

## NEW MEMBERS WHO HAVE JOINED THE C.D.S. SINCE OUR LAST ISSUE

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**REGULAR:** Mr. John Benore, East Orange, N.J.; Mr. Henry Carroll, New York, N.Y.; Mrs. Henry Carroll, New York, N.Y.; Mr. David Hahn, New York, N.Y.; Mrs. David Hahn, New York, N.Y.; Miss Eleanor Jones, Philadelphia, Penna.; Miss Sally Lohman, New York, N.Y.; Miss Maggie Mahon, New York, N.Y.; Dr. Jean B. Malick, New York, N.Y.; Miss Martha Mayers, Forest Hills, N.Y.; Mr. Richard L. Saville, Bryn Mawr, Penna.; Mr. William E. Sellers, Hempstead, N.Y.; Dr. Mooshy Sergis, New York, N.Y.

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The Country Dance Society now has voting members in 22 states and the District of Columbia. At the present time the greatest concentration of membership is in the Eastern and Southern regions of the United States. However, with Miss Gadd, National Director, currently touring the Mid-West and Far West, the C.D.S. is winning enthusiastic new friends and members there. Country dancing is part of this nation's national heritage, and the C.D.S. hopes soon to reflect in greatly increased membership, the wide scope and popularity of its activities.

## ENGLISH COUNTRY DANCES OF TODAY

*With a foreword by May Gadd, National Director, The Country Dance Society of America. 24 pages*  
Copyright 1948 Country Dance Society of America, Inc.

This collection of 14 dances popular with all ages, published in the convenient 'kit' size, was reviewed in our Winter 1948 issue. It includes instructions and melodies for the following dances: The Belfast Duck, The Butterfly Hornpipe, Double Lead Through, Bonnets So Blue, The Morpeth Rant, Soldier's Joy, The Cumberland Reel, The Cumberland Square Dance, The Circassian or Sicilian Circle, Speed the Plough, The Steamboat, Sir Roger De Coverley, The Waltz Country Dance, The Hole in the Wall. 'English Country Dances of Today' may be obtained from the C.D.S. office. The price is a mere 25 cents. Quantity rates are also available. Order your own copy now, and write for information on prices to supply your entire group. Address all orders to the Country Dance Society, 25 Park Avenue, New York 16, N.Y.

# THE COUNTRY DANCER

VOLUME 4

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## THE COUNTRY DANCER

EDITOR-IN-CHIEF

Mary P. Judson

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A hundred years ago, 80% of America's population lived on the farm. Their social recreational contact was largely limited to country dancing, commonly referred to as Square Dancing.

Today, 80% of our population live in cities. They spend their day in crowded offices and factories working on competitive, specialized, and often enervating activities, which is not a good background for wholesome social relationship. They spend their evenings entertained by highly specialized performers as at the movies, theaters, baseball games, etc., providing hardly any social contact.

It is the prime purpose of the Country Dance Society to promote country dancing; that is, group dancing as a recreation for this urban population. We believe that such an activity has great recreational and social welfare value.

The Country Dance Society derives the bulk of its income to carry out its purposes from dues of its members who believe in those purposes. The Society has only touched the surface of its possibilities and its limitation is membership, their support, and their dues. Membership is open to everyone and we extend an invitation to every reader to become a member and join us in our work. An application with information about classes of membership and dues is enclosed with this bulletin.

## GENERAL MEETING OF C.D.S.

The annual spring meeting of the general membership of the Country Dance Society, Inc., will be held on Saturday, May 15, 1948, at 7:30 p.m., at The Russell Sage Foundation, 130 East 22nd Street, New York, N.Y. Election of officers and general membership representatives will be held, and certain revisions of the constitution and by-laws will be considered. Members have been advised of nominations by mail.

The business meeting will be followed by a country dance party, which is FREE to C.D.S. MEMBERS (except Associate Members). The party is open to all, but there will be a subscription fee of \$1.00 each for guests, associate members, and non-members of the Society.

The Country Dance Society belongs to all its members. Plan to attend the meeting and take part in the affairs of your organization. The party afterward will afford a fine opportunity to meet and become better acquainted with other members and friends of your society.

## HOBBY HORSES

May Gadd, National Director, C.D.S.



Padstow--Hobby Horse Musicians

This is the time of year when Hobby horses begin to stir in their stables and gather their forces of magic. May will soon be here, and even in the England of today a number of these man-beasts will emerge from their winter's sleep to fulfill their responsibility for the continuity of the life cycle.

If you visit England one springtime, go to Padstow, in Cornwall, on Mayday. You should get there the night before, for it is then that the ritual begins. The feeling of suppressed excitement centers round the Golden Lion, where the 'Old Hoss' lies in his stable waiting for his yearly day of magic. The landlord will tell you that this actual Horse has been stabled at the Inn since the days of the Spanish Armada; and he had predecessors, who danced the ritual

of death and resurrection in the days when men lived by the laws of sympathetic magic; just as this Horse dances today.

At midnight a strong rhythmic singing breaks out, and the villagers parade up and down the streets singing the introductory song, with improvised lines - not always complimentary - sung under the windows of special people:

*"Rise up Mrs.--, we wish you well and fine*

*(For summer is a-come unto day)*

*The horse is in his stable and waiting for a ride*  
*In the merry morning of May."*

Or, where someone is known to be a little close with his money:

*"Rise up Mr.--, we wish you well and fine*

*(For summer is a-come unto day)*

*You've a shilling in your pocket and I wish it was in mine,*  
*In the merry morning of May."*

When daylight comes, the Horse is seen to be a truly terrifying creature. He is like a moving circular table at least five feet across, covered in black, with a heavy cloak reaching to the floor. There is a small totem Horse head in front and a tail behind. The man inside wears a Hood, with a black mask three feet high topped by a white horse-hair plume, and with glaring white-rimmed eyes and a broad red tongue. There is no suggestion of a man riding a horse - the man is the horse.

All day long the May Carol sounds through the village:

*"Unite, unite, we'll all unite,*

*For summer is a-come unto day",*

and the Horse dips and sways and tries to catch the girls in his cloak, and they run screaming, fearing and yet hoping to be caught. At one time the cloak was smeared inside with black lead which left its mark on the lucky victim. From time to time the Horse sinks down in death and his attendants sing a dirge. Then one who carries a strangely decorated club gives him a blow and he springs up and dances with renewed vigor. He is the fertility spirit who brings new life and growth to all living things, and he dances the ritual of the death of winter and the renewal of life in the spring.

At least five Hobby Horses of varying types still come out for their annual dance in England - perhaps you can get to Minehead in Somerset



on the same Mayday, and see the Horse there go through his paces. Much less terrifying than the Padstow Horse, he is shaped like a boat and covered with colored scraps of cloth. He has a very long rope tail, which he lashes as he dances, and tries to catch the girls in its coils. He dances to a queer little circular tune which never finishes. The Horse that accompanies the Abbots Bromley dancers on their annual visit to the surrounding farms is a much quieter animal, with a small horse's head fixed to an iron ring hung with draperies, inside which the dancer stands; but the Horse that appears in Glamorganshire is terrifying enough to send the villagers rushing to their doors to close and bolt them. If you can get close to him you find that he is a horse's skull decorated with ribbons and set on a stick carried by a boy dressed in a white sheet. Strangely enough, the horse's name is Mari Lwyd (Holy Mary). The Hooden Horse of Kent is constructed in the same manner as the Welsh Horse, but has a wooden head with a clapping jaw; a man-woman accompanies him and sweeps the ground as he dances.

Hobby-Horses of varying appearance but similar purpose dance from one end of Europe to another. The *Zamalzain* of the Soule province of the French Pasque country is one of the most beautiful; the Rumanian *Calusari* perhaps the most primitive. Both are highly developed as dancers. The *Calusari* are a group of young men who prepare themselves by fasting, and dance for the good of the community. One of their number wears an animal mask and is killed and resurrected during the dance. Indian dancers in this country carry on the same ceremonies.

We who go to watch these ancient rituals are interested in them as survivals of primitive times. But if we are capable of seeing beyond the obvious, we sense in them something that still has a meaning for us today. Certainly May day in Padstow leaves you feeling that you have been caught up in something that is bigger than yourself; an expression of man's identification with the world in which he lives, and a part of the continuous history of the human race.

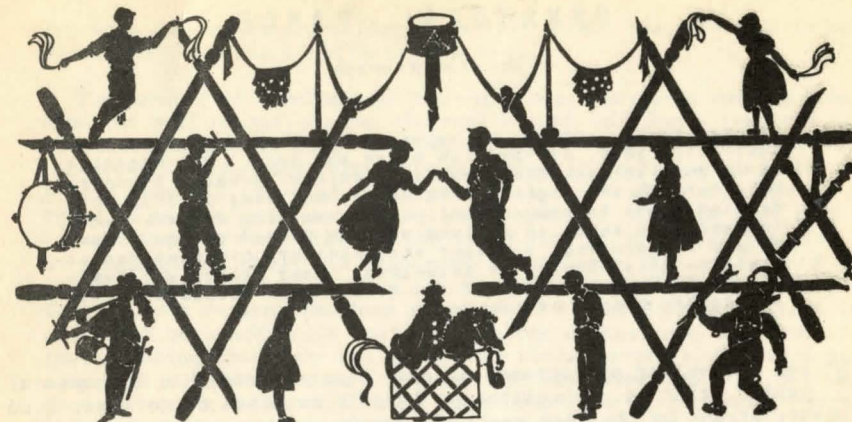
REFERENCE: Hobby Horses - Read "The Traditional Dance" by Violet Alford. This book describes most of the Hobby Horses of England and Europe.

## FESTIVAL IN EDINBURGH

An announcement has been received of a Folk-Music and Folk-Dance Festival to be held in Edinburgh, Scotland, next summer, from June 28 to July 3. Mr. Douglas N. Kennedy, Director of the English Folk Dance and Song Society, is in charge of the Festival performances. Groups from all over the British Isles will take part, and this event will be followed by the International Festival of Music and Drama. Any one who plans to be in England or Scotland this summer and wants to attend the Festival should contact Cecil Sharp House, 2 Regent's Park Road, N.W. 1, London, England, for further details.

## WE INVITE YOUR COMMENTS

Your comments on 'The Country Dancer' - or on anything pertaining to English or American dancing - will help make the magazine interesting. Address all news and views to the Country Dance Society, 25 Park Avenue, New York 16, N.Y.



## C.D.S. SPRING PARTY

Saturday, May 8, 1948, at 8:15 p.m., the Barnard College Gymnasium at 117th Street and Broadway, New York City, will be the scene of a Country Dance Society. The traditional Jack-in-the-Green and Hobby Horse will be there, and there will be country dancing and folk songs for all. Morris and sword dances will highlight the brief interludes between dances; and dance books, music, refreshments, and other interesting articles will be on sale.

Dancers from all over the East are expected, and there will be ample seating space for spectators. