

COUNTRY DANCE AND SONG

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Country Dance and Song

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Cover: A solitary figure, probably Helen Storrow, stands on the dock at Pinewoods Camp; photo by Perdue Cleavor.



A country dance demonstration on the platform, taken by Mary Pulverman Judson in 1939. C. C. Wilkes and Frank Smith face the camera.

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Pinewoods Fifty Years Ago

by Ed Wilfert

Background

The idea of a summer camp or school for traditional English dance in the United States goes back at least to 1913. In that summer and the next, one of Cecil Sharp's morris dancers, A. Claude Wright, came to this country and taught English country, morris and sword dancing at the camp of Harvard dramatics professor George P. Baker at Chocorua, NH, where more than fifty people, including children, joined classes in English dancing. Mr. Wright also taught at the MacDowell Colony at Peterborough, NH, and at Mrs. Helen Osborne Storrow's Red Barn in Lincoln, MA.

When Cecil Sharp himself came to the United States in 1914 and 1915, Professor Baker and Mrs. Storrow took the opportunity to form two American branches of the English Folk Dance Society, at New York and Boston. The three of them offered a summer dance camp that summer of 1915 in Eliot, Maine, Mr. Sharp directing. At that time he called over one of his English dance instructors, Lily Roberts, who settled, married and devoted the rest of her long life to the cause of English country dance in America, eventually becoming the owner and operator of Pinewoods Camp. While Mr. Sharp was in this country, summer schools were organized around him, in 1916 and 1917, at the Massachusetts Agricultural College at Amherst.

The World War made it impossible to repeat the program in 1918, and the Amherst summer school was not resumed in 1919. Professor Baker continued with his summer camps at the Theater in the Woods at Chocorua, while Mrs. Storrow busied herself with another summer project in 1919: her summer encampments

Ed Wilfert retired in 1987 from his duties as Pinewoods Camp historian and caretaker after a decade of service in those capacities.

for training Girl Scout leaders. The First National Girl Scout Leadership Training School, as these sessions were called, moved from their 1917-18 setting in Brookline (where, incidentally, Mr. Sharp had been dancemaster) to Mrs. Storrow's summer settlement on Long Pond in rural Plymouth, MA, a site developed primarily for the scouting interests and her own use.



Spectators at the morning demonstration, taken by Mary Pulverman Judson in 1941. From the left John Hodgkin, Louise Chapin, Bruce and Elizabeth Simonds; violinist is André Chambellan. Lily Conant faces the camera at center, with Ruth Hodgkin behind her; others unidentified.

By 1919 there were camp buildings at Long Pond, including the present camp-house and square 9-12; most of that area of camp was built up within the next two or three years. No record has been found of Mr. Sharp attending this school, but Lord and Lady Baden-Powell inspected it in 1919. Louise B. Chapin of Lincoln, MA, was there from the first, teaching English country and morris dancing, and for several seasons thereafter a Girl Scout morris dance team was active.

In 1924 the New York branch of the EFDS resumed its summer dance schools in the west of Massachusetts, at Becket, and at Camp Bonnie Brae in East Otis the following two years. In 1925 and 1926 the Boston branch held its own summer school at Long Pond, where the dining hall had been floored and a dance pavilion had been built and named "C#" in honor of the recently deceased mentor of the English dance movement. These latter camps were attended largely by women, the Girl Scout influence still predominating. In 1927 the Boston and New York branches coalesced their summer schools at the Massachusetts Agricultural College campus that had been used a decade previously and brought to the school a team of English instructors and musicians, headed by Douglas Kennedy and Maud Karpeles, and including May Gadd and Marjorie Barnett, who remained in the country as teachers the year 'round. By 1930 there was talk of setting up a summer camp facility especially for English traditional dancing, as a Cecil Sharp memorial, although nothing came of it, and the school continued through 1932 at Amherst.

In the meantime, Mrs. Storrow had been busy at Long Pond. By 1932 her camp had come of age: two-person cabins replaced the avenues of tents, the Round Pond properties had expanded the Long Pond settlement, separate Girl Scout camps had branched off—one on the south end of the property, another at the head end of Long Pond—and much of the camp had been electrified. Mrs. Storrow's own compound was on the Point, including cabins for the Conant family.

In 1933 the English Folk Dance School came to Pine Tree Camp, as the Girl Scouts had called the Long Pond camp, beginning the dance camp we know today. The Girl Scout Leadership School removed across Long Pond in 1935, and Lily Conant and Mrs. Storrow between them renamed the old campground "Pinewoods Camp." During the same time, the national organization for English folk dancing in America was maturing, under the direction of Miss Gadd and given a parental push by Douglas Kennedy on his visits, so that by the end of the thirties the American society had separated from the EFDS and renamed itself, after a couple of tries, the Country Dance Society.

The Pinewoods Camp of 1939-41 represents a culmination of the development of English folk dance activities in this country, a fullness of flower all too soon wilted during World War II. Mrs. Conant operated the camp grounds and Miss Gadd oversaw the programs. Mrs. Storrow had modernized the camp with a new dining hall and kitchen in 1937, rearranging the cabins at the south end of camp to make a place for it, and liberating the old hall for use as a dance pavilion (Ampleforth) and its kitchen for use as a camp office.

The Thursday demonstration in 1939, including Rus Houghton, Dex Hinckley, Bob Hider, Leonard Elsmith, and Frank Smith. David F. Marland took this photo in C#.



The outdoor dance platform in use during the late thirties was torn down between the seasons of 1939 and 1940, and the first Newbiggen put up (between the main parking lot and Sleights) and the current bookstore was added above the platform site. Except for lavatories, showers and replacements due to storm damage and the loss of a few sheds, the camp of 1940-41 was the same as that received by Pinewoods Camp, Inc., over thirty years later.

The "government" of Pinewoods was also set in channel by this time: the Conants oversaw the grounds and amenities, while CDS oversaw the principal programs. But precedent for other programs was also set: Dick Conant's "Pinewoods Institute"—a weekend study retreat for social workers that ran from 1938 through 1968; Boston Centre's annual weekend at the end of June, from 1940 on; and the "Baptiste Ballroom," a social dance program for Mrs. Storrow and her friends that brought the tango to Pinewoods in the late thirties. While Pinewoods programs continued through the summer of 1942, many of the men had already gone to war. In 1943 the CDS camp was canceled, and the summer programs did not recover until the war was over.

Arrival at Camp

In 1939 about 120 dance pilgrims made their way to Pinewoods Camp—from nearby Boston and New England, from New York City and State, from New Jersey and Pennsylvania, and from farther away, too. Some came all the way from Kentucky and North Carolina, bringing their Southern music and dance traditions with them.

They came by train and car, mostly. The Cape Codder was running from New York to Buzzards Bay, where some were met by fellow campers in automobiles and made their way over the back roads through Bournedale and Cedarville. Others came through Plymouth, out South Street and Long Pond Road, finally onto the

PINEWOODS CAMP 1939 [1940, 1941]

[Information sheet (green sheet)] [annotated]

THE ENGLISH FOLK DANCE AND SOCIETY OF AMERICA [1939; THE COUNTRY DANCE SOCIETY—1940 and 1941] is very glad to welcome you to Pinewoods Camp. This sheet will answer some of your questions, and will tell you where to go if you need further information.

A PROGRAM of daily activities is attached. A COUNTRY PARTY will be held on each Friday evening. Wednesday evenings and Saturday afternoons are left free in order to give time to visit Plymouth or the Cape, or to take out picnic suppers.

ON THE FIRST SATURDAY EVENING there will be a Reception, followed by general Country dancing in C# at 8 o'clock. On the second Saturday new students are invited to meet the staff in C# at 7:45 PM; general dancing will follow.

LIBRARY is situated in the Square. It contains a complete collection of all the music and instruction books used by the Society, as well as books on the background and history of the dances, and other reference books. There is a complete index of the dances and songs. The Library will always be open and at certain times which will be posted, the Camp Librarian, Miss Evelyn Wells, will be present to give help to enquirers. NO BOOK MAY BE TAKEN AWAY FROM THE LIBRARY BUILDING—the co-operation of everyone is asked in observing this very necessary condition. [The library evolved into the bookstore, and moved eventually to the building put up in 1940 where the open-air dance platform had been in 1939. Gradually the emphasis changed from dance research using the Society's resources to sales of dance information, music, etc. In recent seasons a resource library has been kept elsewhere in camp during certain of the programs.]

GENERAL STORE is in the Round House adjoining the Office. Hours will be posted. Stamps, cigarettes, matches, candy, Morris handkerchiefs, swimming caps, flashlights and refills, sewing materials [1939 only], ink, notepaper and envelopes, etc., will be on sale. Weekly and Sunday orders for newspapers will be taken. Please place orders immediately. [The camp store building still stands and appears much the same, although recycled parts of C# and c# Minor underpin and floor it nowadays; but it sells rather a different line of goods: soft drinks, candy and ice-cream are its major fare; cigarettes, newspapers and stationery are all long gone. Sewing supplies evidently went out in 1940. Nowadays, with so many cars in camp and with roads mostly paved, people bring more with them, or go out to Plymouth or Manomet for supplies.]

