

CDS Boston News



FOOD BOOTH AGAIN*

Take equal parts high energy, volunteer time, good ideas, hard work, and moments of sheer bewilderment-- it's the recipe for great success at this year's CDS Food Booth at NEFFA. In all, nearly 50 folks helped out, either by planning, shopping, helping work the counter, behind-the-scenes preparation, attending one of the cooking days, bringing cookies, brownies, cheese cakes, scones, crumpets, home-made root beer, vegetables, sweet breads, cakes, tarts, fruit cups, meat pies, quiches; etc.

Thanks to these food donations from members and some solid support from local businesses, we managed to keep costs down and make a profit of \$2211.03 on total sales of \$3306.74.

From the moment the booth opened, it was elegantly laid out and decorated. Highlights of the weekend, like the Saturday afternoon high tea, roast beef dinner with Yorkshire pudding, and trifle gave the booth an English air.

Another new feature this year was the generous support of local businesses. Their donations of food, discounts, or gift certificates helped immensely. Helping us were Bread and Circus, Coffee Connection, Cumberland Farms, Erewhon, Handshakes Cafe, Paper Barn, Paperama, S&S Deli, Savor's Market, Stop & Shop, and Swiss Alps Restaurant. If you're in these places, you might mention our gratitude.

- Carole Ramsdell

A JOB WELL DONE*

Congratulations and thanks go to our sister organization NEFFA for once again putting on a terrific Folk Festival. Unless you've been hiding under a rock for the past couple of months, you know what I mean! Many festival go-ers haven't any idea of how much time, energy, and sweat NEFFA volunteers /performers put into this annual labor of love...



SAVE THESE DATES DEPARTMENT*

January (!) 15-17, 1988--
The first Ralph Page Legacy Weekend, focusing on traditional New England Dance, Calling, Music and History will be held on that weekend at the Univ. of New Hampshire at Durham, site of the Ralph Page Library. The weekend will include workshops and seminars, both academic and practical, with leading New England callers, musicians, and folklorists. A "grand Dance" will be held on Saturday night of the weekend. For more info, contact NEFFA, 354-1340.

AND THANKS TO THE BOOTH VOLUNTEERS!

Pinewoods Morris Men, Black Jokers, Alice Naumetz, Molly Craig, Steve Anderson, Jane Alexander, Richard Anderson, Linda Benua, Diane Biglow, Cindy Bignelli, Sandy Borden, Kathleen Burnes, Ingrid Christiansen, Harvey Cohen, Rick Conant, Tom Engel, Mary Etter, Lila Farrar, Nancy Hanssen, Terry Gaffney, Lisa Greenleaf, Thomas Hannaford, Charles Hornig, Ingrid Klimoff, Betty Hoskins, Irene Howard, Cal Howard, Jeff Howry, Julia Huestis, Joyce Ingold, Rich Jackson, Pat Marston, Joe Kynoch, Regina Laskowski, Marie Lessard, Naomi Luft, George Fogg, Ellen Mandigo, Dea Marvin, Joe Cours, Betsy Opitz, Carol Paine, Dan Pearl, Stella Penzer, Chris Reynolds, Brad Sayler, William Sheppard, Laura Sprung, Mary Stafford, Ruth Madieros, Chris Walker, Michael Weinreich, Clayton Wilcox, Francis and Marjorie Worrell, Edith Rankin, Marty Markham, Howie Lipkin, Gene DeSalvatore, Carole Ramsdell, Gordon Talley, John Conway, and others.



The last fortnight of August, when summer schools have closed and Labor Day has not yet set its mark on the end of vacation, sees the English Folk Dance Society gathering lay and professional dancers at its Summer School at Pine Tree Camp, on Long Pond, near Plymouth.

As a form of artistic and vigorous recreation, and as a basis for acquaintance with our own cultural past, English Folk Dance is now well recognized and increasingly valued. Winter courses are carried on in many American cities; the Spring Festival in New York, an important event on the dance calendar, collects several hundreds of dancers. The Summer School at Long Pond, whither the English Folk Dance Society has moved its activities, continues the work of several summers at Amherst. It is staffed by English and American teachers of wide experience, all of whom have studied with Cecil Sharp, founder of the Society, or at the English School since his death. Classes in Morris, Sword, and Country Dancing are carefully graded, beginners and experts finding their respective levels at once. This year, Miss Elsie Avril, violinist for the London Branch of the Society, joins the staff, contributing her expert musicianship and exhaustive knowledge. Miss Avril's beautiful and spirited playing of the tunes, and her lectures on folk music and accompanying for the dance, are remembered with keen pleasure by past students in the school. A text of Cecil Sharp's was "The dancing is never any better than the music," and the importance of the musical background of the dances is of first concern in the school.

Mornings are filled with classes in Morris and Country dancing, with a period of general assembly for singing of folk songs, demonstrations by the staff, and a breathing space for milk and crackers. Afternoons are given over to sword dancing and such special group interests as madrigal singing or pipe-making. Last year, under the direction of visiting members of the Pipers' Guild of England, practically everyone in camp learned to make and play upon a bamboo pipe, some becoming expert enough to play the folk tunes to which the camp was dancing. Tea time collects the school most pleasantly in the big camp house, its veranda overlooking the lake. In the evenings the Country Dance comes into its own, when the whole camp, graded in classes for actual instruction in the morning, meets for an hour, beginner and expert dancing with equal pleasure. The Country Dance hour is followed by talks by the staff, varying in formality, but usually before the open fire of the Camp house, the subjects covering the dance and its music, its rediscovery, its significance in the English background and the present American scene, and on the collecting of its existing forms here and in England. There are carol and madrigal concerts. One evening in each week is given over to a public demonstration by the staff, another to a Country Dance party. On last year's program was the Ampleforty Sword Play, one of the most interesting fragments of mediaeval mumming ever discovered, and an anti-masque designed on the classic model by May Gadd, Director of the N.Y. Branch of the Society, for the MacDowell Club's recent presentation of Ben Jonson's Oberon.

