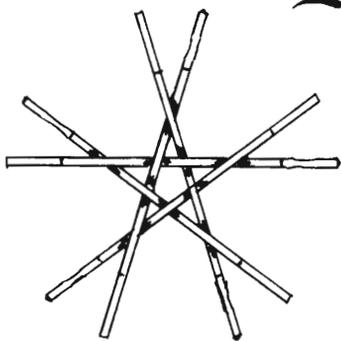


BOSTON CENTRE NEWSLETTER



*The Country Dance Society, Boston Centre, Inc.
309 Washington Street
Wellesley Hills, Massachusetts 02181*

Telephone (617) 235-6181

WINTER 1981
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65th ANNIVERSARY EDITION

The Boston Centre has just completed its sixty-fifth year of existence. No, more than existence - it has truly been *life*. As part of its enthusiasm for such life, the Society presents a special commemorative edition of the newsletter. The main feature is a historical section focussed on English dance and its importance in our area and in our heritage as members and enthusiasts of the Boston Centre.

To those readers who are encountering the Country Dance Society for the first time, we welcome you - not only to the pages of the newsletter but to our activities as a whole; we encourage all to come to dances without hesitation, regardless of experience. And although we specialize in English and New England folk dance, it is the intent that the atmosphere of welcome and common sharing be equal for people of all cultural backgrounds.

The Editors



FROM THE ARTICLES OF INCORPORATION (1945)

- I. This Corporation is organized and shall be operated exclusively for the following purposes:
 - A. To preserve and promote the folk dances, songs and music in their traditional forms, with emphasis on the American and English forms,
 - (1) By disseminating information and promoting knowledge of these dances, songs and music and by encouraging their practice.
 - (2) By promoting and conducting research into traditional folk dances, songs, and music with emphasis on the American and English forms.
 - (3) By promoting the knowledge and practice of these dances, songs and music through classes, schools, lectures, demonstrations, festivals, community dance evenings and other similar means.
 - B. To conceive, initiate, stimulate, support, supervise, advise, and participate in programs, activities, projects, organizations, and research aimed at furthering one or more of the purposes set forth in the preceding paragraph A.
 - C. To inform and educate the public by reports, lectures, exhibits, educational programs and other media concerning the means and techniques for accomplishment of any of the said purposes.
 - D. To work with or for and to cooperate in any manner whatsoever with the local, state, and federal governments and governmental and private agencies, organizations, and institutions in efforts to accomplish one or more of the said purposes.

LETTERS TO THE EDITOR

Heartiest congratulations on the Fall newsletter! It's a winner in both form and content. I enjoyed it all, especially the piece on Louise Winston, whom I always see with pleasure at Pinewoods. The events listing is very full, and I particularly appreciated your including the CDSS membership form.

Obviously the Boston Centre is becoming more and more vital, and it's a pleasure to see it happening. Congratulations, and heartiest wishes for 1981.

Bertha Hatvary,
Executive Director,
CDSS

[The following is a brief condensation of the ideas expressed in a letter too long to print here.
- Ed.]

The Boston Centre deserves more competent editing. Not only was the layout of the Fall newsletter wasteful of space, but the content lacked news and information. About the only worthwhile thing was the calendar section. I also found the spiritual references offensive – attempts at inspiration do not belong in a newsletter catering to a readership of widely varying beliefs. In general, the newsletter was self-congratulating and pretentious.

Emily Ferguson

I enjoyed reading and looking over the Fall newsletter just recently received. I was glad to see "our Louise" written up. I got a copy made of this article to give to two ladies who used to belong to CDS "away back," they said when I met them recently at a dance class for Senior Citizens. Yes, we are still dancing! I also got a copy made of "A Dancer's Invocation", which I intend to give to the teacher of several Senior Citizen groups in this area. So you know how far the CDS light is shining! Keep up the good work.

Mildred Baldwin



HISTORICAL NOTES

15 YEARS AGO:

**Fifty Years or More
a letter from Douglas Kennedy,
Director, English Folk Dance and Song Society
(mailed from England on May 27, 1965)**

I can remember when one of our Morris Side of six men-dancers (a chap named Claude Wright) was invited to visit the U.S.A. by a Professor Baker.

