

# THE COUNTRY DANCER

'65-'66

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# THE COUNTRY DANCER

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The magazine of  
THE COUNTRY DANCE SOCIETY OF AMERICA

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PICTURE CREDITS Gloria Berchielli, 18b, 35; Stan Levy, 13, 16, 17, 18a, 19, 20; George Pickow, 27

## Editorial

The second half of a century should rightly see developments and changes, and, as we enter our 51st year, we have one to report.

This is the last issue of THE COUNTRY DANCER in its present form. It is to be replaced by COUNTRY DANCE AND SONG, which will be published annually, in the early part of each year. The new magazine is expected to have as much content as two issues of our present magazine, to include both serious and light articles, and material of interest to both folk dancers and folk musicians. The interests of recorder and of viol players will be considered also. The magazine will be supplemented by NEWS-LETTERS to be issued several times a year. These Letters will circulate personal items of interest to CDS members and Centers, news of coming events, and reports of those that have been held. We shall need to hear from all of you.

One reason for the magazine's change of name is to recognize developments in the Society's work in the field of folk music, as applied to song rather than dance. The Folk Music Week at Pinewoods Camp has been steadily growing in range, depth and quality. Following the 1965 Camp, the PINEWOODS FOLK MUSIC CLUB OF THE COUNTRY DANCE SOCIETY OF AMERICA was formed by a number of members who had attended the Week. The activities of the Club are reported elsewhere in this magazine, but we should like to compliment the committee on the varied program of activities that they have produced during their first season, on the quality and interest of the material used, and on the artists that they were able to attract as Leaders for their monthly Workshops and for the May Weekend. Membership in the club is open to all and Newsletters are sent at frequent intervals. This club represents the Society's folk music interests in the national headquarters area. We shall welcome the formation of folk music clubs, affiliated with CDS, in other parts of the country.

MAY GADD

### THEATRE BENEFIT

C.D.S. warmly thanks Norman Singer, Special Projects Committee Chairman, who made it possible for the Society to sell a block of tickets for "Les Feux Follets", an exciting program of the various ethnic groups in Canada.

## "Fifty Years On"

In a Golden Jubilee year countless people of all ages have the chance to look back with gratitude, each to their own special occasions, and project their good wishes for the future, in a general aura of celebration. Personally, I recollect over the whole range of fifty years, from the days when we in England in war-time were hearing by letters from Cecil Sharp how he had found the Americans quite kindly disposed toward English folk dances and songs and how he hoped for even better things in the future. He didn't live to enjoy all these better things, but, as all the world knows, he had the experience of his life among the singers of the Southern Appalachian Mountains, and his work there and in England for folk song is now part of history. But the folk dance also has its history of interchange between the U. K. and the U. S. A., and there are many of us who remember the excitement of learning Kentucky set-running from Cecil Sharp and Maud Karpeles, when they returned to England after their visit in 1917, and can recall how pleased they were at the way the Americans had fallen for the English folk dances. I remember vividly our own first visit, when we travelled with May Gadd to the Amherst School of 1927, and our trip down to Plymouth with Mrs. James J. Storrow to see Pinewoods Camp. May Gadd stayed behind to make a new life for herself in America; but we kept on returning at intervals, sometimes with our children, John and Peter, and always with pleasure and refreshment from our experience of this close contact with Americans who to us seemed so full of enthusiasm and appreciation of the English tradition. Whenever one or more of the Americans visited England we had the same sense of this lively responsiveness. We feel that the Society in England owes a great debt to the Americans and to the Country Dance Society of America for the constant refreshment and inspiration through the fifty years.

It is with affection and gratitude that we send our congratulations and warmest good wishes to the Country Dance Society, to its officers, and to all its members on this occasion of the completion of the first fifty years and the opening of the second fifty.

DOUGLAS and HELEN KENNEDY  
Vice-Presidents,  
English Folk Dance and Song Society

## Voyager Trio Embarks

Jack Langstaff, Happy Traum, and Robin Roberts Howard have combined forces for a new kind of theatre program called "Voyages in Poetry and Folk Song", in which they have been appearing throughout the country during the 1965-66 season. The program, built in six sections titled They Rigged Their Sails, One May Morning, Born to Hard Work, Wild Imaginings, Righteous Anger, and Come and Go With Me, presents songs and poems in sequences designed to bring out most tellingly the meaning and emphasis of each. The songs are from the British and American traditions with guitar or banjo accompaniment, while the poems range from the Bible and Mother Goose to Kazantzakis and E. E. Cummings. To open the program, the chanteys Away Rio! and The Drunken Sailor are followed by a selection from Kazantzakis' sequel to the Odyssey; at the close, a section from Walt Whitman's Song of the Open Road is followed by the gospel song Come and Go With Me.

According to one of the many enthusiastic reviews, "Perhaps the most significant point of the entire performance of Voyages in Poetry and Folk Song was the manner in which a wide range and variety of poems and ballads got blended into a coherent fascinating pattern..."

"The three performers went through sections of ballads and folk songs in such a neatly patterned sequence that each song or ballad appeared to follow, logically and meaningfully, the previous one..."

"The Langstaff - Howard - Traum Trio had pleasing personalities, knowledge of song, verse, voice, and musical style accompanied by a vast appreciation of the literature with which they dealt..."

According to a California review, it was "a delightful program...The selection of material was excellent and it was offered in good taste and dramatic form."

Plans are being made for a further tour of the trio next season.

## Where the Action Is

At the close of the Pinewoods staff concert of Chamber music last summer, instead of the usual bow-and-exit the musicians formed a procession, and singing and playing they wended their way outside, made a half-turn (clockwise) around the camphouse, and headed for immersion in the waters of Long Pond. To the audience, this at first looked like a gimmick exit from the stage--but when the music continued above the laughter and applause, everyone quieted long enough to find out what was going on, spotted the procession outside, and then--of course--followed, some to the very brink. Pied Piper? Lemmings to the sea? Crossing over Jordan? Pick your analogy--there are plenty to choose from, because the incident shows the latent power in one of the oldest and most familiar (and least considered) situations in human society: the almost magnetized response of spectators to action.

The Pinewoods recessional seemed startlingly new because we are so accustomed to the conventions of 19th century staging--in recital halls as on Broadway--that, confronted by any cleared space with three walls and rows of seats for the audience, we automatically fall into what might be called the fourth-wall syndrome: we are looking at what's going on but removed from it--our business is to listen, look, and applaud when the proceedings are over--we are spectators and it's only a show. But let performers make up a procession and march into the nearest lake, and even post-19th-century audiences will follow at least partway--a clear demonstration that no matter how stultified by convention and current theory, the old relation between audience and performer is still there, if not always so apparent. Where the action is, there the audience is too, thanks to the sixth sense known as kinesthesia and the complicated response known as empathy. Scenery, costumes, lighting, and all the rest of the devices of "illusion" or "reality" are so much gravy for the main dish. You need only stand on your head in front of an audience and, provided you do it with conviction and concentration, they will be upside down with you.

In the beginnings of our theatre, the action itself was all. The festivals of the ancient Greeks and Egyptians were processions of singers, dancers, and musicians in which there was no separation of spectator from performer, scene from place of performance: the whole community took part in the re-enactment of the story of

Osiris or Dionysos in a pageant through the streets of the town. What we know of the development of the classic theatre is a history of successive differentiations between its parts. With the division of the celebrants into spectators and performers came the structure of the Greek theatre itself: a natural amphitheatre formed by a hillside where the audience sat, with a flat circle for the choral dancing (the "orchestra") at the foot of the slope, where the chorus danced and sang for the audience on the hillside, in their stead so to speak. Then the actor appeared--at first simply the leader of the chorus, but before long the leader became a kind of interlocutor, and in the ensuing dialogue between chorus and actor, the chorus was understood to speak for the audience. Further, all that was said was understood to be said right in the place where the performers stood: there was no convention of imagining them in a different time or place. They were in and of the public, which to Greeks of that era was the most important place you could be--where your action could be seen and understood by the greatest number and so have the most far-reaching effect.

Eventually another actor--finally a third--was added. By this time a stage--a "skene"--had appeared at the far side of the circle for dancers. Originally a makeshift building where performers changed costume, it later came to include a platform where the actors--now fully separate from the chorus, as Prometheus or Oedipus or other individuals--played their parts.

By this time the main action was not only two removes from the audience, it had become what we would recognize as theatre action--not the original celebration of the struggles, triumph, reign and death of a god but the representation of conflict leading to resolution. The appearance of the first actor had brought conflict into the action--now we can say "Of course!" but it isn't likely that Thespis (if he was, as tradition says, the first actor) had the slightest idea of what he wrought when he first stepped away from the rest of the chorus and spoke as an individual.

The flowering of the Greek theatre took place in an astonishingly short period. Thespis is known to have won the dramatist's prize around 535 B. C., and Aeschylus was born ten years later in 525. By the end of the next century, all the plays of Aeschylus, Sophocles, and Eur-

ipides had been written; Aristophanes died twelve years later, and with him what we now call the classic Greek drama. More than two thousand years later, another flowering took place even more suddenly: in 1564, the year of Shakespeare's birth, there was no such thing as a theatre building in the whole of England, and hardly anyone who could be called a professional actor. The first playhouse was built in London in 1576, and one generation of playgoers saw the first performances of Nash, Kyd, Greene, Marlowe, Jonson, and Shakespeare.

We are used to thinking of Elizabethan theatre as an outgrowth of the revival of learning--the rediscovery of the old drama at a time when anything certifiably Greek or Roman was all the rage. But although the playwrights may have studied the plots and techniques of Seneca & Co., it's safe to say that they knew next to nothing of the origin and development of the Greek theatre. Yet the development of their own theatre shows striking parallels--one of the most striking being that its greatest achievements coincided with the development of native theatre practice: a stage resembling the inn-yards familiar to both players and audience as settings for performances, where a change of scene meant simply a change of the place where the action was performed--on a balcony, in a doorway, out in the yard. Like the early Greek theatres, the Elizabethan public playhouses used no stage scenery. Like the Greeks, the Elizabethans had the use of the scenery in the minds of their audiences: when Falstaff was right there on stage the spectators did not need an imitation tavern interior to convince them; they knew Falstaff, and asked only that the actor do well by the part so they could laugh their fill as they were used to doing. When Lear was there, no wind machine could have told them more than they already knew about the old king against the elements.

In general, the plays of the Elizabethan theatre told no stories their audiences had not known before. Not only familiar plots, but familiar characters from history and legend--all part of the popular lore of the time--were represented on the newly devised English stage. It could even be that the major factor in the Elizabethan flowering--as in the Greek and perhaps all the great theatrical eras--was not so much the rediscovery of the classics, or the cultural euphoria of a Golden Age, or even the invention of blank verse, but the mastery of and delight in the quintessential theatre--representation of actions known and relished by all, the performance

adding and elaborating according to the taste of the times so that the spectators can both feel at home in the old plot and marvel at the players' ability to show them more than they ever saw before. This is, in adult terms, much the same as the situation that comes about when a child in the middle of a rampaging game of cowboys-and-Indians (or whatever) introduces a plot twist to his fellow players: the satisfaction of playing out the story complete with conventions of character and place, plus the zest of innovation and making a good story better. In the old actors' expression, all this brings the sense of "both making and living in" the world of the play - a heady experience, which communicates itself to the audience wherever it exists.

The great periods in the theatre all seem to come about when a number of movements and counter movements reach a point of delicate balance, none of which has ever been maintained for longer than a generation or so. There is a movement from the religious to the secular, countered by a tendency to soften the crudities of the skit-and-sideshow extreme. And a mingling of court theatre and popular theatre, learned themes and vulgar repartee, the king and the clown on stage together before an audience of all sorts and conditions. There is the curious blend of old stories and new tellings, the native and the exotic--as in the innyard-style theatre structure, where the latest Italian or Spanish melodrama might be acted for 'prentices, prostitutes, and foreign diplomats--the familiar setting where the strange and wonderful come fully into their own.

Such periods are evanescent, perhaps just because there are so many variables. The meeting-point of many movements easily becomes a middle ground dedicated to an attempt to be all things to all men, eventually the domain of a stolid middle class where extremes are not expected to meet, not even to exist. The familiar becomes "old hat" (or pop or camp, maybe), the strange and wonderful becomes "decadence and depravity" (or absurd or cruel, maybe)--and indeed both lose their force in a narrow world where only the fad of the moment is acceptable, since only what's the latest can prove to the spectator in flight from the past that he is really with it.

In periods of fifty years or so--once in fifth-century Greece, once each in sixteenth-century Italy and England, once in seventeenth-century France--say three

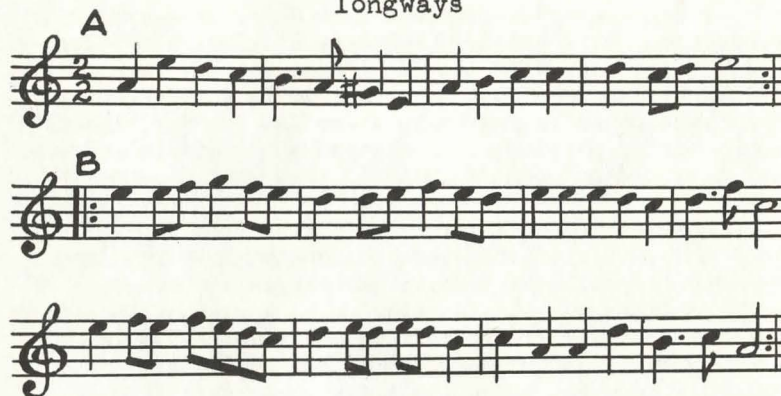
hundred years in all, the dramatic theatre has been realized to something like its full potential. The rest of its 2500 recorded years it has dawdled along under a burden of academic theories, artistic traditions, ideologies, fashions, and assorted rebellions against all of this. The power of action performed for a public asserts itself again and again--at the circus or a ball game, in political arenas or religious services--but rarely with the full, concentrated expression the theatre alone can achieve.

