

## A BOOK FOR YOUNG AND OLD

Just in time for Christmas gifts comes a little book "For Boys and Girls" called **MOUSE CHORUS**. With poems written by Elizabeth Coatsworth, the book has been illustrated by Genevieve Vaughan-Jackson-better known to us nowadays by her married name of Genevieve Shimer. Genevieve's cartoons have many times enlivened our magazine, as her posters have enlivened our promotion work, and her decoration schemes have lent imagination, beauty and fun to our Spring and Christmas Festivals. Of "Mouse Chorus" Louise Bechtel, of the Herald Tribune Book Review, has this to say: "An English artist now living here has made the little pages gay with attractive brown mice scampering, peeking, busy indoors and out. They are arranged in decorative groups around the verses, or are found in larger pictures. The bookmaking is done with fine taste and much charm."

This is a book that will have much appeal for any age. Published by Pantheon Books, it sells for \$2. It can be obtained from any bookseller and from the C.D.S.

## NEW CENTER

We welcome **THE VIRGINIA REELERS** who have affiliated as a Center of the Country Dance Society of America. The group meets monthly at the Potomac School at MacLean, Virginia, just outside Washington, D.C.

## WEDDING

**NACE-THARPE:** November 5, 1955 in Pine Mountain Chapel, Dorothy Anna Nace, daughter of Mr. and Mrs. Edwin Allen Nace, to Jac Lyndon Tharpe.

## BEREA CHRISTMAS SCHOOL

December 26 to 31 will see the usual fine gathering of dancers, singers, recorder players and puppet makers, at Berea College. Quite a contingent from the East plans to attend this Southern Mountain dance vacation. Such dancing and singing - and such food! Other details on the inside cover.

## OTHER CHRISTMAS DANCE VACATIONS

### GRAPEVINE LAKE, TEXAS

At the "Stephen F" Dude Ranch, between Dallas and Fort Worth. Director: Raymond Smith, assisted by "Butch" Nelson, Dr. and Mrs. Roger Knapp, Kirby Todd, Jim White and "Swede" Solderberg. For details write to Balance and Swing Institute, P.O. Box 4292, Station A, Dallas, Texas. Dates are December 27 to 31.

### KEENE, N.H.

Third Year End Camp, directed by Ralph Page, assisted by Paul and Gretel Dunsing and Abe Kanegson. For details write to Mrs. Ada Page, 182 Pearl Street, Keene, N.H. Dates are December 29 to January 2.

# THE COUNTRY DANCER



The Basket - from "The Appalachian Square Dance"

VOLUME 11

NUMBER 3

35c

AUTUMN

1955



## THE COUNTRY DANCER

*Editor:* May Gadd. *Associate Editors:* Edward Tatnall Canby, Julia Bandini, Abigail Hoffsommer, Margaret M. Ide, Ruth Sanders, Genevieve Shimer, Roberta Yerkes.

Published four times a year by the COUNTRY DANCE SOCIETY OF AMERICA, 31 Union Square West, New York 3, N. Y. Telephone: ALgonquin 5-8895. Subscription: \$1 a year; 35¢ a copy.

### DECEMBER SPECIAL EVENTS

**Saturday, December 10th,** CHRISTMAS COUNTRY DANCE FESTIVAL of Country Dance Society of America at Hunter College, 100 East 69th Street, New York. 8 to 12 p.m. Admission \$1.50 tax incl. Students \$1.00 tax incl. Country and Square Dancing for All. Boar's Head Processional. Sword Dance Play. Carols.

**December 26 to January 1st,** BEREAS CHRISTMAS COUNTRY DANCE SCHOOL at Berea College, Berea, Kentucky. Sponsored by Berea College and the Council of Southern Mountain Workers in cooperation with the Country Dance Society of America. Register in advance with Frank H. Smith, Director, Box 1826, Berea College, Berea, Ky.

**Saturday, December 17th,** CHRISTMAS PARTY at Old South Church, Boston, Mass., of the Country Dance Society Boston Centre.

### IN NEW YORK

Wednesday "Instruction evenings with fun" and Saturday Country Dance Parties and Square Dances are booming - many new people as well as our much valued regular dancers. We started with a lively Country and Square Dance Evening at the end of September and continue the Fall series until December 14. Begin again the first Wednesday in January 1956. Dick Forscher called a very lively Square Dance for us the last Saturday in October. Phil Merrill has been on hand to give us his wonderful music on Wednesdays and at the monthly Country Dance Parties, with May Gadd leading the dancing. We are all looking forward to our Houseparty Thanksgiving Weekend at Hudson Guild Farm, Netcong, N.J. Then we'll be ready for the Christmas Festival - December 10 at Hunter College.