SMOKING: *Great care is needed on account of the fire hazard.* Green cans with sand are provided for cigarette ends. It is important that they should not be thrown down in any other place. Do not use rubbish can. If you are in the Woods, PLEASE be CERTAIN that your cigarette is extinguished before discarding it. Do not leave your candle burning while you are away from your cabin. [1939 only.]

TOILETS FOR GENERAL USE are situated on the main road back of the office on the left and behind large dance pavilion C# (men to the right, women to the left). It is very important that all other toilets should be used only by the residents or the section in which they are situated. The toilet for C# Minor is situated beyond Twin Sisters back of Pine Needles. [One may still trip over an outhouse foundation on the way to C# or several other places in camp from which they have disappeared. The old outhouses may have been more ecologically sound (and cheaper to operate) than convenient. In 1939 and 1940 camp boasted two cold showers, one in Longborough for the women and one at the back of Lads for the men. The buildings are still there, although the one is decommissioned and the other little used. With a number of hot water showers in use, campers still ask for more.]

USE OF CAMP LAUNDRY: Arrangements may be made for use of laundry tubs but the hot water supply should not be used for any other purpose. Your cooperation in the reasonable use of the water supply is asked as it is heated by electricity. Care in the use of electricity is asked in order to avoid necessity for raising camp prices. Electricity in the woods is expensive! [1941 only.]

wooded dirt roads that are much the same fifty years later. Here's how one camper, Bruce Simonds, told it:

One hardly knows whether to marvel more at the foresight of Mrs. Storrow in choosing this delightful spot for her summer home or at her generosity in turning it over each summer to the members of the Society. It is a tract of woodland between two lakes, Long Pond and Round Pond, with little trails and narrow roads winding through the forest and innumerable cabins and huts set here and there so unobtrusively in the trees that one wonders where all the people come from on that first [Saturday] night at supper. But there they are, and yourself among them, in the open-air dining room which is delightfully cool in warm weather although it boasts an immense fireplace for crisp mornings. And what food ever tasted so good as this and (if you have been here before)—what fun to see so many familiar faces! Camp becomes a habit, and return to it year after year is taken for granted.

Then comes the pleasure of that first evening party in C Sharp (which really must be enlarged) and the gathering in the Camphouse and finally the picking one's way over the narrow paths (flashlights required!) to the Boatman or Lads A Bunchum or Twin Sisters or Kitty Alone or wherever one may be staying. (*The Country Dancer*, 1:1 (November 1940), 7-8.)

Program

Sunday was a quiet day, with a late breakfast or even later coffee and rolls; no classes were scheduled. Dinner was at one o'clock, supper at six-thirty. The evening's event was a concert of folk songs in 1940. By Monday morning, dance group lists had been posted, and the week's regular schedule commenced.

Morning Classes

Using the pavilions and the camphouse it was possible to divide the dancers into up to five classes for the morning morris and country dancing, "so that all can be placed in a group suited to their dance experience, and can be given a thorough knowledge of the dances in an enjoyable atmosphere," as May Gadd, program director, put it. The first period of country dance was for those not participating in morris dancing. Repertory of the morris classes and record of who taught which levels is lacking, but the demonstration programs and photos remain. A set of snapshots taken in Newbiggen in 1940 shows a hanky dance being practiced by a number of women and two men. Between the morning dance classes was a half-hour folk-singing break in the camphouse, then refreshments available for purchase at the Round House (camp store).

PINEWOODS CAMP 1939-40-41

DAILY PROGRAM
(subject to revision as required)

Reveille	7:00
First call for breakfast (twelve bells)	7:35
Breakfast (six bells)	7:45
Morris and Ungraded Country Dancing	9:00 to 9:50
Singing	10:00 to 10:25
Refreshments	10:30 to 10:40
Demonstration	10:45 to 11:00
Country Dancing	11:15 to 12:15
Swimming	12:15 to 12:45
First call for lunch (twelve bells)	12:50
Lunch (six bells)	1:00
*Sword Dancing (4 afternoons a week)	3:00 to 3:45
Tea (in Camphouse)	4:00
Swimming	4:30 to 6:00
First call for dinner (twelve bells)	6:20
Dinner (six bells)	6:30
General Country Dancing	8:00 to 9:00
Talks, Songs, etc.	9:00 to 10:00

SPECIAL ACTIVITIES

Thursday at 3 p.m. Public Demonstration. See special leaflet.

Thursday, Country Dance Parties.

Special program for Saturday mornings will be posted allowing time for Group Demonstrations.

*On Monday, Tuesday, Wednesday, and Friday.

A fifteen-minute dance demonstration by teaching staff and a team of experienced dancers followed on the open-air platform just south of the camphouse, in 1939; in 1940 and 1941 the demos were held in the open space in front of the camp office and above the stairway to the camphouse, with spectators on the porch and by the wall. The practice of daily dance demos emphasized the camp's role of fostering the development of dance teachers and performance groups.

The second dance class period, graded country dancing, took up the rest of the morning—again, the repertory of the lower grades has not been noted—and a brief time was left for swimming before a one o'clock lunch. Miss Gadd summarized the afternoon program thus:

After lunch many like to rest in their cabins or to canoe on the lake, but others meet together to play Recorders, to sing Madrigals and folksong arrangements, or for instruction in wood carving given by one of the leaders of the work in folk arts of the Southern Mountains [Frank Smith—the carvings were of little animals]. After these activities there is a choice of attending a class in English Sword dancing or in American Square dancing—this year [1940] the camp had a large group of Play Party and American Square Dance experts from the South and from the East—and then there is Tea and Swimming. (*Dance Observer* (December 1940), pp. 142-143)

Staff

The camp directors were May Gadd and Lily Conant. Miss Gadd handled the program, primarily, while Mrs. Conant operated the camp. By this time, Mrs. Storrow, the owner and underwriter of physical improvements to the camp, as well as president of both the national and Boston organizations, kept in the background during summer sessions.

Each year there was a staff of at least five dance teachers, including Miss Gadd and Mrs. Conant. Bob Hider and Louise Chapin taught all three years. Only in 1939 was there a visiting teacher from England, Mrs. Constable. Other dance teachers were in 1939, Richard Chase, Gene Gowing, Kathleen Hider and Connie Conant Wilkes; in 1940, Ken Knowles; in 1941, Mssrs. Chase and Knowles again, and Adrian Hull. So that each class could have live music, there were five musicians available each season. Alice K. Haigh, pianist and for many years head of the music staff, André Chambellan, violinist, and Phil Merrill, pianist, accordeonist and piper, were at camp all three years.

In addition there was always a singing staff, to lead anything from madrigals to English and American folk songs. In 1939 Phil Merrill, Richard Chase, Lynn Gault and Evelyn K. Wells shared this work; 1940-1941, Melville Smith; 1941, Mr. Gault and Miss Wells. Phil Merrill filled in in any capacity needed, and Miss Wells was involved with singing and lectures on folk song as well as being camp librarian.



Above: Lads a'Bunchum in 1940. Facing center is Adrian Hull and clockwise Rus Houghton(?), Stan Fearl, Melville Smith, Bob Hider, and Ken Knowles.

Below: Trunkles in front of the camphouse in 1940. Same team as above.



ENGLISH FOLK DANCE & SONG SOCIETY OF AMERICA PINEWOODS CAMP

AUGUST 17, 1939

PROGRAM

1. PROCESSIONAL	GISBURN	YORKSHIRE
2. COUNTRY DANCES	DURHAM REEL PIPER'S FANCY	VERMONT
3. MORRIS DANCES	SHEPHERDS' HEY STICK DANCE	BAMPTON UPTON-ON-SEVERN
4. COUNTRY DANCES	OLD MOLE MORPETH RANT HUNSDON HOUSE LONG EIGHT (with students)	
5. FOLK SONGS	GREEN BROOM SPRIG OF THYME POOR WAYFARING STRANGER	
6. PROCESSIONAL	GARLAND DANCE	ARRANGED
7. SWORD DANCE	EARDON	
8. MORRIS JIGS	NUTTING GIRL LADIES' PLEASURE	FIELDTOWN BLEDINGTON
9. COUNTRY DANCES	NONESUCH ST. MARTINS RUNNING SET	U.S.A.
10. MORRIS DANCES	SHEPHERDS' HEY CONSTANT BILLY	ILMINGTON ADDERBURY

AUGUST 24, 1939

PROGRAM

1. PROCESSIONAL	TIDESWELL	DERBYSHIRE
2. MORRIS DANCE	ABRAM CIRCLE DANCE	LANCASHIRE
3. COUNTRY DANCES	THE TRIUMPH GATHERING PEASCODS	SURREY 17th CENTURY
4. MORRIS DANCES	JOCKIE TO THE FAIR LAUDNUM BUNCHES	BRACKLEY HEADINGTON
5. MORRIS JIG	PRINCESS ROYAL	BAMPTON
6. COUNTRY DANCES	CHELSEA REACH DARGASON MAID IN THE MOON SOLDIERS JOY	17th CENTURY 17th CENTURY 17th CENTURY NORTHUMBERLAND
7. FOLK SONGS	SINGER LYNN GAULT	
8. MORRIS DANCE	ROYTON	LANCASHIRE
9. SWORD DANCE	NEWBIGGEN	NORTHUMBERLAND
10. MORRIS DANCE	OLD BLACK JOE	BADBY
11. MORRIS JIG	FOOLS JIG	BAMPTON
12. COUNTRY DANCES	STEP STATELY ARGEERS SQUARE DANCE	17th CENTURY 17th CENTURY VIRGINIA, U.S.A.
13. MORRIS DANCES	CONSTANT BILLY LEAP FROG	SHERBOURNE BLEDINGTON
14. COUNTRY DANCE FOR AUDIENCE	CIRCASSIAN CIRCLE	



Longways on the open air platform in 1939. Lynn Gault and Frank Smith are the two men at the left side. In the center Bruce Simonds and Kay White (?) promenade as Gene Gowing and Louise Chapin; Bob faces Kathleen Hider with Dexter Hinckley the man at the bottom of the set.

Pipe making was taught in 1939, and wood carving in 1940. Support staff each year included a camp doctor, an office secretary and a lifeguard and swimming instructor. The teaching staff were assisted by a team of demonstration dancers picked by Miss Gadd for the morning demos and the Thursday afternoon programs, to which the local public was invited for an admission fee of forty cents.

Dancing

Bruce Simonds comments: "The demonstrations on Thursday afternoons were well attended by the outside public and were extremely interesting. Particularly worthy of note were the "Princess Royal," danced by Miss Gadd and Mrs. Constable; Mr. Hider's "Fool's Jig"; a spirited performance of "Royton"; and "The Maid in the Moon," accompanied by three recorders played by Miss Wells, Mr. Merrill and Mr. Chase, the sound of which gave a lovely background to this charming dance. Mr. Gault's sensitive and beautiful singing of folk songs was another pleasant feature. Figures from American square dances were shown at the second demonstration." (*English Folk Dance and Song Society of America Bulletin*, No. 16 (15 October 1939), 4-6)

One of the campers, Mary Buckie, kept this record of dances learned in the advanced country dance class:

Maid's Morris
 My Lady's Courant *
 Sion House *
 Orleans Baffled
 Lady in the Dark
 Spring Garden
 Queen's Jig
 Over the Hills to Glory
 Lasses of Portsmouth
 Ormond House *
 Merry Merry Milkmaids
 Fandango
 The Phoenix
 Dick's Maggot
 Hey Boys, Up Go We
 The Parting Lovers *
 Draper's Maggot *

* new

Mr. Isaac's Maggot
 Lady Winnewood's Maggot
 Whirligig
 Scotch Cap
 The Round O
 Slaughter House *
 Orleans Baffled
 The Slip
 Once a Night
 Childgrove
 St. Martins
 Adson's Saraband
 Shepherd's Daughter
 Draper's Maggot
 Greenwood *
 Mr. Beveridge's Maggot
 Jack's Maggot
 Petronella * (evening dance)

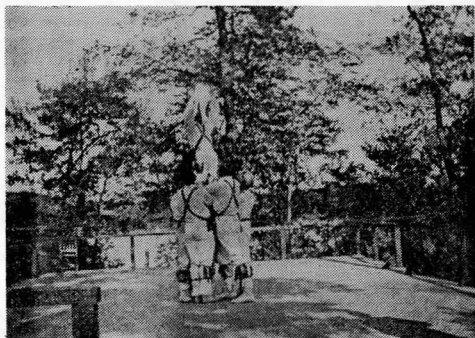
In 1940, at the evening dance parties, "there was much interest in the American dances so ably and clearly taught by Mr. Adrian Hull and in the amusing play-party games directed by Mr. Frank Smith and Mr. Georg Bidstrup. . . . The demonstrations were well attended, and there was greater variety in the matter of accompaniment than sometimes. Nonesuch was danced to the accompaniment of recorders, and the Morpeth Rant to a hilarious recording of "mouth-music" from Wales. Folk songs were beautifully sung by Mr. Langstaff and Mr. Gault. There was an exhilarating performance of Royton." (*The Country Dancer*, previously cited)

Records of the 1941 Thursday programs have not been recovered, but pictures of the morning demos show the perennial favorites "Newcastle," "Morpeth Rant" and "Durham Reel."

English and American

FOLK DANCES

TWO
PERFORMANCES



TWO
PERFORMANCES

PINEWOODS CAMP, LONG POND, MASS.

BY

The English Folk Dance and Song Society of America

ON

THURSDAY, AUG. 17 and THURSDAY, AUG. 24

AT 3 O'CLOCK

*Morris — Sword — Country Dances
Folk Songs*

ADMISSION 40 CENTS

INDOORS IF WET

*Pinewoods Camp is about 9 miles from Plymouth — Drive out on
South Street and follow "Pinewoods Camp" Signs*

The 1939 Demonstration poster.



Above: American Square Dance Swing Partners was photographed by Ellen Chafee (Tillinghast) in 1940. Bob Hider and Judy Taylor are front-left; Adrian Hull and Lisby Simonds front-right; Jenny Vaughn-Jackson and Ken Knowles are the couple center-back.

Below: As Phil Merrill plays accordion, May Gadd at the far right observes Louise Chapin and John Hodgkin lead up the center. Robert H. Buckie took this photo in 1941.





Above: Ellen Chafee (Tillinghast) photo of Morpeth Rant from 1940. Judy Taylor in foreground is watched by Adrian Hull; Ken Knowles faces the camera in the far line.

Below left: Adrian Hull promenades Lisby Simonds in the 1940 morning demonstration; photo by Ellen Chafee (Tillinghast).

Below right: Bob Hider leaps over Ken Knowles as Adrian Hull watches the 1940 morning demonstration of Glorishears leapfrog from the Fieldtown tradition; photo by Ellen Chafee (Tillinghast).



THE COUNTRY DANCE SOCIETY, INC. PINWOODS CAMP

AUGUST 15, 1940

PROGRAM

1. PROCESSIONAL	GISBURN	YORKSHIRE
2. COUNTRY DANCES	PIPER'S FANCY GATHERING PEASCODS	VERMONT 17th CENTURY
3. MORRIS DANCES	SHEPHERD'S HEY SHOOTING	BAMPTON BRACKLEY
4. COUNTRY DANCES	PICKING UP STICKS ORANGES AND LEMONS MR. ISAAC'S MAGGOT	17th CENTURY
5. COUNTRY DANCE	THE RUNNING SET	KENTUCKY

FOLK SONGS

Singer: Jack Langstaff

6. SWORD DANCE	WINLATON	DURHAM
7. MORRIS DANCES	RODNEY LADIES' PLEASURE	HEADINGTON BLDINGTON
8. COUNTRY DANCES	MORPETH RANT ST. MARTINS NONESUCH THE OLD MOLE	NORTHUMBERLAND 17th CENTURY
9. MORRIS DANCES	LADS A BUNCHUM TRUNKLES GREEN GARTERS	ADDERBURY BLDINGTON BAMPTON

A Dance Miscellany

The photos of the dancing show trends in style and exhibit some of the traits of the principal teachers. "Gay" (Miss Gadd) is remembered as having "used her arms in a particular way. Standing relaxed, she had her palms curved up and held out at chest level, moving gently in time to the music. This somehow expressed the lilt she wanted our dancing to reveal." Several campers have said of Bob Hider and Ken Knowles that they "stood out" in the morris dancing . . . a tribute not just to their height. In a time of proper dress, Bob Hider was one of the innovators, wearing shorts instead of white duck trousers, and often black leather instead of white tennis shoes.

The women wore dresses in those days for morris as well as country dancing;

THE COUNTRY DANCE SOCIETY, INC. PINWOODS CAMP

AUGUST 22, 1940

PROGRAM

1. PROCESSIONAL	HELSTON FURRY	CORNWALL
2. COUNTRY DANCES	BONNETS SO BLUE NEWCASTLE	WARWICKSHIRE 17th CENTURY
3. MORRIS DANCES	HIGHLAND MARY STEP BACK	BAMPTON FIELDTOWN
4. COUNTRY DANCES	THE MERRY MERRY MILKMAIDS STEP STATELY JENNY PLUCK PEARS	17th CENTURY
5. SWORD DANCE	EARDSON	NORTHUMBERLAND
6. COUNTRY DANCE	SQUARE DANCE	NEW ENGLAND

FOLK SONGS

Soloist: Lynn Gault

7. MORRIS DANCE	ROYTON	LANCASHIRE
8. PLAY PARTY GAMES	JUMP JOSIE GOING TO BOSTON SWEETHEART OUT A-HUNTING	
9. MORRIS JIGS	THE FOOL'S JIG OLD WOMAN TOSSED UP	BAMPTON HEADINGTON
10. COUNTRY DANCES	THE SLIP DARGASON ARGEERS	17th CENTURY
11. MORRIS DANCES	MONTH OF MAY LEAP FROG	BRACKLEY BLEDINGTON
12. PROCESSIONAL OFF	GREEN GARTERS	BAMPTON

but it is said that they were in full morris bells by 1940. As to sword dancing, Mary Judson recalled, "There was a lady with an ear trumpet in Gene Gowing's Longsword class [1939]. When she thought she had been instructed enough, she put it down and took up her sword." The only record so far recovered of rapper sword dancing shows men only dancing. Whether women participated (and if they did what they wore!) can only be surmised. Men and women evidently danced morris and sword dances together in classes, probably as a matter of convenience of numbers, but no photographs of a mixed demo team have been recovered. The pictures of the demonstrations contrast with those taken at the 1915 camp in Eliot, ME, or at the earlier summer schools at Amherst, where the dancers often have a forward tilt that appeared all but impossible to maintain, only vestiges of which remain by 1939.



