

# THE COUNTRY DANCER

Summer

1964

The magazine of  
THE COUNTRY DANCE SOCIETY OF AMERICA

# THE COUNTRY DANCER

EDITOR  
May Gadd

ASSOCIATE EDITOR  
Genevieve Shimer

CONTRIBUTING EDITORS  
Lee Haring J. Donnell Tilghman  
Evelyn K. Wells Roberta Yerkes

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Tel: ALgonquin 5 - 8895

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PICTURE CREDITS By Stan Levy, George Pickow and Gerry Steinfeld

## Calendar of Events

<u>August</u>	2 - 30	NATIONAL C.D.S. PINEWOODS CAMP
	2 - 9	CHAMBER MUSIC WEEK Buzzards
	9 - 23	TWO DANCE WEEKS Bay, RFD 2
	23 - 30	FOLK MUSIC WEEK Massachusetts
<u>September</u>	9 - 19	RALPH PAGE'S FALL CAMP, with Nibs and Jean Matthews
	25 - 27	BOSTON C.D.S.-APPALACHIAN MOUNTAIN CLUB - Cardigan Weekend
	26	C.D.S. WORLD'S FAIR PERFORMANCE U.S. PAVILION, 4-5 p.m.
	29	C.D.S. NEW YORK - Opening Party
<u>October</u>	3	C.D.S. NEW YORK - Morris and Sword Workshop, with Nibs & Jean Matthews, followed by a Country Dance Party in the evening
	6	C.D.S. NEW YORK - Dance Classes, Fall Series, begin
	23 - 25	HUDSON GUILD FARM DANCE HOUSEPARTY
<u>Oct. 30-Nov. 1</u>		PITTSBURGH - Workshop with May Gadd
<u>November</u>	7 - 8	CORNELL UNIVERSITY, ITHACA Workshop with May Gadd

## Marriages

HURT-MITCHELL On July 25, 1964, Martha Ann Hurt of Raleigh, North Carolina, to Howard Mitchell of Washington, D.C.

SIMMONS-BAKER On June 28, 1964, Violet Era Simmons of Merion, Pennsylvania to Louis Coombs Weller Baker of Washington, D.C.

TATTON-ALCOCK Madeleine Tatton to Thomas E.E. Alcock; residing at St. Anne's, Tanners Lane, Haselmere, Surrey, England.

## Birth

LAWSON: To John and Becky Lawson, of Boston, a son, early in 1964.

## A Gallimaufry of Gambols

("But what started you on training falcons--how did you learn to do it?" I asked a Yale graduate student who was raising rock birds in his New Haven bathroom.

"Oh, I just began by reading up in Shakespeare", he quite seriously replied; "You can learn all about falconry in Shakespeare.")

What one learns about dancing in Shakespeare must be set against the background of his audience--that playhouse spilling over with every class of society, all to be kept entertained by actors hired for their special talents; against the street life of London, noisy and bustling, ballad vendors bawling the news to popular tunes, street cries, maypoles and their morris men; against Shakespeare's own country-town youth, when travelling showmen arrived, set up their tents and pageants like today's circuses, played, and passed on to the next town, leaving echoes and memories; against the surviving texts of contemporary dramatists and poets, often richer in specific allusion to dances and tunes than Shakespeare; against the outpouring of Puritan diatribes on the prevalence of "lewd plays and bawdry"--actually one of our best sources of information as to what was really going on. And in a broader sense, what one learns--or sees some scholars finding in Shakespeare is the underlying play; Falstaff as the folk fool; The Winter's Tale as an allegory of the spring ritual of renewal.

Shakespeare recalls in his imagery every aspect of his Warwickshire youth--not only falconry, but every sport, riding, animals and crops; the surrounding woodlands, every eddy in the Avon as it swirled around the arches of Clopton Bridge. The most incidental reference may emanate from a calendar custom, a travelling mummer's troupe, the Cotswold Games, even an Elizabethan progress to a neighboring great house (Kenilworth and Warwick were nearby) when local artisans or shepherds were brought in as entertainers. His plays echo both town and country attitudes towards these shows; they are both friendly and satiric.

The importation of foreign, and therefore highly admired dances and songs was increasing at every level; the French and Italian dancing masters came into the great houses, along with the fencing masters, the riding

masters, the music masters and the masque designers. The sophisticated touch lent elegance to the native practice, but the older, simpler country dances still kept their place in the affections of the "dancing English." The Earl of Worcester writes to the Earl of Salisbury in 1602, "We frolic here at court; much dancing of country dances before the Queen's Majesty, who is exceeding pleased therewith."

More popular on the stage than the court pavans, gaillards and lavoltas were the one-man jigs, the height of virtuosity in capers, caprioles and other cavortings. The jig-maker often ended the play, as in Henry V, when the final lines are assigned to "a dancer", for the jig might be sung as well as danced. It was the forerunner of the music-hall turn. An actor was often hired for his talents as a jig-maker. While other dramatists brought in the jig as an extra, Shakespeare incorporated it to emphasize the dramatic mood of the play as a whole, especially in the song-and-dance ending.

