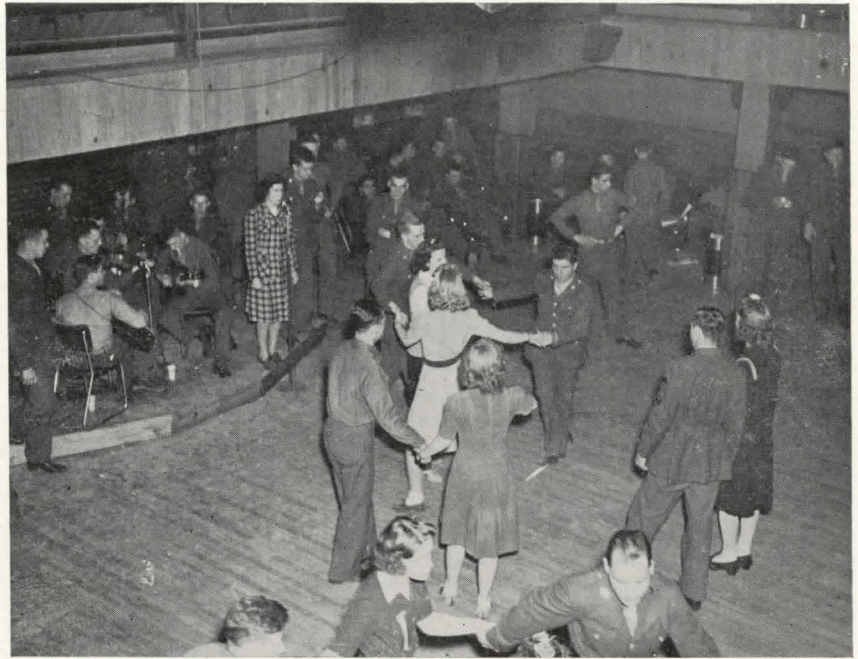


THE COUNTRY DANCER

VOLUME 3

NUMBER 2



Weekly Square Dance at Fort Knox
"Birdie in the Cage"

25c

APRIL
1943

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THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 3

APRIL 1943

Number 2

EDITORIAL

SPRING FESTIVAL? SUMMER CAMP?

AFTER much consideration of ways, means and purposes, the answer is overwhelmingly "Yes." "Would such activities be obstructive to the main purpose that at present rules our lives?" was one of the questions asked—and the answer was that recreation on the home front belongs in the class of necessities, rather than luxuries, and that both events can be made especially productive at this time.

Pinewoods Camp can continue to provide a stimulating vacation for those who like to take their dancing simply as a recreation, combined with swimming, boating and an outdoor life. But it can also provide for the needs of those whose main purpose is to obtain material and methods for use in service clubs, defense centers, and "gasless" communities. Instead of holding a separate teachers' course, special attention will be paid to the training of leaders throughout the two weeks session. Certain periods will be devoted to the teaching of a variety of material for particular situations, and for discussion and practise of methods of presentation. It is probable that people who wish to take this special training course will be advised not to attempt Morris dancing. They will however share in all other benefits of the general course, and will find that the general evening dance sessions not only increase their own understanding and appreciation of the more simple dances, but also provide an excellent practical demonstration of methods of handling a large group of varied experience.

The Festival also can serve a double purpose. It can provide an evening of stimulating good fun for a large number of people who have

learned that they work harder and better if they also play hard—or pretty hard! And it can give help to the people who are searching for a form of recreation that is easily adaptable to varying conditions, by serving as an exposition of the various ways in which the dances with which the C.D.S. deals are fitting into the life of a country at war.

In pursuit of these two purposes the emphasis this year will be less on the historical and folklore significance of the dances, than on the particular situation into which they fit today. Throughout the evening, groups of dances in which audience and display dancers can join together, will alternate with display groups designed to illustrate some special point.

Practical details concerning both Festival and Camp will be found on another page.

1942 ADMINISTRATION FUND

The following donations were received after the last list published in December and are gratefully acknowledged:

Miss Mary Pulverman (New York)	\$ 5.00
Mr. Robert Buckie and Miss Mary Buckie (East Orange, N. J.)	10.00
(Sale of handmade Country Dance calendars)	

The 1942 Fund closed at \$1,114.80 plus the equivalent of \$35 in the form of a credit note from the English Folk Dance and Song Society. Mr. Buckie and his daughter generously gave the total proceeds of the sale of their calendars to the Society and provided the cost of the material themselves.

"PROMENADE HIGH—PROMENADE LOW NOW YOU CAN HAVE A LONG FURLOUGH!"

Howard Cleveland

IT is almost 8 o'clock this Thursday evening at Fort Knox, Kentucky. The boys in the service club hurriedly shuffle envelopes and stationery at the writing tables on the balcony. A soldier playing table tennis takes a split second between slashes at the little white ball to steal a glance at the big clock on the wall. Another lad, relaxing in a comfortable lounge chair by the radio, watches with interest the appearance, as if by magic, of fiddles, guitars and a variety of other musical instruments on the portable stage at the head of the hall.

Small khaki-clad groups station themselves in strategic positions near the front entrance. The buzz of conversation suddenly swells into a roar and a glance at the doorway reveals that the bus from Louisville has arrived. Its feminine carpo plys its way through the sea of khaki and into the powder room to make last minute adjustments to feminine charm—realizing all the while that within five minutes the neatly combed hair will give way to happy dishevelment.

A sergeant steps to the microphone—"Good evening, ladies and gentlemen. Welcome to another Service Club square dance. The girls will please line up on my left and the gents on my right for the grand march" (as if they had not been in line for at least a quarter hour). "When the music starts, come down the hall two-by-two."