This was in 1913 and the rest of us were green with envy at Wright's good fortune. It was not until 1927 that I had a chance to follow on his trail, but by that time, Cecil Sharp himself had crossed on several occasions and had been hailed as a pioneer in the recovery of folk song in North America. He also had established and widened American interest in the English traditions of song and dance.

While this process was going on he felt the need of helpers. Some of these he found among his new American friends whose names began to crop up in his letters to us at home. Notably that of Mrs. J.J. Storrow of Boston who seemed to bear a magic wand that waved away any obstacles in Sharp's path. !!!

But he also called on help from England, first my sister-in-law Maud Karpeles, who shared his song collecting experiences and second, someone who had just become the first folk dance teacher employed by the English Folk Dance Society, a girl named Lily Roberts. Lily came to us in a flurry of excitement to ask our advice about this tremendous advantage involved in leaving England and security for the unknown dangers of life in the United States. It was wartime and, tied down as we were ourselves, we naturally urged Lily to accept this great chance which of course she did.

On arrival she was met by Helen Storrow and this first encounter led to a close friendship that lasted a lifetime, and to a marriage that changed Lily's name to Conant and her home from Yorkshire to Boston and Lincoln.

Until we had the chance to see for ourselves we heard of the enthusiastic way that the Bostonians had taken to English folk dancing and how delighted Lily was with the quality and style of the American dancing. We also began to notice such names as Louise Chapin, Dorothy Bolles, Evelyn Wells, who were to become our dear friends when later they came to England or we met them in the States.

For us at home in England this group of dancers in Boston became as much a part of our Society as the "Branches" in our own country with the added interest that the "Americans" brought a special zest to their performances which soon began to infest our own style.

For much of this injection of total quality and whole-heartedness we must thank our own pioneer, Lily Conant, but also we must thank the Americans themselves.

Our first visit as a family in 1927 gave us the experience of a summer school at Amherst, Massachusetts, and a visit to Mrs. Storrow's camp at Long Pond which was later to develop in the "Pinewoods" of today, and a visit to the house in Lincoln. Later we were to enjoy the excitement of going places which had long been names to marvel at. Winnepesaukee, Chocorua, Crawford Notch, Cape Cod.

While all this interest was developing around Boston we sent Marjorie Barnett to Rochester, May Gadd to New York, and gradually the widely separate groups grew into a Society that after some experiment with names became the Country Dance Society of America.

Throughout the formative period the fledgling organization had the constant support of Helen Storrow, backed by Lily Conant and her colleagues in Boston, with May Gadd and her associates in New York.

New groups sprang up between the two cities and in the States to the South and the West. Now the Country Dance Society has its contacts from Coast to Coast and takes its place as one of the National cultural forces and as an authority in the "folk" field of America.

Douglas N. Kennedy

**Letter from Dr. Maud Karpeles
Hon. President of the International Folk Music Council, London
(dated August 22, 1965; addressed to Ken Crook)**

It was in 1914, soon after the outbreak of the First World War, that Cecil Sharp visited the United States for the first time. The immediate purpose of his visit was to teach the music and dances which he had arranged for Granville Barker's New York Production of "A Midsummer Night's Dream". But his visit was to have consequences of greater importance: his collection of folk songs in the Southern Appalachian Mountains and his initiation of the revival of English folk dance and folk song in America.

As soon as his duties at the theatre had finished, he started on a round of lecturing and teaching in New York, Boston and other cities; and before returning to England he founded a U.S.A. Branch of the English Folk Dance Society of which

one of the centres was in Boston.

For several years Cecil Sharp had been in correspondence with Mrs. James Storrow, who will always be remembered on both sides of the Atlantic as a benefactor of folk dance and folk song. He visited her at her home in Lincoln, Massachusetts, in 1914 soon after his arrival in America. They quickly became firm friends, and she gave him great encouragement in pursuing his pioneer work. It was mainly at her instigation that he made a return visit to America in 1915 to conduct the first summer school of English folk dance and song at Eliot, Maine, and that he arranged for Lily Roberts (Mrs. Richard Conant) to come from England. I followed Cecil Sharp a week or so later and except for six weeks in the early part of 1916 I had the privilege of being with him throughout his stay in America and of helping him in his work.

During the years 1916 to 1918, when not in the Appalachian Mountains, we were busily engaged in arousing interest in the dances and songs, travelling continuously from city to city. The Boston Centre played a big part in those pioneer days. Helen Storrow and Lily Conant were among those who were most active; and one remembers also Emma Gibbs, Dorothy Bolles and, in particular, Louise Chapin who right up to the present time has devotedly carried on the teaching in the Boston Centre.