Women's Morris as photographed by Robert H. Buckie in 1941. Lily Conant observes dancers, from left Elizabeth Simmonds(?), Frances Putnam, Joan Pushee(?), Jenny Vaughn-Jackson, Helen Conant(?), and Judy Taylor(?).

Changes in the Dancing

Through 1939, camp flyers advertised a folk dance camp, devoted chiefly to English country, morris and sword dancing, with American folk dances included only incidentally as part of a tradition common with the English. The repertory was primarily from Cecil Sharp—his field work, both in England and America, and his interpretations of the older Playford dances—all as set down in the parts of *The Country Dance Book*, *The Morris Book* and *The Sword Dances of Northern England*. By the late thirties Douglas Kennedy, director of the English Folk Dance Society, was urging the American branches to loosen their focus and to acknowledge their service to the American as well as English tradition more, and to become independent of the EFDS. When this happened, with the incorporation and renaming of the society in 1940, the flyers began to advertise English and American dances as the program of the National Camp of the Country Dance Society. Sharp's repertory, including the Kentucky running set, continued to be primary in the regular classes (as one might expect in a camp directed by two of Sharp's disciples), but more and more American dance and song were represented in folk-song sessions, demos and in the evenings' general country dancing. The large number of teachers, singers and dancers from Kentucky and North Carolina—associated with the Pine Mountain Settlement School, Berea College and the John C. Campbell Folk School at Brasstown—contributed to the growth of the camp's American repertory and brought back to the northeast an exchange for the society's longtime encouragement and participation in the folk dance schools at those locations. Leaders from the South were included in the Pinewoods Camp staff in various capacities: Lynn Gault as a folk-song leader, Frank Smith as a wood-carver, folklorist Evelyn K. Wells as librarian. At the evening parties the Bidstrups and Frank Smith directed play party games like "Going to Boston," "I've been to Harlem," "Big Bald Eagle" and "If By Chance We Should Meet," and Adrian Hull called American square dances. The war checked this development, however, and ten years passed before a square dance caller's class became a regular part of the program.



Above: Bob Hider holds a rapper sword lock, flanked by Frank Smith and Dick Conant(?), in 1939.

Below: Robert H. Buckie photographed Newcastle during a 1941 demonstration. Bob Hider and Ken Knowles are identifiable to the left, with Lily Conant and Rus Houghton arming in the center. Helen Leino and André Chambellan play violins to the far right.





Jenny Pluck Pears was photographed in a 1941 morning demonstration by Mary Pulverman (Judson). Jack Langstaff (?) at far left looks at Francis Putnam and Jenny Vaughn-Jackson; Bob Hider circles Kathleen Hider and Judy Taylor.

Singing and Music Making

Singing had been an important activity at Pinewoods from the first, incorporated officially into the morning program, and often following the evening dance. Madrigals were sung at the first camps at Long Pond in 1933 and 1934, while Melville Smith was music director, as were folk songs and chantys. In 1939 the song leaders included Phil Merrill, Richard Chase, Lynn Gault and Evelyn K. Wells. In 1940 Melville Smith returned to camp, and Jack Langstaff added his voice. By 1941 at least one of the Ritchie family had come to camp. Ellen Chafee (Tillinghast) has given us her memories of the folk songs: "We sang about the turtle dove mourning for its love, about the attractive soldier who's already married, about the brisk young widow who lived in Chester town. . . . The songs I recall were British, and American ones that were often the descendents of the first. Rattle tum a Gypsum came from the Wraggle Taggle Gypsies." The Ritchie family's version of the melody of *The Cuckoo* was different from the English one with the same words. "In my inner ear the sound of John Langstaff singing "All around my hat I will wear the green willow" can still activate my streak of being easily moved to tears. It was exciting, too, to have an actual example of a folksong with two versions. When the camp cook, Flo [Harrington], heard John's, she sang hers the way she'd learned it

years ago as a child in England." (Jack Langstaff has attributed his version to the singing of Douglas Kennedy.) While specific madrigals have not been cited, the presence of Melville Smith suggests that not all the singing in 1940 and 1941 was of folk songs. Since then, the singing at Pinewoods has diversified into Early Music Week and Folk Music Week, as well as the dance weeks, even if sung dancing has been neglected.

Another development of Pinewoods that went through a second stage in the last years before the war was the tradition of making and playing bamboo pipes, earlier championed by the Kettlewells from England and still in evidence in 1939, with John Morgan as teacher. Thereafter the interest went more to recorders and merged with the enthusiasm for singing into a Folk Music and Recorders Week session, in the early fifties, which again divided after a few years together. While Pinewoods in any program remains fundamentally a "live music" experience, it seems likely that the later creation of separate programs in different weeks had a divisive influence on the camp's role of training musicians for the dance.



Melville Smith leads folk singing in the camphouse in 1940; Buckie photo.

Above: Phil Merrill coaches two Smith College women; Ellen Chafee (Tillinghast) photo, 1940.

Below: Folksongs in the morning drew an overflow crowd in Robert H. Buckie's 1940 photo.



Supper was at six-thirty, announced with a profusion of chimings of a bell hung by the dining hall entry; there was another bell, still in use, at the camp office. With not more than 120 people altogether in camp, the dining hall was not quite as hectic as in later years. A crew of young people and scholarship campers presided over each of fourteen tables lined up lengthwise in the hall. They brought the food to table, served, cleared the tables, stacked dishes and helped wash and dry them. Large serving trays were used with folding stands (last seen still under the dining hall fifty years later!). Lynn Gault was dining hall supervisor. The dining hall crew sometimes did skits for the amusement of campers; so did the kitchen staff. One of the 1940 crew, Mary Pulverman (Judson), spoke of the special efforts of Lily Conant to keep campers well fed, with her great chef's salads, white fish served on planks, and the week's roast beef dinner with Yorkshire pudding. Lily's compatriots from Yorkshire, Mrs. Penketh and her daughter Flo Harrington, were two mainstays of the kitchen. Many others have fondly recalled Lily's bouquets of wild flowers on the mantelpieces at the dining hall and camphouse, sometimes gladioli from the "Dahlia Farm" in Long Pond village (just south of where Halfway Pond Road intersected Long Pond Road—a landmark for campers coming from Buzzards Bay).

After supper there was country dancing in C# pavilion from eight to nine o'clock, and then usually something at the camphouse thereafter. This might be another singing session, sometimes a concert, or a talk, perhaps with slides, or a film—including one of Pinewoods in 1937, apparently now lost. On one moonlit night the Pinewoods version of the Abbots Bromley horn dance would be enacted, using the plaintive *Wheelwright Robinson* tune favored by Cecil Sharp (and probably the same horns that are still in use). This Pinewoods custom apparently goes back to the first English folk-dance camp with Mr. Sharp, held in Maine in 1915. It enchanted campers in 1939 and 1940 and still does. Lily Conant and May Gadd considered it a talisman for the success of the camp season. Officially the evening ended at ten o'clock, and some exhausted newcomers were already asleep by then, but if the weather was especially hot a night swim might be called for . . . or stargazing on the dock and watching for the meteor showers.

Living Conditions and Mores:

One may still find some of the old pitchers and basins that were regular equipment in cabins before the coming of running-water lavatories and showers. Generally conditions were more rustic and campers brought less with them. Partly to give more privacy, and partly out of a sense of English decency, the single women were housed mostly in Fieldtown, Longborough and Bampton-in-the-Bush, while the men were down on the shore at the end of camp, with the exception of the crew. It is

said that after dark the Hill was off limits to the men, and that they were even expected to stay off the road over the Hill between the camphouse and the dining hall and went around via the road past the Round Pond cottages. Nevertheless, Rus Houghton recalled that one of the Fieldtown cabins stood a little apart from the others, and that he managed to come courting his Frances there after dark.

Where there are morris dancers, surely there must be beer or ale, but the records are few about liquor parties in camp. When Ken Knowles was in Lads 9 in 1940, he gave such a party, with twenty-five campers in attendance. The practice of stuffing little cabins with partying dancers evidently goes back a way, but generally partying all night was not the norm. As for skinny dipping at night—didn't Mrs. Storow begin that years and years ago? Some Pinewoods traditions are hard to document.

Children in Camp

A number of campers brought their families to camp, so together with staff families there were quite a number of children of all ages around—Ricky Conant, Roger Simonds, Denny Hinckley, the Hider, Hodgkin and McLain children, to name a few, and in addition there were the children who had come from England for refuge during the war. Older children who were interested in the dancing participated and mingled with the younger campers and crew. In 1939, when she first came to camp with her mother, Mary Pulverman (Judson) found only four people her own age—and they were scholarship students or crew.