And so the dance is on.

The grand march ends in one large circle around the hall. Often the men are a little surprised to find themselves in the large circle after the intricate manoeuvres of the grand march. Since our army is a mobile organization many of the soldiers are participating for the first time. However, they are soon put "at ease" by the girls who come the post weekly for square dances. The group was recruited by Miss Elizabeth Wilson, Program Director of the Louisville Service Club.

A Big Set figure is used for the first dance of the evening. Big Sets are used because the figures are simple and while a number of the men are experienced dancers, many of them

are participating in their first country dance. Also there are boys from every State, Canada, and the Philippines, and since the group is so very cosmopolitan it is often necessary to modify or simplify the figures. After a try at the relatively simple dances, quadrilles and more intricate figures are danced with a great deal more confidence by the new comers.

The couples are first instructed to walk through the figures without music. This method was found to be more practical than having one set demonstrate while the other dancers merely watched. To learn a thing, we feel that one must do that thing. After three dances the boys who have been dancing are asked to step to the center of the hall, while other boys select a partner. You see, in an army camp the girls have to be "rationed." The orientation of the new gents is effected once more by use of a Big Set figure.

The Ft. Knox dances have not been without humorous incidents. An evening without comic relief would be the exception rather than the rule. Picture the gent in the fourth couple in the square set nearest the music. Now, picture the army routine—drill . . . hikes . . . bivouacs . . . or even K.P. duty. Superimpose one on the other and perhaps you know why the fourth gent, while he awaited his turn to dance the figure, calmly sat down on the platform at the prompter's feet and removed his shoes. Another bewildering moment occurred when the calls by the prompter came clearly out of the loudspeaker and a split second later the same calls reached the prompter's ear in the manner of no less a caller than Donald Duck. It seems that some of the enterprising lads had formed a Duck club and one of them had seized the opportunity to demonstrate the organization's worth.

It is a well known fact that every type of talent is to be found in the ranks of the armed forces. Ft. Knox is not without its country dance callers and musicians. A feature of each dance is the guest caller. One guest caller who was not in khaki, but who pleased the dancers no end, was Miss May Gadd, a veteran at

country dance calling. Of course most callers from the ranks originally came from localities where everyone knew the dances, and for this reason most of the callers had to be convinced that it was necessary to explain the dance they were about to call. This method soon began to pay dividends, however, and many good and experienced callers have responded. Now that the agency which organized and conducted the dances has been liquidated, the dancing continues with callers and musicians from the ranks. Recently we have had word that country dances have been conducted at two other army camps by soldiers who participated in the dances at Ft. Knox, and who were later transferred to other stations.

And so you have been the guest of a Ft. Knox Service Club square dance. The last dance of the evening will be a local version of the "Grapevine Twist." Listen to the music and wait for the calls!

"Take your lady by the wrist,
And around the next lady with a grapevine twist.
You loop right back the same old track,
And circle the gent in the khaki slacks.

"Around the next lady we insist,
You do it right with a grapevine twist.
Now around the gent who does the cookin',
He'll moider de bums, he's from Brooklyn.

"Around the lady who won't resist,
She wants to do the grapevine twist.
Circle the gent with the elbow grease,
What's more fun than kitchen police?

". . . Around the gent with the healthy looks,
His dad prints the ration books.

". . . Now circle the gent who drives the jeep,
Watch this guy—he'll fall asleep.

". . . Around the gent who can't see why,
Red-headed girls can't be G. I.

". . . Circle the gent who declares its a fact,
He's fresh as a daisy after bivouac.

". . . Now circle the gent with a circle large,
A soldier's best friend is his old top sarge!

". . . Around the gent, because the fact is,
He's the lad who'll beat the Axis!

". . . You circle the gent sooner or later,
Here, my friends, is an Armoraider!

". . . Now around the gent who dances the best,
Now he's eligible for O.C.S.

". . . Circle the gent who looks so plucky,
He's a colonel, suh, from old Kentucky.

". . . Promenade high . . . promenade low,
Now you can have a long furlough."

(EDITOR'S NOTE: Country dancing was one of many activities conducted at Ft. Knox by the Kentucky WPA Defense Recreation Project. Mr. Howard Cleveland was program supervisor on the post while Miss Lovaine Lewis served as training consultant on the state-wide project. Although the project was liquidated recently, most of the program is being continued. In the case of country dances both the musicians and the callers now are from the ranks of the enlisted personnel at the post.)

COUNTRY DANCE INSTITUTE IN LOUISVILLE

Miss Gadd will conduct this Institute from Monday, May 10th to Saturday May 15th, three sessions daily. Anyone interested should write to Mrs. Harry M. Weeter, Council of Social Agencies, 424 West Jefferson Street, Louisville, Ky. Mrs. Weeter is chairman of the committee that is sponsoring the Institute.

NATIONAL FOLK FESTIVAL

The tenth National Folk Festival under the direction of Sarah Gertrude Knott will be held at the Academy of Music, Philadelphia, May 5th to 8th, 1934.

Miss Knott writes that the confused conditions in war-time Washington made it unwise to hold the Festival this year in the nation's capital where it has been for the past five years, but that there is general agreement that the Festival should be continued, as it is needed at this time even more than before. All groups wishing to participate are asked to communicate with Miss Knott at Weightman Building, 1524 Chestnut Street, Philadelphia, Pa. The New York Festival at Madison Square Garden, that last year followed the Washington Festival, will not be held this year.