The background for all this activity is camp life. The dancers live in cabins and cottages along the wooded shores of Long Pond, meeting in the Camp House and open pavilions for classes, lectures and meals. Chore boys, dish washers and table setters are all dancers. The lake, delightful for bathing because of its white, sandy bottom, is the center of camp life between dancing hours, and swimming is in charge of a qualified expert. Within a few miles there is ocean bathing as well.

The Summer School is thus a dancing, singing, playing group, living together for two weeks in a simple and beautiful camp, under congenial conditions where the spirit of English Folk dance can make its appeal most successfully. To the Physical Education teacher, whose crowded courses have included only a few of the dances, there is the chance of intensive training in scores of other dances; for the musician there is the opening up of a world of beautiful, vital and historically important tunes experienced through the movements of the dance or the singing of the folk songs; for the professional dancer there is the making of the connection, now more and more recognized as necessary, between the forms and fundamental technique of the folk dance and the composed dance of the conscious artist. For the member of the weekly winter class who has tasted the joys of the country dance there is the chance to explore its delights still further,- CONTINUED NEXT PAGE



to profit by more intensive instruction. For the beginner there is a class where his self-consciousness, if it exists, is soon lost in actual accomplishment. Last year the school included men and women from Maine to California, from Illinois, Ohio and Virginia; young collegians from Harvard and Smith and Bennington; as well as people who had been introduced to the dance through Cecil Sharp twenty years ago, and for whom this was the first renewal of acquaintance. Thus the gamut of age, experience, occupation and interest is run, all joining in response to the freshness, beauty and vigor of English Folk Dancing.

- From the CDS Archive



NEWS FROM BALTIMORE

SUMMER SERIES NOTES

CDS will again run three dances as part of the FAC/NEFFA/CDS Summerdance Series. They will all be on Wednesday evenings. July 8 will feature dances from both sides of the Atlantic from the Colonial period, taught by George Fogg. July 22 will be an English Country dance taught by Barbara Finney, and August 12 will be an English dance taught by Helene Cornelius. All of these dances will be held at Masonic Hall, 1950 Mass Ave, Cambridge (the site of the new CDS/FAC/NEFFA offices). We always have a wide variety of out-of-towners, new dancers and dancers from folk and New England dance who attend these summer dances. We hope that all you English dancers will come and help to show them all what fun it is!- Mary Stafford

No, that's not the name of a new English dance (well, maybe there is a dance of that name?). Thanks to the Baltimore Folk Music Society for putting us on their mailing list to get their super newsletter. Lots of things are happening down there! If you're from outside the Boston CDS area, and are receiving the CDS News in the mail, please do us a favor and put us on your local dance organization's mailing list. Thanks!

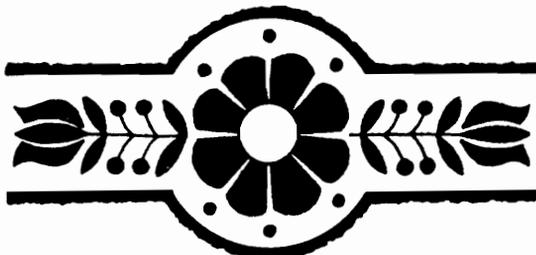


On July 1, "Old Tyme" Dances will include couple dances like St. Barnard's Waltz-Brad Sayler's favorite- and others that Jeanetta will walk through with us. On August 5, we expect to capture the spirit of the English-Scottish Party and the Pinewoods week of the same name. Hope you'll attend these special Wednesday dances, too. -Irene Howard
NOTE: For more info, see enclosed flyers.

CAN'T DO IT WITHOUT THEM

Many thanks to the folks who heeded this Editor's pleas and contributed items to this NEWS: Harvey Cohen, George Fogg, Irene Howard, Carole Ramsdell, Mary Stafford, and the CDS Archive, as well as member's relative Edith Farrar. Special thanks to Joe Kynoch for doing the layout and maintaining the Editor's sanity. Thanks, too, to Mailing Chair Meg Ryan and her volunteers.

Next CDS News will be the Fall edition, covering September, October, and November. Deadline for items is August 12. Send your news items, etc. to Editor Robin Kynoch, 500 Grove St., Framingham, MA 01701 by the deadline. Send calendar items to Harvey B. Cohen, 54 Elda Rd., Framingham, MA 01701 by August 7.



A WALTZ, BY EDITH FARRAR



Augustus Waltz



"Great care should be given to prevent the appearance of awkward bashfulness. Assume a modest confidence and all will pass smoothly. If you cannot waltz gracefully, do not attempt to waltz at all. In this dance the gentleman is more conspicuous than in any other. In waltzing, a gentleman should exercise the utmost delicacy in touching the waist of his partner. Dance quietly, from the hips downward. Do not jump, caper, or sway your body."
 - From, "A Complete Practical Guide to the Art of Dancing", by Thomas Hillgrove, 1863.

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