Fixtures for the opening of 1956 are exciting. Ralph Page is coming to call for us on Saturday, January 28th and Rickey Holden (almost certain) on Saturday, February 25th. The first English Country Dance Party will be on Saturday, January 14th.

Recorder playing is so popular that a Beginners' group, meeting every Monday, has been started with Rae Meltzer as leader, in addition to the Advanced group with Phil Merrill as leader, and an Intermediate group led in turn by Genevieve Shimer, Rae Meltzer and Frances Houghton.

## VISIT TO THE SOUTHWEST - June 1955

Have had the most incredible luck with dances. Arrived in Santa Fé on June 12 to find that June 13 was a special dance day in several nearby pueblos. Visited Sandia and San Ildefonso. Sandia does not have very much left - the fiesta spirit considerably overshadowed the ceremonial - but the Corn Dance at San Ildefonso was very beautiful. It was danced by men, women and children, all in complete ceremonial costume, and the group of singers also was very impressive. It too was part fiesta. The image of the Saint had been brought from the Church and set up in a leafy bower on the Plaza, and the dancers went in to be blessed at the conclusion of the dance. Soda pop and other festival refreshments were on hand and a spirit of gaiety prevailed. As this was not a Katchina dance, with the dancers representing gods, we were allowed, and even encouraged to take photographs - strictly forbidden at all other dances that we saw. The Pueblo Governor, who was also a singer, wanted a photograph of himself with his little grandson, who was in full regalia and the youngest dancer.

We arrived in Gallup on June 17 and after first being told that there was no dancing in the vicinity that weekend, we learned from a trader friend that on the evening of the 18th and all day on the 19th there was to be a very special dance at the Zuni Pueblo. We visited the trader and saw his beautiful collection of Indian jewelry, and were told that the dance was a very religious one, specially for the Zuni people, but that we could stay and watch. We spent the whole evening there and all of the next day, camping nearby on the night of the 18th. It was a most rewarding experience.

This was a Katchina dance, with the dancers masked and representing gods. They had been at a lake many miles away from the village, fasting, for a week, and this was the night for them to come into the pueblo. We were told the direction from which they would come and that they would dance in four places in the village before having the ceremonial feast. We thought that we watched closely, but suddenly, without knowing how they got there, the place was full of dancers, beautifully costumed and wearing masks made of long black hair.

I find it impossible to put into words the hypnotic quality of the dance and the feeling of continuity throughout the ages and inevitability and complete "wholeness" that it engenders. Everything seems to be just right. At the end of the dance the dancers melted away and then we heard the music coming from a different place. After they had danced in the fourth place they disappeared for the feast. We were told that after this was over they would dance all night in different houses. It seemed to us that this was not for us to watch, even from the outside, so we went off to our camp.

The next morning we were on hand by ten, but not early enough for the first performance of the dance, and the dancers were then having the ceremonial breakfast. We walked around in the hot sun and were delighted to be invited into three different houses,



where we were received with great friendliness and much laughter and fun. After one old lady remarked, through her granddaughter interpreter, that the Danish silver brooch that I was wearing ought to have some turquoise on it, a cabinet was unlocked and the most beautiful necklaces, brooches and bracelets were brought out, loaded with turquoise, and everyone dressed up in them with much giggling and delight. The adobe houses were beautifully cool and airy. Then the music started again and we went out and saw the dance performed at intervals until sundown, in different parts of the pueblo.

After each dance the dancers would go into a house and it was made clear by the priest that this was a very religious ceremony and not for white people to watch. It was perhaps a healing ceremony for the people of the house. Presently the Mudheads, the Clowns or Scapegoats of the Zunis, would come out and would go through the village uttering their strange cries, and then they would take up their other function of amusing the onlookers waiting for the next repetition of the dance. We left when the time came for the evening meal and went on to the Canyon de Chelly. We camped for two nights on the rim of the Canyon under the wonderful Arizona stars., looking across the Canyon floor at the ancient Indian cliff dwellings - the White House.

From there we went on through the Navajo country to the Hopi reservation. It was the wrong time of year for Navajo dances but we much enjoyed the country and the colorful costumes of the people. When we reached the Hopi country we were again in luck. We visited an Indian silversmith friend and he told us that the two next days were to be dance days in three different villages. They were not dancing in his own village because they had danced a rain dance the week before and it had been so successful that they had been invited to go and do their dance in another village, Hotevilla. We were on hand at Hotevilla the first thing in the morning and spent the next two days visiting in turn each of the villages where the dances were going on. All were Katchina dances and each one was completely different.

