



THE COUNTRY DANCER

Winter

'63-'64

THE COUNTRY DANCER

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Calendar of Events

- March 14 SQUARE DANCE - Caller: DICK FORSCHER
Metropolitan-Duane Hall, New York
- April 3 - 5 HUDSON GUILD FARM RECORDER WEEKEND
May 15 - 17 HUDSON GUILD FARM DANCE WEEKEND
- June 7 C.D.S. ENGLISH DANCE PERFORMANCE AT THE
NEW YORK WORLD'S FAIR
- June 26 - 29 BOSTON C.D.S. CENTER DANCE WEEKEND
- August 2 - 30 NATIONAL C.D.S. PINEWOODS CAMP
2 - 9 CHAMBER MUSIC WEEK Buzzards
9 - 23 TWO DANCE WEEKS Bay,
23 - 30 FOLK MUSIC WEEK Mass.

BENEFIT CONCERT: RECORDERS AND HARPSICHORD
MARTHA BIXLER ERIC LEBER
Saturday, April 11, at 8:30 p.m., Mannes College of Music
Tickets \$3.00 in advance from CDS or at the door.
Seating capacity is limited, so better get your ticket.

Marriages

- MARTIN-BREMER: On August 28, 1963, Ann Martin of
England to John Bremer of New York
and Leicester, England
- WALKER-SHRIGLEY: On August 24, 1963, in Cambridge, Mass.,
Shelby Walker to Philip White Shrigley
- CHRISTIANSEN-PAUL: Ingrid Christiansen and Robert Paul
were both at Pinewoods last summer.
They were married recently.

Births

- HARRIS: To Mimi and Leonard Harris of New York, on July
29, 1963, a daughter SARAH NEWTON
- LOEB: To Eric and Rima Loeb, of New York, on October 7,
1963, a daughter, SARALINDA.
- OWEN: To Mary and Johnny Owen of Baltimore, Md.,
on January 17, 1964, a son CHARLES LEWIS

BANJO STYLES

LEE HARING

part 2

Our third style we call two-finger picking, from its formula of using only thumb and index finger in opposition. Two-finger picking is the style that Roscoe Holcomb usually relies on. His intense manner uses the style to good advantage in such a piece as "I Wish I Were a Single Girl Again." We notice too the regional singing style, high in pitch with constricted throat.¹²

Two-finger picking is close to what is sometimes called "double-thumbing," a device incorporated into up-picking in which the thumb plays the fifth and another string alternately:

- 1) Index finger plucks up on string 1
- 2) Thumb plays string 2 or 3
- 3) Index finger plucks up on string 1
- 4) Thumb plucks string 5

Double-thumbing is also incorporated into frailing by plucking down in 1 and 3. In such cases the thumb plays the unstressed beats.¹³ Two-finger picking uses the same fingering but reverses the accents. The thumb now plays the strong beats:

- 1) Thumb plays string 2
- 2) Index finger plays string 1
- 3) Thumb plays string 5
- 4) Index finger plays string 1

12. Roscoe Holcomb, "I Wish I Were a Single Girl Again" on John Cohen, ed., Mountain Music of Kentucky (Folkways FA 2317).

13. So Gene Bluestein on Buell Kazee: "Except when he is demonstrating 'fancy picking' ('double thumbing'), all of his effects are obtained by downward movements of the thumb and forefinger (the thumb mainly on the fifth string, but occasionally moving down on the other strings)." Notes to Buell Kazee Sings and Plays (Folkways FS 3810), p. 4.

Rufus Crisp, for example, begins his performance of "Blue-Eyed Girl" quietly, accompanying his singing and sometimes playing the melody with a variant of the pattern above:

- 1) Thumb plucks string 1
- 2) Hammer on (fret string rapidly to sound it)
- 3) Thumb plucks string 5
- 4) Index finger plucks up string 1

Halfway through, as the performance grows in intensity, he changes his accompaniment style to frailing.¹⁴

Three-finger playing, our fourth style, is freer rhythmically than two-finger and depends on a beat rather felt than played. A sophisticated three-finger style, showing the influence of commercial country music is that of Snuffy Jenkins of Columbia, South Carolina. This smooth and showy style appears in his playing of "John Henry," which he treats as a virtuoso instrumental piece.¹⁵ The rhythmic freedom of Snuffy Jenkins' playing seems to derive from the rhythm guitar backing. Here we begin to see the bluegrass-band pattern forming.¹⁶ Snuffy's nephew Oren Jenkins, of Harris, North Carolina, plays a similarly effective three-finger style.

Another important three-finger player is Junie Scruggs, older brother of Earl Scruggs.

Though there is a noticeable difference between their styles, both Junie Scruggs (Earl's older brother) and Snuffy Jenkins (as well as Earl himself) patterned their playing after that of Smith Hamett, a locally famous picker who played in music contests and festivals around the Carolinas during the '30's. It is interesting to note that the two outstanding elements of the two styles are the two elements which Earl has combined in his unique style. These two significant

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14. Rufus Crisp, "Blue-Eyed Girl," on AAFS xx, no. 98 Tuning GCGCD.
 15. Snuffy Jenkins, "John Henry," on Mike Seeger, ed., American Banjo, Scruggs Style (Folkways FA 2314). Tuning F#DF#AD.
 16. See Mike Seeger, notes to Mountain Music Bluegrass Style (Folkways FA 2318).

elements in three-finger style are: (1) a strong rhythmic accent and a smooth continuous flow; and (2) a strong accent upon those notes, in the continuum, which belong to the melody. Junie, like his brother, has succeeded in adapting his style to the melody which he is playing so that there is never any question about what the tune is, but in order to do this he often has to interrupt the continuity of his picking, and his is a rhythmically erratic style. Snuffy, on the other hand, has mastered a style which, though it is less halting, sacrifices the particularly strong rhythmic and melodic accent, thus rearranging the melody, in some cases in order to maintain the regular flow of notes which makes his a smoother sounding style than that of Earl Scruggs.¹⁷

This analysis by Ralph Rinzler defines the position of Junie Scruggs. His medley of "The Two Sallies" shows the influence of ragtime on his two masters, Hamett and Rex Brooks.¹⁸

The fifth is the most complex and sophisticated style of all. About 1945, Earl Scruggs, under the influence of Hamett, developed the style described by Rinzler above and characterized by the combination of elements he has analyzed. "Earl Scruggs," he goes on, "has succeeded in retaining the strong rhythmic and melodic accent without sacrificing the smooth and driving flow of notes."¹⁹ Components of this style are a set of fixed phrases or commonplaces, each a measure or two long, which are recombined in various pieces, and a rhythmic division of each group of eight notes into three, three, and two. This rhythmic freedom depends on other instruments to set the beat; hence we find Scruggs's style in bluegrass string bands, which include mandolins, guitars, and a bass to keep time. A good technical description has been given by Bob Laughton:

- 1) Thumb picks down on string 2, 3, or 4
- 2) Middle picks up on string 1
- 3) Thumb picks down on string 5

17. Ralph Rinzler, notes to American Banjo, Scruggs Style (Folkways FA 2314), p. 2.

18. Junie Scruggs, "Sally Goodin-Sally Ann," ibid., Tuning GDGBD.

19. Rinzler, op. cit.

- 4) Index picks up on string 2 or 3
- 5) Middle picks up on string 1
- 6) Thumb picks down on string 5
- 7) Index picks up on string 2
- 8) Middle picks up on string 1

Laughton continues, "In playing a tune, the thumb and index finger carry the melody, while the middle finger acts as a rhythmic drone. The fifth (short) string acts as both a rhythmic and harmonic drone, since it is never fretted. Consequently the melody notes are played on the second, third, and fourth strings."²⁰

In Scruggs's earliest period, when he was playing with the Bill Monroe band, his style was already fully formed. The emphasis on instrumental virtuosity that characterizes bluegrass could not be better illustrated than by Scruggs's solo on "Blue Grass Breakdown."²¹ An early Flatt and Scruggs record, made a short time after the band was formed, "Down the Road," is close in flavor to the playing of Snuffy Jenkins and Junie Scruggs. Comparison of the melody as sung to the melody as played illustrates the melodic distribution Laughton describes.²²

Since Scruggs devised this style its complexity and precise drive have attracted many imitators. None of these, at least in the country-music field, has carried the style beyond Scruggs's own development of it. The only advance has been a primarily technological one, though with musical consequences. In 1952 Scruggs invented "Scruggs pegs," manually operated eccentric cams that change pitch by stretching the strings. These devices restore to the fretted banjo the glissando effect of the fretless. They also make it possible for the player to change from the standard G tuning (GDGBD) to the D tuning (GDF#AD). To demonstrate his invention,

20. Bob Laughton, "The Bluegrass Banjo and Scruggs Style Picking," Autoharp (organ of the Campus Folksong Club of the University of Illinois), II, vi (May 1962), 5.

21. Bill Monroe and his Blue Grass Boys, "Blue Grass Breakdown," Columbia 20552. Tuning GDGBD.

22. Lester Flatt and Earl Scruggs, "Down the Road." Mercury 6211. Tuning GDGBD.

Scruggs devised pieces for his group such as "Flint Hill Special."²³ Obviously, Scruggs-style pieces demand technical mastery, and their instrumental virtuosity relieves the maudlin emotionalizing of much country music.

These five, then, are the major traditional playing styles of the banjo. Technically they are the same from region to region, but their flavor can be very different, as we have seen. It is probably safe to hypothesize that each region or folk community in the Southern Appalachian area has its own style or styles. As a corollary, it is only the gifted player who has the versatility to play more than one (Hobart Smith, for example). The urban revival of folk music has brought many new players to the banjo who are not steeped in the tradition of any one region but who synthesize many. In a future paper I hope to show the emergence of an oral tradition among city banjoists, and the development of this tradition into a "banjo music of the future." Whereas certain older traditional playing style, such as the Grayson-Carroll, seem to be dying out, the newer Scruggs style is being preserved unchanged by the bluegrass bands. Since the commercial success of bluegrass ensures extensive recordings of Scruggs style, collectors need not fear for its disappearance without adequate documentation. The older styles, however, need much collecting and study. Perhaps the most fruitful method would be to assume the homogeneity of each region and to describe and analyze in detail the features of each regional style. The only function of a survey like mine will then have been to introduce the various banjo styles to those who will, I hope, study them separately and deeply.

Brooklyn College of the
City University of New York

LEE HARING

(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.)

23. Flatt and Scruggs, "Flint Hill Special," Columbia 21054. Example includes only banjo choruses. Tuning described in text.

See Country Dancer Summer 1963 for part 1.

SWORD DANCING IN HAWAII



Flamborough
Sword Dance
at
Hanahauoli
School
Honolulu

KATHERINE (TERRY) MILLS writes from HANAHAUOLI SCHOOL, HONOLULU: "Greetings from Paradise! I couldn't resist



sending these pictures to show you that sword dancing carries on! You will notice that my swordmen are barefoot. Also, each made his own sword in shop with Marion Ramey, patterned after one that I took from Potomac. These are 5th and 6th graders.

Chinese, Japanese, Hawaiian, Indian, and all sorts of combinations, as well as Caucasians. They are entranced and the girls are now begging. How about a handkerchief dance for them? I must give the girls something as they are feeling that I care more about the boys than I do about them . . . I miss the dancing at Potomac but must admit to a great happiness in my new land."

All who have been at Pinewoods with Terry will remember that sword dancing was her favorite form of dance. She left Potomac School, McLean, Va., this September to become Headmistress of Hanahauoli School, changing with Mrs. Newell Price, who returned to Potomac.



April 22, 1963

President John F. Kennedy
crossing the White House lawn
to greet the Berea College Country Dancers

John Fitzgerald Kennedy

In part the reaction to the death of John F. Kennedy was a shared feeling, which each of us experienced and yet was willing to grant to others in like measure. When someone said "It was as if a member of my own family had died," he quite understood, indeed expected that those around him would feel the same way. But another part of our late President's impact showed in a more clannish way. Numbers of interest groups enjoyed his special allegiance and basked in a feeling that he belonged to them in some intimate way. Certainly the academic, the newspaper and the sports communities could make their claims.

No group had more reason to believe it engaged the President's concern than those in the arts, for the time and attention he devoted to cultural affairs was probably unsurpassed in the history of his office, certainly unmatched in recent administrations.

Did he really enjoy the Mona Lisa? Or the music of Casals? Or the poetry of Frost? Or the exuberant dancing of a young group from Berea College? Perhaps. Perhaps not. The answers are not really important. More significant than John Kennedy's private taste was his determination to make the White House a public rallying ground for achievement in, and appreciation of the arts. "He proposed, said Richard H. Rovere, "to have, in time, an impact on the American taste." Short as was President Kennedy's time in office, that impact had begun. The mutual respect between the President and what is loosely called "culture" gave the musician, the artist, the writer -- and those country dancers who shared a sunny afternoon with him on the White House lawn -- another small, intimate reason in an immeasurable complex of reasons for mourning his death.

LEONARD HARRIS

INDIAN DANCES

South - West

The following account of dances seen in New Mexico comes to us from Donnell Tilghman, a CDS member known to many who have attended Pinewoods. Don spent last winter, and several preceding ones, in New Mexico, last winter in the Santa Fe area. He has become deeply interested in the Indian ceremonial dances - both for their own qualities of beauty and sincerity and for the understanding they bring of the meaning of the ritual dances of other peoples, including our own.

"I've had fair luck with Indian dances. To my great disappointment they did not do at Tesuque, in this Christmas season, the magnificent animal dance I saw there five years ago. From our point of view it was the most interesting dance I ever saw, and I would like to have seen it again.

"I saw the Matachines at Jemez - theirs is considered one of the best. I have not seen the Spanish of this region do their Matachines, and one should see it in order to write really sensibly about the Indian version. I found the Jemez dance of fascinating interest as a Indianised version of the dance that obviously had a common origin with the Morris. Though not allowed to take notes - at least I did not attempt to - I was able to analyze the dance after seeing it several times, and could write a pretty complete description of its form, its costuming, its rhythms and steps. Its step to me bears a definite relation to Morris - and there is even something that I'll bet is derived from the same movement that came down to us as the Morris galley. There are several patterns that are familiarly like those of the Morris and the New England contra - hands, hands three, something similar to reeling up and down the set.

The most impressive thing I've seen - emotionally, that is - was an unexpected winter corn dance at San Felipe "The Fourth Day of Christmas". I was the only Anglo present, and I sat there in silence with an Indian friend, to watch it for many repetitions. I've yet to be so profoundly stirred by a dance. A dance beguilingly simple when seen superficially, but of greatest intricacy of rhythm when one comes to analyze it. I

could write more of this and of the Matachines, if you wish.

I saw another dance in the church at San Felipe after midnight mass on Christmas Eve, and returned to the pueblo the next day to see the same dance done in the sunlight in the plaza. An animal dance with clowns and with two Hobby Horses that are obviously Spanish in origin. I waited for the death and resurrection motive I'd once before seen there in an animal dance but it did not occur. By being at San Felipe that Christmas Day I missed a huge deer dance at Taos, in which about a hundred took part. I missed, too, a buffalo dance, held there on Epiphany Sunday, but I've seen two buffalo dances out of every three Indian dances I've seen and the Tesuque are the best - chiefly because the Tesuque Indians take greater pride in their costuming than many of the pueblos."

DONNELL TILGHMAN

Welcome

We welcome with great pleasure the dance group in PITTSBURGH that has recently affiliated as a Center of the Country Dance Society of America, under the name of "Country Dance Society of Pittsburgh". We are perhaps especially pleased about this group because it is a sign that life springs up again.

When the Society was first founded in this country in 1915, Pittsburgh became a very active Center. Mrs. Conant, at that time Miss Lily Roberts, paid many visits to the group and "Carnegie Tech" produced a fine group of Morris men. Then, for some time, interest in the dancing seemed to die down, but now it has revived again. We wish the group a long and happy life.

Officers for the coming year are:

M. G.

President	Mr. Albert Goldsmith	Directors:
Vice-Pres.	Dr. Paul Bossart	Miss Sue Allardice
Treasurer	Mr. Charles J. Winkler	Mrs. Stephana Blank
Secretary	Mrs. Dorothy C. Bund	Mrs. Simon Feigenbaum
Chairman of		Mr. Arthur Gibson
Arrangements	Miss Dorothy Wallace	Mr. Alan Martin

THE 13TH NATIONAL SQUARE DANCE CONVENTION will take place in Long Beach, California, on July 23, 24 and 25, 1964. Office address: 1577 West Spring Street, Long Beach 10, California.

MY MOTHER BID ME

"A song which is still being disputed between the English and the Scots, about an old man courting a young girl." The last line "is actually a corruption of 'With his old grey beard a-wagging.'"

PEGGY SEEGER

There was an old man came courting one day,
For the girls wouldn't have him.
He came down the lane on a walking cane,
With his overshoes on and his leggin's.

My mother she told me to open the door,
For the girls wouldn't have him.
I opened the door and he fell on the floor,
With his overshoes on and his leggin's.

My mother she told me to set him a chair,
For the girls wouldn't have him.
I set him a chair and he looked mighty queer,
With his overshoes on and his leggin's.

My mother she told me to give him some meat,
For the girls wouldn't have him.
I gave him some meat and O how he did eat,
With his overshoes on and his leggin's.

My mother she told me to give him a drink,
For the girls wouldn't have him.
I give him a drink and he drank like a sink,
With his overshoes on and his leggin's.

There was an old man came court-ing one day, For the
girls wouldn't have him; He came down the lane on a
wal-king cane With his o-ver-shoes on and his leg-gins.

Pinewoods 1963

The summer of 1963 brought three distinguished visitors to join the regular Staff of the C.D.S. at Pinewoods - Nibs and Jean Matthews from England and Ralph Page from New Hampshire.

We have known Ralph Page for many years. No New York season is complete without a Square Dance called by him; quite often we have been able to turn this into a birthday celebration for him, if our timing is good. But until this past summer Ralph had never been able to come to Pinewoods - now we are sure he will agree it was an unforgettable experience. We hope the warmth of our welcome helped to thaw the chill induced by the lack of blankets the first night. It takes more than cold feet, however, to rattle an old-timer like Ralph, and for the full week he was in fine fettle. He is one of the few traditional callers left here in the east, and for many campers this was a first experience of dancing the wonderful New England squares and Contras to his rhythmic prompting. For those who had danced with Dick Jones, our caller for the first week, the pace may have seemed somewhat slower, but they were quickly able to appreciate the relaxed, highly "danceable" quality of the New England style.

For Nibs and Jean Matthews also this past summer was a "first". We hope they enjoyed us as much as we enjoyed them. They came bringing new material to us and gave us a fresh look at some of the old familiar dances. We welcomed their vitality and enthusiasms and appreciated the way in which they fitted into the life of the camp. Perhaps Nibs' impact was felt most in the Morris and Sword Dance; we feel we have been brought closer to the source since he has shared with us the wide experience he has had with the movement in England. It was a joy to have Jean playing for us, and few of us will forget her animated demonstrations of the way in which she leads a Youth Group into dancing

After Pinewoods Nibs and Jean were able to give workshops in Berea, Boston, and New York. We are glad that other people outside the small world of Long Pond were able to meet them and experience the pleasure of dancing with them.

GENEVIEVE SHIMER



PINEWOODS 1963

Ralph Page's Broom Square

Honor your Partner



Two Ladies Chain

Experts meet



Walking in the Woods



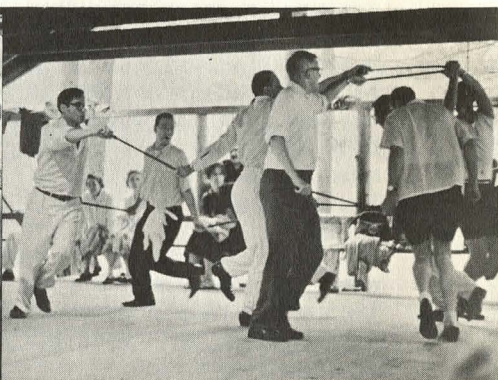
Perdue Cleaver's
Gilbert and Sullivan Night



Carol Langstaff's
Children's Class



Morris for all



Men's Sword Dancing



Women too

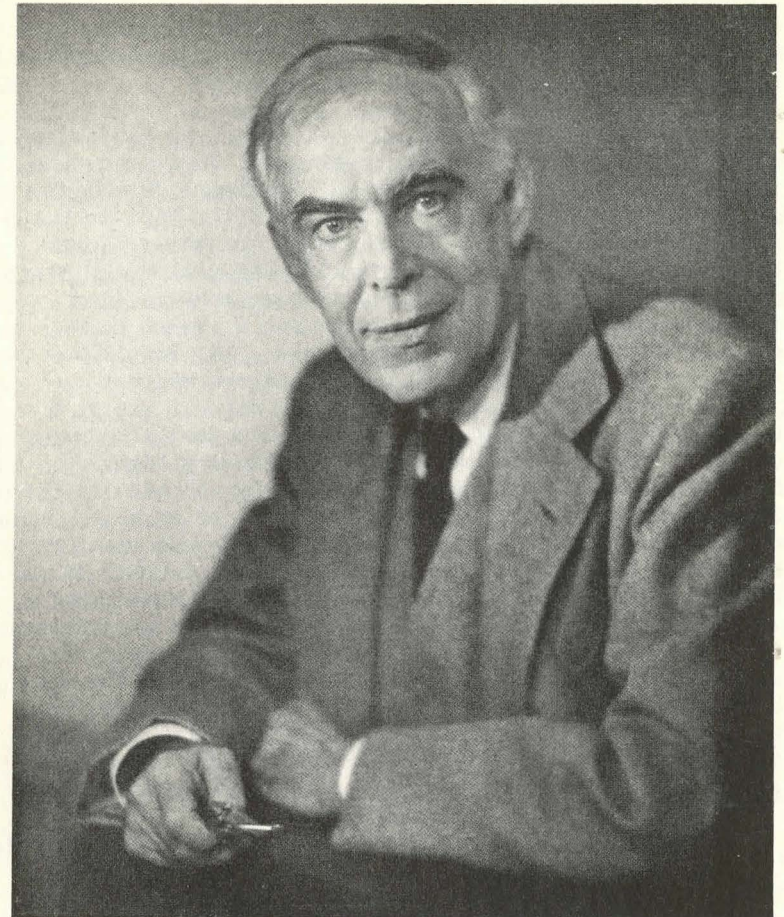


Country Dancing also

John Powell 1882 - 1963

The name of John Powell has long been known to members of the Country Dance Society as a member of its Advisory Committee. But to some, his work and research in folk music may be less well known. He died suddenly of a coronary attack last August, at the age of 80 (he would have been 81 on September 6th), in the midst of making plans for the performance of his Symphony in A. It was performed in Washington on December 3 and 4 by the National Symphony Orchestra, conducted by Howard Mitchell. This symphony, the result of fifteen years of work, was first played in 1947, and has been termed "Tonal Tapestry of Anglo-Saxon folk tunes and modal harmonies". It marked a new trend in music, for while the basic stuff out of which the composition grew is traditional, it is in no sense a stringing together of tunes. Rather it is a brilliant and complex use of the composer's heritage, showing an extraordinary knowledge of the literature and structure of music. The part for every instrument has been written in modal harmony. Mr. Powell always said that the door for such a composition was opened by Cecil Sharp in his exquisite "settings" for the tunes he had collected. Mr. Powell considered them compositions, showing for the first time a knowledge and use of the sweep and variety of the modes. He always kept Sharp's work on his piano, studying it, playing it, delighting in its rare beauty. It was one of the great disappointments of his life that he never met Cecil Sharp. But when, in England, he met Miss Karpeles and Miss Gadd, he became a firm friend of the Society from that day forward.

As a young man he studied for five years with Lechetizky in Vienna, and became well known as a concert pianist performing in the capitals of Europe during the next twenty-five years. After a triumphant concert in Carnegie Hall in New York, he retired in 1932 to his home, "Longways", near Charlottesville, Virginia, where he would have greater leisure, and opportunity for research in folk music. Here, with his beloved wife Louise beside him, he worked, studied, collected, composed. But his life was far from that of a recluse. The perilous mountain road to his doorway was well worn by musicians, composers, folk musicians, people of every description. Young people always found in him an understanding friend who opened vistas, and then expected much. More mature ones found him stimulating



and provocative. His mind seemed to be encyclopedic. He could remember at once almost any phrase of music in any composition; his grasp of his wide reading, not only in English, but in Anglo-Saxon, German and Greek was fantastic; his experiences, from boxing to life in sophisticated European drawing rooms, to the heat of political battle, were all grist to his mill. He could and did meet anyone fully on his own ground, and whether encouraged or battered, the visitor always came away exhilarated by contact with the burning sense of life that flashed from the blue eyes, as well as soothed by the serene warmth and hospitality that emanated from Mrs. Powell. But he was always gentle with students, at

ease with the folk musicians, loving with children, to whom he never talked down, and possessed of a romantic courtesy toward women.

As well as paths leading to his door, he made many out from it, searching for folk singers, folk musicians, noting tunes. He established and breathed life and fun and gusto into the famous festival at White-Top, to which came country musicians from Virginia, Tennessee, North Carolina, and learned ones from all over the United States and even abroad. On the beauty of that mountain top overlooking five states was poured out a wealth of our music with joyousness and naturalness. Mr. Powell was always at ease, never patronizing, and the respect he felt for the music and the people who made it was in a subtle way communicated, with the result that the level of taste and performance was extraordinarily high. Believing that many people in our country should hear the traditional music, just as it comes, he arranged a concert at the White House when Mrs. Roosevelt was there; another in New York in connection with the Country Dance Society, and one at the Phillips Gallery in Washington, to name only a few. Always he shepherded the musicians with courtesy and care and dignity, and how they loved him and respected him as a friend! He arranged for some of them to attend the premiere of his symphony, and was as happy as a boy when they told him they thought he had done "a good job" with the music. The modes that had puzzled some of the orchestra were no barrier to them.

Mr. Powell's settings of some of the Christmas Carols, his folk hymns, and the "Five Virginian Folk Songs and Nursery Songs" recently made into a record with the composer at the piano and John Langstaff singing, are probably known to many, as may be "Natchez-on-the-Hill" ("Turkey in the Straw)" especially arranged for orchestra for a Country Dance Society Festival. His "Rhapsodie Negre" and "Banjo Picker" have been played everywhere. In a different mood are his "Sonata Teutonica", "Concerto in E" and "In Old Virginia", for full orchestra.

The affection and admiration of Mr. Powell's fellow Virginians was shown during his lifetime in many ways, including the establishment of the "John Powell Foundation". This organization purchased the home at 106 North Plum Street in Richmond, for him and Mrs. Powell to live in each winter, and to serve as a center for the collection of his work and manuscripts. Governor Battle declared a John Powell Day. Both branches of the

State Legislature met together for a concert that he gave them in the Capitol, designed by Thomas Jefferson. The University of Virginia often honored him, as he did the University. On the other hand, hearing of a small village where the people had never heard a concert, he managed somehow to have a piano transported to the local school, and played for them as though he had been in Carnegie Hall.

Right up to his death, he was vigorous and active, giving lectures and classes illustrated by his own playing of works of various composers. Unforgettable, for those of us lucky enough to hear him, were the intimate concerts for his friends and members of the Foundation given in his own music room at "Longways", overlooking the green fields and rolling hills of his beloved Albermarle County, or at some beautiful house in or near Richmond. Perhaps a hundred people would gather, bound in common delight. Mr. Powell would speak of the music he was about to play, so that our enjoyment would be increased by understanding; he was a born teacher, and could clarify without over-simplifying. Then, as his fingers brushed the keys, we were swept by magic into a realm of pure beauty, from which we emerged strengthened, more whole, with a better sense of our identity and a firmer hold on reality.

He loved Virginia and her traditions as he was loved by fellow Virginians. Thomas Jefferson, General Lee, members of his own distinguished family, were beacons that illuminated his life, and pointed the way to the future. There was no dead past for him here, any more than there was in music.

I always remember a concert that he gave at Westover-on-the-James. At the close no one clapped, but everyone stepped out quietly to walk under the great trees by the river, across which the sun was just setting. Greatly moved, we still felt the music flowing through us and around us. He said to me, his face shining, "They were all here today", and I knew that he meant not only the living members of the families from the old places up and down the river, but those from the past that by their presence gave a larger dimension to our present. So it is with us today, who knew John Powell and know his work.

CAROL PRESTON

ACKNOWLEDGMENTS

BENEFIT Last September Mr. and Mrs. Walter MacWilliams gave a FALL CDS BENEFIT in the form of a lawn Country Dance Party at their home in Holmdel, N.J. Punch, coffee, and an outdoor fireplace for cooking were provided and dancers were invited to bring picnic lunch and supper. It was a most enjoyable affair and CDS received a most welcome donation of \$45.00. Our grateful thanks to Walter and Jessie for carrying on the New Jersey Benefit-Party tradition started by William Partington.

FOLK MUSIC DONATION Our Folk Music interests received most welcome assistance after the 1963 Pinewoods Folk Music Week, in the form of a donation of \$500 to be used for the promotion of Folk Music within the Society. The money was sent to us by Mrs. Frieda Andrus as a gift from a friend who wishes to remain anonymous. We are very grateful to both Mrs. Andrus and her friend and plans are being made to make the best use of the money.

PINEWOODS SCHOLARSHIPS The \$300 Pinewoods Scholarship Fund donation received last season from an anonymous contributor enabled a number of people to attend the 1963 Camp. Grants from the Fund were made to Elsa Belle, Larry Newnam and Margaret Weeks of Berea College, to Douglas Duff and Larry Ritchie of Hindman Settlement School and to Peter Fricke of England, all of whom also gave kitchen or diningroom help. A scholarship was also awarded to Folk Music Week but the recipient was obliged to withdraw at the last minute. Part of the donation is still available for use at the 1964 Camp.

THE EDWARD JAMIESON MEMORIAL SCHOLARSHIP for Pinewoods 1963 was awarded to John Ramsey of Ames, Iowa.

THE BOLLES MEMORIAL ANNUAL SCHOLARSHIP was awarded to Franklin Axelrod of Brighton, Mass.

Applications or recommendations for Pinewoods 1964 scholarships may be made at any time.

PHOTO CREDITS p.10, 16, 17 Stan Levy, New York, N.Y.
p. 9 Hanahauoli School, Honolulu, Hawaii.
p.31 Brian Shuel, England.

1964 NEW YORK WORLD'S FAIR
NATIONALITY DAYS

Arrangements for folk programs at the Fair are progressing well. Walter Bacad, Director of the Nationality Days programs of ethnic dance, music and song, announced that Sunday dates have already been arranged for groups representing the following countries:

	AFTERNOON		EVENING	
	<u>Pavilion</u>	<u>Arena</u>	<u>Pavilion</u>	<u>Arena</u>
April 26	American ✓			
May 3		Poland ✓		Poland ✓
10			Roumania ✓	
17	Hungary ✓	Israel ✓	Austria ✓	Israel* ✓
24		Greece ✓		Greece ✓
31	Armenia ✓		Estonia ✓	Armenia ✓
June 7	Denmark ✓		England ✓	
14	Philippine ✓		Turkey ✓	
21	Bylorussian ✓	Czech ✓		Lebanon* ✓
28	Finnish ✓	Italy ✓	Korea ✓	Italy ✓
July 5		Puerto Rico* ✓	Latvia ✓	Puerto Rico* ✓
12		France ✓		France ✓
19		Ukraine ✓		Ukraine ✓
26				Croatian ✓
Aug. 2	Russian Immigrant ✓		Russian Immigrant ✓	
9				Pakistan ✓
16		Scotland ✓		Scotland ✓
23		Lithuania ✓		Norway ✓
30		Germany ✓		Germany ✓
Sept. 6	Bulgaria ✓		Sweden ✓	
13		Ireland* ✓	Central America ✓	Ireland* ✓
20	India* ✓	Mexico ✓	India* ✓	Mexico ✓
27		African ✓		African ✓
Oct. 11		Spain ✓		Spain ✓
18		Finale		

*Groups expected but contract not received to date.

The English dance program is being produced by the Country Dance Society of America. All groups are expected to be represented by at least one dance at the Finale on October 18 and to send a couple for the opening pageant on April 26.

The Pavilion is closed in and seats 2,000. The Arena is open and seats 15,000. There is no admission fee for the performances, and programs must be arranged for an audience that will come and go. Something interesting will have to be going on all the time.

C.D.S. Performances N.Y.C.

During the past season the Head-Quarters Demonstration Group has taken part in two interesting performances. The first of these was sponsored by the United States Committee of the International Folk Music Council and was held at the Mannes College of Music on October 25th, 1963. The Theme was "The Anglo-American Tradition in Folk Music and Dance," The C.D.S. Dancers shared the program with Jean Ritchie, who sang two groups of songs, accompanying herself on the dulcimer. After a brief introductory speech by Dr. Charles Haywood, Chairman of the US-IFMC Committee, the dancers showed English Country dances, a Rapper Sword dance, and the lively Morris dance "Brighton Camp" with its exciting climax. Miss Ritchie then sang her songs, many of them from the Cumberland Mountain region where she grew up. It was a great pleasure to hear her sing, and her informal style was admirably suited to the size of her audience. Following her second group the C.D.S. dancers showed typical American Square and Contra dances, and ended with a fast-moving Kentucky Running Set, and a play-party game in which Miss Ritchie joined.

The second demonstration took place on December 15th, at the National Arts Club, Gramercy Square. Here the C.D.S. shared the program (An Elizabethan Evening) with a group of professional actors, members of the Club, who put on several scenes from Shakespeare, in full costume. There were three groups of dances, the first being the Boars's Head Processional; the second, English country dances, done informally as if at a party; and the third, a sword dance as part of a short version of a Mummers' Play with Father Christmas, the Clown, St. George and the Dragon, and the Doctor. After the performance the dancers were guests of the Club and enjoyed meeting the members and looking over the interesting old building with its carved Victorian woodwork and Tiffany glass.

G.S.

BOOK OF THE DANCE

AGNES DE MILLE

Golden Press, New York

1963 \$14.95

BOOK OF THE DANCE

JOHN MARTIN

Tudor Publishing Company

New York 1963. \$7.95

All CDS members will want to own these books by Agnes De Mille, choreographer, and John Martin, former dance critic of the New York Times. Both Miss De Mille and Mr. Martin are members of our Society's Advisory Board.

