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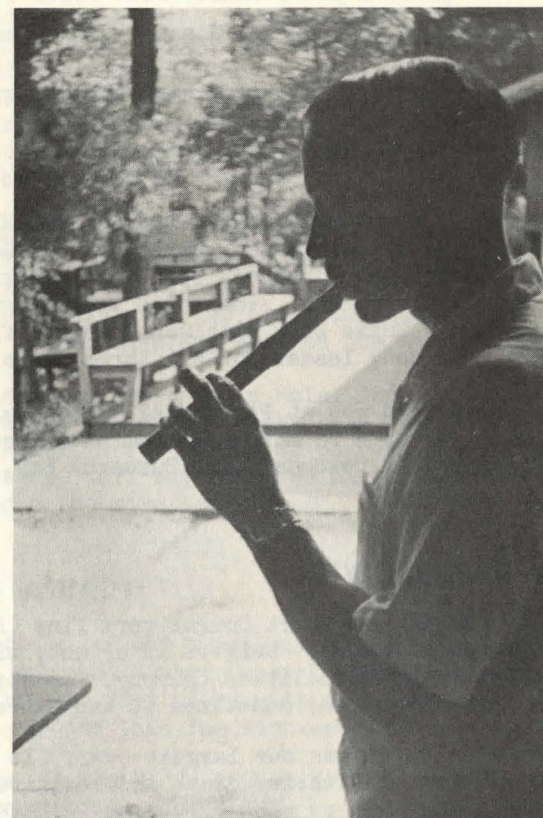
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COUNTRY DANCE SOCIETY OF AMERICA

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THE COUNTRY DANCER

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Are you playing a recorder
at Pinewoods this August?

35c

SUMMER

1956

THE COUNTRY DANCER

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PINEWOODS

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. The third week, August 19-26, is both a Dance Week and a Music Week with John Langstaff Program Director of Music Week, and song leader for all three weeks.

Will August find you at Pinewoods? If you are not registered, you may still be able to make a last-minute reservation. Write or wire the Society, Pinewoods Camp, Buzzards Bay, Route 2, Mass.

FROM BRASSTOWN:-

We all thought the Short Course very fine (Philip was tops and such a source of humor). Believe it or not, with our veterans sharing and so many localities (Murphy, Peachtree, Martin Creek, Haysville and Brasstown) sometimes we had extra men!

The Crafts Course was our largest ever. It ended last Saturday. The night before - a festive dance and beautiful exhibit of crafts in carving room.
MARGUERITE B. BIDSTRUP

DANCING IN SEATTLE

Unlike my two groups in Canada we have had many ups and downs. Keeping up the membership is one problem which we are gradually overcoming; halls have caused us the least anxiety. We began at the YWCA last September as a class and ran for a few weeks but our class was eventually postponed as the membership fell below the

required number. We began again after Christmas and ran for eight weeks and then decided to start out on our own. The YWCA had the pianist and myself to pay and as the class was not paying they could not afford to run it. The members on the whole being married couples with young children, could not afford YWCA membership, the required medical fee and class fee on top of the inevitable baby-sitting.

We discovered that the Parks Department of Seattle will lease a hall free of charge provided the instructor is not paid, there is no admission charged and that it is open to everyone. We gladly complied with these regulations and began to dance at the Montlake Field House every Friday night from 8 to 10 until they closed (in mid-June) for the summer.

We will keep in touch by meeting at one another's house during the summer, every three or so weeks, and begin again in the Fall. A large percentage of our group are interested in Scottish country dancing. I have done a great deal of this and so we do half English and half Scottish. One item which might interest the Chicago group: I have in my class a couple, Melvin and Jean Fielding, who used to dance with the Rossers in Chicago.

I met a Mrs. Gundry, a teacher from the Martha Washington Correction School for girls. Her principal had a collection of English Country Dance records and wished her to teach them to a group for a display. She came along to the class and later her class did quite creditably in the display, enjoyed the dances immensely.

Amongst the dances we do are the Old Mole, Jenny Pluck Pears, Picking Up Sticks, Parson's Farewell (that last figure8), Oranges and Lemons, Chelsea Reach, Rufty Tufty (of course), Sellenger's Round, Hey Boys Up Go We. All together, we have a repertoire of 18 English dances and a few more Scottish.
URSULA HOWE

SQUARE DANCE AWARD

A nationally known Caller and a national C.D.S. member were involved in the first National Square Dance Convention Award. The award - a trophy about two feet high, with a square dance couple mounted on its base - bears this inscription:

SQUARE DANCE AWARD of the FIFTH ANNUAL NATIONAL SQUARE DANCE CONVENTION presented to DR. LLOYD SHAW by JACK ATKINSON of New York City - San Diego, California, June 22-24, 1956.

Mr. Atkinson, a member of the Country Dance Society of America, for the past ten years has been making a real contribution to square and folk dancing. He calls as an avocation, without charge - for religious, charitable, educational, U.S. Service groups and the like. His regular vocation precludes any other arrangement.

HISTORY OF THE

COUNTRY DANCE SOCIETY OF AMERICA

Part One

For some time we have been urged to write about the formation and development of our Society, which, under various names, has maintained an unbroken existence since 1915. We are, therefore, beginning a new edition of the history in this issue and, before we are through, new and old members should have a complete story.

To begin with - on March 23, 1915, the United States Branch of the English Folk Dance Society was founded at a meeting held at the Colony Club in New York, by a group of Americans inspired by the work of Cecil Sharp. Centers affiliated with the Branch were formed soon afterward in Boston, Chicago, Pittsburgh and New York. Professor George Baker was the first president and Mrs. James J. Storrow, who later was our president for many years, was Honorary Secretary.

This took place during the first of Cecil Sharp's visits to America. He had arrived at the end of 1914 to help Granville Barker with his New York production of "A Midsummer Night's Dream" - having arranged the dances and music for the London production. All who saw this will never forget the beauty of the dances performed by the "gold" fairies - particularly the arrangement of "Selling's Round" danced around Titania's sleeping place and the final dance in the Palace, to the tune of "Nonesuch", with its sweeping "cast-offs" dropping off the last dancers each time the lines came around behind the pillars until, with the last note, just one little fairy was left peeping around a pillar. Having seen this, one wonders why Shakespeare's fairies are ever made to dance and sing to anything but English country dance tunes.

But this is a digression - and only has a place here because it was this production that was the immediate cause of bringing Cecil Sharp to this country and, therefore, of the founding of our Society; and perhaps because it opened the eyes of many of us to the possibilities of using the traditional English dance forms as a basis for creative work. During the six weeks of rehearsals for "The Dream" Mr. Sharp also arranged songs, street cries and dances for Granville Barker's production of "The Man Who Married a Dumb Wife" - and gave a lecture at the Colony Club and two public lectures at the Plaza Hotel, illustrated by songs, dance tunes, slides and country dances for two couples. When he was free to leave New York he visited Boston, Pittsburgh, Chicago, Philadelphia and Pittsfield on a lecture and teaching tour and returned to New York for the meeting at which the American Branch of the English Folk Dance Society was founded. He returned to

England in April, but came back to America in June to direct the three weeks summer school held at Eliot, Maine, in a camp on the banks of the Piscataqua River. He was assisted by three teachers from England - Maud Karpeles, Norah Jervis and Lily Roberts (now Mrs. Richard K. Conant), who had arrived three weeks earlier to direct folk dances for a pageant at Wellesley College.

Many stories are told of the abnormally wet weather experienced in Maine that summer. The sixty students who attended slept in wooden shacks and danced and ate in a barn, and in two specially erected marquees with wooden floors. When at the end of two weeks the marquees were blown down and flooded, the school with undiminished enthusiasm moved to a Hotel and Conference Center some miles away and finished out the third week. It was evident that English folk dances were here to stay.

It was just before this school that Mrs. John C. Campbell went to see Mr. Sharp, while he was ill at Mrs. Storrow's house in Lincoln, Massachusetts, in order to show him the collection of about seventy songs that she had gathered while traveling in the Southern Mountains with Mr. Campbell on his work as Director of the Southern Highlands Division of the Russell Sage Foundation. Mrs. Campbell afterward told how after a thorough examination of her collection he said that many persons had brought "ballads" to him before but that this was the first time that he had come on any really original and valuable*. From this time his chief wish was to visit the region himself "for what he had seen in Mrs. Campbell's manuscript collection made him suspect that here was a mine, which if properly and scientifically explored would yield results - musical, historical, literary - of the first importance".* He was obliged to return to England in July to direct the Stratford-on-Avon Summer School and could not come back here until February, 1916. He spent December, 1916, to February, 1917, in England but then returned again to America with Maud Karpeles and remained until December, 1918. During these periods he was able to consolidate the interest in the work of the Society that he had aroused, by filling lecture and teaching engagements in the already formed Centers and in many other cities, including Asheville, Cincinnati, Cleveland, Detroit, Kalamazoo and St. Louis, as well as in many colleges and universities, where his vivid and forceful teaching is remembered to this day.

