

# THE COUNTRY DANCER

VOLUME 2

NUMBER 1



Country Dancing at "Tanglewood"

Berkshire Music Center

Summer 1941

THIRTY  
CENTS

NOVEMBER  
1941

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# THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 2

NOVEMBER 1941

Number 1

## EDITORIALS

### VOLUME TWO

WE begin the second year of THE COUNTRY DANCER with high hopes for its continued usefulness. It began its career with the help of a birthday present in the shape of the Jubilee fund but now it must stand on its own feet. The increased subscription to the magazine will include Associate membership in The Country Dance Society, a form of membership which keeps you in touch with the Society's activities but involves you in no obligations.

A Square Dance Caller's column is to be a new feature. It will present letters from various well-known Callers giving suggestions concerning methods of calling and articles on the general subject of the square dance. Promises of contributions have already been received from Ralph Page of New Hampshire and Lloyd Shaw of Colorado. Dr. Shaw promises to send something "before the snow flies" and Mr. Page writes that "It will be a pleasure to contribute a letter to The Country Dancer on Square Dance Calling." The column will also be open to suggestions or questions from Callers who are perhaps less well-known but who have had some experience in calling for dances. We hope for much exchange of ideas. Mr. Page makes the useful suggestion that letters should stay on the subject of "Calling" and not stray into "autobiographical" digressions. As however it may sometimes be of interest to know something about the Caller's field, we suggest that a few personal details might be added in a footnote, for use if needed. From time to time the column will contain special variants of Calls. In this issue we present a variant of "The Ocean Wave Quadrille."

### DANCING FOR DEFENCE

IN the first world war, among the many English women working in France in the rest camps, was Miss Daking, one of Mr. Cecil Sharp's teachers of dancing. She was an enthusiast who naturally tried country dancing as a form of recreation for soldiers recovering from the rigors of fighting in the trenches. She met with immediate response, and as long as the war lasted men in the rest camps were dancing all kinds of old English dances.

Now that we have a huge army in the making, with masses of men looking for entertainment between war manoeuvres, it seems to be our chance to offer our favorite form of entertainment and exercise to them.

In a very small way we tried it out at Long Pond last summer. For each of three weekends we had a group of from nine to fourteen men from Camp Edwards, who arrived on Saturday afternoon and left, somewhat reluctantly, on Sunday evening.

After swimming and games on Saturday and a good dinner, in which we were joined by some of the counsellors from one of the nearby Girl Scout camps, we had a dance in the evening. Most of the men fox-trotted contently, but there were always a few on the side lines who did not know how to dance. But when we started to teach a "square dance" they all joined in and the evening would end by everyone having a rousing good time.

Now isn't this our chance to do our bit of war work? Won't all of our members who live near an army camp arrange Country Dance Parties for the soldiers? Don't call them "Folk Dances," call them "Barn Dances" or anything



to attract the men. Begin with a few square dances; they are sure to like them and then they can be introduced to country, morris and sword.

We all want to do some war work. What better work can we do than to introduce some more young men and women to the joys of the dancing that we enjoy so much. Please everyone try it and report to The Country Dancer.

HELEN STORROW

## IN ENGLAND

Letters and notices show that the E.F.D.S. in England is still making a brave show with its program. The summer school held in Cambridge had a full registration and plans for a Christmas School are being made. Classes and Saturday afternoon Parties in London are continuing. An interesting development is the offering of free instruction to Youth Clubs. The grant-aid given to the Society from the Council for Encouragement of Music and the Arts, and from the Carnegie United Kingdom Trust, has been renewed for 1941-1942.

A letter received a few days ago from Mr. Douglas Kennedy, who is still working with the Air Ministry, gives interesting sidelights: "Since I started this job I have interviewed and classified over ten thousand men for jobs in the Service, so I have considerably added to my knowledge of human nature. People on the whole are decent and self-sacrificing. . . . Helen and Peter are both well and find much to console them in these days. We are lucky to be all together still although Peter may be called up in December . . . he registered just a fortnight ago as an electrician in the RAF. . . . The old EFDS carries on quietly and a good deal of dancing is going on. We are all three going to a Party at Harpenden tomorrow. The long lull that we have enjoyed has induced a sense of pseudo-invulnerability, but we are very much on the qui vive expecting to get trouble any time soon. The ups and downs of the war are so fantastic that one is forced to ignore the ebb and flow and just work. But we are as much heartened by the splendid support of U.S.A. as we are by the desperate fight of the Russians. If only we could begin a cracking attack at some point that would distract the enemy and relieve Russia. However that is a question for the powers that be who must know best when and where to strike. . . . How I should like to

be able to visit 110 East 36 and have a good pow-wow and a drive along Riverside. I could get over on a job I believe but I would not be able to take the others, and anyway I want to be here when the 'trouble' starts again. . . . Give my greetings and good wishes to anyone who remembers me."

## BERKSHIRE MUSIC CENTER

The photograph on the cover was taken this summer in the beautiful grounds of Tanglewood, home of the six weeks summer school organized by the trustees of the Boston Symphony Orchestra, and directed by Dr. Serge Koussevitsky.