Here is Beatrice on wooing, wedding and repenting as "a Scotch jig, a measure, and a sinkapace (cinque-pas) ... "The first is hot and hasty, as a Scotch jig, and full as fantastical." Sir Toby, after listing all the fashionable dances, says, "My very walk should be a jig", and incites Sir Andrew to show the excellence of his leg: "Let me see thee caper...Ha! Higher! Ha ha, higher! Excellent!" On the jig-cum-song, we have Moth "jiggling off a tune at the tongue's end", Biron bored with "Great Hercules whipping off a jig", and Hamlet on Polonius; "He's for a jig or a tale of bawdry, or he sleeps."

This patchwork of references, while endlessly entertaining as one moves the pieces around, cannot really represent the essence and atmosphere of Shakespeare's infusion of song and dance and tune and instrument into his plays as a whole. Hardest of all is it to separate folk from courtly, for his audience demanded the two, indiscriminately. These bits and pieces, fascinating in themselves but more so in context, are here lifted out of their setting--a cardinal sin in literary criticism. (And footnotes are omitted: references will be furnished on request!)

Shakespeare uses a few ballad tunes that have come down to us as Playford Dances: "Jack-a-Lent" (a small puppet used as a target of ridicule during Lent); "Jog On", the setting for a score of ballads; "Heartsease", tragically effective when Peter rushes in with the news of Juliet's death: "Oh musicians, musicians, play 'Heartsease' for 'My heart is full of woe'", quoting from a ballad set to that tune. "Kemp's Jig" is named

for Will Kemp, Shakespeare's clown and jig-maker. The tune of Ophelia's mad song, "And will he not come again?", is a minor variant of our "Milkmaids". The pipe-and-tabor tune for the catch "played by the picture of No-Body (Ariel being invisible) may be related to our tune for No-Body's Jig", for the old play, "No-Body and Some-Body", was endlessly punned upon. And, of course, "Greensleeves". Sir Toby's roistering "Susanna" is a natural for that tune. It is almost a cliché in The Merry Wives. No wonder Ralph Vaughan-Williams uses it as a theme in his opera, Sir John in Love. These tunes may well have been danced as well as sung in Shakespeare's day, though his allusions are only to the songs.

As to performance, country dances are called for in The Tempest, when, in a masque-like episode, Juno calls on "the sun-burnt farmers to put on rye-straw hats, make holiday, and these fresh nymphs encounter in country footing." There is magic in the First Witch's direction: "I'll charm the air to give a sound/While you perform your antic round." And Dull is the satiric means of ridiculing the mal-apropos: "I will play the tabor to the (nine) worthies and let them dance the hay."

One looks to the clowns for the clever comparison; for example, "As a pancake to Shrove Tuesday, a morris for May Day." The Dauphin is no more afraid of the English enemy "than if we heard that England were busied with a Whitsun morris dance." York, giving the foreign term to the morris, comments on Jack Cade: "I have seen him/Caper upright like a wild Morisco/Shaking his bloody darts as he his bells."

These few allusions, when set against the many to morris, pipe and tabor, and maypole festivals which are found in other poetry, especially madrigals, reveal the prevalence of country customs to town.

Will Kemp, in his Nine Days Morris from London to Norwich, played for publicity which he hoped would be balladed and sold on the streets. But Kemp couldn't have done it, he says, without his taborer, Tom Sly. "Oaten pipes" and "pipes of corn" are part of the pastoral orchestra. Shakespeare treats the pipe and tabor as trifling, as deceptive, and yet as strangely potent. Love-sick Claudio would rather hear the pipe and tabor than the fife and drum. Hamlet admires men "whose blood and judgment are so well commingled that they are not a pipe to Fortune's finger, to sound what stop she pleases." Benedick himself, now in love, calls on the pipers to "strike up" for the final dance. Titus Andronicus, disillusioned, says "We may go pipe in vain." The basest horn in the

hoof of the Dauphin's horse "is more musical than the pipe of Hermes". Gloucester laments "the piping times of peace". And "Rumour is a pipe, blown by surmises". Truly the pipe has many stops. The tabor is often used without the pipe, often, too, with supernatural import.

But "Oh, the hobby horse is forgot". Hamlet is quoting from a ballad about the Puritan suppression of May Day observances. Other uses of the term suggest that "hobby horse" was a cornful epithet, sometimes with a broad or bawdy connotation.

A wonderful gathering up of folk elements, used realistically rather than as "escape" as in As You Like It, is found in the lovely pastoral scene towards the end of The Winter's Tale, when poetic allusion, explicit reference and performance combine in the village merry-making of swains and wenches, rogues and courtiers in disguise. Shakespeare's own memory may be at work when Perdita, costumed as Flora, says, "Methinks I play as I have seen them do in Whitsun pastorals", for there is an entry in the Stratford records of 1583: "Payd to Davi Jones and his companye for his pastyme at Whitsontyde xiiiij s iiii d". To Perdita, Florizel says, "When you do dance, I wish you/A wave of the seam that you might ever do/Nothing but that;move still, still so,/And own no other function". "Come, strike up!" cries the clown, like today's morris MC, and swains and girls are swept into a kissing dance--which calls forth a good vulgar reference to garlic on the breath. Then Autolycus, peddler, ballad-seller, and rogue, arrives: "did you but hear him sing, you would never dance again after the tabor and the pipe". And his songs are "true",--about a fish forty fathoms above the water, and a usurer's wife that would eat nothing but toads and adders, and "the prettiest love-songs...and so without bawdry, which is strange...with delicate burdens of dildos and fa-dings". Two girls join him in a catch for three, and then "Follow me, Girls!" off they go to crowd around and buy his bargains.