At Polacca they were doing a mixed Katchina Rain dance with each dancer beautifully costumed and wearing the most wonderful masks and headdresses representing bulls, wolves, sheep, goats, lizards, deer, etc. We stayed a long time with them but did not return, because Polacca is on the top of a very steep Mesa, and you get to it by driving up a very rough road about as steep as the roof of a house - and with sharp turns in it.

At Bacavi they were doing a Comanche dance which they had adopted many years ago in commemoration of an unsuccessful raid made on their village by the Comanches. The dancers wore masks carved to represent the profile of the Plains Indian, wore costumes copied from them, and stepped in imitation of their style. It was a most gay, colorful and defiant dance with very beautiful costumes and extra characters arriving at intervals. The music was very stirring.

After each visit to these two Pueblos we would return to Hotevilla and their visiting group and residents were really having a time. The whole thing was a marvellous mixture of solemn ceremonial dance, in which both dancers and audience are caught up in the feeling that the dancers are dancing and chanting a prayer for the benefit of all, and of fun provided by the Clowns between the repetitions of the dance. Like the Clown of the English Morris and Sword dances they have the function of a leader as well as of a funny man. They have complete license and the dancers take whatever they like to do. They can even stop the dance and carry on back chat with the priests. Many jokes are made at the expense of visiting Navajos and Anglos, and it is probably just as well that one does not understand what is being said. While the dancers were in full regalia - beautifully woven kirtles, rain symbol sashes, skunk moccasins, turtle shells behind the knee with dangling deer or sheep hooves or bells, marvellous turquoise necklaces, spruce arm bands, gourd rattles and long hair masks, the clowns wore the minimum of clothing, plus a cornhusk headdress. But, from their first appearance, when they sprang up behind the people sitting on the roof tops and carried on a great deal of clowning about how they would get down to the plaza - finally arriving with very expert pole leaps - they were in command of the day. They knew how to stop their fooling at the right time and let the people be caught up in the solemn ceremonial carried on by the priests and the dancers; but the Indian knows also that laughter has a healing quality and is necessary if a ceremony is to be whole. The whole day was an alternation of gaiety and solemnity, with the gaiety added to by the fact that it was a present-giving dance, with gifts being distributed by the visiting dancers and also received by them. It was a wonderful sight to see the dancers enter several times during the day bearing gifts, which were set down in the Plaza and later distributed. Beautifully carved Katchina dolls, bows and arrows tied on bullrushes for the boys, bundles of piki bread and bowls of fruit or groceries. It did not rain that day, but it surely must have come soon afterwards.

For anyone who has experienced the ceremonial character of the English and European dances, often with only a vestige of the ritual remaining it is a most wonderful and revealing experience to partipate as a member of the audience in these living rituals.

MAY GADD

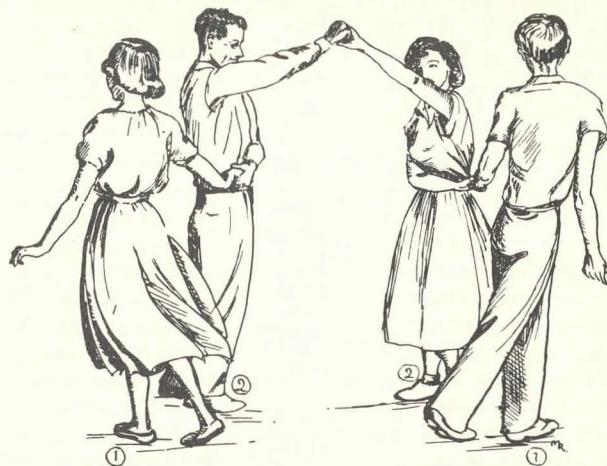
## KENTUCKY MOUNTAIN DULCIMERS

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-Mountaineer Loop

On many occasions at Pinewoods, and at Berea Christmas School, Frank Smith has delighted us with his calling of Southern Mountain Square Dances, both in Big Set formation with any even number of couples taking part, or in Set-Running formation with four, five, or six couples dancing. Now he has written a book giving us ten figures for large circles, fifteen figures for small circles, five figures especially suitable for Kentucky Running Set, and one Playparty game. There are sixteen mountain tunes, arranged by Rolf Hovey, and sketches and photographs by Mary Rogers and Doris Ulmann respectively. A separate folder giving the scores for the tunes for fiddle only, is a special bonus.

But the book is more than just a collection of dance figures and tunes, useful as this alone will be to many of us. Frank Smith draws on the experience gained during many years of working with folk material in the mountains and helps our understanding of the Appalachian Square Dance by telling us about its ceremonial origins and how it has been affected by social changes. He gives valuable advice on how to Call the dances and how to present them so that the group is neither drilled, nor left to flounder. In the words of the author: "The art of the dance teacher is subtle. How to interpret music; how to unshackle a dancer seeking to forget himself; how to start a contagion that will run through a group.....A sensitive and open mind is needed; a willingness to experiment; the courage to learn from failure."

The chapter headed "Square Dance Preliminaries" gives many practical hints about how to get the dancers moving, and the technique of steps, swings, and special figures such as the Do Si Do. The description for each dance figure is very clearly set out, with the different parts of the Call numbered and matching explanations given below. Each figure has its illustrating photo-

graph or sketch. In the Foreword the author pays tribute to the many mountain dancers, singers and musicians from whom he gained the knowledge needed to produce this book.

Published by Berea College in its centennial year, under the title of APPALACHIAN SQUARE DANCE, the book includes all of the dance figures used in Paul Green's symphonic drama "Wilderness Road", produced this last summer at Indian Fort Theater, Berea, Kentucky.

Bound in cloth, the book sells for \$3. It is a valuable addition to native dance literature. A truly authentic portrayal, it fills a long felt need for more information about the Southern Mountain version of the American Square Dance. M.G.

CECIL SHARP: By A. H. Fox Strangways and Maud Karpeles. Second Edition. 16 pages of half-tone plates, and Index. Published by Oxford University Press.

Cecil Sharp did more than any other man to help the survival and revival of folk songs and folk dances in England. His enthusiasm, accuracy and untiring industry enabled him to record a vast number of songs and dances, many of which have since become famous. His organizing ability and clear sense of direction gave the movement which he inaugurated a firm and durable basis.

The thirty years which have passed since the death of this remarkable man have seen further increase in the spread and influence of folk music, and the time is ripe for the issue of a new edition of the well-known biography of Fox Strangways. Miss Maud Karpeles, who was for a number of years Cecil Sharp's most valued helper, and who collaborated with Fox Strangways, has thoroughly revised the book and added new material.

It is a work which all who care for the native music of England will find of absorbing interest.

ENGLISH FOLK SONGS FROM THE SOUTHERN APPALACHIANS. Collected by Cecil Sharp. Edited by Maud Karpeles. In two volumes. Oxford University Press, publishers.

RECREATION LEADER'S HANDBOOK. By Richard Kraus. 294 pages, 48 illustrations, 41 songs. Published by McGraw-Hill Book Co. Price, \$4.75.

The book describes any number of activities - from games and mixers, folk and square dances, to community singing and dramatic stunts and skits. Sheet music and illustrations accompany the songs and dances, which include many popular favorites as well as new ones. Topics covered by the book include the planning of a well-balanced program, and is designed for professionals and amateurs alike, with a wealth of pointers to make the leader's job easier and to make recreation gayer and enjoyed by all who take part.



## PINEWOODS 1955

One person could not recall the whole of Pinewoods 1955, but perhaps fragmentary impressions will serve to start the further reminiscences of others who were there.

We arrived at Pinewoods just in time for the turkey dinner, Sunday evening. Looking over the dining hall gave the first hint of what the second week had in store. Every seat was filled and people were overflowing onto the porch overlooking Long Pond. No group was more prominent than any other as to age, geography or acquaintance with camp. There were fully as many first timers as old timers and as many men as women, - all interesting people who had come from many places to one of life's fine experiences.

Camp opened with music in the camphouse, a recorder concert rolling back the centuries, erasing the concerns of day to day living. There in that remote, quiet place a few notes from mellow wood created a pause for personal peace and a promise of good things to come.