Shakespeare Tercentenary celebrations held all over the country in 1916 offered special opportunities to arouse interest in English dances. When the New York Center was invited to provide an English "Interlude" in Percy MacKaye's "Masque of Caliban" Mr. Sharp agreed to compose the scenario and direct the performance. The Masque was performed in the Lewisohn Stadium and the English Interlude, which represented the celebration of an Elizabethan May Day Festival, was awarded the first prize. It was repeated at other Shakespeare celebrations in St. Louis and in Cincinnati. (To be continued)

MAY GADD

* From Cecil Sharp, by A. H. Fox Strangways

CLEVELAND DANCERS TRY THEIR SKILL

AND HAVE FUN

WITH A HANDICAPPED SQUARE DANCE



The dancers in "A Handicapped Square Dance" are members of the Square Rounders - from Cleveland and suburbs, a group of which Frances Jackson (to whom we are indebted for the loan of this and other pictures) is an honorary life member, having started with them twelve years ago. The "handicaps" include:

- rod and line with fish which is real (but dead) - a genuine Lake Erie pike.
- eggs which are NOT cooked.
- vase of flowers with water in vase to keep the posies fresh.
- and basket ball, mop and pail, a humpty-dumpty balloon, rain slicker and accessories, doll in shawl.

We do not show them all, but fun was had by everyone. You might try these handicaps for aid-and-comfort (?) in your favorite square dance but don't expect too much in the way of a finished performance. Takes a bit of maneuvering, to say the least.

"WILDERNESS ROAD"

Presented by Berea College for the second season in the theater carved out of historic old Indian Fort Mountain especially for Paul Green's "Wilderness Road"...June 30 through September 1. Here is what the New York Herald-Tribune said about the performances of last summer, which marked the Centennial of Berea College:

"There are just enough dances performed by amateurs who are far superior to professionals in the mountain folk dances, to make one wish for more...The singing, mostly of the plaintive old mountain songs of the region with a few slightly more familiar Civil War songs, is rich and right...the sounds - particularly the Battle of Perryville - and lighting are of the kind to make the audience gasp out loud."

And from the Louisville Courier-Journal: "The best thing that has happened to Kentucky since the first horse race...is likely to become as much of an institution as Keeneland, the Derby, the Mountain Laurel Festival or Mammoth Cave...the over-all effect is one of power and integrity."

HOW TO PROMOTE MORRIS

The number of people who dance Morris dances regularly is very small compared with the number dancing Country dances - and yet all who include them in their dance interests agree that there is no form that gives so much satisfaction - except perhaps a good sword dance team all working as one.

A lot of people have taken a stab at Rigs o' Marlow, Bean Setting or Lads a Bunchun - but they don't go any further. Probably they lack opportunity. Morris dancing needs a group - at least a group of six men. The steps and body movement of the Morris produce an exhilaration but the main impetus comes from the identification of oneself with the group - you both give and take. I am not one of those who feels that because women did not dance Morris in the old days, they must not dance it now - they too can appreciate a group form - but the fact remains that the relationship in a Morris or Sword dance is with the whole group rather than with a partner, and if men and women dance together in a Morris set the relationship is apt to become that of the couple rather than the group. Also the dance needs an equal feeling of strength to come from the whole group.

The way to let the Morris work its magic for you is to do enough of it. Certain techniques have to be mastered, mainly because few of us move naturally nowadays, but they are mastered very quickly when the concentrated group relationship is there. A short time ago a group of Cambridge dancers held a one day Morris Workshop. A report follows as to how it worked. M.G.



Cambridge Morris Workshop and Country Dance Weekend

BOB HIDER AND SAM LINDENBAUM
DANCE "LADIES PLEASURE" JIG

Dancers from Boston and Cambridge entertained themselves and a number of New Yorkers recently at an English country dance party in Cambridge. Eighty people took to the floor eagerly, to the lilting accompaniment of a large and excellent orchestra under Mary Holbrook's direction. Dances ranged from The Rifleman to a cluster of Maggots, and were prompted by Arthur Cornelius, generally in charge of the program; Louise Chapin, director of the Boston Center; John MacDougall, Mary Holbrook, May Gadd, Bob Hider, Dick Best and Mrs. Richard K. Conant.