A good climax, but it leads to a better. For now come "Three carters, three shepherds, three neat-herds and three swineherds" who have made themselves into "men of hair" and call themselves saltiers. Their dance, the wenches report, is "a gallimaufry of gambols...it will please plentifully ...by their own report they have danced before the King; and not the worst of the three but jumps twelve feet and a half by the squire(square)". Now was this a "saltier's" or jumping dance like Sir Andrew's, or an antimasque of "satyrs" or men of mair, or were these locals a morris team adopting a kind of anonymity like the black-faced

Bacup men, or Cecil Sharp's morris man with a dab of soot on his face "so's nobody won't know me"? At any rate, their leaping and jumping, not the costume touch, is the essential element, and their finale to the village pastoral suggests a sort of purification rite preparing us for the recognitions and reconciliations which now resolve the main plot. Spring has come; age gives place to youth; all disguise is discarded; and Autolycus's song of the road is the last gay haunting lilt in our memories. Sing the dance tune: like the theme of the play, it never ends, not even four hundred years after Shakespeare first came to Stratford.

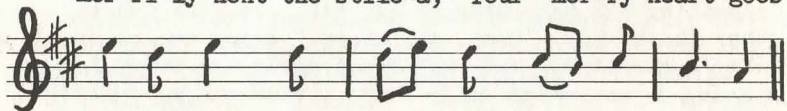
EVELYN K. WELLS



Jog on, jog on, the foot-path way, And



mer-ri-ly hent the stile-a, Your mer-ry heart goes



all the way, Your sad tires in--a mile-a.

What They Say in New England and other Folklore

Sneeze on Monday, sneeze for danger  
 Sneeze on Tuesday, kiss a stranger  
 Sneeze on Wednesday, sneeze for a letter  
 Sneeze on Thursday for something better  
 Sneeze on Friday, sneeze for sorrow  
 Sneeze on Saturday, see your sweetheart tomorrow;  
 Sneeze on Sunday, your safety seek-  
 The Devil'll have you for the rest of the week!

The above prediction comes from an early collection of folklore by Clifton Johnson. The book is now exceedingly rare, but it has been edited and added to by Carl Withers, anthropologist and folklorist. It has been reissued by the Columbia University Press in its original format, retaining the author's line drawings. The price is \$6.00.

HISTORY THROUGH SONG AND BALLAD

Some years ago, in a search for vital historical documents, I began to introduce folk songs into my classrooms. Every singer knows how a song can annihilate time and space. When you sing the songs of the past, you bring the dead back to life to tell their own story.

At first I thought that it would be enough if I myself sang the songs; but I soon found that if my students were to identify fully with the people and the mood, they too must learn the songs and sing them. Thus it happened quite naturally that as a teacher of history I came not only to sing songs in class but to teach them to my students.

I found that my students not only sang the songs with zest, but often sang them superlatively well. I dug out songs that I felt had beauty and meaning in addition to historical truth. Some had never been recorded nor heard over the regular commercial channels; my students had literally to recreate them for themselves. They performed with an originality of feeling and a naturalness that stirred me.

Why, then, should my history students sing only for themselves? Why not for the whole school? Thus the history assembly idea was born.

My experience as a teacher had proven that you can best persuade a person to use his mind if you first awaken his heart; this can be done by a personal rather than by an academic approach, by the use of eye and ear rather than the written page. This was the approach taken traditionally in centuries past by the bards and priests who kept the history of their people alive with music, song and sacred recitation. Why should it not work for us too?

I was encouraged to make a start because I had a great deal of material on hand, and much of this had been gathered in the course of my collaboration with Bill Bonyun. Bill was for a number of years an elementary school teacher who had worked out independently ideas much the same as mine. While preparing scripts and songs for his company, Heirloom Records, we had amassed a store of little-known material culled from the old songsters, and the great national music libraries. Both of us, while singing for the public at Old Sturbridge

Village, had had a chance to present these songs and to test people's reactions to them.

This approach to history clearly required the throwing away of the conventional textbook; now I began to prepare special assembly speeches of my own. The first of these, written in 1960, dealt with the Civil War. I found that the story I wished to convey--the epic tragedy and sufferings of the common people both North and South--could easily be told with folk-songs strung together with a simple narrative. The songs "proved" the narration and were in effect a vivid illumination of it. In succeeding years I prepared scripts on the Depression, the New Deal, and, this year, the Negro people.

In working on these programs, I found that there were many reasons why they proved popular with our high school juniors and seniors. For one, we excluded nobody. Rehearsals brought a lot of people together for a school event that was both social and academic. In our assemblies everyone seemed to sing in the chorus--even the kids offstage working the lights can be seen belting out the refrains; and since many of the songs are tremendously moving and vital, this gives a real "hootenany" atmosphere to the whole show.

We found that the number of people who sing only in the chorus is not so great; most of them take part in all kinds of other ways too, as narrators, soloists, and instrumentalists. Some of the songs practically beg to be danced to, and every year we have had a dance group doing its own choreography. We also use various kinds of talent for writing news articles, preparing posters, and designing and printing the program.

Preparation of these assemblies also makes use of special organizational talent. Each year, months before the assembly, we ask interested students to signify the fields in which they most wish to contribute. From this group we select a steering committee and organize sub-committees for selecting and coaching narrators, setting the stage, organizing publicity, and the like. We also select--with the advice and help of faculty members--directors, producers and conductors.