In small groups gathered to dance the old dances, to play and sing the intimate music of folk songs or early chamber music--all made for performers and audiences assumed to know and understand what is going on--the effect of action is much more immediate because it is not only for but of its public. Music and dance themselves are enhanced whenever the barriers erected by 19th-century stage conventions are removed between performers and spectators, and country dancing and chamber music are alike in that all inessential trappings are out of place--the dance or the motet exists for its own sake, not for show, and thus makes an even more absorbing show. The curtain, the proscenium, darkened auditoriums, formal costumes for musicians, the ritual of bows and applause and, for stage dancing, the relegation of the musicians to the pit--however well these devices may have served drama, opera, and ballet in the past, it's hard to understand why concerts and recitals should have been saddled with them, much less folk song and dance. Yet the very presence in the orchestral repertory of the vast works written in the 19th century no doubt means that 19th-century stages will continue to provide also the setting for Bach and Mozart, even Morley and Lassus, Lord Randall and Barbara Allen, and all stage dancing whatsoever, whether Martha Graham, the Moiseyev group, or C. D. S. exhibitions. When it comes to really authentic stages, Pinewoods during August holds more of more kinds than any number of Lincoln Centers--for dancing, singing, or playing, for seeing, hearing, or getting into the action "for all who will."

LUCY WILDER

CHESTNUT

Set dance for three couples,  
longways



- I. A : Lead up a double and back, twice.
- B1: Partners face, lines balance back, then cross over to opposite place, passing right shoulders. ( Middle couple should go a little beyond, turn right & face in ) Men hands three & circle left once around, women the same.
- B2: Repeat B1 to places
- II A : Partners side over & back, twice.
- B1: Lines balance & cross as in B first figure, (Middle couples do not go beyond this time) 1st Couple face down, 2nd & 3rd face up; Men half-hey, starting by passing right shoulders, women the same.
- B2: Repeat to places.
- III A : Partners arm right & left.
- B1: Balance & cross & turn right to face in: 1st Couple lead down center to bottom place, 2nd & 3rd couples following through top place.
- B2: Balance & cross: 1st Couple (at bottom of set) separate & cast up to top place, the others following.

### THE NIBS AND JEAN NEW WORLD REEL

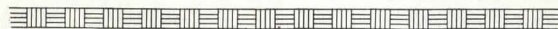
Beginning with Pinewoods 1964 and ending with Pinewoods 1965, Nibs and Jean Matthews left their mark on--and we hope took with them fond memories of--more of the United States than most Americans do in a lifetime. They were based in New York, where CDS Tuesday classes and Saturday parties often enjoyed Nib's Morris and Country sessions and Jean's fiddle.

But for the real purpose of their year, it was forward and back along the east coast--Ralph Page's camp and Rod Linnell's weekend in New Hampshire, New England Folk Festival Association and C.D.S. workshops in Boston (writes Boston correspondent "Shag" Graetz: "It is not an easy trick to get city people out of bed at 9 on a Saturday morning, but quite a few hardy folk came to Nib's special session on Morris and Rapper"), New York's workshop and Hudson Guild Farm weekend, evenings with the Philadelphia Folk Art Center and Dance Academy, the Baltimore Folk Dance Group, Swarthmore College, Pennsylvania, and Binghamton, New York. Siding over and back to the Berea, Kentucky, Christmas School. Crossing over to Iowa (Iowa State University at Ames and State University at Iowa City) and back to New York--stepping to New York University, Barnard College, Ken Spear's group and the Wm. Cooper Junior High School on Long Island (does the memory of those 500 twelve- and thirteen-year-olds still bring on the shakes?). Casting down--turning single in Georgia, at the Women's Colleges in Milledgeville and Oxford--to Leesburg, Florida, for the ten-day Southeastern (Methodist) Recreation Workshop. Crossing over, again, to Fayetteville, Arkansas, for a similar turn with the South Central (Methodist) Recreation Workshop. Up to the top, to the University of Toronto Folk Dancers. Siding, again, to Chicago and the Dunsings' group at George Williams College. Casting back to Wayne State University in Detroit, Michigan. Back to place, to help prepare the final C.D.S. performance at the New York World's Fair. Forward and back, again, to the Hermans' camp in Maine. Then, hey! to Denver, Colorado (Steele Community Center and International House), and Stockton, California (University of the Pacific's folk dance camp). Last figure, home to Pinewoods.

OLIVIA REDFIELD



The Joy of the Dance: Douglas Kennedy has said that dancing is "walking on air". Surely these dancers are floating as they circle left in Fandango.



### WELCOME RETURN

In his first appearance in New York in more than a quarter of a century, Horton Barker, one of the country's most venerated singers in the Anglo-American ballad tradition appeared last March under the auspices of the Newport Folk Foundation and the Friends of Old Time Music. He was part of a program at the New School devoted to dance music and fiddle and banjo tunes of the now fast-fading mountaineer culture.

Mr. Barker, originally discovered in the mid-thirties by the Virginia composer and pianist, John Powell, has been cited as one of the finest examples of the pure ballad singing style of the Appalachian mountaineer. Recorded for the Library of Congress by Alan Lomax in 1937, the blind balladeer last performed in New York in February 1939 as a guest of the Country Dance Society.

# An (Urban) Folksinger's Almanac

CONSISTING OF A YEAR BEGINNING AND ENDING WITH PINEWOODS

## August

At the end of Folk Music Week, we establish the Pinewoods Folk Music Club of the Country Dance Society. The founders resolve to keep the Pinewoods spirit alive through the months ahead.

## September

Autoharps, dulcimers, guitars, and banjos are to be restrung now, new songs assimilated, ears re-attuned to the sounds of the city. To be recaptured in the months ahead: the silences and sounds of Pinewoods. A month for meeting with Pinewoods people in the New York area before memories fade.

## October

A month of expectation, as John Langstaff leads a sing for us at the West Side YW. Everyone takes part in the songswap, and we find that people have come from Boston, Philadelphia, and beyond! With the encouragement of the Country Dance Society and of New York University's Loeb Student Center Program Board, it is decided to continue meeting on a regular basis. Our monthly newsletter begins to circulate to all parts of North America.

## November

A month for new faces and old acquaintance. Cynthia Gooding leads our first program at the Loeb Student Center and promises to return for Pinewoods 1966.

## December

Yankee John Galusha, Joseph Henry Johnson, and Lena Bourne Fish, in the person of Frank Warner--or is it the other way round?--come to Loeb Student Center. Blues, ballads, catches, and glees, led by Niela Horn, greet Father Christmas at the C.D.S. Festival at Hunter College.

## January

At the time of the Great Strike, we walk, roller-skate, and hitch-hike to N.Y.U. to hear Jean Ritchie share her family songs. Later on, at the time of the Great Snow, we plow through the drifts to her house in Port Washington. Thanks to Jean, January is, in the main, a time for singing.

