mail order)

Last summer Pinewoods Campers with word-books in hand sang Frank Proffitt's songs along with him, and listened as he talked about his boyhood, his father's songs ("Tom Dooley" was the first he ever heard him pick

on the banjo), how he made his dulcimers and fretless banjos, and what that lonesome community on "the Beech" (Beech Mountain) was like. Charles Seeger says somewhere that every real folk singer is a collector too, and this is certainly true of Frank, who has given eleven songs to the Frank C. Brown Collection of North Carolina Folklore, and "maybe a couple of hundred" to Frank Warner! On this record are four Child ballads, one a haunting version of "Young Hunting" which he calls "The Song of a Lost Hunter"; and another his "Bonnie James Campbell", the fullest text of the half-dozen so far found in America, and with a tune, which the other texts lack. Frank knew it mostly as a fiddle tune, and the words were rarely sung, "because it's hard to fit them in when you play it fast as it always was played." (We recall seeing Frank start out to sing a ballad with guitar, and discard it as an impediment to the song.) Other songs on this record are of broadside origin, or about local happenings, or satiric treatments of hard times, moonshine, politics, and domestic friction. His own additions to local songs have great flavor and humor. Record listeners will enjoy the excellent notes.

Frank Proffitt Sings Folk Songs Recorded by Sandy Paton. Edited by Frank Warner. Folkways Records FA2360 \$5.95

The diverse content of this record is like that on Folk-Legacy, - local songs, satiric and sentimental, lyrics known throughout the mountains, dance and play-party songs, a lullaby, and three Child ballads ("Bo Lamkin", "George Collins" and "Dan Doo"). Several numbers illustrate his magnificent skill on the fretless banjo. Paton and the Warners catch his personality, humor, and wisdom in the accompanying notes. He puts, for instance, a final answer to scholarly theorizings about "origins" in talking about "Bo Lamkin": "I believe it really happened as well as all the old ballad things. The older folks wanted a fact, then they went all out in building a legend around it, but never to destroy the fact that planted the seed. They kept it intact and thank God for it."

Joseph Able Trivett of Butler, Tennessee Recorded and edited by Sandy Paton. Folk-Legacy Records FSA-2, Huntington, Vermont. \$4.98 (add 30 cents for mail order)

This eighty-year-old singer learned most of his songs from the men with whom he has worked in the log-woods or at the saw-mills. Here are Child ballads, local songs, sentiment and satire, sung in a natural, forthright, unpretentious style, in a rough but - for the listener who recognizes authenticity - a not unpleasing voice. The

record takes you right into a mountain home, where a ticking clock, a clucking hen, a listener's cough, and the singer's own reminiscence and anecdote contribute atmosphere. And to mention one textual teaser: In the well-known ballad of "Lord Thomas and Fair Ellender", are the very unusual lines,

O mother, O mother, come riddle my sword,
Come riddle my sword as one

a survival, as the notes suggest, from the ancient practice of divination by the sword?

Edna Ritchie, Viper, Kentucky. Recorded and edited by Sandy Paton, with Notes by D.K. Wilgus. Folk-Legacy Records FSA-3, Huntington, Vermont. \$4.98 (add 30 cents for mail order)

Ninth of the fourteen Ritchies, of whom Jean is the youngest, Edna is a school librarian and teacher, and a recreation leader in her own and nearby counties. She is well known to CDS members who have gone to the Berea Christmas schools and the Brasstown short courses, and Pinewoods campers of a few years ago will remember her dulcimer class and songs. For all these reasons, as well as her delightful singing, her first full-length record is most welcome and deserving of specially detailed comment.

Her singing has great sweetness of tone and clarity of enunciation, "tasting the words" as all good folk singers do; there is lovely embellishment of the note and syllable, always a sense of leisure, often a sort of quiet singing to herself. Indeed, one must sometimes listen intently to catch the wit and gaiety of the song. Hers is a mature and relaxed treatment of great individuality, though at times one detects that she is also a leader of other singers, and this gives a different feeling to the song. Like a true folk singer she is freer without her instrument, as in a delightful local version of "Old Crumley", in the spice of "Gentle Fair Jenny", and in the lingering ending of "The Cuckoo". Sometime it would be interesting to compare those singers of "Aunt Sal's Song" who actually heard Aunt Sal sing it - Edna for one, her cousin Fern Hall Hayes for another, as recorded by Alan Lomax. Some numbers, though delightfully sung, are less interesting in themselves - "The Blackest Crow", for one, an inferior "Turtle Dove" relation; or Richard Chase's avowedly composite "Cherry Tree Carol", with its Horton Barker tune and archaic text.

The editing of D.K. Wilgus is much more extensive than that of the other Folk-Legacy records. Mr. Wilgus

is record editor for the Journal of American Folklore, compiler of The Kentucky Folklore Record, and author of an inclusive critical study, Anglo-American Folk-Song Scholarship since 1898. His learned notes on each song, his lists of all known printed or recorded forms, and his forty-five title Bibliography taught me a lot. In the interests of completeness, I would add Lonesome Tunes and Twenty Kentucky Mountain Folksongs by Loraine Wyman and Howard Brockway, collected while they visited the Pine Mountain Settlement School, and Lucy Broadwood's English County Songs (source of Edna's "May Day Carol"). It is of some interest that the account of "I wonder when I shall be married" in the Journal of the Folksong Society (VIII, 142) attributes the revival of this song to Yvette Guilbert. She taught it to Loraine Wyman, who taught it to us at Pine Mountain. Many of the songs on Edna's record come from the Pine Mountain neighborhood and were found by these collectors, who did much to prepare us for Mr. Sharp's discoveries. I missed also any musical analysis, and any mention of Edna's dulcimer.

Mr. Wilgus recounts the story of the folksong revival in the Southern Appalachians, with considerable appreciation of the attitude of the settlement school teachers in restoring to mountain children their heritage of song. He claims, however, that out of this policy of teaching only "suitable songs", and teaching them to groups so that their style is lost, a "settlement school style" of singing has evolved. On this controversial point many Country Dancer readers may want to take issue, and as one of Mr. Wilgus's "fotched-on females", I would say that Edna's variety and sensitiveness of singing cannot be categorized as representing a "settlement school style" - if such a style exists.

EVELYN K. WELLS

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