At a time when his work in England had come to a standstill and no one knew what the outcome of the War would be, Cecil Sharp felt that the only assurance for the perpetuation of the dances was that the tradition should be firmly rooted in America. One may believe that in Boston this wish that lay so close to his heart has been fulfilled and that it may prove to be another instance in which the traditions have been better guarded in America than in their country of origin. Of this the supreme example is to be found in the songs which Cecil Sharp collected in the Appalachian Mountains.

As one who played a small part in its inception, may I offer my congratulations to the Boston Centre and express my admiration of its achievements throughout half a century.

Maud Karpeles

45 YEARS AGO:

TRIBUTE TO PROFESSOR GEORGE P. BAKER
Professor of Dramatic Literature, Harvard
(taken from the *Boston Transcript* of February, 1935)

[Note for the reader: the National Centre and the Boston Centre of CDS were founded in the same year, 1915. – Ed.]

To the Editor of the Transcript:

Mr. George P. Baker had so many vital interests in dramatic and artistic lines in which he was a pioneer that no one has mentioned that he brought to this country the English folk dancing. In 1912 he went to Stratford-on-Avon to see Mr. Cecil Sharp's revival of English folk dancing, and in 1913 he brought one of Mr. Sharp's dancers, an attractive and picturesque young man, Claude Wright, to Chocorua, N.H. Fifty-six children and men and women joined the class held out of doors at Dr. Franklin Balch's and afterwards in Mr. Baker's Theater in the Woods. Mrs. Charles Peabody and Mrs. Robert de Courcy Ward and Mrs. William H. Goodwin were among those who supported the venture, and Mr. Baker himself danced to within a year of his death. Through Mr. Baker, Mrs. James J. Storrow became interested and from the groups arranged by her the English Folk Dance Society of America came into existence.

The group of Chocorua has continued to dance together every summer since 1913 under the voluntary guidance of Mrs. Le Grand Cannon, Jr., and Fifteen Peabody, who studied with Mr. Sharp in England.

Mr. Baker was the inspiration of the group, and his enjoyment and kindness were characteristics which were a pleasure to everyone. His Theater in the Woods is a perfect creation and has been a lovely setting for the dances as well as for outdoor plays.

From this small beginning, branches of the English Folk Dance Society have been formed all over the United States and Canada, giving recreation and pleasure to thousands of people of all ages.

At Mr. Baker's suggestion, Mr. Sharp came to this country to collect survivals of English folk songs and dances and was fortunate enough to discover in the Kentucky mountains the Running Set and other songs and dances that had become obsolete in England.

Mr. Baker's keen perception of music and artistic projects, and his enthusiasm and energy in promoting them have been of great value to the country.

Boston, February 19, 1935.

Eleanor Goodwin

BOLLES MEMORIAL FUND AWARDS – BOSTON CENTRE

The trustees of the Bolles Memorial Fund are pleased to announce that money is available for partial or full scholarships to attend the 1981 summer programs at Pinewoods Camp, Plymouth, Mass. The fund was established in 1941 in memory of Dorothy Bolles, a dedicated teacher and long time member of the Boston Centre. These awards are aimed at assisting potential dance and music leaders desiring to enlarge their knowledge and experience. Pinewoods Camp offers a unique opportunity for participation and workshops in all forms of English and American traditional dance and music (instrumental and vocal). In 1980 the following week-long programs were offered: Early Music, English Dance, Folk Music, English and American Dance, Family Week, American Dance and Music. The 1981 program is expected to be similar. To apply for an award, please write a brief letter describing experience and specific program interest. Applicants are not limited to the Boston or New England area. We also welcome sponsorship of promising candidates by CDS members. Send application letters to The Bolles Fund, Country Dance Society, Boston Centre, 309 Washington St., Wellesley Hills, MA 02181. The deadline is April 15, 1981. For further information, write or call the CDS Boston Centre office – (617) 235-6181, Monday through Thursday mornings; other times by appointment.

THANK YOU!