In the meantime, the chorus has been assembled. Rehearsals are squeezed in at odd moments, usually in ten minute periods after lunch. The narrators and singers are coached whenever they can meet. Finally, we have a few full rehearsals in the early evening in our school auditorium. Everyone brings sandwiches; the school provides milk. Out of a chaos of guitars, flutes, banjos and people, the production is slowly pushed into shape.

Recently, we have given two performances, one for the school and one in the evening for parents and neighbors.

The final step, every year now, is making a record. Since the student performances have an engagingly fresh quality, the question naturally presented itself: Why not tape the performance live and cut as close to a professional record as we can? Not merely might such records earn money for the school scholarship fund: they could be used as teaching aids in the history department and even beyond the school.

Our first record made in 1962 was entitled "The New Deal Through its Songs and Ballads". We did not solve all the technical problems involved, but the record does capture the spirit of the presentation and it does convey the mood of the depression and the New Deal. And, of course, it opened up a whole new area of learning experience for the students. They printed the record jacket, wrote song notes, and designed the cover.

In 1963 we produced a record entitled "Irish Immigration Through its Songs and Ballads". It makes available to the public some lovely Irish songs that have been little sung on this side of the Atlantic. Some of the singing is done in Gaelic, to bring the students closer to the Irish people and to underline the fact that much of the American Heritage exists in melodies linked to immigrant tongues.

The 1964 assembly was the story of the Negro from slavery days to the present. It was planned to combine familiar folk melodies, spirituals and blues with other songs that are little known as yet to the American people even in the folk world. Materials for this and other themes are practically inexhaustable. Future productions might center around the American Revolution, the West, the labor movement, the age of seafaring, or East European immigration.

DR. JOHN ANTHONY SCOTT

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THE NEW YORK WORLD'S FAIR 1964-1965  
**DANCES-MUSIC-SONGS  
 OF ENGLAND**

SUNDAY, JUNE 7, 1964 AT 7 p.m. AT THE WORLD'S FAIR PAVILION

SPONSORED BY THE COUNTRY DANCE SOCIETY OF AMERICA

**PROGRAM**

	STAR SPANGLED BANNER	ENGLISH NATIONAL ANTHEM
	INTRODUCTION	WALTER BACAD, Director of the World's Fair Nationality Day Programs
	WELCOME	MAY GADD, Director Country Dance Society of America
Song	SUMMER IS A-COMING IN	JOHN LANGSTAFF Master of Ceremonies
Spring Processional	WINSTER	Derbyshire
Spring Circle	GATHERING PEASCODS	Traditional
Morris Dances	LONGBOROUGH MORRIS ON QUEEN'S DELIGHT LADS A BUNCHUN	Gloucestershire Oxfordshire "
Song	AWAKE, AWAKE, YOU DROWSY SLEEPERS	
Country Dances	DARGASON NEWCASTLE ST. MARTINS	From 17th Century Country Dance Collections
SEA CHANTEYS	LEAVE HER JOHNNY, HEAVE HER WHAT SHALL WE DO WITH A DRUNKEN SAILOR	
Long-sword Dance	FLAMBOROUGH	Yorkshire Fishermen's Dance
Garland Dance	SIX-HAND REEL	Dorset
Song	FINE KNACKS FOR LADIES	Peddler's Song
Country Dance	LULL ME BEYOND THEE	Court and Country
Morris Dance	LEAP FROG	Gloucestershire
Morris Jig	I'LL GO AND ENLIST FOR A SAILOR	"
Country Dances	GODDESSES STEP STATELY	Traditional 17th Century
Song	ALL AROUND MY HAT I WILL WEAR A GREEN WILLOW	
Morris	SHOOTING	Northamptonshire
Mountain Dance	THE RUNNING SET The Country Dancers of Berea College, Ky.	This Appalachian Mtns Circle has its roots in England.
Song	THE CROWFISH MAN	Kentucky
Rapper Sword Dance	HIGH SPEN	Durham Miners' Dance
Country Dances	CUMBERLAND SQUARE EIGHT PICKING UP STICKS	Traditional 17th Century
	THE MAY-ERS' SONG OF PADSTOW, CORNWALL WITH HOBBY-HORSES, BETTY AND CLOWNS THE FOOL'S JIG	
Country Dances	NONESUCH PINS AND NEEDLES	17th Century Northern England
Song	MAYDAY CAROL	
Spring Circle	THE BUSH DANCE	Lancashire
Morris Dance	BRIGHTON CAMP	Oxfordshire
Maypole Dance	SELLENGER'S ROUND	Traditional

**CDS WORLD'S FAIR PERFORMANCE**

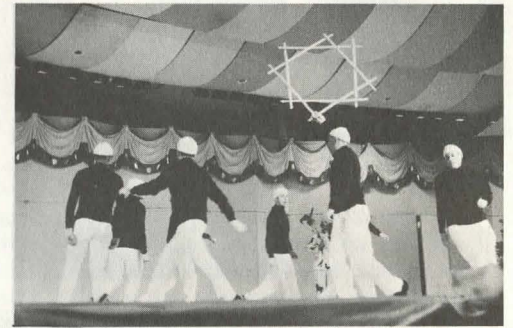
On the evening of Sunday, June 7th, the Country Dance Society took over the Pavilion of the World's Fair, and a fine time was had by all - dancers, musicians, and audience.