Ricky Conant gives a raspberry over André Chambellan's back in 1939; from Bruce Simond's collection of photos.



Tea served in real china cups in 1939 to Mrs. Katherine Chase facing the camera, Mr. Fairbanks, Evelyn K. Wells the folklorist, Louise B. Chapin, and Newton Monk; Mary Pulverman (Judson) photo.

Tea Time

Four o'clock was time for tea. The essence was brewed and potted at the camp-house [Does anyone remember whether the samovar was in use?] and served in china cups and saucers with lemon and cookies available. Upon occasion, tea was an elegant affair, as on Thursdays after the demonstration for visitors, when many of the ladies came in broad-brimmed hats and white gloves. Someone presided over the serving, as Mrs. Storrow had in earlier years, and as Lily Conant was to do, off and on, for years thereafter; but many of the campers were a bit more casual about teatime and socialized on the camphouse porch. Nevertheless, one might not attend tea barefoot or in swimming attire; these were off-limits in the camphouse, on the porch and in the gazebo (which was the upper deck of the boating equipment shed on the shore). Those who preferred to swim remained below, in the water or on the dock.

Swimming was more regulated than at present. There was a board on the beach with rows of red and white tags hung on nails, one for everybody in camp. When going swimming—with a “buddy”—one turned over one’s tag. Several boats and canoes were signed out, whenever used, and some effort was made to keep the canoes from being dragged along the ground. The war-canoe was still semi-servicable—the dining hall crew were known to use it on Wednesday’s free night—but apparently it leaked enough to make the bailing of it as much fun as the paddling. On the raft was a diving board, and swimming and diving instruction was available, mornings for beginners and afternoons for anyone else; the practice of swimming across the pond with a boat accompanying obtained then as much as nowadays. The Chetolah Yacht Club had been racing since the twenties, in the anomalous local Pumpkinseeds—for the pond neighbors, young and old, sailing was *the* summer sport, and the many sails on the pond made a pretty picture for campers.



A 1939 view of the Gazebo (left above canoes) and Camphouse by Robert H. Buckie. Men's and women's dressing rooms for use when swimming were placed on the shore to the left of the dock. The women's dressing room still stands, more or less. The men's was later rebuilt into the crew cabin named Zephyrs and Flora. They are not visible in this photo.



Flo Harrington rings the meal bell at the Pine-woods Dining Hall; 1940 photo by Ellen Chaffee (Tillinghast).

Behind the Scenes

Mrs. Conant generally oversaw the opening and preparation of camp, which was done in those days mostly by people she and Mrs. Storrow knew at home in Lincoln. A crew of young people, including the Conant daughters, stayed through the season to keep camp tidied up and to supplement the dining-hall crew.

Betty Conant (Burchell) recalls that in 1940, Joan Pushee, Betty, the Latady brothers, Bill and Francis, Daphne Grinnell and possibly her brother David were the crew. "During the encampments we rushed to the kitchen early AM, set tables, ate with the campers—waiting on the tables, washed dishes afterwards. During the Ballroom dance camp we had to act as lead partners for the five to six paying campers, so afterwards we danced with each other. Other times at night there was always some mischief to get into—canoeing, swimming, eating. During the unoccupied weeks we worked in groups. I particularly remember scraping the bottoms of boats." (Personal correspondence to the author.) Helen Conant remembered servicing the outhouses as one of her jobs. Ken Langstaff recalls tours out of camp with Helen, who had access to a car, and some of the others.

There were others involved in the running of camp—Mrs. Brown sewed and ironed curtains, ran the store and played for dances whenever needed. Various members of Mrs. Storrow's entourage helped out. It's not clear whether John Raymond, builder of most of the camp's buildings, was still working in camp, but there was still work to do. Throughout the summer Mrs. Storrow came and went, participated in some of the camp activities and seemed to many a benign and serene Presence. At the end of the camp season, much the same folks who opened it up closed it down again and went home to Lincoln, leaving Long and Round Ponds to John Raymond and the other natives.

Most of the pre-Pinewoods Camp, Inc., camp was in place by 1940, although showers and flush toilets continued to be added from time to time—on Women's Hill, at Headington, in back of Lads and at the office. Nonesuch was still among Mrs. Storrow's buildings on the Point (presently the Conant family's area north of the square), and square buildings were divided somewhat differently than at present. The Comical Fellow had not been built, and Flamborough was still on the Point, where it had been brought in 1917. A number of the buildings had small wood stoves and chimneys, including Headington, Sleights, Royton, the back of the square and the medical office. Kendall Ghyll had a fireplace in the middle room. There was more undergrowth in the square, less around the dining hall, where things had been moved about recently. Women's Hill wasn't quite so wooded as it is now, although it had grown up considerably since the Girl Scout years, when it was an open tent ground. John Raymond's cabin was smaller, without its loft, and most of the service buildings at the present front of camp were not there, although there were "garage stalls" in the present visitors' parking area. The office area was thought of as the entrance to camp, and to most campers Round Pond hardly existed.

After 1939 the lighting was fully electric, but minimal, a constant source of worry for Mrs. Conant, being a budgetary imponderable. She might not find credible the amount of electricity used in camp nowadays . . . but she had started with lanterns and candles, back in the teens and twenties when camp contained but a few buildings on the Point and in the square, and otherwise only seasonal tents in the woods. Although they have not been included here, Robert H. Buckie's photos include a fair number of the buildings in camp just before the war, and earlier snapshots show the Long Pond side of camp. These may be seen at camp during the summer season among the Pinewoods Archives albums kept in the camphouse.

The 1940 Dining Hall crew photographed by Mary Pulverman (Judson).



The American branches of the English Folk Dance Society had issued teaching certificates to qualified dancers in the course of earlier summer camp sessions, most of them when English examiners were visiting. The separation from EFDS did not change this practice immediately, and teaching certificates were awarded during the two-week sessions at Pinewoods until the war years. Examinations were held for those qualified and interested on the Saturday afternoons at the end of each week, with ten Elementary Country Dance certificates earned both in 1939 and 1940 and five in 1941; and four Advanced Country Dance certificates earned in 1940 and two in 1941. During the period only one each of the Elementary Morris and Sword Dance and Advanced Morris and Sword plus Advanced Country Dance certificates was awarded. As the war kept English examiners (notably, Mr. Douglas Kennedy) from coming to camp, the examiners in 1940 and 1941 were all residents of the United States.

The three-day Teachers' Course sessions were new in 1939, appended after the regular two week-long sessions; in 1939 and 1940 twenty-two campers participated. One of them, Adrian Hull, explained the course as "a three-day affair beginning Sunday evening and ending with breakfast on Thursday. The dance schedule followed very closely the schedule of the regular camp sessions with Morris and Country dancing in the morning, Sword, American Square and Play Party games in the afternoon and a general dance party in the evening. The discussion periods were interspersed throughout the schedule.

"As might be expected, the main difference between the teachers' course and the regular session is that in addition to learning the dances yourself, you learn the technique of teaching the dances to others. Very valuable information is secured on sources and bibliography and grading of the dances for various groups. The background and tradition of the dancing is well covered as well as the newest teaching methods. The musical side was fully covered, with advice given on the handling of accompanists as well as accompaniments." (Adrian Hull, "Teacher's Course," *The Country Dancer*, 1:1 (November, 1940), 8-9).

TEACHERS' COURSE: The course will open with supper (6:30 p.m.) followed by discussion, on Sunday, August 24th and will close with breakfast on Thursday, August 28th. All who attend will be expected to take an active part in the dancing and as attention will be concentrated on the best methods of passing on to others the technique and general spirit of the dancing, rather than on the learning of new dances, *beginners are not eligible for this course unless they also attend the general session—preferably for the two weeks.* Discussions will include general and specific points of technique, choice of dances for varying conditions and groups, methods of presentation, accompanist training; practical work will illustrate all discussions. A certificate of attendance will be given, if desired, but no examinations will be held for any of the Society's certificates in the technique of the dancing. They will be held at the end of each of the two weeks of the general session.



CDS National Council and Annual General Meetings

In 1937 the National Council of the English Folk Dance and Song Society of America was set up to coordinate the activities of affiliated dance groups around the country. This body included the officers of the national organization at New York City, a number of members' representatives and elected representatives of the centers (as the various regional groups were to be called). Meetings of the National Council were normally held in New York, except in summer, when a meeting was regularly scheduled to be held at Pinewoods, in conjunction with the annual general meeting also held at camp. The idea was that it would be more practical for representatives and members from faraway groups to attend meetings while at camp than to come to New York just for meetings. The practice has continued ever since.