The staff for the dancing was introduced by May Gadd, with Louise Chapin, Eileen Gunnell, Dick Forscher, Bob Hider, Dick Best, Ethel Capps, and Gay herself, ready with so much that it is hard to imagine it all. Sam Lindenbaum rose for the first time as teacher for Morris and recorders. The supporting staff of Newell Price in the dining hall, Helen Stevens in the office, Estelle Volin on the waterfront, and Ruth Saunders in the library was also presented. Tia Forscher's guidance of the art group was gratefully noted, especially by those who had enjoyed it before. The Dunsings, Gretel and Paul, Lucile Gault, Ethel Capps were assembled from the south and midwest as leaders for the recorder groups. Phil Merrill, Dick and Beth Best, Mrs. MacNeil, and Kazu Yawamoto had come to play for the dancers. These and other musicians provided live music also for the singing, parties and camphouse gatherings, so that at all times of day and far into the night there were sounds of violins, piano, accordion, double bass, flutes and inevitably recorders. To hear recorder music, with baroque and tuneful airs floating through the pines or drifting over blue water, has become an essential part of the whole atmosphere.

I wonder if others find it hard to convince chairbound friends that they indeed danced up to seven or eight hours a day for a week at Pinewoods? And further, that during this brief period they made incredible progress in a wide variety of English country dancing, morris dancing, high level squares, contras and sword dancing, plus evening parties which combined a number of elements into a social event? If, after such a roundup, our hearers have not withdrawn behind a thick curtain of disbelief; it is still harder to explain that all these marvels were going on a different levels of ability and experience, with "Top Country" having so large a group qualified that it was necessary to persuade some people to enjoy a little longer the intermediate phase. Certainly the time recalled was full and golden.

Thinking about the meals, it seemed to me then as now, that

they were unusually good, especially lunch, which was hearty without being a junior dinner. There was a new staff in the kitchen, fine pastry cooks, who rose with the dough to turn out cinnamon rolls and hot breads for breakfast several times. With Lily Conant, however, is associated remembrance of the wonderful salads, a magnificent julien of ham, and a deluxe cole slaw with pineapple, white grapes and cream cheese dressing. To her as well should go all thanks for the variety and quality of the meals, wonderful buffets, lobster beach parties and everyday fare. Such baked beans! It would be unfortunate, however, to focus the Conants' influence exclusively on the food, because their support was everywhere, making the camp with its beautiful location available to all who would share and enjoy the dancing. Great floral arrangements on the stone mantels come to mind as yet another example of that creative instinct, reminding us all that one person can indeed "do something". Should any of us who have danced there come away with a small portion of Mrs. Conant's ability and perseverance ripples of this wonderful dancing will go out all over the country.

Occasionally CDS is charged with being "limited", by critics who are unaware of the variety and scope of the program. While continuing the full treatment of its traditional and contemporary dancing and lore, Pinewoods summer 1955 had an international aspect, so genuine that all people and all dancing seemed of a piece. A delightful movie of the Padstow Hobby Horse was shown one evening. On another occasion a unique color film of Yugoslav Kolos was given. A violinist of Japanese birth and her five year old daughter (probably the most loved person in camp) added interest to the group, and the Dunsings in their lovely and authentic costumes brought us many good things, unforgettable music and dances from the Germanic tradition. A young New Yorker who had been in Israel in early days gave impressions of that experience as we sat round a camp fire on the beach at Sandwich.

They say that students at college learn as much from each other as they do from their professors. Something of the sort went on at Pinewoods, with the dancers giving and receiving many helpful hints. A chance remark often contained a gem of wisdom, as when Leo Jones illuminated "boxing gnats and boxing fleas", a maneuver of advanced square dancing by saying, "Everyone knows that gnats are right-handed and fleas, left-handed". I have a friendly feeling about the Merry, Merry Milkmaids, a dance which was given quite a whirl, because when I couldn't recall its title, Dick Forscher helped me out by saying, "The Happy Cowgirls, to you".

I had never seen May Gadd as camp director in any but sunlit conditions. When the rains came, as they did for days, her ability to carry on was a vital factor and it was hard to be downhearted watching her flitting about, her sky blue raincoat and hood an even cheerful note.

The staff demonstration that dreary Thursday turned out to be a magnificent occasion. It was decided at the last minute to hold the affair in the dining hall because C Sharp was marooned and open to the elements. Miraculously, the dining pavilion took on



the look of a baronial hall, with the benches and tables banked in two tiers around the sides and the "presence" seated thereon in state. A great fire blazed in the stone fireplace. The guests arrived in dripping and assorted rain gear looking like the dramatic personae of a Shakespearean Fantasy. As the dancers came on it seemed we had become, for the nonce, a part of Elizabethan times, viewing Newcastle, Old Mole, Lull Thee Beyond Me and other "old favorites" of that court. A fine recorder concert by artists further enhanced this impression. It occurred to us that while a presentation of "The Tempest" was being given at the newly formed Stratford Theater in Connecticut that an equally authentic version (with a very real tempest) was simultaneously going on at Pine-woods. Phil Merrill it was who brought us back to the twentieth century with a jolt by playing on his accordion during the Earsdon sword dance, "It ain't gonna rain no more".