The program, one of a series of Nationality Day Programs directed by Mr. Walter Bacad, was presented by the Society as an English Village Festival. It lasted about an hour and a half, without intervals. A company of 30 men and 30 women dancers took part in the country dances, while from time to time morris men and sword dancers arrived at the Festival to display their skill. May posies and Spring garlands carried by the girls added gaiety and color to three of the dances.

Being arranged as a Festival rather than a program of dances, all the country dances were danced by several sets - from one two-couple set for St. Martins to eight three-couple sets for Dargason and six four-couple sets for Goddesses, both very effective when arranged as spokes radiating from a central Jack-in-the-Green. In most cases design was achieved by means of the placing and relation of the various sets to one another as well as by the pattern within the individual sets.

The whole Festival was beautifully held together by John Langstaff as M.C. and singer. His Elizabethan Peddler's song "Fine Knacks for Ladies" introduced "Lull Me Beyond Thee", sea chanteys brought on the Flamborough Sword Dancers in fishermen's costume, and the Padstow Mayers' song, with dancers joining in as a chorus, accompanied the entrance of Hobby Horses and Clowns. Our new Unicorn Hobby Horse, with a head carved by Sally and Roger Cartwright and decorated by Genevieve Shimer, teamed up with Peter Leibert and put on a combined mystical and athletic performance which was highly impressive. Concentric circles for Sellenger's Round, leading into a Chain dance exit, brought the Festival to a wonderful climax of gaiety and rhythm.

The dancers from New York, New Jersey and Pennsylvania, who dance regularly in New York, were joined by six from the Boston CDS, one from Canada and sixteen of The Country Dancers of Berea College, Kentucky. The Berea dancers had danced at the Fair the preceding day in a







program directed by Ethel Capps. They joined with CDS in many of the country and morris dances and presented their own Kentucky Running Set - a beautiful performance of youth and vitality (and how their Leap Frog leapt!)

In the English tradition the beauty and variety of the music is of the first importance. This was made very clear by Philip Merrill, assisted by Marshall Barron and by Kentucky musicians Raymond McLain, Otto and Marguerite Wood, and Lucille Gault. Instruments used were piano, violins, accordions, concertina, recorders, double bass, drum, and pipe and tabor.

The Pavilion provided us with a stage 40 feet deep by 80 feet wide, a perfect dance surface, a plain background, open sides and natural lighting. In such a setting, color scheme and dress design are extremely important. CDS owes a very great deal to Mrs. Charles Bradbury (Tia) for taking charge of this. She spent many days buying materials (and in many cases dyeing them) and making a design suited to the purpose and to the wearer. Each girl had a different design and a different color, and the resulting effect was very pleasing and subtle. All the girls helped to make their own dresses, but cutting and fitting were most efficiently taken care of by Mrs. Robert Salmons (Sue). The men had new vests, patterned after those worn by the Bampton morris dancers, but in colors that fitted the general scheme. Tia and Sue took charge of making these, as well.

Organizing a performance for a World's Fair has its tense and sometimes funny moments. Such was the discovery that the first time we could get onto the stage or into the dressing rooms was one hour before performance time, and that no vehicle to transport properties could get anywhere near the Pavilion. The result was that all had to wear the main part of his or her costume and carry a large paper bag containing the remainder, traveling on the subway or the Long Island Railroad. Each girl carried a posy, a garland, flowers for her hair, and her shoes; each man his vest, a black hat for morris dances, a straw hat for country dances, morris handkerchiefs and bells, sword dance costume, sticks and swords. Hobby Horses and Clowns carried their own equipment and Jack-in-the-Green his own leafy framework (with considerable argument from the man at the gate as to what could or could not go through, or over, a turnstile; Jack-in-the-Green won).

It seemed that all the dancers had a good time - they certainly make the audience feel this - but CDS owes them thanks for many hours spent in rehearsals. Naturally, the dancers from far away could not attend any but the final rehearsals, but those in the New York area spent many weekends perfecting the dances, the relationship of one set to another, entrances and exits, and stage presence. The Boston dancers gave wonderful cooperation by practising the dances in their own Center and by coming to New York in time for rehearsals on the preceding Friday night, Saturday morning and afternoon, and Sunday morning; at this final rehearsal the Berea dancers and musicians were also present. The result was that our dancers, although not professionals, put on an amateur performance of a very high level. Rehearsal halls of the space we needed are a great problem in New York City, and our grateful thanks are due to Michael and Mary Herman, who gave us hospitality at Folk Dance House for our final Saturday and Sunday rehearsals.

Many CDS members joined the audience of over 1000 on June 7th (a wet night sent many people home from the Fair early). We are dancing again, this time at the United States Pavilion, on Saturday, September 26, from 4 to 5 p.m. We shall hope to get good support from our members then.

It may seem that a lot of effort has been put into two performances. But it is partly a buildup for more later. We feel that the time has come when we should be more positive about showing the quality and variety of our material to the general public. Participation by all, rather than performance to an audience, is the keynote of our Society, but from time to time we need to show what we have and to show it in a way that will attract a larger audience than those already interested. Next season we expect to 'put on a show' in a theater or concert auditorium setting of both English and American dances, songs and music, with attention to lighting, costuming and dramatic effects. We have a great deal of material to choose from - including the Lancashire morris, the Cornish Padstow Hobby Horse Ceremony and the Staffordshire Horn Dance of Abbots Bromley. We'll count on all of you to help make this known when the time comes.