## February

We hear America singing, in the voices of Tony Scott

and his students from Fieldston, at N.Y.U. More activity at the grass roots as ensembles begin practicing at C.D.S. headquarters, under the direction of Richard Hamilton.

## March

The tempo quickens with the arrival of spring--perhaps it's the appearance of two workshop leaders at N.Y.U. Happy and Artie Traum. One of them, we don't know which, promises to be back with us at Pinewoods.

C.D.S. holds the final celebration of its Fiftieth Anniversary, with Kelvin Domovs, Richard Hamilton, Kay Preston, Joanne Reynolds, and Larry Shield representing the Folk Music Club.

## April

Vacation at Oberlin and an available date at N.Y.U. are at last in phase, and we hear many new additions to Andy Woolf's repertoire, five instruments, and several different ways of playing each one!

Many mailings are completed, ads placed, people contacted, as we look to May and beyond. The Goya Guitar company has promised to underwrite our folk music weekend.

## May

Our final workshop, on effective song-leading, is held with great élan by N.Y.U. faculty member, Oscar Brand.

May is also the month of our Utopian experiment, and Camp Freedman, in Sharon, Connecticut, becomes a miniature Pinewoods (a microcosm of a microcosm)--thanks to a group of visionaries led by Bernie Klay. It is agreed that every Utopia could use a resident folksinging staff of the caliber of Cynthia Gooding, Caroline and Sandy Paton, and Charles O'Hegarty, as well as a resident iconoclast such as Israel Young. Over seventy campers are promised more of same at Folk Music Week.

## June

A month for quiet celebration of our first successful season as the Pinewoods Folk Music Club: more singing at the West Side YW, emceed by Ben Mandel; a lawn party at Frank Warner's; an evening of ballads at Suzanne Szasz Shorr's; and, not so quiet, a folk-song "happening" for children in Central Park.

## July

Those who wish to have their music festivals elsewhere begin packing for Newport, Miramichi, Mariposa, Petersburg, N.Y., and points south and west.

Membership approaches 100! From Massachusetts to North Carolina, from Long Island to California!

## August

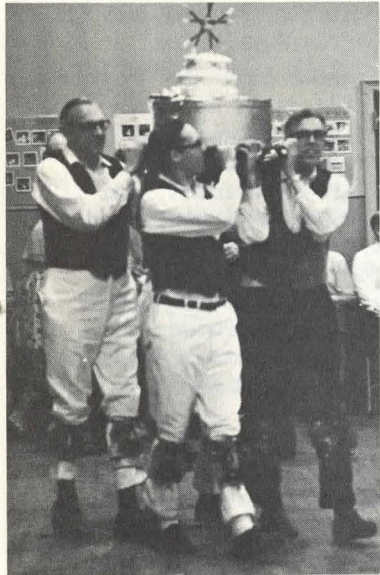
All trails converge at Pinewoods.

MARY FAGAN



# The Golden Jubilee Year

Events celebrating the jubilee were held in many places throughout the year. In New York we started off on March 27 with a very festive Birthday Party at the Metropolitan-Duane Church hall. It was an evening of happy reunion for a number of old friends of the Society; between dances many were able to find themselves in a display of photographs, some of which dated back to the early days, showing the activities and the personalities from the first summer school at Amherst to the last season at Pinewoods Camp. After some general dancing, a magnificent birthday cake was carried in on the shoulders



of the Morris men, who then saluted it with Balance the Straw. Bob Hider, M. C. for the evening, called on members to join in dancing Sellenger's Round and then Mrs. Richard Conant, the national president, cut the first slice. Following this brief ceremony we celebrated the anniversary in the best possible way: by more dancing.

The Golden Jubilee Festival, a more formal affair, was held at Hunter College on May 1st. For this occasion a very special Honorary Committee had been formed which included Governor Rockefeller, Lord Caradon, Mayor Wagner and many of the Society's longtime friends in the field of dance and folk music. Telegrams and letters of congratulation were received from many members

of the Honorary Committee.

The Hunter gymnasium was decorated with golden banners, with a tall maypole all gold and white as a backdrop for the orchestra under Philip Merrill's direction. May Gadd had arranged a program that gave everyone a chance to do a great deal of dancing yet also presented examples of the variety of the Society's activities. These highlights included a Kentucky Running Set, called



Vogel, with songs by Jean Hakes; and a jubilee interlude arranged by Nibs Matthews, who led the Men's Morris and the Garland Dance and was himself the Teaser for the Padstow Hobby Horse — the latter making its first appearance in the U.S.A. at this Golden Jubilee Festival.

In the Headquarters area we were able to concentrate on these gala dances, but the Society has many centers, and during the Jubilee Year a number of these dedicated a gathering to C.D.S. Thus, the Virginia Reelers in Washington D. C., and C. D. S. Centers in Pittsburgh, Media, Denver, and Staten Island, all took part in special events; the Boston Center arranged a most successful dinner-dance, celebrating not only the Society's jubilee but its own, for it was founded in 1915. The Fiftieth Anniversary



was well celebrated at the 1965 Mountain Folk Festival, the Adult Folk Festival, and the Christmas Country Dance School at Berea. At these events Ethel Capps, the Director, drew attention of all present to the importance of the Society's connection with such



by Pat Napier, by dancers from Berea College and Homeplace, Kentucky, and Berea alumni from Maryland and New Jersey, under the direction of Ethel Capps; folk songs by Jack Langstaff, Jean Ritchie and Frank Warner; recorder music by Martha Bixler, Johanna Kulbach, Eric Leber and Howard



L. to R. : R.Houghton,  
K.Hider, B.Hider,  
F.Houghton, L.Conant,  
P.Merrill, R.Conant.

Some of the Inner Ring : Members for 25 years or more.

activities in the Southern Appalachian area. A most pleasing result of this fine publicity was that a large number of people in the area became C.D.S. national members--a wonderful beginning for our next fifty years.

In the Headquarters area the Christmas Festival in December was also dedicated to the 50th Anniversary; then the jubilee celebrations ended with a flourish at a Members' Tea Dance held at New York University. During the year several other events took place which helped to publicize the anniversary. A third performance was given at the New York World's Fair, in the Singer Bowl this time, at which the Southern Mountain area was represented by a fine group of young dancers from the Settlement School at Hindman, Kentucky, under the direction of Raymond K. McLain; and once again a demonstration group danced at the Brooklyn Museum. Valuable publicity for the Society was also given by the Pittsburgh Center, which put on a display at the Pittsburgh Folk Festival; by the Folk Dancers of George Williams College, representing traditions of Great Britain

at the Christmas Festival of the Museum of Science and Industry in Chicago; by dancers from the Boston Center, who participated in the annual New England Folk Festival. Some Centers were able to get newspaper publicity for the Society: in Asheville, N.C., the Citizen-Times ran



a splendid article as the result of information supplied by Mr. and Mrs. O. S. Clark, and so also did the Delaware County Daily Times, through Dick and Mary Montgomery, of Media, Pa.