REGIONAL FOLK FESTIVAL

Marguerite B. Bidstrup

THE first regional mountain folk festival planned to draw mainly from centers in northern Georgia and western North Carolina, was successfully held at Rabun Gap-Nacoochee School, Rabun Gap, Georgia, in early November. Other regional festivals have been held in different parts of the mountains and have aroused much interest, but this was the first time that one has been held in this particular area. For two years we had been dreaming about it, but we had to allow time for those who attended the annual June Short Course of the Folk School to carry the dances to their centers and to arouse interest there.

November seventh was a perfect fall day, fortunately, for no matter from which direction you journeyed you had to cross mountains. Forty-seven from three schools were crowded into one school bus. Long before we had picked up the last boy and girl at the foot of the Blue Ridge, all seats had gone. But no one seemed to mind that there were three instead of two on each seat; some even stood. For nearly four hours we climbed ridges and wound along twisting mountain roads and finally just at noon pulled up the last hill to the

School chapel, where Dr. Bellingrath, the President, welcomed groups from seven schools in three states. Ethel Capps (who was at Long Pond 1942) brought a fine team of high school boys and girls from Knoxville, Tennessee; Robbinville High School and the John C. Campbell Folk School were the only North Carolina schools; from Georgia came Hiawassee High School, Young Harris College, Piedmont College, and the elementary, high school, and college departments of Rabun Gap-Nacoochee School.

Following dinner, served in the school dining room, Marie Marvel, one of the two itinerant recreational workers in the Southern Mountains, who was at Long Pond last summer and for six Junes has been at the Folk School Short Course, led us in some folk songs. To many the songs were new, but at the end of the session all were singing as though they enjoyed it.—*As I Was Going to Banbury, The Keeper, The Nightingale, Lazy John*, and others.

We gathered in the big gymnasium at two o'clock without audience, for an hour of playing together, for this was a new experience for

"Thread
the
Needle"
in
The
Durham
Reel





Sword Dance

"Kirkby

Malzeard"

many of our young dancers and the committee wanted them to have a thoroughly good time. When the doors were opened an hour later, and the very patient folk who had been waiting outside filed in, it seemed to make no impression upon the dancers. The school buses had gone up all the valleys gathering in the children and parents. Fortunately buses were allowed to be used this day as they had not been driven on a recent holiday.

For another two hours we danced, beginning with Circassian Circle and Captain Jinks in three concentric circles, and ending with Portland Fancy and the Danish Grand March, in which one hundred and eighteen took part. The program was planned with many simple dances—*Yorkshire Square Eight*, *Durham Reel*, *Rufty Tufty*, *Christ Church Bells*, *Pipers Fancy*, *Black Nag*. There were five "sides" in *Bean Setting* and seven teams in *Kirkby Malzeard*—both of which delighted the audience who had never seen anything like these morris and sword dances.

At the end of the March, which is very similar to some of the figures described by Richard Chase in the December number of *The Country Dancer*, we sang, joined together in a big circle, several more songs, expressed our appreciation to Rabun Gap-Nacoochee School for all they had done to make our day such a happy one, and received Mrs. Camp's invitation to hold the second regional festival for this

area at Hiawassee, Georgia, next fall. Our plan is to move the festival about in this general area, so that each year a new local region has the fun of seeing it.

The committee in charge were Marguerite B. Bidstrup, chairman, Brasstown, N. C., Mrs. Sue Camp, Hiawassee, Georgia, and Miss Marion Van Gorder of Rabun Gap. Marie Marvel and George Bidstrup gave valiant aid throughout the afternoon.

A NEW CENTER

We have very great pleasure in welcoming THE HINDMAN SETTLEMENT SCHOOL, Hindman, Ky., as an affiliated Center of the Country Dance Society. Miss Elizabeth Watts, Director of the School, has always realized the value of its inheritance of dance and song and has done much to keep it alive. She writes that she has long wished to make a definite link between the school and our Society. Mr. Sharp always spoke with intense pleasure of the time he spent at the school during his collecting tours in the Southern Mountains.

On another page will be found a delightful account of life at Hindman written by Miss Pauline Ritchie, Recreation Director at the school. Miss Ritchie was born and brought up in the mountains, not far from Hindman, and all who were at Camp in 1941 will remember with pleasure hearing her sing her native ballads.

COUNTRY DANCING WITH SERVICE MEN

Laurence B. Cairns

Program Consultant, Army and Navy Y.M.C.A.

SERVICE men like Country Dancing! That's a broad assertion, of course, but it is made after several months experience in some fifty U.S.O. clubs situated in over a dozen States in the Middle West, in New England, in the Middle Atlantic area, in the Southwest and the deep South.

An important part of my job as program consultant with the Army and Navy Department, National Council, Y.M.C.A. is the promotion of Country Dancing in our U.S.O. units throughout the country. This task is being approached in three ways. The selection and production of suitable literature for distribution to all our clubs, the training of potential country dance leaders, and the direction of large Country dance parties as demonstrations, with the purpose of arousing interest.

Everywhere, without exception, the response has been immediate and enthusiastic. Since the service personnel being served by the U.S.O. in its various centers is usually made up of men from widely scattered sections of the country, it is inevitable that there will be some Square dance enthusiasts at every post and camp. When our parties are announced, many of these experienced men turn up, along with large numbers of others who are curious, or interested, or just slightly intrigued, or without anything else to do.

The numbers at our parties range all the way from about thirty to nearly three hundred girls and men. Soldiers, Sailors, Marines, Coast Guardsmen; Infantry, Artillery, Cavalry, Tank Destroyers, Airmen; enlisted personnel and commissioned officers; all of these have been in our dances.