Others from New York to brave the east winds of Massachusetts Bay, besides May Gadd and Bob Hider, were Kathleen Hider and Rick-ey, Josephine Giarratano, Mireille Backer, Abe Gamzon, Jackie Rodvian, Sam Lindenbaum and Ella Shapero.

"Constant Billy" was vigorously demonstrated by a composite Morris team, followed by the jig "Ladies Pleasure" danced by Messrs. Hider and Lindenbaum. Dick Wilson from England, now at Harvard, did a marvelous "Fool's Jig".



Scenes from evening Country Dance party at Cambridge Weekend



On the following afternoon, a Morris Workshop was conducted by Bob Hider, increasing Boston's already deep interest in Morris dancing, encouraging those well along in it, and initiating some newcomers into the art. About twenty-five people attended, and Bob taught several dances new to us.

Less formally, a number of English dances, as well as Scottish and European folk dances, found their way into a party Saturday night, before those from the large exurb to the south returned home.

We all hope that the road between Boston and New York will become a well-worn rut with dancers from the two areas getting together frequently; a good start was made on this weekend.

ELEANOR POOR

Arts Festival

The Boston Arts Festival celebrated its fifth anniversary from June 9 to June 24 in the Boston Public Garden with fine arts exhibitions and evening performances of drama, music, poetry, opera and dance - all entirely free of charge to the public.

Of special interest to country dancers was an evening devoted to ethnic folk dance, with representatives of many nations dancing in native costumes. The evening came to a climax with "dancing on the green" in which the audience was invited to take part.

NOTES ON CALLING



AND PRESENTATION OF DANCES

SQUARE DANCING is pattern dancing - therefore, enjoyment of the pattern is a part of the dance. But the mastering of the pattern must be kept in proportion to the enjoyment of rhythmic response to the music and the realization that each dancer is part of a whole, with a responsibility to partner and other couples in the set. The leader can handle this through his method of presentation.

1. Present the dance with a definite progression in mind:
 - a) Very simple - such as "Gents' Lefthand Star", "Tunnel Through"
 - b) A little more complex - such as "Two Threehand Stars"
 - c) More complex - such as "Arkansas Traveler", "Stepney Chain" (partner changing patterns)
 - d) A square dance has three parts - Introduction, Main Figure, Break. A dance with a simple main figure can be made more complex by increasing the difficulty of the breaks. Keep these very simple at first. In any case, do not call a break for which the dancers are unprepared. Remember that your purpose is to give them a good time - not to catch them out.
2. Give your instructions rhythmically, even before you start the music - this will help to induce a rhythmical response from the dancers. As you give these instructions let the whole group - or one set - walk through.
3. Word your instructions so that you point up the fact that the dancers learn the pattern in relation to their partners and the other couples in the set.
4. Think out in advance how little you can say - and yet not leave your dancers confused. Tell only the essentials at first.
5. When you start to call:
 - a) Know the rhythm of the tune to be used in advance, and fit your call to it.
 - b) Call far enough in advance of the action to give the dancers time to respond.
 - c) Use a minimum of words at first - do not learn patter calls by rote; let them come later - but be prepared to throw in some helpful additions when needed.
 - d) Instead of memorizing the wording of a Call, memorize the pattern and think out what you must say in order to direct

your dancers along this pattern. When you give these directions rhythmically and with a sense of timing, then you are calling. Be sure to emphasize the essential words of the call. In the beginning stages you will have first walked your dancers through the pattern so that the main purpose of the Call is to induce a rhythmical response, to remind them of the pattern, and to help them to time the movements. Later on, your dancers may be able to follow without a previous walk through - but not at first.

6. Always keep in mind that your function is to lead your dancers to full enjoyment of square dancing as a recreation. Developing an appreciation of the patterns, the music, and the social qualities of the dance is far more important than rushing through a lot of complicated figures. You are leading well if your dancers are at ease and following you without strain. Most people enjoy the challenge of a new pattern to master, but be sure that you lead them also to enjoy dancing those that they know.

MAY GADD

These notes are the result of my observation of other Callers and of my own experience. In general principles, they apply also to the presentation of Contras and of English Country Dances. They are far from complete and it would be interesting to have the results of other people's experience for publication in this magazine. Callers - professional and amateur, what do you find brings you the best results? Dancers - what type of presentation and calling do you enjoy most? Let us hear from you.