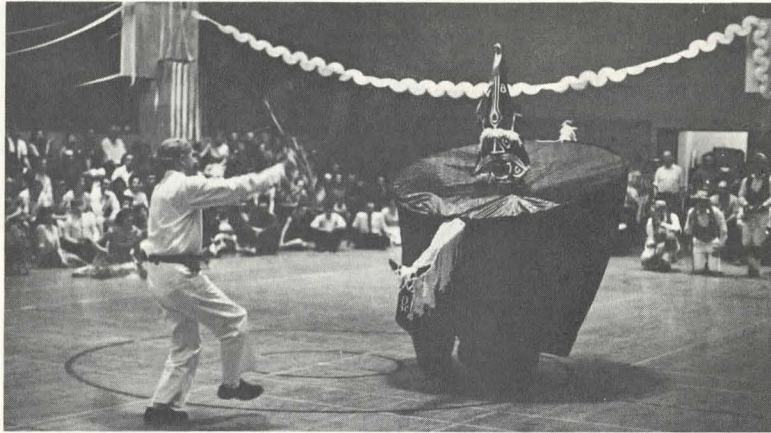
Obviously a great many people worked very hard throughout the year to bring the Society before the public, and our grateful thanks go to them. The anniversary brought into being a Special Projects Committee, chaired by Norman Singer, which met regularly and produced the Fiftieth Anniversary booklet and a press kit, which were widely distributed; was responsible for forming the impressive Honorary Committee for the Jubilee Festival; put



Gathering of Musicians and Characters

out the annual fund appeal letter, which received a record response; produced several radio interviews with the National Director, May Gadd, the last one being for the "Voice of America". This committee is continuing to work on long-range projects now that the anniversary year is ended; currently it is occupied with drawing up appeals to various foundations.

At the final Members' Tea Dance, May Gadd said, "Our fiftieth year is ended, and we are entering our fifty-first. Our dances and music can speak for themselves. In the words of Cecil Sharp, they only need to be known to be loved. We thank all our members who have given us support during these fifty years, and with the help of



our present and future members we shall make these dances and the music more widely known during the next fifty years."

G.S.



Kentucky Running Set at the Festival

## In which a Historic Discovery is Reported

It is with that characteristic humility for which I am so justly famous that I have the honor of reporting a discovery, which, if verified, may prove to be the greatest literary-genealogical find of the century. Like so many famous discoveries, this one came about by pure chance. It occurred on Sunday, April 24, 1966. The place: Hudson Guild Farm. The dance: "Step Stately." (The latter reference is made for the benefit of those who may have noticed that I failed, in Part Three, measures A 1-4 to "...cross again in the second place...";<sup>1</sup> I was in fact too thunderstruck by the discovery I had made to pay heed to the dance.)

Let me leave the reader no longer in suspense. I propose here to prove, beyond all doubt, that there is in this country none other than a descendant of the great Roman explorer, Porcellus!

The scholarly reader will of course be familiar with the following extract from the Ur-text edition of Winnie Ille Pu: "Porcellus in domo magna media in fago habiabat...Apud domum tabula quaedam fracta erat, ita inscripta, 'TRANSITUS VE'."<sup>2</sup> The standard translation of the text<sup>3</sup> (which is, in EOR's words, "...gratifying, if a little lacking in Smack.")<sup>\*</sup> reads as follows: "The Piglet lived in a very grand house in the middle of a beech-tree...Next to his house was a piece of broken board which had 'TRESPASSERS W' on it."<sup>4</sup> Porcellus explains--and we have no doubt of the accuracy of the text on this point--that it had been the name of his grandfather.

Let the reader then imagine, if he can, my astonishment upon sighting the following sign which is painted near the door of the barn at Hudson Guild Farm:

STORE HOURS

W

<sup>\*</sup>I might here add that Milne's total lack of style in his translation is minor, compared with his incomprehensible rendering of Porcellus' name as "Piglet." It is a pity that Porcellus should have had to bear such an unfortunate name in the first place; to render the English equivalent for the sake of a rather low sort of humor is unscholarly and in very bad taste.

## NEWS FROM ALL OVER

I shall now advance the reasons why I believe it is indisputable that the American Mr. W is related to Porcellus. The singular surname agrees perfectly with the Anglicized version of the name as rendered by Milne. (The V of "VE" was of course transliterated to "W" in the course of the Great Sound Shift; the dropping of the "E" is explainable by the peculiar family habit of shortening names. Even before the time of Porcellus' grandfather, the name had thus evolved from the original TRANSITUS VEMILIUS.)

The clinching argument, I believe, lies in the fact that in the two thousand years since Porcellus' death, the family has kept the most unusual practice of spelling given names all in capitals!

We are now faced with the tasks of (1) locating Mr. W, and (2) finding out exactly "what sort of" relation Mr. STORE MOURS W bears to his illustrious ancestor. The first problem can, I believe, be readily solved if next fall Society members at Hudson Guild will undertake to organize an Expedition to find Mr. W. Regrettably I was not able to do more than cursory research during the weekend. He is not listed in the local telephone directory, and inquiries made of the kitchen staff elicited no information. I believe this will be no insurmountable obstacle, as the sign is freshly painted and amply demonstrates that he does, indeed, live in the vicinity.

As to the second part of the problem, I wish there were any grounds for supposing that Mr. W were directly descended from Porcellus. Unfortunately, however, Myron Masterson has proved that this could not be the case.<sup>5</sup> It must be assumed, therefore, that Mr. W is but a collateral descendent.

Even so, I believe that when our researches are completed, the Country Dance Society and I will gain credit for one of the great discoveries in the world of literature.

J. MICHAEL STIMSON

### NOTES

1. Cecil J. Sharp, The Country Dance Book Part IV (London: Novello and Co., Ltd., 1927) p. 64.

WORKSHOPS: Art Cornelius and Phil Merrill conducted a Morris and Country Dance workshop November 19-20, sponsored by the C.D.S. of Pittsburgh (President, Dorothy Bund). \*\*\*\*\* Joe Edmonds and Joe Simki of the Princeton, N.J., Dance Group arranged for a workshop taught by May Gadd, C.D.S. National Director.