Since the men involved are of more or less transient status, putting on country dance parties in USO clubs becomes a teaching job practically every time. This is somewhat alleviated by the fact that the girls are largely local residents who are rendering service regularly in a given club. As they become more and more experienced, the job of teaching the men becomes easier. When I am putting on a dance in one of our clubs, I try to have a preliminary

session with the girls, at about 7:00 p. m., in which we go at the simpler fundamentals such as promenade, allemande left, do si do, right and left through, grand right and left, circle right and left, stars, ladies chain, and so on. We rehearse these rather hard, until the girls can do any of these figures instantly on the call. During the rehearsals we do at least one dance in order to give the girls something a little more interesting, but the training session is somewhat strenuous. It bears good fruit in the general party which follows immediately however.

The training of leaders is the important thing. In my opinion this is the most important job ahead of all of us who love Country Dancing. I have found that folks with some recreation leadership experience, who know how to manage groups on the "floor", can acquire a reasonable degree of proficiency in leading country dances in a short time. They first have to get rid of the notion that to be a country dance "caller" they have to develop a great repertoire of fancy sounding "calls". If they see that grand fun can be stimulated by a leader who speaks good English, clearly, and one who knows just a few dances thoroughly, they can begin to work. And the volunteer service many of these folks are beginning to render is of inestimable value, greatly appreciated by USO and the service men as well.

It is so interesting to deal with these leaders, and the local girls, as well as the large numbers of service men in all parts of the country. The experienced people can greatly enrich one's store of information about dances, and we listen to the really informed and intelligently ones avidly. In some of the towns we have visited, especially in the Southwest, our arrival was the signal for some old time Square Dance people to come out to the USO Club to meet us, and to participate in the dancing. What a thrill for both of us—they to revive memories of the days when the weekly junket was religiously attended—ourselves to get glimpses of style that are really challenging to the younger folks.

In our demonstration programs we usually

begin with two or three Circle Dances, using such favorites as Oh! Susanna, Soldier's Joy, Chimes of Dunkirk, and even Looby Lou makes a hit. Squares most frequently used are Take a Peek, Head Two Gents Cross Over, Birdie in the Cage, Garry Owen Quadrille, Dip for the Oyster, Lady Around Lady, Texas Star, Grapevine Twist (simple version), Forward Six, Darling Nellie Gray, Buffalo Gals, Cut Off Six, Divide the Ring, Butterfly Whirl. Many others are introduced from time to time, depending on the skill of the group and, it must be added, the mood of the caller! Usually we manage to do three circles, about six or seven squares, and at least two couple dances like the Scottische, Rye Waltz, Polka, Dutchess, during the course of a two hour, or two-and-a-half hour program. We always wind up with a circle, finding the Circassian Circle especially good for this purpose, as it is easy to teach, especially after a group has had a couple of hours instruction.

And how they love it! It does one's heart good to see how quickly these groups get into the mood to swing and promenade. Of course, there are the usual experienced boys who seek you out to let you know they are "experts". (As if you hadn't noticed how they nearly muddled up your teaching session by trying to instruct the folks in their set instead of allowing them to listen to you!). But it's grand to meet them and talk with them, or, rather, let them talk about the "way we do it back home".

Almost invariably, too, there will be at least one "champion square dance caller from this-or-that State," who either persuades someone else to tell you about him, or comes right up and introduces himself. Sometimes you meet a real "find" this way and you turn him right over to the USO director and everybody's happy. Too frequently the appellation "champion caller" either bears no relation to facts, or else it deserves purely local attention! These latter are almost always the boys who beg an opportunity to demonstrate their ability to "call". And woe betide you if in your true Country Dancer's spirit of generosity, you graciously introduce the "champion" and turn him loose. With no experience whatever in teaching, and with only the experience of calling for small groups of friends in a good old time kitchen junket back home, these gents can just about ruin your program. How to gracefully take the program into your own hands? Well, it must be done. "Thanks a lot, old man. That

was swell. Of course our crowd just doesn't know the dance you called but I know they got a kick out of hearing your style. Thanks."

In the area of Country Dance literature we have sent out to our clubs, all of them, copies of several Square Dance books. Naturally we have had to choose those that were fairly inexpensive, always bearing in mind, too, the need for simplicity and the rather diverse backgrounds of our clientele. Your correspondent has just produced a Manual on Country Dancing which is being distributed by USO National to all USO clubs. This manual is directed toward Club directors and program directors and to potential callers. It contains hints for all three, and some suggestions about Country Dancing in USO Clubs which we believe will be very helpful, especially for follow up after we have visited the clubs and tried to start them on the road.

What does all of this add up to? Well, I think it adds up to several important answers: (1) The National Army and Navy Department of the YMCA and the USO National itself, have made an important move in recognizing the value of Country Dancing, the very first of all social activities. (2) The promotion of Country Dancing in USO Clubs will result in thousands of new enthusiasts from every nook and canny of these United States, to add to the already growing number of adherents. (3) The number of potential Country Dance Society members will be greatly enlarged. (5) And, lastly, though by no means the least important, the immediate effect of stepping up morale of fighting men and civilians through participation in this most democratic, sociable, recreative activity.

The writer will welcome suggestions, criticisms, reports of experiences, good, bad and indifferent, on the part of those of you who have been putting on Country Dance programs for service men. If you have not done so already—why not offer your services to the local USO? From wide experience, I can say emphatically that Country Dancing, well planned and carefully handled, will draw its followers from the ranks of the armed forces, and the satisfactions you will derive will amply repay you for your efforts.

And now we are off to Georgia, Florida, Mississippi, Tennessee, Alabama, South Carolina on another Country Dance Goodwill Tour. Maybe we'll find time to write you about our experiences.

HINDMAN AND RECREATION

Pauline Ritchie

AT Hindman the recreation house is a brown, solid, and friendly structure resting high on a hillside in a nest of honeysuckle vines and golden broomsedge grass. It is a happy house and well loved by all who have ever climbed the winding trail of stone steps that leads to its door. From the front porch of this building one can look down upon the other brown buildings of the Settlement School and see also the curving track of Troublesome creek and the green and red roof-tops of the village beyond.

It is a pleasant thing to stand on this wide porch on a Saturday morning in the spring and listen to the busy noises below. The children are going about their Saturday morning chores. Wheelbarrows rumble on the creek bridge, tools rattle, and boys call to one another as they scatter to their jobs at the barn, the wood-work shop, and over the grounds. From Orchard House, which is half hidden by budding apple bloom, comes the sound of dishes being washed; then the laundry door bangs and the girls are singing as they pin white blowing things to a clothesline in the sun. From the road across the way come the sound of horses hooves and the occasional rattle and honk of an automobile carrying many people to town, for Hindman is the county-seat of Knott County and a very important place on Saturdays and on the first days of circuit court. One may also hear many birds singing. The brilliant Kentucky Cardinal is a common sight and bluebirds too are very numerous, their flashing wings brighter than the blue of the morning sky. And through and over all is the indescribable essence of spring—the mingled fragrance of growing things—a spruce pine sending out new shoots, a thorn bush, a redbud tree and a wild plum. Then there is the knowledge that down by the old pump house a pink crocus is in bloom.

The Hindman Settlement School is forty-one years old. It was founded by May Stone and Katherine Pettit, two young women who were sent out from the "Blue Grass Country" by the Kentucky Federation of Women's Clubs. They came to the mountains first for a summer course, living in tents, and holding classes for both adults and children in cooking, sewing, and elementary academic work. This first

camping ground was forty miles from Hindman, but news did travel even in those days of muddy trails and horse-drawn mail hacks. An old man from the Forks of Troublesome, then eighty years old, with shaggy white hair, barefooted, and wearing homespun jeans and a rose-colored shirt, walked those forty miles to see for himself the teachings of the "quare women" and asked them to come over and help his people. It was thus that the idea of the Hindman Settlement School was born of the mountain people themselves out of many dreams like that expressed by "Uncle Solomon" Everidge—that his grand-children and great-grand children might have someone to give them that "larnin" that he himself and his generation of mountain folk had never been able to obtain.

To us today who are used to good roads, bus service, the comforts of gas heat and conveniences of electrical power, it is hard to visualize the difficulties that had to be faced by those two courageous young women when they made that first forty-mile wagon journey into the unknown heart of the Appalachians to unfold their tents in a strange and isolated land. But from the first the mountain folk were interested, friendly and helpful; they gave land and materials for building purposes and encouraged the founding of a permanent school. In the early years of the school there were many disappointments and setbacks. There were fires, floods, and a terrible typhoid epidemic, yet hope was never entirely destroyed and the school grew steadily and its influence spread throughout the mountain counties. From an original three acres of land and a rented cottage the Settlement has grown to include 345 acres of land with a coal mine and natural gas, pastures and farming land, and twenty buildings consisting of cottages, a hospital, library, recreation house, kindergarten, wood-work shops, school-buildings, and barns. The newest building is the library, built of stone and finished beautifully with polished hardwood floors, comfortable reading chairs, two large reading rooms and approximately 11,000 books.

Besides being a center of academic education
(Continued on page 29)

MORE ABOUT PINEWOODS CAMP

THE camp will be held during the middle two weeks of August. The question of opening on a Monday or Tuesday evening instead of on a Saturday is being considered, in order to avoid weekend traveling at the opening and closing of each week. Unless there are any further changes before August in transportation regulations, it seems that a vacation spent at the camp will be regarded as a legitimate use of the trains, and that those who are coming to attend the training course may be able to obtain an additional allowance of gasoline. There seems to be no doubt but that the taxi service from Plymouth and Buzzards Bay will be available. By combining the training course with the general session, so that our numbers

remain fairly constant throughout the two week period, the question of food supplies and kitchen staff can be arranged satisfactorily. Advance registration will naturally be essential.

The training course will be offered either as a continuous two weeks session, or as two one week sessions (with the second week being a repetition of the first, according to registrations received. It is recognised that those wishing to train for recreation work with the USO, with Government agencies such as those operating under the Lanham Act, with City Recreation Departments, or with private groups, may only be free to come for one week, and that some people may like to take the training course for one week and the general course for the other

week. It will be well for those who are interested in this course to register early and express their preference in this matter. Camp leaflets and registration forms can be obtained from the C.D.S. office.

CAN THIS BE SABOTAGE?

We wonder if our artist, Genevieve Vaughan-Jackson, offers her sketch as an inducement to come to Pinewoods Camp. Perhaps she intends to stress the all-round benefits to be gained. We all have to learn to be tough and agile these days and First Aid practise in bandaging and treating concussion is always valuable. It may be some comfort to those who are considering the training course to recall that they are advised *not* to attempt Morris dancing.



NEWS FROM REGIONS AND CENTERS

BEREA COLLEGE Berea College lists a number of recreation classes in the Department of Sociology which offer folk dancing as one of the activities in the laboratory periods. Other chief activities are crafts and recreational music. The latter is taught by Miss Gladys Jameson.

The Department of Physical Education sponsors a Folk Club which meets for folk dancing twice each month. At parties, also, folk dancing is popular: the Country Dancers, for example, will sponsor a Country Dance Party on February 20th.

Mrs. Smith and I have been asked to teach dancing to the Training School, which is attended chiefly by children of college faculty members. At present the first and second grade children are dancing. Some of the older ones are already interested and a second class will probably soon be started.

The Mountain Folk Festival, which has been attended in the past by groups from Kentucky, Tennessee, North Carolina, Alabama, Virginia and West Virginia, will this year for obvious reasons draw from a smaller area.

This wartime change, so far as Berea is concerned, will have its compensations. Berea College, instead of being represented by one group, the Country Dancers, will be permitted to share the joyous occasion on a bigger scale. Altogether things at Berea are humming.

The Festival is to be held April 8th-10th. The first meeting will take place in the Seabury Gymnasium on Thursday, Apr. 8th at 7:30 p.m.

This report of Berea College does not include the folk dancing which I have promoted in public and private schools, churches and community centers in eastern Kentucky, September 1, 1942 to January 31, 1943. This was a rather extensive undertaking, and was conducted under the Agricultural Extension Service of the University of Kentucky.

FRANK H. SMITH

MONTCLAIR, N. J. This group is "carrying on" much as usual, in spite of gas rationing. Apparently there are at least twenty hardy souls (sometimes more) who are willing to brave winter's blasts and the wartime travel conditions in order to partake of the enjoyment of "the dance"! These people gather every Thursday night (about 8 p. m.,

for anyone interested in details!) in the gym of the Hillside School, Montclair, and spend two hours under Mr. Hider's able tuition; learning dances of such varying degrees of difficulty as "Confess" and the "Spanish Waltz," besides many others of both American and English origin. If you are in the vicinity, come and join us.

MARY A. BUCKIE

MADEIRA SCHOOL, WASHINGTON, D. C. The Seniors' series of Friday Country Dance evenings

with Miss Gadd ended at Christmas with a delightful Party. During the Spring term the First and Second Year students danced and after Spring vacation the Juniors will be the dancers. A Festival is being planned for the middle of May in which everyone will take part together.

POTOMAC SCHOOL, WASHINGTON, D. C. As a climax to its year of dancing with Miss Gadd

the school is planning to give an outdoor production of the court, fairy and village scenes of "A Midsummer Night's Dream," with much use of country, morris and sword dances, and the fairy dances arranged by Cecil Sharp for the Granville Barker production of the play in London and New York.

SWARTHMORE COLLEGE The Swarthmore Folk

Dance Group continues to be a lively crowd in spite of the fact that we lost a number of our enthusiastic supporters this year, whom we miss very much, and the pressure of war activities, the innovation of commencement in the middle of the year, and the dropping off of the men's enrollment in the college leads to the same disadvantages and problems with us, as everywhere. We started off well in the fall with a big square dance party at which Dave Linton, a local professional caller (and now a student at Swarthmore) and his band, held forth, and conducted an uproarious evening of square dancing for a good sized crowd. All fall we had good attendance at all our regular Tuesday evening sessions; several alumnae who live in the vicinity continue to dance with us. One of the men students brings his accordion and plays for us when

he isn't dancing, and with the assistance of a good collection of square dance records and a mike to lend volume to my poor calling voice we get along right well and have a lot of fun. Our numbers have fallen off some of late, due to the pressure of examinations but last week (after exams) we started in with a good crowd again.

The demonstration group gave a program at the Ethical Society in Philadelphia in December, which was well received. They also demonstrated at the big open party we had before Christmas in conjunction with Dave and his group. The latter conducted a second big square dance party shortly after the holidays. Our group is preparing now to participate in the Cultural Olympics Festival at the University of Pennsylvania on February 27 and are making plans for their annual country dance party for the middle of March.

On Saturday, February 13th, we had a gala affair when Michael Herman and his Ukranian dancers came down, as they have for the past two years, and conducted a party with demonstration dances by the group in costume, and general dancing for everyone conducted by Michael. We always have a wonderful time at his parties, and this year we had a large crowd with a lot of folks out from the city to join us.

This year our sessions for faculty and townspeople have worked out amazingly well. We have a definite group organization this year, and a small membership fee, to cover new records, a microphone and occasional refreshments, and meet regularly one night a week. The group has been enthusiastic and fairly good sized, married couples and single people (until the new curb on driving) and they are becoming quite good dancers in the bargain. We hope to have them join our student group in one or two demonstration programs later in the year.

We would like to extend our greetings to former members of our Center who are scattered about hither and yon, and, we hope, dancing with other groups now, and we would like them to know that their places here are never quite filled.

ALICE GATES

NEW YORK AREA

Saturday Parties have lately had a big jump in attendance and are going with a swing. April Party dates are the 3rd and the 17th, Saturday evenings at 8.30 at Studio 61, Carnegie Hall. The Army and the Navy (particularly the lat-

ter) continue to add to the number of available partners. Wednesday and Thursday dance groups meet until the end of April. During May some special evenings will be arranged.

Increasing requests to call for square dancing at Parties for servicemen have been filled by Mss Gadd and Mr. Merrill and callers for community square dances have also been much in demand. The Christmas Party now seems to be a long time ago but we should like to report that it was a grand Party. Lynn Gault and Adrian Hull managed to arrange to be on furlough at just the right moment and the Snap-dragon was a great success.

An Easter vacation will be taken by the regular Thursday class on April 22nd and a rehearsal will be held instead for the Festival Display dances.

HINDMAN . . . RECREATION

(Continued from page 26)

tion it has always been one of the chief aims of the school to preserve and encourage the native arts and folk culture of the mountain people. Basketry, weaving, and the making of split-oak bottomed chairs are some of the native industries that have been kept alive and are flourishing today with the Fireside Industries Department furnishing a market for the handmade products. The chief basket-maker for the Fireside Industries today is "Aunt Cord", an old woman nearly a century old, whose knotty hands have measured and fashioned thousands of willow baskets, intricate and perfect in pattern and design. One favorite pattern, a round basket with three gracefully curved handles, she calls her "dream basket", because she dreamed the pattern in her sleep.

Some of the oldest folk songs and ballads that have been discovered in America have been found in and around the region of Hindman. When Cecil Sharp, in 1917 and 1918, journeyed through the Appalachian mountains in search of folk material, he visited the Settlement School and here found boys and girls, pure Anglo-Saxon in appearance, singing ballads of English origin, some of which had been partly or completely forgotten even in England. Cecil Sharp said of the children that they were similar in so many ways to children of the rural families of England that he could look into their faces and easily imagine himself back home in his own country. Here in absolute isolation from any foreign influx the blood

and culture of the Anglo-Saxon colonists had amazingly survived. One song, "The Little Devils", complete with the archaic whistling refrain, was found here by Mr. Sharp and recorded by him as one of the oldest English ballads but one which had now no counterpart in the land of its origin. Other songs rediscovered here in various versions were some of the more commonly known ballads such as "Barbary Ellen", "The Turkish Lady", "The Brown Girl", "Jackaro", "The Edward Ballad", and "The Daemon Lover". From the time of Cecil Sharp's visit ballad singing has been recognized as important and has been kept alive in the Settlement School. The children are encouraged to sing their own songs and learn from each other the various versions of the old ballads. With the coming of the radio with its nasal harmonies and "Possum-Creek-Sisters" variety of noise called "mountain music", many of the ballads have been readapted and corrupted to conform to the less lofty demands of the radio and nickelodeon public. People who do not know folk music will naturally believe this unhappy type of radio presentation to be the only music of the hills. They have not heard the plaintive, modal beauty of the old ballads sung unaccompanied and without affectation. The difference is great. However, the mountain singers themselves cannot always recognize the difference; that is why the songs become so easily corrupted. Yet with all the radio and phonographic confusion there may still be discovered occasionally a ballad that has been preserved whole and unadulterated. In one of the rural schools near Hindman quite recently a lovely version of "The Twelve Days of Christmas" was found and recorded by the Settlement recreation director who was then going out to the rural schools for extension work. The song is called "Come Let Us Sing", and has, I think, a sweeter and more plaintive melody than any of the other versions known.

Today at Hindman folk dancing is the chief form of recreation of the Settlement children, but it has not always been so. When the school was first established there was prevalent among the townspeople a very great prejudice against dancing in any form or fashion because it was associated with shooting and drinking and all kinds of rowdyism frowned upon by the staunch church-goers. Gradually, however, but possibly not earlier than the late 1920's, some of the simpler singing games began to be introduced at parties. Some of these were folk games locally

known such as "Old Bald Eagle", "Skip To My Lou", "Old Dan Tucker", and "Cheer, Cheer, Old Betty Larkin". Such games were known to be harmless and therefore were not disapproved by parents and townspeople. For many years the workers in the Settlement had felt a great need for a broader recreational program for the children but it was not until 1936 that sufficient funds were accumulated to finance the building of Recreation House and furnish a full-time recreation director. From that year the program advanced rapidly. English and Danish Country dances, and later Morris and Sword, were taught under the capable leadership of Marie Marvel, Hindman's first director of recreation. By referring to the dancing as folk "games" there was no active opposition. Today, however, a great deal of the unreasonable prejudice against dancing has been abandoned. Most of the people now recognize folk dancing for what it is and see no harm in it, although even today the square dance and running-set cannot be taught at Hindman because of the former unpleasant associations connected with this form of the dance. There is a definite distinction between folk dancing and square dancing which is common to many mountain communities—folk dancing is all right, but square dancing is sinful and must not be permitted.

Every year since 1936 the Hindman Settlement School has had a team of dancers take part in the annual Mountain Folk Festival sponsored by the Conference of Southern Mountain Workers. Since most of the children can sing as well as dance, we also try each year to contribute something to the music of the Festival by singing at least two or three of the old ballads that have been preserved in this locality. Always before as many as four couples from the school have been able to attend the Festival, but this year because of transportation difficulties and increased expenses our number may be smaller. However, the children are always eager to go and many of them would be willing to finance their trip to Berea College where the Festival is held.

In addition to annual plans for the Mountain Folk Festival we have also our own May Day Festival in the high school gymnasium, an affair which has grown in popularity and includes more and more dancers each year. Last year forty-eight children of high school age from both the town and the Settlement took part in the program and we could have had more if

there had been more space for dancing. In addition to a number of simple games for everybody our program included some advanced dances such as "Newcastle", "Hyde Park", "Parson's Farewell", "Dargason", and two Morris set dances and the "Bacca Pipes Jig". This year we are hoping for a better program still with possibly a Sword dance added.

Our recreation house is well equipped, not only for folk dancing, but for other indoor entertainment including shuffle-board, ping-pong, skittles, box-hockey, tether ball and a great variety of puzzles, tricks, and parlor games. Behind the main play-room there are living quarters for two faculty members, one of them being the recreation director. This room arrangement makes it easy for her to be always on hand when the building is open for the students. Also there is a kitchenette equipped with gas-burners, sink, cooking utensils and dishes, for refreshments are often served when the building is used for all-school parties, parties for the different high school classes and grade school groups, Alumni parties, parties for the babies of the community, Women's Club meetings and Missionary Society groups. Then beyond the kitchenette there is a screened porch opening out to the honeysuckle, the broomsedge, and a forsythia bush in bloom. On this porch it is nice to stand at the other end of the day and watch the sun when it "sets yonder in the sycamore tree".

PAULINE RITCHIE

MORE ABOUT THE FESTIVAL

THE Seventeenth Annual Festival of the Country Dance Society will be held at 8:15 on Saturday, May 1st at Hunter College, Park Avenue at 68th Street, New York, by kind permission of the Board of Directors, under the sponsorship of the Physical Education Department, Chairman: Dr. Augusta Niedhardt.

This year's Festival is designed as an exposition of the various ways in which the dances in the Society's field (American and English) are fitting into a wartime setting. Throughout the evening groups of dances in which audience and experienced country dancers can take part together will provide a practical illustration of the ease with which large groups can enjoy these dances without any apparent "teaching". Alternating with these groups there

will be "display" dances, which will be open only to those who register and learn the dances in advance. These displays will be designed to give a complete picture of the material available for different situations. They will include (a) dances suitable for large inexperienced groups in army camps or service clubs, defense centers and civilian communities, (b) graded dances for groups that are able to meet fairly regularly (c) dances suitable for boys and girls meeting together or for either boys or girls meeting separately (d) dances for school festivals.

The Festival is strictly non-profit making, but it must cover its own costs by means of audience admission tickets and display dancers' registration fees. Audience tickets can be purchased at the door on the day of the Festival but only up to the limit of the floor and seating capacity. It will therefore be wise to obtain tickets in advance. All registrations for participation in the display sections must be made in advance and a dancer's pass obtained. Tickets, registration forms and all information from The Country Dance Society, 15 East 40th Street, New York. All who are interested in seeing our dances take their rightful place today are urged to cooperate with this opportunity to demonstrate their wide range of usefulness.

MAY GADD, *Festival Director*

ACKNOWLEDGMENT

Our cover photograph, showing a section of the service club at Fort Knox on square dance night, was taken by Mr. Howard Cleveland, who also gives us a delightful account of the dancing at the fort. The Caller is Miss Lovaine Lewis, who has just been appointed Director of a U.S.O. Club in Texas.

The photographs illustrating the Regional Festival in Georgia were taken by Dr. Bellin-grath, President of Rabun Gap-Nachoochee School.

MARRIAGES

On February 8th, in New York, Miss Naomi Lubell to Mr. Jerome Buskin, United States Merchant Marine.

On March 6th, in New York, Miss Diane Guggenheim to Lieutenant John Meredith Langstaff, United States Army.

THE COUNTRY DANCE SOCIETY, Inc.

NATIONAL HEADQUARTERS
15 EAST 40TH STREET, NEW YORK, N. Y.

1943 ADMINISTRATION FUND

We gratefully acknowledge the following donations to our 1943 Fund. A good beginning has been made towards our goal of \$1800.

Mr. Alexander Hoyle (Boston)	\$25.00
Mr. Moses T. Stevens (Boston)	25.00
Mrs. A. S. Dewing (Newton, Mass.)	15.00
Mrs. Allen T. Burns (New York)	10.00
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Miss Ruth Lubell (New York)	10.00
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Miss Helen Seth-Smith (Washington, D. C.)	10.00
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Mr. Stephen E. Keeler (Washington, D.C.)	2.50
Dr. & Mrs. Daniel C. Darrow (Hamden, Conn.)	2.00
Mr. Alex Dunlop (Brooklyn, N. Y.)	2.00
Miss Mary Cunningham (Jamaica Plain, Mass.)	2.00
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Miss Elizabeth Keith (New Haven)	1.00
Miss Ellen S. Hamer (East Orange, N. J.)	1.00
Mrs. Elise B. Nichols (Concord, Mass.)	1.00
Miss Anne-Liese Wellershaus (New Haven)	1.00
Berea Christmas School (Berea, Ky.)	8.28
Stuart Robinson School (Blackey, Ky.)	1.00

\$288.78

PLEDGES

Miss Helen Burns (Hingham, Mass.)	5.00
Mr. Stanley Pearl (New York)	5.00

LETTER FROM ENGLAND

The English Folk Dance and Song Society
Cecil Sharp House, 2 Regent's Park Road
London, N.W. 1

Dear Miss Gadd,

We are most grateful indeed for the contributions toward the Cecil Sharp House Reconstruction Fund which were collected at the Country Dance Society's Summer Camp. I wish I could write and thank each donor separately—and I would if I had their addresses—but as it is, I hope they will read this letter and be assured that their gifts have been greatly appreciated.

Although many of you may never have seen our lovely building, we hope that one day we shall be able to spend our Summer vacations visiting each other across the Atlantic and dancing together. Meanwhile, the office of the Parent Society is housed in the room called "Storow" after your President and serves as a constant reminder of the generosity our American members have always shown towards everything that concerned the dances and songs we all love so much.

Yours sincerely,

DOUGLAS KENNEDY

Hon. Director.

5th November, 1942.

EDITOR'S NOTE: Members who were not present at the Camp, and perhaps some of those who were present, may like to send further donations to the fund now being raised to repair the damage to Cecil Sharp House caused by bombs. Such donations can be sent either directly to the address at the head of this letter, or to the office of the Country Dance Society, to be forwarded. All who contributed last year to our own Administration Fund, know that at the time of our Camp the English Society notified us that it was donating "one week's expenses" (\$35) to our Fund, in the form of a credit note against purchase of books for resale. Such generosity in the midst of England's own struggle for survival both astonished and touched us deeply. We shall need to do a great deal in return in order to reach the same level.

C.D.S. Festival

Saturday, May 1st at 8:15 at Hunter College,
Park Avenue and 68th Street, New York.

Pinewoods Camp

Middle two weeks of August at Long Pond,
Buzzards Bay, Mass.