

Elizabeth Coatsworth and Genevieve Vaughan-Jackson

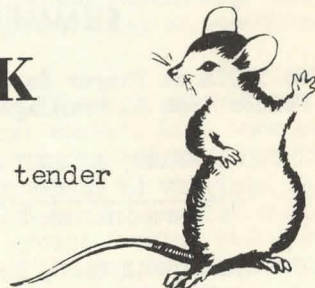
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THE COUNTRY DANCER

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NUMBER 1



TRIMMING THE TOP OF
SPRING FESTIVAL MAYPOLE

35c

SPRING

1956

THE COUNTRY DANCER

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CDS CALENDAR

PINEWOODS CAMP - COUNTRY DANCE SOCIETY OF AMERICA. August 5-26. Long Pond, Buzzards Bay, Mass. Director: May Gadd. Callers and teachers include Dick Forscher, Bob Hider, Rickey Holden, Philip Merrill and other experts in dance and music. 28th annual Camp.

PINEWOODS WEEKEND - Boston Centre COUNTRY DANCE SOCIETY. June 22-25. Director: Louise Chapin. Long Pond, Buzzards Bay, Mass.

BRASSTOWN, N.C. - JOHN C. CAMPBELL FOLK SCHOOL. RECREATION COURSE June 5-16. CRAFT COURSES June 15-30 and October 15-27. Write to the School for details.

BIRTHS

RIVKIN: Mr. and Mrs. Herbert Rivkin of Maywood, N.J., have a little girl named Leslie Minna, born March 1, 1956.

BARRON: Mr. and Mrs. Frank Barron of Norwell, Mass., sent in news of their son Peter Morgan, born March 21, 1956.

KNOWLES: Maud and Kenneth Knowles have announced their adoption of a son, Kenneth Edward, born April 12, 1956.

WEDDINGS

KENNEY-PERKINS: March 18, 1956, in St. Catherine of Genoa Church, Brooklyn, New York, Clare Kenny and Audie R. Perkins of the U.S.A. Navy.

MCCORMICK-PERKINS: May 5, 1956, at the Seminary, Chicago, Edith McCormick and Edgar H. Perkins.

New Jersey Festival - at Piper's Fancy

There was a special feeling this year about the Festival at Piper's Fancy, the home of Mr. and Mrs. William Partington. For "Bill" had recently undergone a serious operation and until close to the date there was doubt as to whether the Festival could be held. But members of the Summit Center rallied round to take over much of the hard work of preparation and clean-up, the dressing and raising of the Maypole was omitted, and not only were there about 150 people having their usual good time with picnics and dancing on the outdoor floor, but there was Bill Partington dancing along with them. In fact so much good did the Festival work

for him that he returned to work the following week - much earlier than had been expected. There must be some magic about this Spring dancing. Another delightful aspect of the Festival was that it produced \$50 as a benefit for national C.D.S.



The men try a sword dance



The children have a dance

We send our thanks to everyone - and especially to the host and hostess

NEW YORK - END OF SEASON

The New York classes wound up a successful season on May 30th with a Party for class members and guests, attended by 106 dancers.

In addition to the dances for all, various "stages" of dancers showed one of the dances that they had acquired during the season. Advanced dancers showed Mr. Beveridge's Maggot, which was followed by a less difficult dance for all in the same triple time - Hole in the Wall. Less experienced dancers showed Fandango. Experienced Morris dancers demonstrated Step Back and others showed Lads a Bunch. The two Recorder groups that have been playing regularly this season - Advanced and Intermediate - also were performers. The audience was very impressed by their numbers and their application - and by their progress.

Refreshments were served - Dick Forscher dropped in to call a square for us, Phil Merrill also called squares and contras, everyone was able to get most of their favorite English dances. Altogether a good evening. The opening evening of next season will be held on Saturday, September 29th. Classes will start the following Wednesday.

PINEWOODS 1956 VERSION

Will you be at Pinewoods? If you plan to come, get your reservation in right now. We'd hate not to be able to take you.