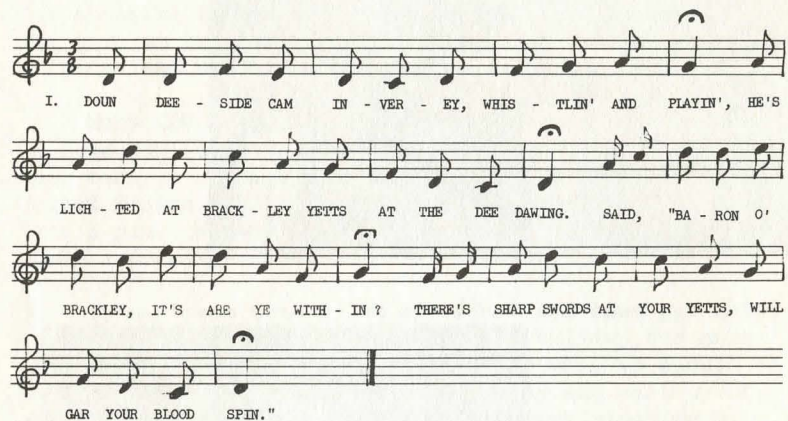
MAY GADD



## The Baron of Brackley (Child 203)

"This song is based upon a legal case that the Gordon family had with another family living close by, and apparently the Baron of Brackley wouldn't allow some of the local farmers and landowners to pasture their cattle on common land. And so they came one night and they did Brackley, good and proper--and this is this ballad. Most of it is easily understandable. Perhaps the word yetts needs a gloss: it simply means gates; it's the Scots word, and the North-of-England word, for gates."

-- Ewan MacColl



I. DOUN DEE - SIDE CAM IN - VER - EY, WHIS - TLIN' AND PLAYIN', HE'S  
 LICH - TED AT BRACK - LEY YETTS AT THE DEE DAWING. SAID, "BA - RON O'  
 BRACKLEY, IT'S ARE YE WITH - IN ? THERE'S SHARP SWORDS AT YOUR YETTS, WILL  
 GAR YOUR BLOOD SPIN."

Doun Deeside cam Inverey, whistlin' and playin',  
 He's lichtet at Brackley yetts at the dee dawing.  
 Said, "Baron o' Brackley, it's are ye within?  
 There's sharp swords at your yetts, will gar your  
 blood spin."

Out spak the bold Baron, ower the castle-wa':  
 "Are ye come to spulyie or plunder my ha' ?  
 For gin ye be gentlemen, licht and come in;  
 Gin ye drink o' my wine, ye'll no gar my blood spin."

Then up rose his lady, tae the windae she went,  
 She heard her ky lowin' owre hell and owre pent.  
 "O, rise up, bold Brackley, and turn back your ky,  
 For the lads o' Drumwharren are drivin' them by."

"Who can arise, lady, or turn them again,  
 For whar are he a man o' what they he ten?"  
 She's a ca'd on her marys, they come tae her hand,  
 Says, "Bring your rocks, lassies, ye will them  
 command."

"Gin I had a husband, as what I hae nane,  
 He'd no lie in his bed and see his ky ta'en."  
 "O, haud your tongue, Peggy, and gie me my gun;  
 Ye'll see me gang out though I'll never come in."

"O arise, Peggy Gordon, and gie me my gun;  
 Ye'll see me gang oot though I'll never come in.  
 Then kiss me, my Peggy, I'll nae langer stae,  
 It's I will gang oot and I'll meet Inverey."

When Brackley was ready and stood in the close,  
 A bonnier gallant ne'er mounted a horse.  
 "What'll come o' your ladie and your bonnie young son?  
 O what'll come o' them when Brackley is gone?"

At the back o' the Etnach the battle began,  
 At Little Auchoilzie they killed the first man.  
 Well, first they killed a man, and sane they killed twa,  
 And the Baron o' Brackley, the flour o' them al.

"O, cam ye by Brackley, it's came ye by there?  
 And saw ye his Peggy up tearin' her hair?"  
 "O it's I cam by Brackley, it's I cam by there,  
 And I saw Peggy Gordon up braidin' her hair."

"She was dancin', and rantin', and singin' for joy,  
 She swore that ere nicht she would feast Inverey.  
 She eat wi' him, drank wi' him, welcomed him in,  
 Was kind to the man that had slain her baron."

"O fie on ye, ladie, and why did ye dae sae?  
 Ye opened the yetts tae the foes Inverey.  
 There's dule in the kitchen, there's mirth in the ha',  
 That Baron o' Brackley is deed and awa'."

## CENTER NEWS

### *Boston, Mass.*

This year our activities began early in September, with a morris-country dance workshop and party directed by Nibs and Jean Matthews, an event which was well-attended and enthusiastically received. Then came the traditional AMC-CDS weekend, held at Cardigan Ski Lodge, in the White Mountains of New Hampshire. The foliage was in full color, which added to the enjoyment of the hikes up the mountain and over the nature trails. English country and American square dance classes and parties helped to make this a full weekend.