DANCES & FESTIVALS: Randall Storms sent us a program of an American-English Dance Festival he directed at the Collegiate Gym, Wichita, Kansas. \*\*\*\*\* Ethel Capps tells us that the Mountain Folk Festival in April 1966 was a fine success, with several new centers represented. \*\*\*\*\* Ames, Iowa: the dance group will miss the direction of John Ramsay, who has moved to join the staff of the John C. Campbell Folk School, Brasstown, N.C., where Georg and Marguerite Bidstrup have held annual dance courses since 1930. \*\*\*\*\* Paul and Gretel Dunsing write that the George Williams College Folk Dancers met with the English Country Dancers of the University of Chicago several times. Occasions such as these, where two groups meet to dance together, can be most enjoyable. \*\*\*\*\* Boston held a special Saturday night party which was attended by a large contingent from New York - who voted unanimously in favor of making it an annual event. \*\*\*\*\* This past season in New York the C.D.S. has organized dances at which the Appalachian Mountain Club, the Recorder Guild of the American Recorder Society, the Pinewoods Folk Music Club and college dance clubs have been the special guests. These proved most successful, due in no small part to the hard work put in by the New York Activities Committee. \*\*\*\*\* Paul Bossart writes: "Our Pittsburgh group participated in the Folk Festival and received many compliments. Some said they liked our six-man Flamborough the best of anything they saw. \*\*\*\*\* Grace Wolff's Miami Valley Dancers are giving a program of folk music and dancing in

2. A. Lenard (ed.), Winnie Ille Pu (Novi Eboraci: Sump-tibus Duttonis, MCMLX) p. 230.
3. A. A. Milne, The House at Pooh Corner (New York: E. P. Dutton, Inc., 1928) p. 166.
4. (tr.) Winnie The Pooh (New York: E. P. Dutton, Inc., 1926) p. 32.
5. Myron Masterson, "Poisoned Paradise: The Underside of Pooh", essay in Frederick C. Crew's The Pooh Perplex, a Freshman Casebook. (New York: E. P. Dutton & Co., Inc., 1963) pp. 47-48.

Dayton, Ohio, for the Chamber of Commerce. \*\*\*\*\* In May 1965 the C.D.S. Headquarters demonstration group gave a performance at the weekend run by the American Recorder Society at the Hartt School of Music of the University of Hartford, Conn. \*\*\*\*\* The annual "Renaissance Pleasure Fayre" in the Los Angeles area included English dances by Mary Judson's group.

WEEKENDS: The Boston Center held its annual fall dance weekend with the Appalachian Mountain Club at Mt. Cardigan, New Hampshire. "It went off well; even rain and the threat thereof did not discourage people from climbing the mountain," writes "Shag" (J.M. Graetz). Of course, the June Weekend run by the Boston C.D.S. at Pinewoods is an annual event which attracts dancers mainly from New England but also from New York, New Jersey, and Pennsylvania. \*\*\*\*\* The C.D.S. Headquarters held three weekends at the Hudson Guild Farm, Netcong, N.J.—two dance and one recorder-chamber music. These are well-established annual events now, and there always seems to be time for walking in the woods or bird-watching, or even swimming, as well as for dancing and singing in a truly friendly atmosphere. \*\*\*\*\* The Pinewoods Folk Music Club of the C.D.S. is to be congratulated on running a most successful weekend, their first, at Camp Freedman, near Sharon, Conn.

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## IN MEMORIAM

It is with the greatest regret that we have learned of the death of Rod Linnell, on June 15, at Peru, Maine. We will miss him sorely at Pinewoods this summer.

We extend our deep sympathy to Mr. George K. Leasure in the loss last February of his wife Elizabeth, long-time member of C.D.S. and of the C# Dance Group of Cleveland.

Caroline Reese Dunlap Stroup, mother of C.D.S. member Isabel Stroup Clark, of Asheville, N.C. Died December 6, 1964. Our sympathy to the family.

## BOSTON CENTRE'S OWN JUBILEE

The Boston Centre celebrated its fiftieth anniversary last fall with a dinner dance, held in the candle-lit Empire Room of the Hotel Vendome. One hundred and twenty people were in attendance, including Miss May Gadd, Mrs. Richard K. Conant and Miss Louise Chapin. Following the dinner, the guests participated in a program of English country and American square dancing. During the intermission an appropriately decorated anniversary cake was brought in on the Flamborough Knot, piped in by Shag Graetz. This cake was subsequently cut and distributed to the guests.

The Morris team visited Radcliffe College and put on a demonstration as part of their Christmas festival. They also contributed to a program of dancing at the Boston Museum of Fine Arts in conjunction with the Copley art exhibit.

At the New England Folk Festival, held in North Kingston, R.I., the Centre was represented in two ways again this year. The first success was the dancing. Arthur and Helene Cornelius saw to it that the group was thoroughly trained so that all dancers could relax and enjoy their presentation of Green Willow and The Corporation. The Morris team's contribution was Old Trunkles. The second success was the Centre's food booth, both financially and gastronomically.

Members of the C.D.S. also made an appearance on the Boston Common as part of the June Dairy Festival, where several sets gave a demonstration of New England-style square dancing. The dancers even made the TV news. After a fifteen-minute performance, the public was invited to join in the fun. Before the program was over, six to eight sets were dancing on the sidewalks of the Boston Common.

At its first all-English party in several years, the Boston Centre was joined by a large contingent of New Yorkers who made the trip specially for the occasion. Most of them met at Becky Lawson's home for dinner before the dance. This party will long be remembered for its gaiety - and for the snowstorm the next day. A most successful Scottish-English dance party was held in May, with the program shared equally by both groups. During the intermission there were demonstrations of Morris and Highland dancing.

The Boston Centre has a new President, elected at the annual meeting in May. He is Kenneth Crook, a long-time member of the Centre and a very capable leader.

This year's weekly square dance evenings ended in May with a luau square-dance party, in conjunction with which several of the members ran a white elephant sale. The English country classes stopped early in June; they'll be starting up again on Wednesday, September 14, at the Cambridge YWCA, under the leadership of Arthur and Helene Cornelius. During the summer, square dances are scheduled for July 21 and August 25.

Staff for the Centre's Pinewoods Weekend in June is Arthur and Helene Cornelius, Renald Cajole, John Bremer, and Bob Hider. A new feature, recorders, has been added this year, with Marleen Montgomery, Jimmy Nicolson and Robert Loud as instructors. Chairman of the weekend is Becky Lawson.

Plans are not yet complete for our fall weekend at Cardigan Ski Lodge, but the dates are September 16-18.



#### THANK YOU FOR A DAY IN THE COUNTRY....

to LELAND and BERNICE DURKEE for their annual end-of-season picnic, dancing on the lawn, and recorder-play-in session in their beautiful gardens in Bethlehem, Pa.,

to TED DAVIES, incomparable chef (highest hat in the East) and master host, for his galas--whenever the mood hits him--out in Queens,

to WALTER and JESSIE MACWILLIAMS for their annual picnic-and-lawn dance at their lovely home in the wide-open spaces near Holmdel, N.J.

And to all of them, too, for the fine financial benefits accruing to C.D.S. from their generous hospitality.

## Frank Proffitt Memorial

A memorial concert in tribute to Frank Proffitt, the mountain folk singer from North Carolina who died late last year, was presented in January by the Newport Folk Foundation as a benefit for the Proffitt family. The program featured Bessie Jones, the New Lost City Ramblers, Sandy and Caroline Paton, Jean Ritchie, Pete Seeger, Frank Warner, and Doc Watson. Members of the Pinewoods Folk Music Club of C. D. S. served as ushers.

A native of Johnson County, Tenn., Mr. Proffitt crossed the mountains with his family and lived in Watauga County, N. C., for 43 years.

He learned from his father to make banjos of walnut, cherry and other native woods pegged together. The sounding board was often made of ground-hog skin. It took him 30 to 40 hours to make a banjo and he usually turned one out in a week while still keeping his farm going.

As a boy, Mr. Proffitt learned the mountain song "Tom Dula" from his father. Known as "Tom Dooley," the song catapulted the Kingston Trio to fame. He had a repertory of over 200 songs, many of which have been adapted by professional folk singers.

In 1938, Frank Warner visited Appalachia to hear authentic folk singers. He arranged for Mr. Proffitt to sing outside the Appalachians.

With the start of the folk-song renaissance a few

years ago, Mr. Proffitt's name spread fast among lovers of traditional folk ballads—and the portable tape recorder came to his mountain home. He recorded three albums of authentic folk music.



FRANK PROFFITT on the Camphouse Porch at Pinewoods

## Births

APPEL: To Thomas and Barbara Appel, on April 22, 1966, a daughter, Priscilla Pinckney.

BAKER: To Louis and Violet Baker, on December 14, 1965, a son, William Weller Simmons.

CAJOLET: To Renald and Merlyn Cajolet, on April 27, 1965, a son, Christopher.

HERLICK: To Larry and Nina Herlick, on November 7, 1964, a daughter, Susan.

LOEB: To Eric and Rema Loeb, on June 9, 1965, a son, Douglas.

PRICE: To John and Carol Price, on December 14, 1965, a daughter, Marian Louise.

## Marriages

RITCHIE-BAKER On February 22, 1965, Edna Ritchie to Floyd Baker, in Lexington, Ky.

DE METZ-HERMAN On May 29, 1965, in Larchmont, New York, Fried DeMetz to Albert Herman.

HUTCHISON-LEIBERT On June 19, 1965, in Delaware, Ohio, Martha Crosby Hutchison to Peter Edwin Reisinger Leibert.

FISHER-HIDER On August 22, 1965, in Yonkers, New York, Wesley-Ava Fisher to John Charles Hider.

BUSCHATZSKY-SMITH On September 12, 1965, in New York, N.Y., Eda Claire Buschatzsky to Gerald William Smith.

ROORBACH-DOMOVIS On October 9, 1965, in Bronxville, N.Y., Jean Roorbach to Kelvin Domovis.

HELWIG-WALLIS On November 20, 1965, in Purchase, New York, Marymina Helwig to Paul Hamilton Wallis.

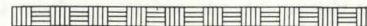
LOCKARD-MALAN On December 27, 1965, in Claremont, California, Diana Northrop Lockard to Edward William Malan.

## FOLK MUSIC AMBASSADOR

Miss Maud Karpeles, founder and honorary president of the International Folk Music Council and a foundation member of E.F.D.S.S., was interviewed by the London Times last fall, on the occasion of her eightieth birthday. Her long career in the field of folk music began in 1909 when she attended a Folk Dance Festival at Stratford presided over by Cecil Sharp. She became his secretary and editorial assistant, and accompanied him on his historic collecting visit to the Southern Appalachians in the years 1916-1918, later editing the published collection Sharp had made. After his death, she went to Newfoundland and collected folk songs there, publishing the results in 1934.

Recalling the Appalachian trip, Miss Karpeles pointed out that at the time the people in the region sang almost nothing but English folk songs. "We hadn't to look for singers who still knew the songs, as we did in England. Our problem was only to find the best singers. I've made two return visits hoping to find our old singers, but most of them have died and few of their children remembered the songs. The country has been opened up, industrialized. But English folk song is still widespread; the tradition dies hard."

It is thanks to Miss Karpeles that many songs and dances have been recorded before they were forgotten. In addition to her extensive work as expert and editor, she has collected many English folk dances from the north country, and considers the Royton morris dance from Lancashire the best of her dance finds.



BARTH-REISKIND On February 12, 1966, in Boston, Mass., Julia Anne Barth to Jonathan Reiskind.

VAN-SHERMAN On April 22, 1966, in Peekskill, New York, Mimi Van to Gene Sherman.

RICHARDSON-SLYMAN On June 25, 1966, in Old Sturbridge Village, Mass., Susan Richardson to William Slyman.

## Book & record reviews

The Traditional Music of Beech Mountain, North Carolina (Folk-Legacy FSA-22 and FSA-23), produced by Sandy Paton and Lee B. Haggerty; notes by Sandy Paton (Huntington, Vermont, 1964).

Sandy Paton has recorded and produced a distinguished album of traditional Southern Appalachian Music. His purpose was "to document the musical culture of the community as it exists today in the homes of the people." The album therefore differs from albums illustrating the repertoire of a particular singer, anthologies of old-time recordings, and albums illustrating vocal or instrumental styles. While achieving its different purpose, the album still contains elements of all three. It illustrates the repertoire and style of one great and important singer, Lee Monroe Presnell ("Uncle Monroe"); it shows the broadside function of early recordings; and it illustrates an old ballad singing style, a newer gospel style, and instrumental solos and accompaniments.

Recordings with the purpose of documenting the musical culture of a community are much needed today, as folklorists become more interested in the relations of folklore and culture. In ethnomusicology, the recent books of Nettl (Theory and Method in Ethnomusicology, New York, 1964) and Merriam (The Anthropology of Music, Evanston, 1964) show this increasing interest; Lomax in his cantometrics project is mapping the correlations of folk music and culture around the world. This album shows Beech Mountain to be a microcosm of the musical life of the Southern Appalachian region in song, ballad, and dance tune. Perhaps it is a bit richer than some less isolated areas. The album does not, however, show the functions of folk music in the lives of the people (as, for example, Jean Ritchie's Singing Family of the Cumberlands did); it might be fruitful to include interview material or other documentation of the occasions at which songs are sung, for instance, or the relation of the singer to the community. Furthermore, since the album is selective, not omnivorous, it hardly attempts to show the total musical life of the people. The "town music" derived from Nashville recordings has been justifiably omitted in an attempt to show the music of the home. Despite such omissions the album moves in the

direction of a new and important kind of recording.

Twelve performers are heard on the two disks, ranging from youth to great age. Considerable background information is provided about them--more than we often get on folk-music records--but their dates of birth are omitted. Since the dates of the recordings are also omitted, even an occasional vague reference to a performer's age at the time of recording will not help determine his birth date. Otherwise the back-ground information is full. The outstanding performer is the aged Uncle Monroe Presnell, now dead, whose style and artistry Sandy Paton justly praises. The singers' repertoire includes eight Child ballads, four ballads from British broadsides, eight hymns and gospel songs, and other songs and instrumental pieces more difficult to classify. It would be interesting to know more about how these singers acquired their repertoire. The ballads are clearly indexed by reference to Child, Laws, and the great American collections.