The 1956 season is clearly going to be an entertaining one. Of course the marvellous "Long Pond" with its crystal clear waters and the smaller "Round Pond" are always there; and the four open dance pavilions, in addition to camphouse and dining-hall; the good food, and the peaceful nights in cabins and cottages under the pines. The basic program too has fully proved itself, but each year some adaptations are made.

This year we are having some alternation of staff, which will provide variety for those staying for more than one week. We are delighted to welcome Rickey Holden as our chief American dance Caller for the first week (opening August 5) and equally delighted to have Dick Forscher returning to us for the second and third weeks (August 12 to 26). On our morris dance side, Bob Guillard (1st week) alternates with Bob Hider (2nd and 3rd weeks) - both are very fine morris dancers and teachers. We are also delighted to welcome as new staff members for all three weeks, Joan Schmidt of the Hunter College faculty and Gloria Berchielli, who will teach country dancing and recorders, respectively. We are glad that Genevieve Shimer will not be in Europe this summer but will be with us for the first two weeks before she goes to Mexico with her geologist husband, and Louise Chapin will be with us again. Phil Merrill will be in charge of our music for the whole period assisted by many fine musicians. John Langstaff will be our song leader for the three weeks and will be the Program Director of Folk Music Week.



JOHN LANGSTAFF

And this brings us to the third week, which is going to be unique. Those whose chief interest lies in the dancing can do as much as in the other two weeks; and, in addition, we are running a Folk Music Week for those whose special interest lies in the songs, the music, and how to enjoy and make use of folk music in general. The enclosed flyer will give you details of the wonderful staff that we have acquired for this Music Week. It would seem almost impossible to think of a better one for the purpose. John Langstaff, concert singer and teacher: Jean Ritchie, traditional singer,

Frank Warner, folk singer and collector; Eric Darling, guitar and banjo performer and teacher; Phil Merrill, pianist and orchestra leader; Evelyn Wells, outstanding authority on the traditional ballad; a wonderful group.



JEAN RITCHIE

every evening, and in the daytime too for those who like the experience of moving to the tunes or need illustrative material for teaching purposes.

We are asking you to indicate, when you make your reservation, if the dancing or the music is your chief interest for this week, but there will be many opportunities for the two groups to join together. Just as the music people will be able to get into some of the dancing, so the dancers will be able to share in some of the Folk Music Week activities. Everyone - dancer as well as musician will want to share in the wealth of material brought to us by these folk artists. Get some of the records made by Frank Warner, Eric Darling, Jean Ritchie and John Langstaff, and you'll find yourself singing with them. Please tell your friends



FRANK WARNER

what is going on at Pinewoods this summer - the whole camp is an unique experience. Above all, come yourself. I shall be there all three weeks and I should like to see you.

MAY GADD

ORANGES AND LEMONS--

THE DANCE

ENGLISH COUNTRY DANCE (Playford 1650)

FORMATION: Square for four couples numbered clockwise

STEP: Dance-walk

RECORD: F1211 C.D.S. & Folkraft; Columbia DB2241

MUSIC

PATTERN

Measures FIGURE 1

- A 1-8 All advance and retire twice (not taking hands)
 B1 1-2 Men honor partners, then corners
 3-6 Men join hands and circle left halfway - to opposite lady
 B2 1-2 Women honor new partners, then corners
 3-6 Women join hands and circle left halfway - to opposite gent
 B3 1-6 As in B1 but circle to the right
 B4 1-6 As in B2 but circle to the right

FIGURE 2

- A 1-8 Partners side twice
 B1 1-2 *Partners set (balance) to one another, joining right hands as they set to the right and left hands as they set to left
 3-6 Two changes of a grand right and left, beginning with partner.
 B2 B3 B4 Repeat from * three more times until all are home

FIGURE 3

- A 1-8 Partners arm right once around, and then arm left - finish with head couples (1st and 3rd) facing side couple on their left and side couples facing head couple on their left, forming diagonal lines 1st and 4th couples facing 2nd and 3rd.
 B1 1-2 +All honor opposite, then partner
 3-6 Each couple circles four with opposite couple, halfway round to the left, and then each circle opens out into a line of four facing the opposite four, forming new diagonal lines. Each man keeps his partner on his right. Repeat from + three more times, to places.

ORANGES AND



LEMONS



ORANGES AND LEMONS--

THE RHYME

This concerns the old rhyme, or song - and not the dance by the same name. That is something else again. Both are good to know!

The bells of St. Clement's again will peal forth their celebrated bell song - Oranges and Lemons - according to a special dispatch from London to the New York Times. U.S.A. air men in Great Britain are taking part in a campaign whereby the Royal Air Force will restore famous St. Clement Danes Church in the Strand. The church, designed by Christopher Wren in the 17th century, was destroyed by bombs in December, 1941. The ten Bells, which used to ring out Oranges and Lemons slightly off key, crashed to earth in ruins; fire left the church a mere shell.

The Royal Air Force plans to raise \$350,000 to restore the church itself. American air men stationed in Great Britain hope to raise \$75,000 in addition, for a new organ. Ten new bells already have been cast, and still another will be cast. Eleven bells are needed to play the R.A.F. marchpast. St. Clement Danes was founded in the 9th century during the reign of King Alfred. It has now been designated as headquarters church for the R.A.F., and a perpetual memorial shrine for R.A.F. dead.

It is interesting to add that one reader of the Times article wrote in to say that "many scholars are of the opinion that the church named in the nursery rhyme 'Oranges and Lemons' is not this one but St. Clement's of Eastcheap, which is located near where fruit ships from the Mediterranean docked." However, the story is that the ten new bells will ring out the old rhyme in any case.

Four years ago the Country Dancer published one version of the bell song - sent in by Helen Chadbourne. This is the way the song is given in the recent news dispatch:

Oranges and lemons, say the bells of St. Clement's.
 You owe me five farthings, say the bells of St. Martin's.
 When will you pay me? say the bells of Old Bailey.
 When I grow rich, say the bells of Shoreditch.
 When will that be? say the bells of Stepney.
 I do not know, says the great bell of Bow.
 Here comes a candle to light you to bed.
 Here comes a chopper to chop off your head.

And the sharp ending of the song is the climax of a traditional child's game similar to "London Bridge Is Falling Down."

For many years an annual festival was held at St. Clement's and each child received an orange and a lemon to take home.

(continued on page 12)

SUMMER DANCING IN ENGLAND



Morris Dancing at Windsor
Sword Dance at Stratford



The Abingdon Mayor
Country Dancing in Stratford Streets



These dances will be included in the Pinewoods program

Book Reviews

THE BALLAD BOOK. Edited by MacEdward Leach. (New York, Harper and Brother, 1955. Pp xiv plus 842. Glossary, bibliographies of collections, criticism, recordings.)

To be able to hold so comfortably in hand a book containing some 250 ballads in one or more variants is a special pleasure. Dr. Johnson's requirement has been fully met, that "a book, Sir, should be of a size that one can take and stand before the fire to read." Many good hours before the fire can be spent with this book, so wieldy, so meaty.

A compact and lively introductory essay contains much that one should know of the nature, subjects, style, origins, and collecting of ballads in Britain and America - familiar information, but often given a stimulating new turn. To know a ballad, the best way is to hear it from a traditional singer. And if not, to get hold of an authentic field recording. And if not that, "to read it in a book like this." And so, without cumbersome scholarly machinery, but with admirable notes on each, Professor Leach gives us some 200 Child ballads, often accompanying them by their Scandinavian and/or American analogues and relating them to their continental past and new world survival. This is the unique service of the book. To the Child texts he adds many which Child would have included had he known them, such as "The Bitter Withy", "Down in Yon Forest", and "The Bold Fisherman"; also a group of English broadside-derived songs prevalent in America, like "The Nightingale", "High Barbaree" and "Molly Bawn". The collection of indigenous American songs, - "Little Mohee", "Old Smoky" and the rest - is well chosen, keeping away from sentimentality and special pleading.

In such an inclusive collection it is perhaps invidious to mention omissions. But occasionally there is an assumption of information which the ordinary reader does not have, as in the lack of definition of a term like "carol-ballad"; and generalizations are sometimes over-simplified. There is no reference to Maud Karpeles's Newfoundland "Bonnie Banks of Fordie", nor to Mrs. Flanders' rare Vermont "King John and the Bishop". While the presence of dead-naming in the Scandinavian "Earl Brand" is pointed out, an American version is given which has no hint of it, though many of our versions still contain it.

A really serious defect is the lack of tunes. Their omission is defended partly because of economy, but principally because of the impossibility of correct transcription of the singer's musical style. It is true that this is a baffling problem, but even so, we need some melodic guidance if we are to appreciate the text. Without the tune, one is bothered by the roughnesses of ballad verse, to say nothing of a long series of derry-downs or killum-quo-quas. The ballad is only half there. Professor Leach does supply a generous bibliography of available records, starring

those which he considers authentic. No two people agree on the more or less "authentic". I would question, for instance, his starring of Shep Ginandes' oversung "Little Musgrave", and the lack of a star against Philip Tanner's "Henry Martyn". The list itself may be already out of date, so frequent today are additions to and withdrawals from folk song items. John Langstaff's name does not appear; there is only one song by Jean Ritchie. In this connection comment might be helpful on The Ballad Record, mentioned in the last issue of The Country Dancer. This is designed to be used with The Ballad Book, and contains a fine sampling of Leach's ballads, recorded by Ed Mc Curdy. McCurdy, by his own statement, is not an "authentic" singer, but some of the ballads, especially "The Unquiet Grave" and "The Three Ravens" are beautifully sung. His recordings of Jean Higgin's "Son Davie" and Ewan MacColl's "Sir Patrick Spens" lack the vitality of these singers.

Professor Leach finds that most of the texts surviving in America are debased, having been preserved in general by "the illiterate and the vulgar" rather than by singers of "taste and intelligence." Collectors often find that illiteracy does not imply vulgarity, and that the illiterate singer has an instinctive taste and intelligence. But it is in general true that in a changing culture, a singer becomes self-conscious, so that the tone of his song changes. "In place of the deep emotion in the old ballads there is sentimentality; instead of tragedy there is melodrama; insted of poetry, verse." As America listens more and more to its folksong, Professor Leach's book provides an excellent touchstone for the taste and intelligence of the listening audience.

EVELYN K. WELLS

TRADITIONAL BRITISH BALLADS, A Selection. Edited by Bartlett Jere Whiting. (Pp xii plus 148, including glossary and short bibliography. New York, Crofts, paper-bound.)

Professor Whiting gives us in his 38 Child texts some of the finest ballad poetry, each ballad prefaced by wise and often witty comment. In almost every case, he refers us to an American variant. The introductory essay is packed with information, and with suggestions as to where to find more. The very brief list of recordings is merely reference to longer lists, such as American Folksongs Currently Available on Records, (Library of Congress, 1953.) This small paper-back has been greatly needed and will be widely useful.

EVELYN K. WELLS

Postscript to review: A List of American Folksongs Currently Available on Records, mentioned as a valuable source of information in both books reviewed is out of print.

Book Received

IRISH SONGS OF RESISTANCE by Patrick Galvin. Folklore Press. \$1.50 History and song presented indivisibly - resistance on many levels. In two broad categories, the rallying cry and the lament - mostly in narrative style. Altogether, 50 songs, each with its place in Irish history.

Pennsylvania Dance Party and Picnic

This event held at the home of Mr. and Mrs Leland Durkee, near Bethlehem, has now really become annual - this was its third consecutive year. The invitation said "Dancing from Noon until Dark 'On the Green' - English Country Dances and New England Contras - Recorder Playing - Bring a Picnic Lunch, Coffee and Punch will be served - Come and enjoy a day in the country - Dance or Relax, Listen to the Music, See the Garden.

That is what the invitation said and that is what happened - only more so. A slight mistiness at the end of the afternoon (we had already had a picnic lunch and danced for several hours on the Green) Led to the Party moving over to the local Hall and continuing until well after dark; Coffee and Punch appeared as promised - and so did a Ham, a wonderful Rice dish, Ice Cream and a very large Chocolate cake; some danced, some relaxed and listened to the music, some played Recorders, all enjoyed the country and all saw the Garden. And such a garden - lawns, an orchard, and great borders ablaze with peonies, lilies, roses, and poppies. A wonderful setting for country dancing. And a collecting box set out on the table brought in \$15 for C.D.S. national needs.

How lucky we are that Leland and Bernice turned up at Pinewoods a few summers ago and liked the dancing so much that they have been doing it ever since. Now they have started a group in the Bethlehem area. If you live near there get in touch with them in the Fall. They'll be at Pinewoods this summer.

ORANGES and LEMONS

(continued from page 7)

St. Martin's was a street of money lenders sent to London by Pope Gregory in the early 13th century.

Old Bailey became famous as a debtors' prison.

The manor of Shoreditch was famous for its poverty. The story goes that a certain inhabitant, Jane Shore by name, died of poverty and neglect in a ditch.

Stepney, a suburb of ship chandlers, was too rich to associate with Shoreditch and just rich enough not to be ignored by other areas. The bells are said to have a sarcastic sound.

The great bell of Bow has a low, mellow note, politely aloof and very self-assured...apparently concerned only with the so-called higher things of life!

CENTER NEWS

BOSTON, MASSACHUSETTS

THE BOSTON COUNTRY DANCE SOCIETY will wind up its season with a Country Dance Party to be held on June 16 at Shady Hill School in Cambridge; and its 14th Annual WEEKEND OF DANCING at Pinewoods on Long Pond, which will be held June 22 to 25.

June 6 provided an interesting evening for members and their guests with Dr. and Mrs. Henry Hartwell showing Kodachrome slides of a tour through Europe

The Annual Meeting of Members of the Boston C.D.S. Centre was held on May 28.

ACTIVITIES OF THE CHICAGO GROUP

THE COUNTRY DANCERS of the University of Chicago meet regular-on Wednesday nights. During the past year we did some exploring in the Country Dance Book. Many dances that had not been done in several years were reintroduced. Particularly enjoyed were Gathering Peascods, Lilli Burlero, Way to Norwich, and Childgrove.

An exhibition group gave a demonstration of English Country Dancing for the Library Association of the University, doing the well-known favorites, Parson's Farewell, Shrewsbury Lasses, Fandango, and Nonesuch. The evening ended with dancing for all and our teaching Christchurch Bells and Circassian Circle to the entire group.

JOSEPH LETSON

NEWS FROM LEXINGTON, KENTUCKY

THE LEXINGTON FOLK DANCE CENTER has had a busy year and I would like to give you some of the highlights since September 1955.

The first meeting in the Fall was opened to all persons interested in joining the group and an "open house" with refreshments was planned by the committee in charge. On the Thursday night just before Hallowe'en we had our usual masquerade party and that was worlds of fun. Many of our members are very clever in their choice of costume and though we know each other very well we spend a good portion of the evening trying to guess who we are dancing with. The cider, gingerbread, and Hallowe'en candies were delicious and added to the party spirit.

The eighth annual Folk Dance Workshop was held on Friday and Saturday, November 4 and 5. We had an excellent committee working on this Workshop and the whole thing was well attended and successful. The programs were arranged to be of interest to children, to both beginning and experienced leaders, and to those who just dance for the fun of it. An interesting variety of dances was taught to the group during the two day session, in preparation for the Festival in the Spring.

The Thursday night before Christmas a social committee arranged a party with lots of well known dances on the program and a beautifully decorated table arranged with delightful refreshments. This party served as a relaxing and much needed break in a very busy week. We all enjoyed it immensely.

A wonderful beginning for the new year was a special session of dancing with the Georg Bidstrups directing. All of you who have had the privilege of attending an evening of dancing with Georg and Marguerite Bidstrup know the fun we had, doing the light and airy Danish dances which are their specialities.