The country and morris dance classes met as usual on Wednesday evening, at the Cambridge YWCA, with Arthur and Helene Cornelius as instructors; square-dance drop-in evenings were on Thursday evening, at Stebbins Hall, 3 Joy Street, Boston. Richard Castner, Joe Coughlin, Harvey Gardner, Ralph Page and Louise Winston were guest callers; occasionally Louise Chapin could be persuaded to call a contra for the dancers.

Again this year a group of members from the Wednesday night dance class participated in a demonstration of country, morris and rapper sword as the New England Folk Festival, held at Manchester, N.H. Knowing that much dancing leads to hungry people, the ladies of the Centre organized a tea table, serving hot tea and homemade food, the proceeds of which were added to our treasury. In June several members from the country and morris group traveled to New York City to take part in the CDS demonstration at the World's Fair.

During the spring two excellent concerts were presented--a harpsichord and recorder concert by Martha Bixler and Eric Leber, held at Paine Hall, Harvard University, and a folk song concert by Carol Langstaff and Art Schrader, held in the informal setting of Stebbins Auditorium, at 3 Joy Street.

Our year ended with Pinewoods Camp Weekend at Long Pond, Plymouth, Mass., an event which many campers call the Boston Weekend. Staff for the weekend included Genevieve Shimer, Renald Cajolet, Arthur Cormelius, Bob Hider, Al Hurd and Rod Linnell.

Classes for the fall in country and morris dancing will resume Wednesday, September 16, at the Cambridge YWCA, with the square dance drop-ins scheduled to begin early in October.

### *Berea, Ky.*

The Berea College Country Dancers have had a busy past year. In the early fall, we had weekend performances at Walbath College, Indiana, and also a church-sponsored program in Cincinnati, Ohio. Several other one-day trips were made in the local area.

In the second week in April, the Country Dancers were in Chicago for three days, giving two church-sponsored programs at Evanston and Park Ridge, a performance with the Chicago Teachers College, and another at a private school in northern Chicago.

The first weekend in May, the Berea Dancers performed in Alcoa, Tennessee, sponsored by the Kiwanis Club.

The Annual Folk Festival held at Berea was the largest so far with over 20 schools represented, several for the first time.

Of course, the main event of the year was the week-tour to the World's Fair. On the way up, we did an educational TV tape in Pittsburgh on WQED, and a performance for the Pittsburgh Dance Teacher's Guild.

We then stopped in Princeton, N.J., for two programs at grammar schools, and also gave a performance in Cresskill, N.J., sponsored by Berea graduates.

We gave two performances on June 6th at the Tiparillo Pavilion, and on Sunday we joined the Country Dance Society in its performance at The World's Fair Pavilion.

-- Loretta Elledge  
Secretary

### *Pittsburgh, Pa*

Pittsburgh reports that the Center has had a successful first year with a membership growing to forty-five. The President, Albert Goldsmith, issues a newsletter giving a schedule of events of interest to Pittsburgh dancers in various parts of the country, in addition to local happenings.

On June 2nd, the Center assisted with the promotion of a performance by the Berea College Country Dancers.

Monthly dance meetings are planned through August, and the new season opens on September 13th.

A Weekend Workshop is being planned for October 30-November 1, with May Gadd, National Director of the Country Dance Society.

# NEWS FROM ALL OVER

## INTEREST IN CALIFORNIA

Our former Connecticut member, Mary Judson, now living in Southern California, has been sounding out interest in English dancing in those parts. A great deal of dancing goes on in California, but not very much in the way of English. However, Shakespeare provided Mary with an opportunity, and she was invited to take a group to dance in the Birthday Festivities of the Shakespeare Club in Pasadena. Naturally, Elizabethan costume was worn and the group gave a performance of four country dances, recorder music of the period, and "Willow, Willow", sung by Molly Judson.

Next the group was invited to appear at "The Second Annual Renaissance Pleasure Fair", a reproduction of the Woodburn Hill Fair in Dorset, sponsored by the Pacific Foundation. Mary reports that, as with all Fairs, a great many unexpected things happened, but that it was all great fun. Diana Lockard, who has been living in California this year, took part in this performance. An appearance at the monthly meeting of the Southern California Recorder Society followed, with both playing and dancing for all.

So it looks as if developments are ahead for next fall.

M.G.

## FOLK FESTIVAL IN PENNSYLVANIA

The Folksong Festival of the Philadelphia Folksong Society has now become an annual event. The Second Annual Festival held last September, at Paoli, Pa., attracted several thousand young enthusiasts from forty-seven states to hear discussions, participate in workshops and a banjo contest, and listen to Theodore Bikel, Mike Seeger, Dave Von Ronk, Roger Abrahams, Hedy West, Tony Saletan, and traditional singers Almeda Riddle, Hobart Smith, and Mississippi John Hurt. The program included folk and square dancing, workshops for instrumental coaching, a ballad session, and concerts of traditional religious music and children's music. Proceeds after expenses went to a fellowship in regional folklore at the Department of Folklore of the University of Pennsylvania.

--Lee Haring

## DANCING FOR SHAKESPEARE IN NEW YORK

THE SHAKESPEARE QUADRICENTENNIAL was celebrated by Hunter College in New York throughout the Spring semester with presentations of Shakespearean plays by the Theatre Workshop and the Opera Workshop and, on February 19th, by a production for the Founder's Day Convocation. On this occasion the Department of Speech presented readings from Shakespearean plays; the Department of Music, madrigals by Thomas Morley and John Dowland; and the Department of Physical Education, a group of Country Dances, directed by Miss Olga Kulbitsky.

The Country Dance Society dedicated its New York Spring Festival to William Shakespeare and felt that its "English Village Festival" performance at the World's Fair was another tribute.

English Country Dancing started long before Shakespeare's day and went on long after it - to the present day. In America we have a celebration of our own coming up very soon. October 1965 sees the FIFTIETH ANNIVERSARY OF THE COUNTRY DANCE SOCIETY OF AMERICA. Planning should begin early in the coming season.

## SPRING FESTIVAL IN NEW YORK

Genny Shimer and Barbara Gulden, with their committee, provided perhaps the most beautiful decorations we've ever had. The gym at Hunter College was transformed into Hampton Court - its battlements and banners a backdrop for topiary trees and flowering shrubs. Marshall Barron's Tudor houses provided the "across the street" scene, and the Maypole, as always, took the center of the set. The exhibition-interlude featured dances of Shakespeare's day, with the Bard looking on from his place of honor above the callers' platform.

## DURKEE ANNUAL GARDEN PARTY Memorial Day, 1964

With such superb weather, it was too bad that many of the faithfuls were not able to attend this year. Seventy signed the register. The drought had had its effect on the garden, which was not up to Durkee-par (it looked magnificent to all the city dwellers), and the lawn for dancing had been kept in shape through assiduous watering. The dancers were "finished" by 8 or 9, but the indefatigable recorder players were at it for several hours more.

CDS sends warm thanks to the Durkees for the \$75 proceeds from this happy day.

DOUGLAS AND HELEN KENNEDY write: Thank you for sending us the notices of the Annual General Meeting and the National Council Meeting at Long Pond in August. They make our mouths water at the very thought of camp with all its attractive people. Would you convey to both meetings and to the Chairman our good wishes and apologies for absence, with regrets at our incapacity to be in two places at once.

Would you also take these opportunities to thank not just warmly but hotly on our behalf for the wonderful present of the dinghy, which we use constantly to ferry us to and from our sailboat and which, when sailing, tows behind with a lively docility that would please the heart of every CDS member.

FOLK MUSIC WEEK AT PINWOODS announces the following additions to the staff: NEILA HORN, teacher, performer, song-writer, and arranger. Mrs. Horn is a specialist in teaching guitar techniques for blues, ballads, and all types of folk songs, and in the art of creating accompaniments; she will work with advanced guitar players. CARTER BANNERMAN, ANDREW WOOLF AND JEFF WARNER will work with beginner and intermediate guitar players. JACQUELINE and BRIDIE, folk musicians from Liverpool, England, will be with us for the entire week. They sing their native folk songs to guitar and banjo accompaniment and have appeared on all radio and TV stations in England that feature folk musicians. They are also accustomed to working with children and teachers. They will add much to Folk Music Week.

## Acknowledgements

We are deeply grateful to receive from Mrs. Anna Jamieson a renewal of the EDWARD JAMIESON MEMORIAL SCHOLARSHIP for two weeks at Pinewoods for a dancer.

### MARTHA BIXLER - ERIC LEBER BENEFIT CONCERTS

Martha and Eric, with great generosity, gave two benefit concerts, one for the CDS Boston Center in March, and the other for the CDS National Center at the Mannes College of Music in New York in April. Using two harpsichords and a wide range of recorders in a program entitled "Music for Recorders and Harpsichords", they pleased their very full and enthusiastic audience with a varied program of Baroque and Renaissance Music, including Byrd, Morley, Sweelinck and Telemann.

NIBS AND JEAN MATTHEWS arrived for their year with us on August 5th and came straight to Pinewoods - where they received a very hearty welcome. Engagements are lining up, so any group wishing to engage them - either one or both - should write to CDS as soon as possible. After Pinewoods they will be in New Hampshire at Ralph Page's Fall Camp, then New York and nearby states, including Pennsylvania, New Jersey, Maryland, Ohio and Washington, D.C. They will be at the Berea Christmas School (after Christmas to New Year's Day) and in Florida and Arkansas for a good part of March. Consecutive engagements in an area will help save travel expense.

We want to make full use of their versatility: Morris and Sword dancing for men, boys and younger women; community dancing evenings of traditional dance; music training through the more highly developed country dances; special application and adaptation of dances for teenagers; traditional dance playing.

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Gloria Berchielli and Anne Soernssen were guest instructors and resource consultants for one of the sessions at the second International Folk Dance Workshop and Festival held by New York University at their summer camp in July. Approximately 40 persons were registered for the course. The English Country Dance session was held in the morning, and joy was expressed in learning that there was something other than Sellinger's Round with music available. The day's program was rounded out by Ralph Page teaching his traditional contras and squares. Among other teachers scheduled for the week were Nancy Rosenberg, Mary Ann Herman, Walter Terry and Dick Crum.

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## Deaths

Mrs. Hazel P. Pflomm died on June 29th, 1964, after a serious illness. She was a teacher of health and physical education in the New York City public high schools. Since 1958, she had served as Field Secretary for the girls' branch of the Public School Athletic League. Long a friend of the C.D.S., she just recently sponsored a course by Miss Gadd for teachers.

W.H. Curwen, a friend of C.D.S. from its earliest days, died on May 25th, at Barnstable, Mass.