CENTER NEWS

Berea, Ky. Our well-attended Adult Festival was held the last week-end of September, at Levi-Jackson State Park, in London, Kentucky. People were present from eight states, Washington, D.C., and England. The fine and lively music was furnished by Ruth White, Otto and Marguerite Wood, Bun McLain, Lucile Gault and others. Miss Agnes Gloyn of the English Folk Dance and Song Society, was a great addition to the gathering, as she brought both new dances, and news of the Society's activities. Peter Leibert, from Indiana, entertained with his pipe and tabor, and a couple of Morris jigs.

The annual Central Kentucky Regional Festival for High School and College students, held at Somerset, Kentucky, on October 12, was one of the best, thanks to the good planning and hard work of Mrs. Irene Broyles, the Somerset High School Dance Club leader. Marguerite and Otto Wood supplied the music for this Festival.

The Berea Country Dancers are having a most successful year, with ten new members in addition to the twenty-two old ones. Their activities have included performances in Bardstown, Kentucky; Wabash College, Crawfordsville, Indiana; Cincinnati, Ohio; and a special television program, sponsored by the Louisville Courier-Journal. The Country Dancers are looking forward to their annual Christmas Party on December 16, in the Dodge Gymnasium of Berea College.

For the Christmas School, December 26-January 1, a fine staff will assemble at Berea College. Happily, as always, we will have Miss Gadd, the Bidstrups of North Carolina, Ruth White, Bun McLain, Otto and Marguerite Wood. This year we will also have Miss Agnes Gloyn, of Tankerton, England; Billy Edd Wheeler, Bicky McLain, Edna Ritchie and John Ramsay; and, we hope, Genevieve Shimer.

As always, we are enjoying the dancing to the fullest, and a great deal of it goes on around our area.

ETHEL CAPPS

Boston, Mass. The Boston Country Dance Society is making a good adjustment after the retirement of its long-time Director, Miss Louise Chapin Morris and Country dance class teaching is being carried on by Art and Helene Cornelius. George Fogg has been elected President of the Boston Society, and an active Executive Committee includes Mrs. Conant, Miss Chapin and Renald Cajolet. Square Dance Callers through February include Richard Castner, Hervey Gardner, Ralph Page and Louise Winston. If you are in the Boston area, call LA3-5695 for information. Regular Dance days are Wednesdays and Thursdays.

Brasstown, N.C. From last March, the end of the basketball season, until the opening of the football season this fall, our community room was a lively scene every Friday night, when entire families, all ages, gathered for dancing. Now that Otto and Marguerite Wood have a home here six months of the year, we are fortunate in having live music, and the opportunity to dance to Otto's square dance calls. Lynn Gault also calls, and Lucile Gault adds a great deal with her accordion and recorder playing. In June, Philip Merrill joined us for six weeks; then we had a small orchestra.

Raymond McLain, Jr., Director of the Hindman Settlement School in Kentucky, was one of our musicians for a very successful 34th annual dance course in June. The following week he, Philip Merrill, Johanna Kulbach of New York, and Georg Kelischek of Atlanta, were the staff for our fourth annual recorder workshop. Some Cincinnati and Knoxville teachers who have shared in our first three recorder sessions all declared this one "the best ever". Everyone was inspired by the way Johanna Kulbach directed the group. Experienced and inexperienced alike looked forward to the evenings when, instead of playing in four groups, we were all together.

Edna Ritchie, who was on the staff for both dance and recorder workshops, contributed a great deal with her songs, and with her classes in the dulcimer.

The Southern Highland Handicraft Guild holds two Craftsmans Fairs a year, one in July, in Asheville, the other in October in Gatlinburg, Tennessee, on the

border of the Smoky Mountain National Park. At the Fair in June, in addition to the beautiful crafts exhibits, the demonstrations of craftsmen at work, and the sales booths, there is a Related Folk Arts Program. Three times a day a group of sixteen dancers, to music furnished by Philip Merrill, Otto and Marguerite Wood and Raymond McLain, delighted the audience - and how varied the music, with piano, fiddle, two accordions, concertina and recorders, to say nothing of drums, gong, triangle and tamborine! Sometimes Philip Merrill managed four at a time. Recorders alone accompanied at least one dance.

Now we have just had our fall dance weekend, with folks here from four states. Every bed at the Folk School was taken. Most of the time we danced, but there was a fine recorder hour for all recorder enthusiasts, and both nights, after lively dancing, we settled down in the living room before a cheerful log fire, to enjoy apples and to sing. In the afternoon, following a dance session, everyone gathered at the Bidstrups for tea and discussion.

Miss Agnes Gloyn of Kent, England, delighted everyone with some traditional English contra dances which were new to us.

MAUGUERITE B. BIDSTRUP

Chicago, Ill. Several English dances will be taught in our regular classes this year, at our College Camp Fall Weekend, and also at a Dance Workshop we are leading for teachers of the Evanston public schools.

Plans for our summer 1964 trip with our Folk Dance Team, as we call the experienced folk dance group, are progressing beautifully, as far as our itinerary is concerned. We have exciting, generous, very interesting invitations from leaders and groups in all parts of Austria, Switzerland and Germany. We are trying now to raise enough money to take all the members with us, even the least accomplished of them. Successful performances bring in some revenue, but it takes a lot to transport 24 students on a three-month trip. These are exciting days!

GRETEL DUNSING

Pittsburgh, Pa This most recent Center of the Country Dance Society of America has had two sources of origin. First, the deep interest in English Country dancing held by a number of people who had long hoped for such an organization, and second, the English presentation in the Pittsburgh Folk Festival last May, which brought the beauty and pleasure of English dancing to the attention of a vast audience and sparked the actual organization of our chapter.

At present we meet on the second Sunday of each month and have the use of the Central Gymnasium of the University of Pittsburgh, which has played host to so many fine folk activities. Dr. Paul Bossart is dance director and presents a finely graded series of dances to meet all levels of skill. Out of our membership of 40 we have a high percentage of attendance at each meeting.