Twenty Center members were the Folk dancers in the big Easter pageant, which gave two performances - one on the Saturday afternoon before Easter and one at six o'clock on Easter morning - to capacity crowds in our big Coliseum which seats about thirteen thousand people, so we were very proud of them. They did an Israeli dance to the rhythm of a blacksmith's anvil and it was very effective and enjoyable.

As the time drew near for the Kentucky Folk Festival plans began to be made to stimulate interest in attending and to prepare a program that would be a pleasure to both dancers and audience. Eight of our members performed on our local television program just before the Festival, as a means of calling attention to it. The Festival was held on April 20 and 21 and all who attended seemed to have fun. The Saturday night session was especially good with the dancers in high spirits and the callers doing an excellent job of directing the program.

This week a small group of our "Thursday night" dancers entertained the Business and Professional Women's Club here in Lexington and the members were very favorably impressed with the dances. On May 19 we were invited to send volunteers to dance in "Ante Bellum" costumes at the Hunt Morgan Home - a newly opened historical shrine. We have three interested groups dancing each week, on Sunday, Monday and Thursday nights, and one especially geared to the needs of University students, on Friday nights.

I see that I have failed to mention the Valentine party so have probably left out some other important events; but I think that I have mentioned enough to show that we are a very active and happy bunch down here. Come to see us!

MINERVA M. JETT

SUMMIT, NEW JERSEY

THE SUMMIT COUNTRY AND FOLK DANCE GROUPS have had an active season with six monthly Folk Dance evenings and nine twice monthly Contra and Country Dance evenings in 1956. Sword dancing was also included and four Recorder playing sessions with Phil Merrill. A special highlight was a Contra Dance Workshop with Rickey Holden, and Phil Merrill supplying the music.

CONGRATULATIONS

To Raymond McLain, son of Raymond and Bicky McLain, who has been appointed Director of the Hindman Settlement School, Hindman, Kentucky. For two years Raymond has been Recreation Director of the school, which operates in a large area, and is succeeding Miss Elizabeth Watts on her retirement as Director. For many years Miss Watts has carried on a wonderful work in the area. She has also been a good friend to our Society. Our best wishes go with her for a most happy retirement. Hindman was one of the schools visited by Cecil Sharp during his song collecting tours in the Southern Mountains. It has developed a very strong tradition of country dance, music and song.

June Weddings

Toward the end of this month four of our dancers in the eastern area are being married. Our best wishes for a happy life go to Sam Lindenbaum of New York and Ella Shapiro of New York and Israel; and to Jerry Rayna and Marion Dix, formerly of Princeton and now of Bethlehem.

SUMMER VACATIONS

FUNSTITUTE at Thayer Hotel, West Point, New York. August 19 to 24. Folder from Al Brundage, Candlewood Shores, Brookfield, Conn.

LIGHTED LANTERN, LOOKOUT MOUNTAIN, NEAR DENVER, COLORADO. July 8 to 22; July 29 to August 12; August 13 to 18. Director: Paul Kermiet. Callers include Ray Smith.

MAINE FOLK DANCE CAMP, Bridgton, Maine. June 9-28. Directors: Michael and Mary Ann Herman. Details from Mrs. Alice Dudley, Bryant Pond, Maine.

NEW ENGLAND SQUARE AND FOLK DANCE CAMP, Becket, Mass. August 27 to September 3. Director: Charlie Baldwin. Information from R. Sidney McNutt, Boston YMCA, 316 Huntington Avenue, Boston 15, Mass. Sixth annual Camp.

SQUARE ACRES CAMP, East Bridgewater, Mass. July 1 to 8 and July 15 to 22; August 12 to 19. Details from Marion and Howard Hogue, Directors.

NEW HAMPSHIRE FOLK DANCE CAMP (Camp Merriewoode, 25 miles north of Keene, N.H.). September 5-10. Abe Kanegson, Ralph Page, Don Armstrong, Jeannie Carmichael and other experts. Details from Ada Page, Registrar, 182 Pearl St., Keene, N.H.