There was as usual a great feeling of excitement surrounding C Sharp on Saturday morning as the group demonstrations got underway. Fortunately it dawned fair. The piano had almost recovered its tone and the Morris sticks had dried out in time for a clear and sharp rendering of Rigs of Marlow by the fine beginners' class. The bells jangled on many an expert ankle and shank and Bob Hider topped it off with a Morris jig than which there is none better in America. Five recorder groups played. The squares and contras were at a level to show the best of American dancing, enlivened by calls which are fast becoming a vital part of our folkways. All the country dancing looked "right", as Louise Chapin would say, varying from grade to grade in difficulty and in the degree of finish and phrasing. I have not seen in four summers at camp so flourishing a group for beginners' sword dancing, nor so large a group of men as were assembled for the Morris dance "Getting Upstairs". Their performance of it richly deserved Eileen Gunnell's "bravo". The ability of the dancers was again shown on Saturday evening at the gala party when almost everyone was able to take part in Fandango and Mr. Beveridge's Maggot.

The third week of camp had its own appeal. Those who came were truly hardly travelers; one trio, having started shortly after-noon, Saturday, from Philadelphia, arrived just in time for dinner Sunday evening, delayed by the floods.

The pace of the last week seemed more relaxed. Perhaps that was an illusion because having been eager beavers our first week we could take more time to notice the trees and the water and the stars.

A great deal of fun sprang up like the toadstools that arose from the humid leaf mold. There were a number of pleasant surprises, too. Old friends returned to visit or to stay. Fran and Bob Brundage came for an evening of dancing.

On the waterfront the children had a wonderful time with Estelle who showed them how to relax and enjoy the water as they learned basic swimming strokes. Helen Conant augmented the staff and added the verve of her dancing to the demonstrations. Abe Gamzon followed Newell as head of the dining hall and the "light duties" were made even lighter by the singing he inspired. Dick

Forscher's instruction seemed very witty that last week as he treated the advanced group of square dancers to assorted stars and "thars" after he had convinced people that there was no future in rushing his calls. The contra dancers followed Phil Merrill in a gay and carefree spirit, exemplified by the "Topsy Parson", an old dance he produced from his "downeast" lore. Meantime the layman's art activities down in Pinecones' barn had attracted so many enthusiasts that extra tables and chairs were hastily added. All who became involved had a personal experience in thinking about familiar objects in an entirely new way. Even the visitors who viewed the compositions could feel the pleasure and challenge of a whole new thought.

Young Bob Hider made his debut at the Thursday staff demonstrations. It was a great sight to see father and son together in a number of dances, and to realize that a gifted Morris dancer of the future is well on his way. There were a number of "family moments" all during the camp. The Shrigley family comprised a team for a Winlaton Sword dance, a smooth and jolly unit. The Rossers' daughter, Maude, played with the recorder artists, and Cynthia Ide was included in the women's team for a memorable Morris dance, Princess Royal. A sturdy group of young adults have been coming forward at Pinewoods. The children, too, enjoyed the experience, many of them looking forward to it next year with great anticipation. Latest, but not least, of the coming generation was grandson Conant, who, at six months, was a sometime spectator.

We missed the closing of camp, but it lost nothing as told by those who enjoyed the Phil-Lily Combo, a great little act in the camphouse. And Merrill's outfit, complete with sox, we hope to see next year! The greatest surprise of all, as the old timers know, was the ancient and mysterious Abbot's Bromley Horn Dance given in the darkening pine grove.

The first week of camp was unknown to us, except as its overtones carried into the later period. So many people recalled Jack and Daisy Kenyon, square dance leaders of Rhode Island, that we felt as if we had seen them again.

As I browsed in the library one afternoon I read a little booklet about Cecil Sharp. The story of his great and fruitful quest closed with a song. It was the first song he discovered. At this season when the milkweed is sending out its future on silken aerials I can think of no more fitting way to renew the spirit of Pinewoods than to recall that lovely song, "The Seeds of Love".