Issues immediately facing the National Council, with the incorporation of the Country Dance Society, were financing and connecting the central organization satisfactorily with its centers and other affiliated groups. Since the organization had previously been voluntary, and its officials unpaid, the financial question was problematic. Also it was not feasible to ask the uncompensated national director to undertake an annual tour of the centers, as a number of them had requested, which was deemed important. These matters were taken up at the 1941 meetings at Pinewoods, but no solutions were forthcoming and the war years put off the questions unresolved. The pre-war minutes of the National Council and annual general members' meetings show a small group of active individuals trying their best to pull together and professionalize a cultural organization without sufficient consensus or support of its regional members. Pinewoods appears not to have been an adequate "town meeting" for the members of the society at large, many of whose regional groups were not strong enough to be concerned with supporting a national society. Nonetheless, it was the best country dance town meeting available.

The first Boston Weekend at Pinewoods took place from June 28 to July 1, 1940, simply advertised as a "weekend of dancing." The program was much the same sort of thing as the week-long summer schools, only not quite so much of it. The report of it published in *The Country Dancer* that November captures the spirit of the event:

The Boston Center of the EFD. . . .—that is, of the Country Dance Society—tried the experiment this year of a week-end at Long Pond: Friday evening, longways to Monday morning, for as many as would, \$10 a head, bring your own bedding, and you can buy another flashlight from Mrs. Brown. Pity the poor New Yorker who drives all night, besides paying largesse to traffic cops. Within a bare ninety-five minutes from Harvard Square the road passed from bad to worse to incredible, dodged a lake and a couple of houses, shook itself in the old familiar manner and there, somehow, was Rickey Conant on the car step, directing us with infinite politeness each to his own cabin.

The trick of Long Pond seems to be that by virtue of its familiar routine it gathers all the activities into a single ritual, and each day is a sort of loosely constructed dance with the figures—

'Morris dancing, singing, country dancing, swimming,

Food, rest, sword dancing, swimming,

Food and rest and party and sleep'

sliding into each other like the bars of an enormous tune.

To refer to food intentionally would be vulgar. It is in deference to this law that we say nothing of salmon that either came out of the lake or was taken still gasping from a plane, so cool it tasted, so fresh and pale and pure it was, in its garden of cucumbers; of flocks of roasted turkeys that trooped from the kitchen. We mention The Staff only in the collective. You may surmise that they must have worked like a lodge of high-grade beavers to get the machinery rolling on time—Saturday and Sunday might have been two days taken out of the middle of the regular camp—but they remained outwardly calm as a May morning. Your true beaver, I suspect, never lets you see that he gives a dam. [signed] CUCKOO (*The Country Dancer*, 1:1 (November 1940), 9)

Lily Conant, Louise Chapin and Evelyn K. Wells were the teaching staff; music was provided by Kathryn Hodgson and Mrs. Agnes Brown ("Brownie"), who evidently ran the camp store and helped out generally. Nancy Tucker ran the office. Forty-five or -six campers attended, the majority of them from around Boston. The experiment did not quite pay for itself but was judged a success, and so became the first of many Boston Weekends at Long Pond.

In 1941 the weekend took place June 27–30 with the same staff plus violinist Mrs. Elise Nichols and Everett Smith teaching morris dancing. This time it attracted some sixty-six campers, a dozen of them new to English dancing.

*Lily Conant in 1940, photographed by
M. G. Karsner.*



In 1942, attendance was up to ninety-six dancers, a full camp, but in 1943 the weekend had to be canceled on account of war restrictions. The Boston Centre did manage a 1944 weekend, held August 4 to 6 and attended by ninety-nine dancers—who doubtless had to bring along their food ration coupons. After the war the Boston Centre stepped in to run the summer school until May Gadd was free to resume her duties as national director. Since then, the Boston Weekend has been a regular part of the Pinewoods season and has multiplied in recent years.

The "Baptiste Ballroom"

Mrs. Storrow took new interest in ballroom dancing, especially the tango, in her seventies, and brought a dance tutor to Pinewoods throughout the late thirties and early forties. As she declared in a letter to Mrs. Conant, "The young Murray dancer has arrived and is installed in the cottage [perhaps Nonesuch, then situated on the Point] with a whole library of books. . . . I am glad to have him, he seems a nice boy and I enjoy my dancing lessons. . . . You will turn green with envy when you see what I can do with him as a partner. . . ." By the end of the thirties, Harold Baptiste had a whole menage at camp—his bride, Louisa, and her mother and siblings. The Baptiste Ballroom became a week-long program for a small group of Mrs. Storrow's friends, "five or six middle-aged ladies," held in mid-July, with hour-long sessions of fox trot and waltz in the morning, and of tango and rhumba after lunch. The camp crew teen-agers (including Betty and Helen Conant) were

drafted as dance partners for the ladies, and evening dances took place, the young folks having their own "real" dance party after the ladies retired. "Bap" brought other professional dancers to help, including John Profitt, (Ms.) "Youie" Garrison and Jack Nott, who also attended the CDS summer school in 1940 and is remembered as a "smoothie" by the young campers to whom he took a shine.

"Bap" and Louisa sometimes joined the English dancers at evening parties. (The tango was finally revived again at Pinewoods in the mid-eighties, on a much grander scale.)

Three Summers at Pinewoods

1939

(The Boston branch tried for a weekend June 17 or 24, but didn't manage it.)

The Baptiste Ballroom—one week in July

Pinewoods Institute—Thursday, July 20 to Sunday, July 23

EFDSS of America Folk Dance Camp—Saturday, August 12 to August 19; Saturday, August 19 to August 26

Teachers' Course: Sunday, August 27 to Thursday, August 31

1940

First Boston Centre Weekend—Friday evening, June 28 to Monday morning, July 1

The Baptiste Ballroom—one week in July

Pinewoods Institute—Thursday, July 25 to Sunday, July 28

National Camp of the CDS—Saturday, August 10 to August 17; Saturday, August 17 to Saturday, August 24

Teachers' Course—Sunday, August 25 to Thursday, August 29

1941

Second Boston Weekend—Friday, June 27 to June 30

The Baptiste Ballroom—one week in July

Pinewoods Institute—Thursday, July 24 to Sunday, July 27

CDS National Camp—Saturday, August 9 to August 16; Saturday, August 16 to Saturday, August 23

Teachers' Course—Sunday, August 24 to Thursday, August 28

For thirty-one years one of the summer events at Pinewoods was a conference weekend for social workers sponsored by the Association of New England Community Chests and Councils. Brought to camp in 1938 by Richard K. Conant, it was the one program that ran annually right through the war (campers bringing their own ration coupons). Typically it occurred the third or fourth weekend of July and ran from Thursday evening to Sunday afternoon. Each year's program had a different theme and included a number of speakers and discussants on its aspects. Evening events were a square dance, with Louise Chapin most often the caller, and a "bull session."

On the weekend of July 20-23, 1939, the theme was "The Content, Extent and Cost of Social Services Today." In 1940, the topic was "Backgrounds for Leadership in Social Planning"; 1941, "Responsibility of Social Work Today" was under discussion; in 1942 the topic was "Human Values — Now and After the War."

During the pre-war years registration was close to a hundred, at a fee of \$12 per attendee. Apparently the social workers managed to have fun at camp even if they didn't dance and make music all day; they had their own camp folklore and called some of the buildings by different names. There was no Pinewoods Institute after 1968. By then the dance-related programs at camp had doubled, and the Conants were considering hiring a manager to run Pinewoods.

Other Uses of Camp

In the thirties Mrs. Storrow had rented out the Round Pond houses (and presumably Apley House) to families for summer use. By 1939 this practice was somewhat curtailed to make space for the dance groups. Mrs. Storrow and Mrs. Conant considered letting out the camp between programs to "Fall River" (perhaps the church group "Pilgrim Fellowship" that used the camp later in the fifties and sixties), which "tore to pieces any weak spots of camp," according to Dick Conant. (Some of the undancerly graffiti in Lads cabins came from the church group teenagers, while elsewhere in camp, in the Fine Companion, for example, some of the ad hoc decorations are clearly the work of dancers.) It seems unlikely that the church group used camp in 1939-1941.

1942—End of an Era

The Country Dance Society's national camp was held August 15 to September 3, 1942, including two week-long sessions and a Teachers' Course, with the same format as in the preceding years, but the wartime influence was clearly felt. Margaret Judson, writing in *The Country Dancer*, recalls:

Certainly the summer school this year had a special character. Though the camp was surprisingly full, many of the "regulars" were missing, and we missed them. The women were in the majority—need I say, in these days?—and we "took the man's part" as we are trying to do in various other fields. (Will some man ask me to dance some time, and see that I do not put my arm around his waist and tell him what foot to begin the polka step with?) [Two of the musicians were needed to fill out the men's demonstration morris side.] Several men came to spend at camp their last week before going into the army. And both weekends while I was there we had, at Mrs. Storrow's invitation, eight soldiers on leave from Camp Edwards, in charge of their sergeant. They were general camp guests, and we enjoyed having them very much. They lived in and on the Lake, played our games, competed with good nature in the dining-hall, looked on at our dance classes with carefully controlled faces, and joined whole-heartedly in evening parties. When a girl who was piloting one of them through a dance remarked at his quickness in following directions, he explained 'That's not queer, lady. "Turn left! Pass Right"—those are just the kind of orders we're used to.' And we saw the point of this when they did a miniature drill for us in front of the Camp House.