A special note of gratitude is in order for those who helped make the CDS Christmas Party such a success this year. The whole thing was organized by Ira Laby; Janet Hyman was in charge of refreshments. Thanks (and hearty applause) also go to the cast of the CDS Mummer's Play:

Robin Rogers-Browne	Johnny Jack
Pam Kelly	Room
Jonathan Bosworth	Old Bet
Molly Watt	Fool
Dan Watt	Father Christmas
Duncan Sanders	Dragon
Jane Julier	Hobby Horse
Ross Emerson	Giant
Marty Koenig	Doctor
Michelle Koenig	Jack Finney
Albie Dawson	St. George

Sword Dancers: George Fogg, Tony Saletan, Jonathan Bosworth, Shag Graetz, Bill Horne, Rick Conant. Concertina: Tom Kruskal



OFFICE HOURS

The Country Dance Society extends a warm invitation to all to visit the office. The Office Manager, Sylvia-Jane (S-J) Foulkrod Thomas, is now there three days a week: Monday (all day), Tuesday (morning only) and Thursday (all day). As many of you may know, we now have an Assistant Office Manager, Ruth Caramanica; she is at the office in the morning on Mondays, Wednesdays, and Thursdays. Other hours are available by appointment.



CDS FOOD BOOTH DONATIONS REQUESTED

Every year thousands of befuddled New England Folk Festival-goers seek refuge at the CDS food booth from an overwhelming variety of foreign food. Treats from our Anglo-Saxon kitchens feature pronounceable names and familiar flavors. And permeating the whole thing is that warm, indescribable aroma that is only found around food donated by the generous hands and kitchens of CDS members. We know that none of you want those poor NEFFA participants to get a tummyache from Martian Gravelroot Soup, so pitch in and help us show what real English and New England cuisine can be like.

Contact the CDS office at (617) 235-6181 for more information.

VOLUNTEERS NEEDED

Turn back to the Calendar for a minute and look at the dozens of events sponsored by CDS Boston Centre. The Society is actively fulfilling its charter, outlined in the Articles of Incorporation. CDS is able to provide enjoyable dances and special events because of volunteer work generously provided by its members. If you would like to help CDS continue to function, the Society needs volunteers for:

- o Flier and Newsletter editing, production, assembly, folding, and preparation for mailing
- o Dance administration and doorkeeping at regular Tuesday and Wednesday dances, and at special parties and workshops
- o Refreshments and decorations at parties
- o Setting up sound systems at dances, particularly on Wednesdays
- o Arranging storage and managing inventory of supplies and equipment used at the English Food Booth at NEFFA, and at our parties
- o Distributing CDS fliers to the various halls where dances are being held in Greater Boston
- o Helping to maintain our membership list, and assisting our Membership Chair
- o Organizing volunteers

CREATOR'S PAGE

New Voices
English Dance Leaders Needed

The series of parties for experienced English dancers this year is to be led by "New Voices". I am looking for people who would like to lead a couple of dances at one or more of these evenings. I think you'll find that it's a challenging and rewarding experience. If you are interested, or would like more information, please talk to me at a dance, or call me at home (1-475-0791) before January 21 for the February 7 party.

Brad Saylor

Composers' Dance
Tunes Needed

We are looking for compositions in the traditional style (jigs, reels, marches, waltzes, etc.) by New England composers for the Composers' Dance, which will be held March 29th, 1981. Compositions should be sent to Mary Lea (127 Pembroke St., Boston MA 02118), preferably no later than February 1st, 1981.

Thank you,
Mary P. Lea

Copyright Approved for "Hudson Barn"

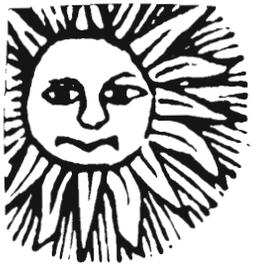
We are pleased to announce that the Library of Congress has approved our application for copyright: TX 573-036 as of October 27, 1980, for *Hudson Barn, and other dances from the Boston Centre*. We have sold about 140 copies so far. Contact the CDS office for more information.

MEMBER'S CORNER

CDS member looking for persons to join group house in Andover. Four bedrooms, 3½ baths, near town center and public transportation. \$185 + utilities. Call Billie Hockett, 470-2071 evenings until 11:30; weekends - keep trying.

Anyone wishing to make appropriate use of this space for any communications of interest to the membership may do so by sending in a written message to the CDS office. Please address the envelope to the attention of the newsletter editor. All material may be subject to editing.





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