M.G.



Early American Square Dancing?

House-raising and corn-huskings were community affairs which called for dancing. Some of the songs and fiddle tunes so popular today were first heard at these gatherings. This is an artist's interpretation of what went on.

PRETORIA - SOUTH AFRICA

FOLK DANCE CELEBRATIONS

An impromptu Abram Morris by African servants at a hotel on the shores of Lake Victoria in Kenya, and a hectic change into costume in the plane before landing, were just two of the many, many incidents which marked the highly successful South American tour of the English Folk Dance team. The tour took place under the auspices of the Volkspeler (Folk Dance) movement in connection with the Centenary celebrations of the founding of the City of Pretoria.

Douglas Kennedy tells us that the team started on their 6,000-mile flight in a specially chartered plane, accompanied by twelve Scots (to add suitable competition). The party stopped for brief visits at Luxor for the Sphinxes, Khartoum for breakfast, and on the shores of Lake Victoria for a rehearsal and a night's rest. It was here, after rehearsing, that the servants performed their "take-off" of the Abram Morris amidst great squeals of laughter.

At Johannesburg the party, feeling very airsick and wan after their efforts to get changed into costume on a small plane, were greeted by thousands of Volkspelers (South African folk dancers) and many other national teams from Europe. The welcome was tremendous. Douglas Kennedy writes of "...the crescendo of excitement as the planes dropped down each quarter of an hour to discharge their cargoes of dancers in their national costumes..." The English dancers met a number of old dancing friends from other festivals among the various national teams of Sweden, Denmark, Holland, and Germany.

After a breakfast of broiled sausage and cutlets, the teams moved on to Pretoria where they were to dance in a huge football stadium upon specially built wooden platforms. In the opening ceremonies the English were received rather coolly, probably due to the remembrance of the "bad old days" of English rule, for there are a number of Pretoria inhabitants who still bear grudges against the British. However, gloom disappeared when the Morris team danced into the stadium (all the other teams marched), and the audience was completely won over when Pat Shaw announced his English folk song titles in perfect Afrikaans. He followed this with an Afrikaans folk song, extemporizing with verses suited to the locality, and the crowd were completely captivated. Pat Shaw had spent some time before his tour learning Afrikaans, and he had picked it up very quickly. After this, the "roineks" (Afrikaans for "red neck", and the nickname for a British soldier) were regarded with a new warmth.

Each country was allowed fifteen minutes in which to dance, and so selections were made from the Winster Processional and Reel, Abram Circle Dance, Leap Frog, Brighton Camp, Shooting, Swaggering Boney, Flamborough Sword, the Rapper Sword, Cumberland Square, the Riffleman, and Circassian Circle.

Each evening at Pretoria, there was a mass display of dancing by 3,000 to 4,000 Volkspelers under floodlights to audiences of from 20,000 to 40,000. During the day, visiting teams were lavishly entertained and taken sight-seeing. After five days in Pretoria the European teams left for the rest of their South African tour.

A special train was put at the disposal of the European teams with twenty-five Volkspeler couples to act as hosts. Conditions were a little cramped with six men to a compartment, and the business of changing into costume had to be done in rotation. This was often more of a hardship than it would appear, for very often the teams were called upon to meet a reception committee, usually headed by the local Mayor, at 6 a.m. The dancers would then march in procession throughout the town, not knowing what time they would return. Sometimes it was midnight before the dancers got back to their temporary home with the knowledge that they were to be dancing again at six the following morning.

This section of their tour took them through Natal to Petermaritzburg and Durban; back to the Transvaal and altitudes of 6,000 feet; back through the Orange Free State for one of the rare daylight shows at Bloemfontein. The final part of the tour brought the dancers to Cape Province to Port Elizabeth, to the Ostrich farm country, back to the coast of George, where the Hobby Horse was fully appreciated, and finally to Capetown. At Stellenbosch the dancing took place in the famous rugby football ground, which rivals any stadium in the world, and at De Air the dancers brought the first rain in eighteen months to the town! Ticket holders had traveled 100 miles to see the dancers but had to be content with two indoor performances in the Town Hall.

The final dance performance was given at Nelspruit, and then the dancers returned to Pretoria, and so back to England by plane.