MARGARET M. IDE

## ACKNOWLEDGMENT

The dancers of the Mt. Bethel, N.J. C.D.S. Center have decided that they could get their dancing at the nearby Summit Center and that there was no real purpose in a separate existence. On winding up their Center, they felt that no better use could be made of the \$21.87 remaining in their Treasury, than to donate it to the needs of national C.D.S. We are very appreciative of their thoughtfulness for the benefit of all, and propose to allot the donations to Library purchases.



## BALLADE OF A MAN'S WORLD

Some gentlemen are very shy indeed  
And try to hold their partners far away.  
Some hug the girls much closer than they need  
And some a formal courtly air assay.  
Whatever is his whim, we must obey;  
This is the callers' and the teachers' creed:  
A lady's knowledge is not for display.  
The gentleman should always take the lead.

The first gent swings off beat and pays no heed  
To partner's feet, till they get in the way;  
The second holds so tight his girl must plead  
For breath; The third walks once, and then he'll stay  
And look aloof at others' crude display;  
The fourth gent buzzes round at such a speed  
He causes blouse and skirt to go astray-  
The gentleman should always take the lead.

In Alamo style the ladies must exceed  
For each gent balances a different way;  
Elastic arms is what girls really need.  
Grand right and left - that makes the girls turn gray,  
Some hands come down, some under; one gent may  
Prefer to twirl a few times and impede  
The rest from promenading right away-  
The gentleman should always take the lead.

Envoi:

Prince, here we sit, and patiently we pray  
That you'll invite us. Yes, we'll dance indeed  
And humbly follow when you go astray;  
The gentleman should always take the lead.

-- Anon - 20th Century

(Editors' Note: The above was written and performed - with the help of other Campers - at Pinewoods. However, the author prefers to remain anonymous - all we can say is it was much enjoyed at our 1955 Pinewoods Camp!)

## SOUTHEASTERN KENTUCKY REGIONAL FOLK FESTIVAL

Over 200 folk dancers from Carr Creek, Dilce Combs, Cordia, Hindman, Pine Mountain, Stuart Robinson and Whitesburg High Schools and Homeplace were the guests of Hindman Settlement School for our Regional Festival all day Saturday, October 8.

In addition to three folk dance sessions, we had a lively singing session and enjoyed "Punch and Judy", for Mr. and Mrs. Frank Smith of Berea College were able to be with us.

Mr. Lee Cooper's group from Stuart Robinson demonstrated the Winlaton Sword Dance and "The Duke and Duchess of Edinburgh".

Ruth White was our excellent pianist, and the leadership was shared by leaders of the attending groups.--Raymond K. McLain.

## BOSTON'S SEPTEMBER WEEKEND



Cardigan Ski Lodge - scene of Boston's September weekend

Excellent September weather and the remembrance of exciting times the past few years kindled our enthusiasm for the weekend at Cardigan. The Appalachian Mountain Club, our co-sponsor and generous host at the Ski Lodge through its remarkable manager, Carl Blanchard, greeted us all as we arrived, and supported our program throughout the weekend with great zest and wonder meals.

Louise Chapin, our director, always prepares alternate programs so we may take advantage of the first good morning or afternoon for a hike up Mt. Cardigan or to the Welten Falls. Saturday was all that could be desired, so most of us hiked in the morning.

The dance program included a party dance Friday and Saturday evenings -- squares, contras, English and rounds; and on Saturday night cider and doughnuts for refreshments. Classes galore for Morris, English Country, squares and contras, with extra-curricular sessions to records for those who like to hambo, kolo, etc., filled the waking hours.

I must mention the roast lamb dinner Saturday night; it was the highlight of Carl's culinary skill!

The excellent staff this year was Louise Chapin and Irvin Davis, English and Morris; Hervey Gardner, squares; Roger Pinard, violin (fiddle), and Beth MacCullough, piano.

Five A.M.C. members, fifteen C.D.S. members, seventeen members of both C.D.S. and A.M.C., and four non-members comprised our roster of 41. See you at Cardigan next September! -- Ken Crook, Boston.



## CENTER NEWS

### Boston, Mass.

The Fall season of the Boston Center was opened with a delightful tea at our new headquarters on September 29 to 30 Pemberton Square, where all the members brushed up on the summer's activities and inspected our new office and activities room, which met with immediate approval. The opening dance with guest callers followed later in the evening at the Union Boat Club.

While our calendar of the year's activities is not quite complete, foremost of the forthcoming events is the English party at Emerson College on November 4 and our Christmas Party at Old South Church on December 17.

Our English and Morris classes have commenced for the year, and we meet every Wednesday evening at Charles Street Church.