For the second year Miss Gadd was in charge of Country Dance activities. Much ingenuity was needed to fit the dancing into a schedule which offered unlimited opportunity for study with distinguished musicians. Officially, dancing took place on two afternoons a week, but there were many extra meetings at odd times—and in varied places—for those who wanted to do a little more, and two Sunday evening sessions were held for those who could not come at the regular times. At these meetings, more difficult dances, including morris and sword, were demonstrated by those who attended regularly.

A valuable acknowledgement of the place of country dancing in music training was given by its inclusion in the program of a school of the standing of the Berkshire Music Center. The last three weeks of the school coincided with the Berkshire Music Festival of the Boston Symphony Orchestra. The large number of visitors during this period gave further opportunity to demonstrate the value and purpose of the dances.

\* \* \*

WE WELCOME an article on folk song by Mrs. John C. Campbell, Founder and Director of the Folk School at Brasstown, North Carolina. It was Mrs. Campbell's work in noting the songs of the Southern Appalachians, and her whole-hearted welcome, that put Cecil Sharp on the track of the songs and dances of the region and opened the way to many other collectors. Mrs. Campbell's work at the school and in related fields has served as an inspiration to many. No one who can possibly visit the school should miss the opportunity.



## ADVENTURE INTO TELEVISION

COUNTRY dancing began a very long time ago, but its relation to fundamentals, and its adaptability to changing fashions, gives it a timeless quality that is missed by those who refer to it as old-fashioned dancing, or feel that the dancers must dress in the style of a past age or of some particular region where the dancing is popular.

But the Columbia Broadcasting System sees things as they are and when plans were made for television dance programs it was clear to the organizers that country dancing had a definite place in this newest of inventions. Our Society's dancers were in fact the first to perform on the newly laid dance floor at Columbia's very large television studio at 15 Vanderbilt Avenue, New York.

It was an exciting occasion, and continues to be so. For since that first preview sixteen dancers have taken the floor each week. We first went "on the air" on July 3rd. Two square sets, one in the foreground and one, placed at an angle with the other set, in the background, just fit into the range of the cameras. Very bright lights shine on the dancers; they would be very hot, but the studio is air-conditioned. Cameramen literally *ride* about the studio, as the huge cameras are mounted on platforms which are pushed about, to get both close-up and distance shots, and to change the angle. They can also be elevated to get high shots, so that sometimes the cameraman astonishes us by appearing to be sitting on a rearing steed. A microphone on a long arm circulates over our heads in order to follow the Caller as he moves around, and to pick up conversation—it is unsafe to say anything on the set if you don't want to be overheard! Far away in the control room Mr. Miner communicates with a representative on the floor who relays his instructions to the cameramen and their "drivers"; all wear headphones. A visit to the control room disclosed the fact that Mr. Miner sits before two small screens, and that his apparently magic connection with his helpers on the floor is by telephone. By means of code signals any part of the scene that he wishes to see is shown on the first screen by camera one, while the public sees another scene which appears on screen two. If the scene on screen one looks good, a signal transfers it to screen two and it is relayed to the public until

the next rapid signal comes. Music, the voice of the caller, conversation during interviews—and sometimes unexpected remarks from the dance floor, come clearly in through the microphone and are sent out to listeners. There is a screen on the floor to accommodate visitors, although the sound is not relayed there, and sometimes the dancers can watch a dance in which they are not taking part.

Usually however if they are not dancing they sit on the set and watch, for the evening is run as a social occasion and not as a performance. Mr. Gilbert Seldes, Director of Columbia Television Programs, Miss Ruth Norman, Casting Director, and Mr. Worthington Miner, who usually directs our program, are very appreciative of the informal social character of our dances and wish to stress that side of it as much as possible. At the same time they are aware of its possibilities as something that the public would be interested in understanding as well as watching, and of the contribution it makes as the basis of so many other forms of dance.

The basis of the program each week is square dancing. From time to time we include English dances of similar feeling and occasionally introduce one of the more elaborate Playford country dances for the sake of variety in pattern and tune. Morris and sword also appear at intervals. A contra dance is used on almost every program and sometimes a round dance of the Varsovienn type. Each week a different national group—of whom there are many in New York City—is invited to come and give a short interlude of dances in order to provide variety and to show the link between various types of folk dances. On a number of programs professional dancers have demonstrated their particular form of dance, and there has been interchange of "teaching" between these dancers and the Country Dance Society. The visitors get right into the square dance with little difficulty—we do pretty well with tap and ballroom, but are not so good at ballet! We can show them how a Rond-de-jambe links up with a morris galley, but the five positions are rather beyond us and out men's efforts to support a ballet dancer will be long remembered. On one program we were delighted to renew

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## WE WENT TO WHITE TOP

ON Saturday and Sunday, the last two days of August 1941, the Tenth Annual White Top Mountain Festival was held on the summit of White Top Mountain, located about twenty miles from Marion, Virginia. From its peak one may look on to three states—Virginia, Kentucky and Tennessee.

The festival serves as a get-together for the folk of southern Virginia. On Saturday there was ballad singing and Play Party Games as well as tunes played on the banjo, fiddle and dulcimer. We gathered in a large renovated barn where Mrs. L. L. McDowell from Tennessee sang such familiar ballads as "My Good Old Husband," "Rolla Trudom," "Pretty Sally," and others. Other songs by local folk included "Bessie Belle and Mary Grey," "Rich Old Lady" and "Murder of Lexington." The afternoon was spent in "swapping" ballads, listening to the fiddle and banjo and playing Play Party Games led by the McDowells. The afternoon had a very informal air, with everyone listening according to his own interest and with little apparent leadership.

Talking with Mr. and Mrs. Richard Chase and Mr. and Mrs. John Powell, who have served as directors of the festival, I found that they feel very deeply that a very important value of such a day as Saturday is that it brings together people who perhaps meet only at White Top, and recalls to mind and helps preserve these precious ballads. Such exclamations as "I hadn't heard that since I was a child," or "I've been looking forward to this year's festival so I could have recalled to me that tune," can be overheard.

As we have heard many times, square dancing is disapproved of in many mountain areas in the South because of the activities which unfortunately sometimes accompany it in these sections. In previous years there has been controversy among the people who would be interested in attending the festival. Some felt, and rightly so, that unless the rough element at the Square dancing on Saturday night could be curbed, they could not bring their children, or even attend themselves. Others felt they attended the festival for a good time and wanted to do as they wished. For this year's festival the directors felt they must take one side of this

issue and manage the festival accordingly. It was decided to omit Square dancing this year and to use only Play Party Games and English Country dances.

For the evening performance the people danced who had learned dances and games during the year with Mr. Chase. Some of the dances Mr. Powell accompanied on the piano, but sometimes no instrument was needed since the group would spontaneously hum the tunes as they danced. Later on some traditional Virginia versions of Play Party Games were led by Mr. and Mrs. Crockett Ward. We all entered with delight into versions, which were unfamiliar to us, of "The Miller," "King William was King James' Son" and others. Also the group was entertained by some very good mountain "tall stories."

For the first time in the history of the festival all of Sunday was devoted to hymn singing. Groups would get together and sing old mountain hymns unfamiliar to us urban people. Most of these were from old volumes of "Southern Harmony," "Union Harmony" and "Christian Harmony." Probably the highlight of the day was the singing of Horton Barter, a blind ballad singer from near White Top Mountain. The freshness and sincerity of his singing was most satisfying. When I asked him why he sang these ballads so frequently he answered, "I just can't help it, mam, its in my blood. I just can't help doing it." Perhaps that tells of a familiar feeling in the mountains. His versions of "What Wondrous Love Is This," "The Poor Way-Faring Stranger" and "This is the Truth," were particularly lovely. He walked with me away from the crowd, because he didn't want them to hear him sing anything but hymns on Sunday, and sang for me a version of "The Devils," which we have heard the Singing Ritchies from Kentucky do many times. Andrew Summers from New York was back with his dulcimer to sing familiar ballads.

As the sun began to set the festival ended and as we drove down the mountain back to the city I felt I was leaving an experience of freedom and joy in the simpler things of life which I probably would not have again until I returned to another White Top Festival.

LOVAINE LEWIS

# VERMONT FOLK FESTIVAL

THE Tenth Annual Vermont Folk Festival, a week-long sesquicentennial event which reflected 150 years of Vermont living, had its biggest day on August 13 when 300 country dancers came to compete for five huge trophies before an audience that approached 3,000. The attendance for the day exceeded that figure, but other attractions absorbed some of the crowd. Goddard College, Plainfield, Vt., was, as usual, the scene of the festival.

Lead gent sashay while lead lady balances and swings.

Vice Versa (lead gent balances and swings, lead lady sashays).

Leading couples promenade the center.

Back and cast-off.

Right and Left, forward and back.

The alternating activity by each side makes a very pretty spectacle, and was applauded by

Chelsea team  
dancing a  
Quadrille  
in authentic  
costumes of  
an earlier day



Because of Vermont's sesquicentennial, two dances were popular with the competing teams—"Green Mountain Volunteers" and "The Tempest." These two were originally found only in Vermont, and both feature activity by double couples. In The "Tempest" two couples promenade the center—four abreast—and in "Green Mountain Volunteers" one line sashays while the other swings, after which partners sashay the center, cast off, forward and back, and repeat.

The changes for "Green Mountain Volunteers" as given by veteran prompter Ed Larkin of Chelsea (whose teams have won four Vermont state championships in a row) are as follows:

First and every other couple cross over.

out-of-state visitors at the Festival who had never seen this dance. West Newbury dancers did "The Tempest," but Chelsea won the American Cup with "Green Mountain Volunteers." West Newbury, however, won the special cup for quadrilles with "Honest John." The quadrille cup was donated by Governor William H. Wills. Danville children won the children's cup, and Kents Corners won the Foreign cup with a sword dance. Caller Charles DuBois of West Newbury won the special cup for the best prompting. This cup was offered by Stephen Daye Press, publishers of "Swing Your Partners," and Caller DuBois was given a complimentary copy of that book.