The team had performed in seventeen centers and danced before some 220,000 persons - approximately one-tenth of the European population of the Union. The guiding genius of the tour had been the chairman of the Volkspeler movement, Dr. Pellissier, who had to raise about \$40,000 to cover the cost of the Anglo-Scots plane and train alone. The dancers were happy to know that all other expenses were finally covered by the time of the last performance - so that they could go home knowing that they had given a lot of pleasure to thousands of people without anyone suffering financially.

(This summary of the tour is taken from "English Dance and Song" - magazine of the English Folk Dance and Song Society. We print this account of the tour for we think that many members, particularly the new ones, will appreciate hearing of the activities of the English Society in fostering and encouraging the kind of country dancing that the C.D.S. stands for.)

Book Notes

THE SINGING OF THE TRAVELS by Violet Alford. 256 pp. with 28 line and half-tone illustrations. Published by Max Parrish and Co., Ltd., London, England.

The title of the ancient song sung by the Mummers of Symondsburry, Dorset...an apt title for this book with Miss Alford's account of her travels in search of Europe's rich heritage of folk lore...in which she has tales to tell about weird and wondrous characters - Belled Fools, the Fire Bull, the Man-Bear of Arles, the Carnival Devil at Einsideln, and many others. A travel book with a difference; over and through it all, like a thread, the gay or stately movements of the dance. A book of much value for students of folk dance and folk lore, as well as for the general reader.

SING A SONG OF ENGLAND by Reginald Nettel. 288 pp. with 14 plates and frontispiece. Published by Phoenix House, Ltd., London.

Reginald Nettel, author of many books on the social background of English music, calls this "A Social History of Traditional Song". In it he ranges from ancient tunes to songs of World War II, from such favorites as "Greensleeves" to ballads and songs of highwaymen, to drinking songs, to sea shanties, to religious songs.

FOLKLORE DE FRANCE. Supplement au No. 25 de FOLKLORE. Assembled by MM. Tual and Buyret. An attractively produced pamphlet listing the groups from the various provinces of France who form the "Confederation Nationale des Groupes Folkloriques Francais" with a view to stressing their availability to organizations wishing to show authentic French dances. Thirty-five such groups are listed, with an illustration accompanying most of them. A list of other groups affiliated with the Confederation fills eight pages. The book is printed in France and the text is in French. An attractive map showing the disposition of the groups throughout France is enclosed. Illustrations below are from the pamphlet.



A FESTIVAL AT RIFTON

We have recently heard from Miss Doris Greaves of the Society of Brothers, Woodcrest, Rifton, New York, about the Country Dance Festival which was held there for the children of the community. (The Society of Brothers is a group of people of eighteen nationalities who live and work as a community on an intentional and voluntary basis, holding all goods in common for the benefit of the community. The organization was founded thirty-six years ago in Germany, and today there are branches in England, again in Germany, in South America and in South Dakota as well as in New York State.

The Festival started with a spring play performed by the fifth and sixth graders, and took place in a natural setting outside the school house. The play opened with a "contrived" winter scene where the audience were asked to help by closing their eyes while the setting was made ready and while appropriate "winter music was being played. On looking again, the audience saw a big snowman surrounded by simulated snow (a sea of bumpy white sheets hiding the fifth graders) all perfectly still. The "winter" music was replaced by something of a more lively tempo and more children dressed as elves danced out of the surrounding trees carrying boughs of greenery which they used to brush the "snow". The music changed and flowers began to grow out of the snow, nodding and swaying in the breeze. Each flower was different - the girls had made the head-dresses themselves in art classes - and each took another flower as partner for a processional dance all around the green. The processional chosen was the Helston Furry and this was followed by an exhibition of the Ribbon Dance and Black Nag. The Youth Group followed with Ruffy Tufty and then came the general dancing for the audience. Everybody from grandmothers to toddlers joined in the fun. In and Out the Window seemed very popular, and after many other dances the event ended with a grand circle dance for the whole audience - about ninety people.

We are very pleased to hear of group festivals of this kind, particularly so when they are as much enjoyed as this one was. We understand that someone from the Society of Brothers may be at Pinewoods this year. We shall look forward to seeing some more of their dancing at camp.



THE CDS FUND

We acknowledge with gratitude the response so far to the letter from C.D.S. Headquarters in regard to a deficit on the year, stating that "If all our members and friends contributed one dollar it would easily take care of it." Contributions are still coming in as we prepare this issue of the Country Dancer. Thank you, one and all.