Several of the songs raise points of interest. A version of Child 274, "Our Goodman," reverses the usual sequence of verses so that the cuckold moves from bedside through house to stable; this reversed sequence, not mentioned by Coffin in his survey of story change, seems unique. A refrain in Child 10, "The Two Sisters," seems to have been borrowed from "The Wife Wrapt in Wether's Skin" or from "The Elfin Knight." In the transcription of Child 85, "George Collins," four lines on the record have been omitted. Aunt Molly Jackson's words to the "Precious Memories" tune, reproduced in the notes, do not illuminate the song's place in the musical life of Beech Mountain; what does help is the valuable information on the informants' economic situation. Rosa Hicks includes a unique and ironic ending to the well-known "Soldier, won't you marry me?" song. Such unusual features alone would justify the issuance of this material, even if it were not so well recorded.

The two disks segment the Beech Mountain tradition in accordance with the categories of the scholar. Volume I, titled "The Older Ballads and Sacred Songs," includes the Child and Laws material, with three religious songs. Volume II, titled "The Later Songs and Hymns," includes songs familiar from modern records and four instrumental pieces. The notes occasionally refer to other versions known to the singers, some of which have been



recorded but not issued in the album. In addition to exact date and place of recording, the notes should include, as they do not, the name of the performer(s) after the title; searching the explanatory material takes too long, and for two numbers we are not told at all who is singing. Further, it is not always clear who did the recording of a particular piece. In such matters the practice of the Archive of American Folk Song provides a good model.

Sandy Paton writes of his participant observer experience: "The prolonged association necessary for any sort of depth collecting transforms an 'informant' into a friend." Although the hearer cannot duplicate that experience, he can hear and share in this album the musical life of the Beech Mountain community. With the superb Ray Hicks recording of Jack tales (FTA-14, reviewed in our Winter 1964-65 issue) and the records of Frank Proffitt (FSA-1 and Folkways FA 2360) the student of folklore can gain a more complete picture of that life. One project suggested by Sandy Paton's notes is ready to hand and should certainly be carried out: the collecting of tales about and deriving from "Lie-hue" (probably for Elihu) Younts or Yance, a celebrated carrier and source of folklore, now a character of Beech Mountain legend. Such tales would make another record to go with this fine album.

Traditional and Original Songs of Ireland, sung by Bill Meek of Killinchy, County Down (Folk-Legacy FSE-21, Huntington, Vt., 1965).

Bill Meek is a farmer, a writer for Radio Eireann in Dublin, a singer of folk songs, and a composer of songs in folk style. The third and fourth of these talents he demonstrates on this record, which documents the repertoire and style of one product of the Irish singing tradition. "To be reared in Ireland of Irish parents," he writes, "in itself makes one a captive to the traditions of Ireland." The blending of ancient Gaelic and modern broadside is evident in Bill Meek's repertoire. His four original songs and one "adaptation" are another element. Twelve traditional songs appear on the record. Two songs are unaccompanied; for the rest he plays simple, unobtrusive guitar accompaniments.

The material includes six love songs and five patriotic songs. These are sung in a faithful, though rather unvarying, style. The most interesting of the

songs to the American listener may well be Bill Meek's own "Complaint of the Bard," which satirizes the tendency of American folk music collectors to equate roughness and lack of musical polish with ethnic authenticity. The recording is adequate but tubby, below the standard of other Folk-Legacy releases. Like many long-playing records of folk songs, this contains too much to listen to at one sitting. Because of its illustration of the present mixture of old and new, however, the record will interest lovers of Irish music.

LEE HARING

ROUND AND ROUND AGAIN: 50 Canons and Rounds for voices or recorders, compiled by Harold Newman. New York: Margail Music Press, 1965.

Harold Newman has compiled a delightful book of canons and rounds, gathered, as he says in the foreword, "in response to requests from music educators in the U.S.A. and England." His choice includes a variety of old favorites, some canons by Mozart, Beethoven, and Telemann, and, of interest to our members, a number which he learned at C.D.S. dance camps. From Philip Merrill, C.D.S. Music Director, he gathered Old Father Brown; Blow the Wind Southerly; Rose, Rose; Little Jack Horner; We would be in less danger; and--though not a round--I've been to Harlem, because it is such fun to sing in unison.

The rounds are grouped in various categories, according to range (Major Sixth, Octave, Major Ninth, Major Tenth, Octave plus Fourth, Octave plus Fifth). The number of parts is indicated for each. This is a most attractive collection of rounds and canons, very good value for the modest price.

G.S.

A POCKET GUIDE OF FOLK AND SQUARE DANCES AND SINGING GAMES FOR THE ELEMENTARY SCHOOL by RICHARD KRAUS published by Prentice-Hall Inc. \$3.95 March 31, 1966.

A most useful collection of dances and games, well chosen and graded for use in elementary schools and recreational groups. The dances and games are clearly described with accompanying tunes and simple illustrations. The book is attractively produced and just the right size for convenient use. As head of the Dance Department of Columbia University Teachers College, Dr. Kraus had much direct experience to draw upon in preparing this book.

A THANK-YOU TO MANY

The 1966 Spring Festival, which opened the Society's fifty-first year, brought me a most wonderful surprise. It was a very rewarding moment, in many ways, when our chairman, Robert Hider, called me to the platform and announced that he had something for me on the occasion of my coming visit to England. When I opened the charming dance card, I found inside a bon-voyage gift to cover the whole of my plane ticket to England and back.

The message which was written on the card--and read to all at the Festival--was no less heart-warming: "This little slip of paper comes to you with the good wishes of your many friends in C.D.S. It represents the magic carpet, courtesy of BOAC, that will fly you to England and back this summer."

The organizers of this expression of thoughtful appreciation certainly showed a talent for quiet work. They must have been very busy, all completely unknown to me.

I am deeply appreciative of the kindness of all who had the idea and put it through and of all who supported it--the Boston Centre members, the Mountain Folk Festival group, the Virginia Reelers, and all the dancers, musicians and members connected with the New York headquarters, who must have been very active at classes, parties, Hudson Guild Farm Spring Weekend, and by mail and telephone. I shall hope to bring new inspiration and stimulation from England when I return, in time for Pinewoods.

Thank you all.

MAY GADD



PINEWOODS DANCE WEEKS STAFF

We are most happy to announce that DICK KRAUS has accepted our invitation to be Square Dance Caller for the Second Dance Week. In addition to enjoying dancing to his very rhythmical calling, those who are interested in leadership training will gain much from him.

A PLEA FROM THE TOP

"Won't you listen to the music?"  
Said the caller to the crowd.  
"The tune is really lovely, but  
the talk's a bit too loud.  
I think you'd rather like it  
if you gave it half a chance.

Will you, won't you, will you, won't you  
LISTEN to the dance?"

"Will you let me gently mention  
that a dance is done in space?  
You're not prima ballerina, nor  
contender in a race,  
But you have both set and partner,  
and together you advance.

Will you, won't you, will you, won't you  
watch the PATTERN of the dance?"

MARSHALL BARRON

As many C.D.S. members know, MARSHALL BARRON is one of the Society's musicians, playing regularly in N.Y.C. and at Pinewoods. The picture below shows PHILIP MERRILL and JEAN MATTHEWS playing for a sword dance class. They are obviously in a pensive mood, perhaps thinking the same thoughts expressed in "A Plea from the Top".