The summer school in any year gets its special character from the people who come. Classes, teaching, discussions are adapted to the interests of the particular group. This year the question of folk dancing as recreation at army



Pinewoods Camp in 1942. Mrs. Storrow greets the soldiers; Phil Merrill is at far right.

camp and centers was to the fore. There was a timely and practical desire to learn what the Society has to offer in training leaders, suggesting dance material and methods of teaching. In the informal evening discussions, several people gave us the benefit of their experience in leading dance evenings at camps and USO clubs etc. The material in the library was in constant use, and classes and evening parties were practical illustrations of How Not to Kill Folk Dancing—which, as we all know, has a mysterious life of its own if the teacher can learn to step out of the way. (Margaret Judson, *The Country Dancer*, 3:1 (December, 1942), 6)

By the following summer, May Gadd had taken leave of absence from the C.D.S. directorship and was on her way to Texas to work with the USO—and there was no dance camp at Pinewoods.

Acknowledgments

While every attempt has been made to substantiate this account with contemporary printed documents and photographic evidence, this history of necessity rests greatly upon the testimony of those who were there—and upon their good memories. The archivist may question the *accuracy* of eye-witnesses' recollections, but relies on them for the *substance* of events not recorded. As a newcomer, who was not at Pinewoods before 1973, I am particularly indebted to Mary Buckie, Mary Pulverman Judson and Ellen Chafee Tillinghast for their recollections, their photographs and the identifications of people in them. This account was first conceived in response to the archival wealth of more than 180 negatives of camp during the three years 1939, 1940, 1941 taken by Robert H. Buckie and Mary Pulverman (Judson). Others contributed their memories of camp, among them Genny Vaughan-Jackson Shimer, Rus Houghton, Phil Merrill, Bruce Simonds, Roberta Yerkes Blanshard, Jack and Ken Langstaff and Rick Conant. Ellen Judson added to the pictures and papers already received from her mother. Boston Centre's Evelyn Fuller Lamond, George Fogg and Harvey Cohen were helpful in sharing the Centre's archives; Kitty Keller, Brad Foster and a number of the CDSS office staff have done the same with their records. Pinewoods Camp, Inc., has funded the documentary and photographic copying (the latter work done ably by Anthony I. Baker, who is also camp's carpenter). My position at Pinewoods as caretaker for several years gave me a unique opportunity to rediscover its history; in this project I have enjoyed the enthusiastic and patient support of CD&S editor Dave Sloane. Finally, Betty Conant Burchell has helped with this account as well as with much of the Pinewoods archives. Her unflagging support and numerous contributions have kept me going on the project these past seven years. Would there were others like her to take up the work!

The author, Ed Wilfert, winter caretaker of Pinewoods Camp from 1979 to 1987, began in 1982 to collect a Pinewoods archive, which presently consists of a half dozen albums of history and photos of camp and its people from the Girl Scout years through the forties kept on display for campers' use at the camphouse during summers. He has also collected a welter of background material and notes on the neighborhood of camp in earlier times. He would appreciate corrections or additions to the present article. He hopes that someone will continue the archival work through the fifties and sixties up to the present and that eventually all the current user groups will be represented in the Pinewoods archive so that campers may begin to realize how much camp means to others who dance to a different tune, but who weave much the same magic at Pinewoods.



Lads 13 and the cold shower at the end of camp in 1939; photo by Robert H. Buckie.

Folk Songs from Sussex, England

by Sean Goddard

This paper introduces folk songs collected in Sussex within the last twenty-five years by Tony Foxworthy and myself. Before proceeding with the songs, I offer some history of the development of folk song in Sussex.

The first mention of traditional song in Sussex is in a journal kept by the Rev. Giles Moore, rector of Horstel Keynes from 1655 until 1679, who notes that he gave the Howling Boys fourpence in December 1665¹: almost a century later, another diarist Thomas Turner, a village shopkeeper of East Hoathly, entered on Shrove Tuesday 1758, 'Gave some girls which came a singing 2d'.² It may have been the custom to go singing on this day, as well as at Christmas time.

Several song manuscripts have survived from the eighteenth and nineteenth centuries; Loughran and Gammon have made a study of the manuscripts of five families which are located in various record offices and libraries in Sussex County.³ Some of the tunes have been published in *A Sussex Tune Book*.⁴ The library at Cecil Sharp House includes a collection of twenty-six dance directions and eleven song texts, which were noted by Sylvan Harmer of Heathfield. Unfortunately, Harmer does not give any tunes, nor a date, but the book dates from around the beginning of the nineteenth century.⁵ The dance titles include "Trip to the Laundry" and "White Cockade," while the song titles include *The Sons of Albion* and *Justices and Old Baileys*.

But what of printed collections of folk songs? In 1843, John Broadwood published a collection of sixteen songs that he had noted from the peasants in his neighborhood in West Sussex. *Old English Songs*, as it has become known, measures 36 centimeters high and 25 centimeters wide—just right to be put on a piano.⁶ I believe this was Broadwood's intention, to allow the songs to be sung by the gentry at the piano, and not to encourage the local peasants in singing. Six

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years later, December 22 and 29, 1849 a short article entitled "Southdown Shepherd's and their Sheepshearings" appeared in *The Sussex Agricultural Express*. R.W. Blencowe, the author, mentioned Broadwood's book, referring to him as an archaeologist in rescuing the old songs and their tunes.

Lucy Broadwood republished her uncle's book in 1891, adding ten songs that she had collected herself. Lucy Broadwood went on to edit two more folk-song books, both of which contained material collected in the county.⁷ Several other collectors obtained songs, dances and tunes from Sussex. Kate Lee obtained a number of songs from the famous Cooper family of Rottingdean, near Brighton, and published six of them in the first edition of the *Journal of the Folk Song Society* in 1898. Vaughan Williams noted 186 songs in the county; George Butterworth noted 53 songs and 129 tunes; and Clive Carey, who did not collect his first song until 1911, noted 230 texts, 108 tunes and fifteen dances. Gammon has estimated that some 850 songs had been collected from between 160 and 170 singers from Sussex in the time before the First World War.⁸

Folk-song collecting has continued since this time. Mervyn Plunkett, Peter Kennedy, Ken Stubbs, Tony Wales, and Mike Yates have all recorded and published folk songs from Sussex. Some of these recordings are still available today, especially on the Topic and Veteran Tapes labels.

Some folk songs recorded in Sussex County within the last twenty-five years

- *I Come from the Country* was recorded at The Yew Tree public house in Arlington, a small village between Lewes and Eastbourne, by Tony Foxworthy in 1967. The song was sung by Cyril Phillips, a well-known local singer who owned a farm at Firle, another small village near Lewes. The song is humorous and tells of a country person's trip to London and the places that he visited. The song is of a type that would have been sung in a music hall (perhaps sung by a singer dressed up as a villager), to give the townsperson's idea of what a country "bumpkin" would think and do.
- The next two songs I recorded from Claire Clayton, at Keymer in 1980. She learned them from her father, who was a weaver and sang them for many years at celebrations on Ditchling Common. These celebrations, which until the early 1960s were held by local craftspeople on St. Domonic's Day, in August, included a formal dinner, folk songs and other entertainments.⁹ Claire has known these songs from early age and suggests that *The Sailors Wives* may have been a naval sea song partly "cleaned up." A version of this song was published in *Folk Songs of Today*, No. 5 by the EFDSS in 1971. The differences in the two tunes may be attributed to the fact that each time a singer sings, or a player plays, the performance is unique. This jolly song is in contrast to *Six Dukes*, which is slower and more moody. It concerns the discovery of a dead body, discovered to be the Duke of Grantham, washed up by the tide.
- The last song, *Volunteer Organist*, is one sung by my father, John Goddard. John learned most of his songs from village festivities in Alfriston, during the 1930s

when he was quite young. Now known as a center for tourists and cream teas, during the 1930s Alfriston had an active social life and celebrated many local events. For example, at harvest time, a celebratory meal would be followed by songs and dances with music supplied by local musicians, and performances of the Broom Dance; at Easter time, a similar event would happen, but this time there would be an Egg Dance.¹⁰ I have included *Volunteer Organist*, a song common in the south of England that appeared on several gramophone records in the early years of this century. Like *I Come from the Country*, this song may have originated in the music halls but was also sung by villagers.

NOTES

1. *The Journal of Giles Moore*, edited by Ruth Bird; Lewes: Sussex Record Society, 1971.
2. *The Diary of Thomas Turner*, edited by David Vaisey; Oxford: Oxford University Press, 1984.
3. West Sussex Record Office and the Library of the Sussex Archaeological Society.
4. *A Sussex Tune Book*, edited by Anne Loughran and Vic Gammon; London: EFDSS, 1982.
5. Date obtained from Dr. Alun Howkins.
6. The full title: *Old English Songs as now sung by the Peasantry of the Weald of Surrey and Sussex, and collected by one who has learnt them by hearing them Sung every Christmas from early Childhood, The Country People who go about to the Neighbouring Houses Singing "Wassailing" as it is called at that Season. The airs set to Music exactly as they are now sung, to rescue them from oblivion and to afford a specimen of genuine Old English Melody: The Words are given in their Original Rough State, with an occasional slight alteration to render the sense intelligible. Harmonized for the collector in 1843 by G.A. Dusart.* The book was published by Balls in London. The title was taken from the library at Brighton, East Sussex.
7. *English County Songs*, London: Leadenhall Press, 1893; *English Traditional Songs and Carols*, London: Boosey, 1908.
8. See "Folk Song Collecting in Sussex and Surrey, 1843-1949," by Vic Gammon, which can be found in *History Workshop Journal* (London), 10:61-69 (1980).
9. Information obtained from Claire Clayton, summer 1988.
10. Information obtained from John and Arthur Goddard, summer 1988.