### Brasstown, North Carolina

Friday night gatherings with the Bidstrups on Community Night continue to draw together people of all ages for weekly "games", that is, American, Danish and English country dancing. Attendance ranges from 40 or 60 to well over 100. It is encouraging that more young people than ever are coming regularly, and many of them start dancing so young that they don't know they're learning. The Tuesday night group for those more advanced, meets weekly when we have live music, and twice monthly at other times.

In the Fall the Center provided a weekend course including folk dancing, singing and recorder playing; accompanists were Marguerite and Otto Wood. The annual Short Course in Recreation (June 1-18) had as guest teachers and musicians Philip Merrill, Eileen Gunnell and Raymond McLain. As part of the Children's School held in June (2 weeks) Morris, Sword and English Country Dancing were taught. The Center also trained a large group of 4-H Club members in Sword and Country dancing which was part of a state pageant given in Raleigh in July.

At the annual Craftsman's Fair in Asheville, sponsored by the Southern Highland Handicraft Guild, a group of dancers representing schools and centers through our Southern mountain area danced and sang three times daily (each time with audience participation at the end) to show the kind of recreation carried on in our area. Leadership for this Folk Arts division was shared by Marguerite Bidstrup of our Center and Raymond McLain from Hindman, Kentucky. Music was provided by Philip Merrill.-Lucile Gault.

### Hindman, Kentucky

Folk dancing interest is mushrooming in Knott County, the area covered by Hindman Settlement School's Recreation Director. Raymond K. McLain has four dancing communities with a total of 14 regular classes which he teaches weekly: the Hindman Settlement School (20th year of dancing), Hindman High School (2nd year of regular dancing) and Grade School (2nd year), Cordia High School (2nd year) and Carr Creek High School (2nd year).

The Settlement has weekly folk dance and song parties at which the community dancers are welcome. We will have Morris and Sword teams as usual and will be represented at the Spring Festival in Berea. We are planning on our Christmas Dance Party at the Settlement, and May Day program for the Hindman community. We also anticipate exchange dance sessions with other centers in the region. The whole county got together for one grand party last Spring and we plan to have more such festive evenings this year.

Our Regional Festival met at Hindman October 8. On October 14 twelve of the Settlement dancers, combined with the high school girls' glee club, gave an hour's program for the UKREA (Upper Kentucky River Educational Association) meeting in Hazard.

Our folk dancing has begun with vitality, and we have all expectations of its remaining that way throughout the year.-- R. K. McLain

### Louisville, Kentucky

The Louisville Country Dance Center is meeting every Monday night at Neighborhood House and enjoying the dancing. We have tentative plans to meet and dance with the Shrigleys in November.--Sam Fleischer, Jr.

### Potsdam, N.Y. (Student Group)

We have changed our name from The Terpsichoreans to the Collegiate Square Dancers. The club is getting off to a very good start with more members than we've had in several years. Officers for this school year (State University Teachers College at Potsdam) are: President, John New-some; vice president, McCrea Bader; secretary, Faith Runyon; treasurer, Wilfred Herzog, and historian, David French.

This year we are starting the practice of having many members doing the calling rather than relying on a single caller. A group of interested people meets once a week for practice. We're looking forward to a very good year.--Faith Runyon.

### Scarsdale, New York

The Squares Up Club started its eleventh year with its first dance of the new season on October 7 at the Heathcote School in Scarsdale with Phil Merrill calling. It is Phil's eleventh year with us too and that must constitute some sort of a record for loyalty to one caller.

We have 38 couples registered for the season and have just two openings left, as capacity is 40 couples.

Ed Leibert is chairman of the group. Please call Tillie Dunkle at Scarsdale 3 - 7849 if you are in the neighborhood and would like to pay us a visit.--Fred Bosworth.

### Telephone, Texas

The last meeting for the summer held by the North Texas Frolic and Dance Club was held in August at the home of Mr. and Mrs. Jewell Cox. We had a very grand time and a smooth, well-balanced square dance. The music was furnished by our band: M. L. Felts, Duke Sangster and Mrs. Duke Sangster.



Mary Perera

We were honored by having two excellent dancers, Mr. and Mrs. Peanut Hamilton, from California, and also by our good friend Jack Jones. Our featured callers are Mr. Fitswater of Bonham; Mr. Dewey Climmett, Mr. Dewey White and Duke Sangster - all of Telephone, Texas. Our special news is that our new musical director, Miss Mary Perera, and I plan to be married in the near future. Miss Perera is a graduate of the University of Havana.--Dr. M. L. Felts.