Members of the group appeared recently at the scholarship dance of the English Room Committee of the University of Pittsburgh and have been asked to present a similar program of dances for the Thistle Club in February. The participation of the National CDS in the New York World's Fair will be announced at our next meeting. If dancers from chapters outside New York can be included in the performance, we are sure that some of our members will arrange to be there.

DOROTHY C. BUND

Staten I., N.Y. The Staten Island Chapter of the Country Dance Society, under the leadership of Mac Reiskind, meets at the YMCA, 651 Broadway, Staten Island, on the first and third Wednesdays of each month. We plan either a party at the Y, or a visit to other dance groups, for the last Friday of alternate months. On October 25 we visited the group at Summit, N.J.

When we have a party at home we cordially invite all who can come. The local #7 bus takes you from the New York and Brooklyn ferries to Broadway. Three short blocks east from there will bring you to the Y. We dance from 8:45 to 10:45. Call Edna Schmidt (GI7-4087) or Mac Reiskind (GI7-8755) for the next date. They can usually arrange for a car to meet you at the ferry and take you back to it.

Last Spring we enjoyed visits from a number of you, including the Bosworths. We hope to have many of you visit us this year, too.

EDNA SCHMIDT

THE PINWOODS PATIENT
(with an obeisance to W.S. Gilbert's Lord High Executioner)

I spent a week at Pinwoods Camp and this is what I found
I found a little list, I found a little list.
They taught me Jockey Brackley, but they changed it all
around

They do it with a twist -- a Chubby Checker twist.
I tried to copy Nibs, but I looked more like a giraffe
And all my "friends" reacted with an irritating laugh.
I did a double galley on my sacroiliac
And when I landed you could hear my metatarsals crack.
So I'm seeking an appointment with my osteopathist
To cure me of my list -- to rub away my list.

I thought I'd try a sword dance to alleviate my list,
But it didn't cure my list -- I've an aggravated list.
I've got a splintered shinbone and a funny sort of wrist
A herky jerky wrist -- a dislocated wrist.
I did just what Art told me, but he must have lost the book,
For I've rust spots on my tonsils -- you can see them if
you look.
I think the movement that we did was "Eat your neighbor's
sword."

Now my nether knee is knocking and my collarbone is floored
And I think my only remedy's a glass of Irish mist
With a piece of lemon twist, to counteract my list!

JOHN P. HODGKIN

Deaths CDS has recently lost two longtime friends:
Mrs. F. GODFREY BAKER, of Washington, D.C.
September 16, 1963. Mrs. Baker's enjoyment of country
dancing and of Pinwoods will be remembered by many.

MISS OLIVE WHITWORTH, of Cleveland, Ohio.
December 9, 1963. Miss Whitworth's contribution to folk
dancing will have a lasting influence. Connected with
our Society from its early days, she was the first to
introduce folk dancing as a general subject into the
Cleveland schools, with a city-wide Festival as a climax
to the year.

Book and Record Reviews

The Broadside Ballad, A Study in Origins and Meaning,
by Leslie Shepard. London, Herbert Jenckins, 1962.
Foreword by A.J. Lloyd, Preface by Kenneth
Goldstein. 205 pp including Selected Bibliography
and Discography. \$7.50

The first half of this book reviews the origins, contents, and methods of dissemination of these pre-newspapers, pre-comics, pre-folksongs and propaganda from the middle ages to today, pleasantly summarizing for the layman much that is already familiar to scholars. The most important contribution, however, is the 63 pages of illustrations from the author's unique collection of broadsides ancient and modern. CDS readers will not find any discussion of that essential element of the broadsides, the tunes to which the ballads were sung. Beyond a few incidental allusions in the main text one looks in vain for the relation of tune to text, as for instance the use of tunes we know as Playford dances. One would think that the writer (who is well versed in the English folk song revival) was quite unaware of the power of the music in spreading these songs, were it not for some profound statements tucked away in his introduction to the Discography, on the metaphysical, indeed magical continuity of sound as reflecting the power of the musical medium, not only in these songs, but in the long past of human history.

Frank Warner's two days of meetings last spring with the faculty and students of Wesleyan College in Macon, Georgia, as Lamar Lecturer, have now appeared in paper-back from the Macon Press as Folk Songs and Ballads of the Eastern Seaboard - from a Collector's Notebook (75 and vii pp.) No price indicated). There must have been a good tape recorder present, for here is the very echo of Frank himself, as we have heard him at Pinewoods, moving informally back and forth between anecdote and shrewd and kindly comment, and the songs themselves, when the audience often joins in. Here are reflections of his young years in the South - the Sea Islands, the Appalachians, and his explorations into New England and the Adirondacks, and his special

interest in Civil War and American History songs, all given with lively reminiscence, sketches of the singers, and allusion to parallels in tune or story. The only thing missing is a line of music; but we can be grateful that these pages can serve as a kind of handbook as we turn to his many records, and hear him sing.

EVELYN K. WELLS

Jigs and Reels, Volume 11. Folkways 8826 - 33 1/3 L.P.
Eastern Square Dance Music by Per's Four: fiddle, accordion, piano, percussion. Tunes: Teviot Bridge, Haste to the Wedding, Verner's Jig, Iannigan's Ball, Crooked Stovepipe, Glisse a Sherbrooke, Ragtime Annie, Devil's Dream and others.

This record is invaluable for anyone who must depend on records for teaching. The music is very danceable and spirited. The variety of tunes will supply music for Sicilian circles, contras and square dances. The strong rhythms are especially appealing to the uninitiated. They help get the timid on to the floor, and keep them there. Although good live music is of course preferable, records have their place. I find this one most useful, and recommend it highly.

ETHEL CAPPS

Orders for this new book are now being taken by the Country Dance Society Inc. Publication date is February 26, 1964. Published by G. Bell & Sons, London, England. \$2.50. A revised edition of Mr. Kennedy's "England's Dances", published in 1949 and now out of print. It contains new material and illustrations. It will be reviewed in our next issue. The photograph of a Bampton Morris Dancer is from the book's jacket.