I Come From the County

Sung by Cyril Phillips
Recorded by Tony Foxworthy
at The Yew Tree, Arlington, 1967

The musical score is written on five staves in G major (one sharp) and 4/4 time. The melody is simple and folk-like, with lyrics written below the notes. The lyrics are: 'I come from the coun-try my name it is Giles I've trav-elled a hun-dred and twen-ty odd miles For as far from my farm-ing chaps I've been took, can tell 'ee I've been such a fool as I look Right too-dle Right too-dle right too raddy-i a to see all the sights I have come a long way and it cost I from one to two shil-ling a day Right too-dle right too-dle Right too-raddy-i - a'.

1. I come from the country my name it is Giles
I've traveled a hundred and twenty odd miles
For as far from my farming chaps I have been took
I can tell 'ee I've been such a fool as I look
Right toodle Right toodle Right to-raddy-i-a
To see all the sights I have come a long way
And it cost I from one to two shilling a day
Right toodle Right toodle Right toodle raddy-i-a.
2. Now I comes up by train and the journey was fine
On the London and Chatham and South-Eastern Line
Of snails and of tortises I've have heard talk
If I wants to get home in a hurry or what
Right toodle Right Toodle Right to-raddy-i-a
Now it took all night long and best part of next day
Folks got out and gathered wild flowers by the way
Right toodle Right toodle Right to-raddy-i-a
3. Now the Angel' at Islington I hadn't seen
So I took a bus up to Islington Green
There were scores and scores of the dainty young things
They all had fine feathers but not one had wings
Tight toodle Right toodle Right to-raddy-i-a
Now they all called for drinks and they asked I to pay
Says I if your angels go on fly away
Right toodle Right Toodle Right to-raddy-i-a

1. A public house of Islington.

Now I saw Nelson's Column one day from The Strand
And a chip² standing by said isn't that grand
Says I, I can bake that I pardon I beg
For down on my farm I've a pig with five legs
Right toodle Right toodle Right to-raddity-i-a
I beat the this time Mister what do he say³
For you can't get five hands off a pig every day
Right toodle Right toodle Right to-raddity-i-a

Now I went to a theatre in Leicester Square
And I'm very pleased that me Missis weren't there
'Cause there's lots of young ladies all dressed up in tights
And my Missis at home doesn't let I look at such sights
Right toodle Right toodle Right to-raddity-i-a
Now I'll go every night if I had me own way
'Cause one girl winked at me just as much as to say
Right toodle Right toodle Right to-raddity-i-a

The war office blunders, makes everyone gape
They say it's all on the account of red tape
When our young men go fighting I make bold to say
La la la la la la la la la la
Right toodle Right toodle Right to-raddity-i-a
Just give I a chance with my sheep-shears I say
And down I'll I cut all that red tape away
Right toodle Right toodle Right to-raddity-i-a

Now I went up to Westminster to see Parliament
And a very enjoyable time there I spent
There were lots to laugh at and lots to admire
And one gentleman called another a liar
Right toodle Right toodle Right to-raddity-i-a
Now they tell I that that is the up to date way
'Cause if they don't do much they've got plenty to say
Right toodle Right toodle Right to-raddity-i-a

2. Slang for young person.

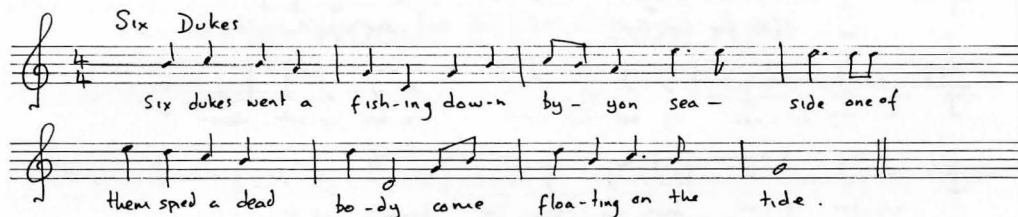
3. Line recorded as sung.

Six Dukes

Sung by Claire Clayton

Recorded by Sean Goddard,

at Keymer, on 3rd November 1980



1. Six dukes went a fishing
Down by yon sea side
One of them spied a dead body
Come floating on the tide.
2. Then one said to the other
These words I heard them say
'Tis the Royal Duke of Grantham
Whom the tide has washed away.
3. They took him to London
To the place where he was known
From there at the blunder¹
To the place where he was born.
4. Black is the mourning
And white is the one
And so yellow are the flag boys
That may carry him in hand.
5. He now lies 'tween two towers
He lies in the true place
And the Royal Queen of Hampton
Goes weeping away.

1. The Humber River in Yorkshire.

The Sailor's Wives

Sung by Claire Clayton

Recorded by Sean Goodard

at Keymer, on 3rd November 1980



The first one was the sto-ker's wife and she was dressed in brown and
in one cor-ner of her hat was a bun-ker up-side down a
bun-ker up-side down my boys the shov-els and the rakes and
in the oth-er cor-ner was a bunch of boi-ler plates and she'd a
dark and a ro-ving eye and her hair hung down to her an-kles
she was one of the best girls out of Pom-py town.

1. The first one was the stoker's wife

And she was dressed in brown

And in one corner of her hat was a bunker upside down

A bunker upside down my boys, the shovels and the rakes

And in the other corner was a bunch of boiler plates.

Chorus:

And she'd a dark and rolling eye

And her hair hung down to her ankles

She was one of the best girls

Out of Pompey Town.

2. The next one was the gunner's wife

And she was dressed in green

And in one corner of her hat she stowed the magazine

She stowed the magazine my boys, the powder and the shell

And in the other corner was a nine-point-four as well.

Chorus

3. The next one was the bunting's wife
And she was dressed in black
And in one corner of her hat she stowed the Union Jack
She stowed the Union Jack my boys, and ensigns by the score
And in the other corner was the starboard semaphore.¹

Chorus

4. The next one was the bo'sun's wife
And she was dressed in red
And in once corner of her hat she stowed the deep-sea lead
She stowed the deep-sea lead my boys, a loose-lead line as well
And in the other corner was a matelot² doing cells.

Chorus

5. And the last one was the coxson's wife
And she was dressed in blue
And in one corner of her hat she stowed the cutter's crew
She stowed the cutter's crew my boys, the row locks and the oars
And in the other corner were battalions forming fours.

Chorus

1. *Flags for sending messages.*

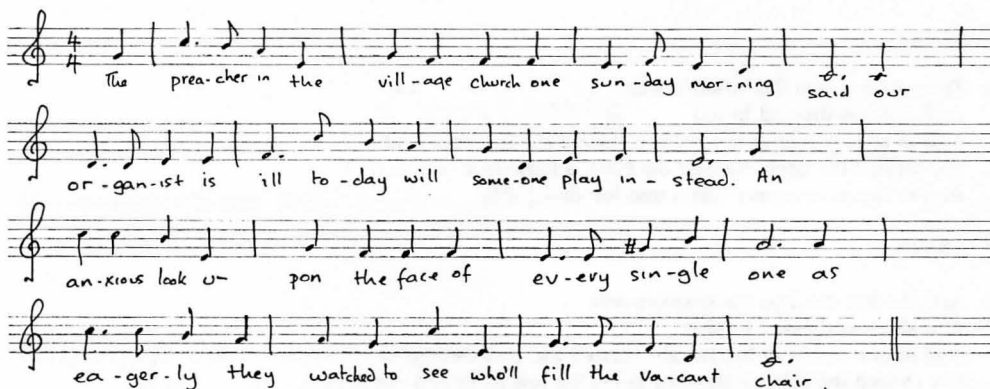
2. *Sailor.*

The Volunteer Organist

Sung by John Goddard

Recorded by Sean Goddard in Brighton

on June 8, 1988



1. The preacher in the village church one Sunday morning said
Our Organist is ill today will someone play instead
An anxious look upon the face of every single one
As eagerly they watched to see who'll fill the vacant chair.
2. A Manx Man walking down the aisle whose clothes were old and torn
How strange a stranger seemed to be in church on Sunday morn
But as he touched the organ keys without a single word
The melody that followed the sweetest ever heard.
3. The hymns they sang the service then the people prayed so low
The organist must be sent to play on that Sunday morn
And as he went all on his way the congregation stirred
To wonder who this man was in church on Sunday morn.
4. The scene was one I'll ne'er forget as long as I may live
And just to see that all again all earthy wealth I'll give
The congregation all remained the preacher old and gray
The organ and the organist who volunteered to play.

Acknowledgments

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