After the contest for teams, the callers each  
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# "COME LET US SING. WHAT SHALL WE SING?"

OLIVE D. CAMPBELL

WHAT, to be sure, shall we sing,—we who get great joy from group singing, and who believe in its power to give people release, and to break down the barriers which divide us one from the other?

The answer, I suppose, depends upon many things—in particular on who make up the group and where it is. It also involves the same kind of consideration as that facing the librarian: What shall we put on our shelves when people ask for the thin and poor instead of books of lasting worth? Is reading an objective in itself?

Personally, I cannot believe it is worth while to promote group singing unless one is using, or progressing toward the use of good music, and this for reasons practical as much as aesthetic. People tire of singing together over any considerable period of time unless they are working on enduring material—that which calls for larger and larger effort and appreciation. They will not long make effort over the flimsy. Admitting that some of the present-day "jazz" hymns of this mountain region perhaps satisfy something lacking in the life of the singer, one cannot but notice how often singing languishes in the little country churches—the remedy applied being a new book every year, and a singing-teacher when the tide falls too low. How to get the singing of good material is another matter.

People often ask us here at the John C. Campbell Folk School, why we sing folk songs almost exclusively. Some, of course, assume that a *folk* school is primarily to promote arts associated with the word *folk*: song, dance, crafts, plays of a special character. Our name, as it happens, is derived from the Danish "*folke-hoiskole*" a school for the *folk* or *people*: and the aim of such a school is to arouse new interests, open new horizons, initiate personal and community growth which will make for better living in the country. Toward these ends we do make use of folk songs (singing-games, folk dances, and plays as well) among many other avenues of possible awakening, but for reasons other than similarity of name.

1. Folk songs have lived so long,—shaped by the folk often over centuries, that they may fairly be said to have come out of the people. They express the people, and for that reason would seem to have lasting values of satisfaction for the people.

2. They are the basis of classical music, with which, however, they should not be compared any more than a wild rose should be compared with its garden relative. Folk songs have their own special beauty,—one of melody instead of harmony, and that within, often, the limits of the old modal scales instead of those in use today. They may well lead the singer to an appreciation of good composed music, but in any case they give him enduring joy in something lovely in itself. Incidentally, we are, in our section, nearer to living folk song—we still have folk singers among us—than we are to classical music. The step is easier to take.

3. Experience shows that our young people, even if they do not like the songs at the start, with familiarity come to love them, and carry them from living room to kitchen, field, forge and milking barn. It is true that modal songs with their old-time intervals often have a strange and mournful cadence to the unaccustomed ear. One does not need to be a trained musician, however, to become attuned to modal melodies, and the teacher who truly loves them can go a long way in imparting his own appreciation.

Those of you, who have followed the folk song and dance movement in America, the last quarter of a century, will remember Charles Rabold, a teacher of folk tunes, dancer of folk dances, and a staunch admirer of Cecil Sharp. In a discussion of the difficulties of teaching folk song he once made a remark which has always remained with me:

"You must teach with *conviction*. Never introduce songs in an apologetic hesitant fashion. You are defeated at the start."

Of course some folk songs are much more quickly learned than others, and better suited to group singing. It is unfortunate that some



of the loveliest lose part of their individual rhythm and delicate charm when pounded into uniformity by a chorus bent on the hearty enjoyment of letting out their voices together. Here again it is a question of who is singing, where, and in what mood. In any case, the more subtle songs can sometimes be slipped in for variety, and may even come to be sung by a large group with quiet appreciation.

At the risk of seeming a research enthusiast instead of an enthusiastic singer of folk songs, I cannot pass by a door which swung open to me personally from the moment in December 1908 when I heard my first modal mountain tune. Barbara Allen it was, that most popular and widely spread of ballads. Fixed fast in my being—where it seemed to belong and stir strange half-remembered vibrations—it led me deeper and deeper into the whole field of folk song, dance, arts, stories and ways, and so to an understanding of much that had before been dark to me. One does not need to be a specialist to pass through this door any more than he has to be a trained musician to learn to recognize and enjoy folk melodies—even capture, every now and then, some exquisite melody carrying with it an intangible essence of the past. The dim trails which lead from the often corrupt words into countries far in time and space are not closed to any one who cares to explore them.

Take, for example, our title: *Come let us sing. What shall we sing?* These words being a Kentucky version of the English "Dilly Song," though why "Dilly" no one seems certain. Mr. Baring Gould has suggested that the name may be derived from the Welsh "dillyn" i.e. pretty, gay. The Scotch, however, have their similar "Song of numbers," and the German and Polish Jews have, in their Passover service, a form of the same song which may have had its roots in old Hebrew nursery rhymes. Perhaps you sing it as the more popular English form: "I'll sing you one, O. Green Grow the Rushes, O." As an accumulative song it is old—we know that, but where and when did it begin?

Here is one of the fascinating rocks on which the folk-song student may crack his brains. The further he pursues his search, the less he is sure of conclusions. And as for what the words mean, every version offers a new choice. The "three

thrivers, tires or trivers" of Somerset may signify the three kings of the East, but we are no clearer in our minds from finding the Appalachian "strivers" and "strangers." What and who were the five "flamboys under the boat" or "farmers in a boat," or "fingers on the bowl," or "fambu over the bo"? The six "broad waiters" of one English version are no more intelligible than the "six small belaters, cheerful waiters, and single weavers" of American variants.

Some years ago I took down a fragment which to me had no meaning at that time: "There's a flower in my garden, I think they call it *rooser*." "*Rooser*"? I asked the singer. She nodded her head. I spelt it, but still could get no light on the question. It was not until I began to follow another folk trail, the significance in the life of old England of certain herbs and flowers that the real wording flashed upon me,—"I think they call it rue, sir," as indeed I should have guessed at once from the following lines: "There's many a girl in our town, can make a fool of you, sir."

Once one is interested in folk song, he is always hoping for new light on the old; to experience the thrill of discovering a song never before recorded by a collector; a melody to words collected long ago without melody,—perhaps by Professor Child; or to find the first American variant of a ballad lost in England. One may easily pass into the ranks of the amateur folk song specialist, but whether he does or no, he may still peer down these dim aisles into the past with a broadened mind, a growing awareness of the significance of cultural continuity and of its evidences about him. He may become interested in the folk "ways" which are part and parcel of our life, especially in country sections, and thereby become more interested in people—more understanding and tolerant.

Finally if one cares nothing for all these things, he can still sing, and he needs no trained voice for this, as Mr. Sharp was fond of pointing out. An abiding joy in themselves, an open door into the past, a way to an understanding of one's own heritage and that of other peoples, surely one need never explain or apologize for the use of folk song. Come let us sing.

## RECREATION INSTITUTE AT CLARKSVILLE, TENN.

IT was hard for me to swelter in the humid heat of Tennessee while my friends were gaily dancing in the comfortable Massachusetts climate and swimming off the delightful bathing beach at Pinewoods Camp. Pauline Ritchie has given me some of the gossip and high lights of this year's camp—evidently it was a big and enthusiastic crowd. I was often in imagination mingling with the dancers at parties in the C Sharp pavilion.

But I experienced some real satisfaction at Clarksville. The Recreation Institute was in session for two weeks during August. It was offered to the Montgomery County teachers by Mr. N. L. Carey, Superintendent of Education, and was the result of enthusiasm aroused by the work done by Miss Grace Post. Marie Marvel and I were in charge and we were certainly kept on our toes. Sixty-three teachers entered whole-heartedly into the program of recreational pursuits, of which the most popular was country dancing. We used much English material, American play party games and dances, children's singing games, and some of Georg Bidstrup's Scandinavian favorites.

The sword dance class was one of the surprises of the Institute. The idea of such a class had originally been vetoed, on the ground that there would not be enough interest to make it worth while. But when on the first day I explained the character and uses of a sword dance, a number voted for it. When we had "Open Evening" for the public, three sets were brave and put across a presentation of "Kirby Malzeard" which merited and received loud applause.

I was able to do plenty of recruiting for the Christmas County Dance School which will again bring May Gadd down to Berea College to teach in the fourth annual School sponsored by the Conference of Southern Mountain Workers. I also gave graphic accounts of the summer courses at Pinewoods Camp and at the John C. Campbell Folk School, which I hope will bring good results.

Marie Marvel and I left Clarksville with bright hopes for a significant country dance development in Montgomery County.

FRANK H. SMITH

## FOR SQUARE DANCE CALLERS

THE following variation of the Call for the Ocean Wave Quadrille is contributed by Adrian Hull, who has tried it out successfully when calling for the Society's television programs. It is much enjoyed by the dancers as it breaks the rather monotonous repetition of the Call regularly used. A close, but less interesting variant is given in the Victor Record Album of Square Dances called by Paul Conklin.

### INTRODUCTION

Oh we'll all join hands,  
And circle to the left.  
You're all going wrong,  
So go the other way.  
Home you are again  
And balance one and all  
Swing around eight  
And promenade the hall.

### CHANGE TO BE DANCED FOUR TIMES

The first two ladies cross over  
And by that gentleman stand.  
The two side ladies cross over  
And do as I command.  
Salute the corner lady,  
Salute your partners all  
Swing the corner lady  
And promenade the hall.

All four gents give right hands crossed  
And hurry up in time,  
The left hands back and hold them fast  
And balance four in line,  
Break and turn the ladies in  
And balance in line again,  
Turn your partner back to place  
And all four ladies chain.  
(*danced to promenade music*)

### CLOSING CALL

Home you are again  
And balance one and all  
Swing around eight  
And swing around all  
The left hand to your corner  
The right hand to your own  
Grand chain half way round  
And promenade back home.



## ONE VIEW OF PINEWOODS CAMP!

Hey Boys Pinewoods on the Allemande  
With a Bampton, Bampton Earsdon;  
Hey Boys Pinewoods on the Allemande  
With a Bampton Earsdon.

Oh, the Pinewoods is a folk dance camp;  
The Hey Boys is a dream;  
The Allemande is a left hand turn;  
And the Bampton is a scream.  
(Repeat refrain.)

**T**HIS folk song fragment was collected by Mr. John Hodgkin in the region of Long Pond, Mass. (Another common and well known variation is called "The Hut-Sut" song. The tune, declared by Hewson Swift to be in the Pixolydian mode, is essentially the same.)

The collection of this song for the final Friday floggeroo was but one the many worth while things to come from "the 1941 Summer Camp of the Country Dance Society held from August 9th to 28th at Pinewoods Camp, Long Pond, nine miles from Plymouth, Mass." (Mail once a day from Buzzards Bay.)

The Pinewoods Camp folder is one of the very few travel or vacation folders you can believe implicitly. About one hundred and twenty people did find that "two weeks or even one" did "provide an enjoyable holiday combined with several delightful forms of exercise." The folder does neglect to mention the slightly sore muscles inherent in two weeks of those same delightful forms of exercise, but after the Nirvanesque pleasure of swirling through Whirligig, Lady Walpole's Reel, or Fandango they serve to remind you that you are but mortal after all.

The printed green registration blank (Detach here) plus a \$2.00 deposit not returnable but to be applied on account" served again to enroll students in classes in country, morris, sword, and square dancing on the pine wooded slopes



*Why, he's been there since "Brighton Camp"!*

of Long Pond. (Swimming and boating in charge of experienced lifesavers.) There under the tutelage of Miss Gadd, Mrs. Conant, Miss Chapin, Miss Wells, Messrs. Hider, Hull, Knowles and Merrill "the needs of beginners as well as experienced dancers" were extremely well met for five or six hours a day. There were recorders, too, the playing of which according to Hamlet is as easy as lying. No one's honesty was questioned. Recorder ensembles, however, performed nobly at both Thursday public demonstrations and for the Sunday evening concerts.

Music for the dancing was again under the capable command of Mrs. Alice Haigh with her two cohorts of previous years, Philip Merrill and Andre Chambellan. The orchestra was further argued by two newcomers to Pine-woods, Miss Helen Leino of Cleveland (violin) and Constantine Epp of New York (oboe). For the first week camp voices caroled one morning, one morning in August for Melville Smith. The second week Miss Evelyn Wells and Lynn Gault led the folk songs, glees, catches, and cannons.

As usual there were many new campers who quickly joined the ranks of seasoned Pine-woodees. There were more children in camp this year, and one of the interesting features of the second public demonstration was the Junior Team dancing "Goddesses." Many of this group were English children, guests of Mrs. Storrow and other camp families.

The campers were again "housed in airy screened cabins or cottages set along the shore." (Blankets and linen not supplied.) It stormed only once the first Saturday night. No one got wet to speak of, and the electricity came on so that late breakfastees had their coffee. The meals, excellent. The classes, tops. The parties, grand. The weather, cool to order. It was a good camp. We're going again.

LYNN GAULT

\* \* \*

CHRISTMAS is coming! In the Society's office at 15 East 40th Street, New York, we have a display of the little wooden animals, trays, etc. carved at Brasstown in the North Carolina Mountains. They make delightful Christmas presents. If you want any special object you should place your order now. Hand carving takes time. Also how about adding to your friends' collections of dance books and music?

## APPOINTMENT TO THE ADVISORY BOARD

We have much pleasure in announcing the appointment of Dr. Carleton Sprague Smith to the Advisory Board of the Country Dance Society. Dr. Smith is head of the Music Division of the New York Public Library and believes deeply in the value of folk music and dance. He has recently carried on research in South America and the appreciation of traditional material that he found there convinced him still further that it should be more widely known in this country.

In accepting the appointment Dr. Smith writes as follows: "The Country Dance Society is doing a very important work throughout this country. Everyone should be just as familiar with these dances as one is with English poetry, painting or songs. The dance is the basis of music and country dances have a social significance which it is impossible to over-estimate.

"The principles and ideals for which you stand appeal to me tremendously and I wish you all success for the future. Probably you can help me more than I can you in our association."

## C.D.S. BADGE COMPETITION

The need for a badge to indicate national membership in our Society, was expressed at the meeting at Camp. It was felt that among our readers there must be many with good ideas for a design. Mrs. Storrow has offered a prize of \$5.00 to be spent in the sales department of the Society (books, music, records, carvings) for the design judged most suitable. Competitors should keep in mind that the badge is to be worn by both men and women and that inexpensive reproduction is essential. Some connection with the purpose of our Society would seem to be an asset.

Drawings should show the colors to be used and should be sent to the Society's office. Entries should be received by December 12th.

\* \* \*

Our grateful and amused thanks are due to Miss Genevieve Vaughan-Jackson of the New Haven Center for her delightful drawing of the morris dancer who was caught on the rafters of C. Sharp pavilion when he was thrown up at the end of Brighton Camp.



## NEWS FROM REGIONS AND CENTERS

**BOSTON** The Boston Center opened its season with an introductory Party at the Winsor School Gymnasium on Thursday evening, October 9. English country and American square dances were enjoyed by the 200 dancers, members and their friends. Additional dancers came through the increased interest in American dancing. The short demonstration included an English and an American country dance and also men's and women's morris dances.

The Center held its first Couple Party for young people at the Shady Hill School, Cambridge, on Saturday evening, October 25. There was great enthusiasm among the 142 young dancers who enjoyed the English and American dances. This evening was such a success that it is expected that it will be followed by other similar parties during the dancing season.

LOUISE CHAPIN

**LEXINGTON, KENTUCKY** Regular Center meetings, which continued throughout the summer, have taken on new vigor with the beginning of the winter season. The Center finds itself with quite a turnover, for, as many of our last year's members were students, we find that this winter many have gone into the army or have graduated and taken jobs in other cities. This year more attention is to be given to increasing the number of adult members, with special emphasis on the social recreation aspect of the dancing.

The group has started again with the most elementary dances and has added the singing of folk ballads for a few minutes at each meeting. Some of last year's dancers have formed a more advanced group which meets once a week. This group will learn morris and sword as well as country dances.

There have been many calls for Center members to lead groups in square dancing. One of the city high schools had country dancing for its Freshman "get-together." It was very successful and brought new members to the Center. Freshman Night at the University of Kentucky included square dancing which attracted so many people that it was almost impossible for the leader to be heard. The Lexington Y.M.C.A. had a square dance night for soldiers; the

County Teachers' Association asked for singing games, to be accompanied by an orchestra, but to be known as "Folk Games" and under no condition as "Dancing"—this is a very usual request in the South; even the Brush and Pencil Club at the University decided that it needed a little more social recreation in the form of exercise and asked for an evening of square dancing. All of these groups have asked for leaders from the Lexington Center.

LOVAINE LEWIS

**MONTCLAIR, N. J.** If you need a change of air and surroundings these busy days, try an evening with the Montclair group. It won't matter whether you are Elementary or Advanced—you'll enjoy it. Easy to reach too, and quickly on these modern P.S. buses.

The Hall is in the Church House of First Baptist Church. If you come in from Newark or New York, get off at the center and bear left along Church Street a couple or so blocks, round the Church building to the House in back, and there you are! The Hall and appointments are top-notch in every way; there are almost enough small classrooms to provide a changing room per individual!

If this reaches you in time come to the November 6th Party, but come some Thursday anyway and enjoy a good time for half a dollar! Yes, we have square dances as well as English. Yes, plenty of men too!

ROBERT H. BUCKIE

**WELLESLEY** Arrangements for ten meetings between October and March have been made, the first being held on October 30th. After deducting expenses for hall and pianist and the affiliation fee to the Country Dance Society, class receipts are to be turned over to war relief. This was done last year and amounted to about \$80.00. It is hoped that we may be even more successful this coming year.

EVELYN K. WELLS

### BEREA CHRISTMAS SCHOOL

To be held December 28 to January 4th under the direction of May Gadd and Frank Smith. English and American country, morris and sword.



## ADVENTURE INTO TELEVISION

(Continued from page 5)

acquaintance with Erick Hawkins who came with Elise Rieman as his partner, and Paul Haakon and Patricia Bowman gave us another glimpse of expert ballet. We have had several tap dancers but the high spot was when April Ames came from "Louisiana Purchase" to show us how finished and graceful tap dancing can be. The Barry dance team and Arthur Murray dancers demonstrated ballroom dancing and taught us the Viennese Waltz and "Thumbs Up." Tashmira danced compositions based on Yugoslavian folk dances and taught us a Kola.

For the folk dance interludes groups with the following national backgrounds have appeared, some of them more than once: Czech, Finnish, Hungarian, Irish, Yugoslavian, Norwegian, Polish, Swedish, Ukrainian.

It is my part to make all arrangements for their appearance and for our own dance group, and to plan the programs. Adrian Hull is "calling" the dances for us and acting as general co-ordinator to keep the program in action on the floor. Each week we have a meeting with the Columbia directors and with the visiting professional dancers, and make necessary adjustments in accordance with reactions to the last performance. Columbia provides an announcer to start the program off, to bring it to a close, and to represent the ignorant but interested public by asking questions at the right places. Sometimes he joins in the dances and he has even tried "calling" a dance. Columbia also provides "stooges" who add to the informal character of the program by coming in to be taught a dance, with just the right degree of intelligence! If you're too bright you're not funny and if you're too slow it becomes boring to watch!

The informality of the program is a great asset in preventing the performances from becoming stale. Except for the two weeks when we were at Camp many of the same dancers have appeared each week—but they continue to have a very good time. The cameramen form all the audience that we can see and their evident enjoyment of what is going on is very stimulating. In fact if they cease to smile I know that it is time for me to move around and stir the dancers up a little!

What do we wear? We are 1941 city people, so we wear present day clothes. The women,

long cotton dresses with full skirts, and the men wear whites. Until we have color television striped or patterned dresses show up best. There is something not quite right about the men's whites. We are seeing what can be done about it.

Our time is every Wednesday from 8:30 to 9:30 p. m. The program can be received in an area about fifty miles around New York. Do you know that there is a television set in the Hotel Wellington in New York City? You can have your lemonade, or something, and watch the dancing at the same time. If you are a good square dancer let me know when you visit New York, and you might be able to take part in a program. We have already had two visitors from Lexington, Kentucky.

MAY GADD

## BOOK REVIEW

PALESTINE DANCES! By *Corinne Chochem* and *Muriel Roth*. Behrman's Jewish Book House, New York, 1941. \$2.00.

**E**VIDENCE that the new Palestine is developing folk dance forms of its own is furnished by this recent publication.

During a visit to Palestine the authors studied the dances that have taken form in the last ten years of the thirty year period during which exiles from many lands have come to Palestine to build a new life. Thirty years may seem to be a short time in which to build a folk dance tradition, but the settlers brought with them the dances that they inherited from past generations in the countries from which they came and modified them to suit their present way of life. That is the process by which any folk dance tradition has been evolved—in Palestine it can be seen in the making.

In the foreword Miss Chochem describes the steps by which the *Horah*, the dance form from which many of the other dances in the book were derived, came into being. The Sephardic Jews migrated to the Balkans as exiles from Spain after the Inquisition, and absorbed the chain dance of the region into their ceremonies and used it on all festival occasions. When at a later period many of them went to Palestine they took the dance with them. The Ashkenazic



Jews came to Palestine from Eastern Europe where they had been dancing the *Bulgar*, a wedding dance also derived from the agricultural dances of the countries in which they had been living. Freed of the restraints imposed on both these dance forms by the crowded conditions under which they had been danced, the two forms combined and the new *Horah* became an expression of the new life being built by the pioneers.

It is a dance for young vigorous people, performed to songs composed by members of the group but already modified to become a community expression. To quote from the author: "Like many early folk dances the Palestine *Horah* is circular in form. It begins slowly but vigorously at an even, measured tempo. Its movements are strong and deliberate, and, in the manner of most primitive and oriental dances, it builds on a fast exhilarated crescendo to a continuing, excited whirl. Moreover, though never losing its force and dynamic rhythms, the *Horah* subtly fuses the healthy energy of the youthful builders with the mystic ecstasy and abandon of their Hassidic forbears, the exaggerated, sensuous movements giving to the dance new, rich and colorful overtones . . . after long hours of hard labor in the fields and factories, a people engaged in the upbuilding of a new land find new enthusiasm, new strength and new hope with which to face the difficult years ahead."

Of the seventeen dances described in the book six are varieties of the *Horah*, the difference between them being either in the use of a different tune or of more complicated steps. The five couple dances show the influence of the *Horah* modified by the steps of other countries in which the settlers have lived. Two dances for two lines of dancers facing one another are considered to show Arabic influence and the one dance for four couples in square formation would seem to have something of Scandinavia in its ancestry. Two singing games for children are included.

The book is most attractively presented. The dances are very clearly described and are made even clearer by the excellent photographs and drawings of John Mills Jr. and Moses Soyer. The photographs were taken in America and were posed for by members of the Rikkud Ami Dance Group of the Histadruth Hanoar Haivri. The music arrangements are simple and well devised to bring out the strongly rhythmic character of the melodies. English translations

of the Hebrew songs are given.

The book is a valuable contribution to folk dance literature and should be of real practical value to dance teachers. Its quality is well expressed in the words in which Miss Chochem sums up the impressions she gained in Palestine—"To see Palestine dance is to see a people reborn."

M. G.

## NEW YORK ACTIVITIES

Thursday and Friday classes are in full swing at our large new studio in Steinway Hall. Thursday is devoted to regular classes in country and morris and Friday to square dancing, with Adrian Hull as Caller. A Tuesday night course for Physical Education teachers in New York City High Schools has been organized by the Physical Education Association with May Gadd as instructor, and is very well attended. Two open Country dance evenings were held during October and two are planned for November. Demonstrations with participation by the audience are in much demand; the demonstration group of the Society was asked to perform on three evenings of one week—in addition to the television program! Fortunately it was not necessary to use the same people on each program. There is no doubt but that people want to dance if the opportunity is given to them. Arrangements for an open evening at the Y.M. H.A. on an invitation basis—application to be made in writing with stamped addressed envelope enclosed—brought 800 requests. It is expected that regular Monday evening meetings will result from the open evening.

## VERMONT FESTIVAL

(Continued from page 7)

did two dances—a square dance and a longways—and the public joined in to give the callers a good opportunity to prove themselves. The dance thus started lasted until after midnight as one caller after another "formed them on" and called changes. Judges had to decide between a dozen men and one woman,—Doreen Ainsworth of St. Johnsbury, who is believed to be the only professional woman caller in the country. She inherited the job from her father, and has averaged five dances a week for ten years. She called first on the program, and then hurried away to call at a nearby dance hall. Her favorite is "Hull's Victory."

JOHN GOULD

# THE COUNTRY DANCE SOCIETY, Inc.

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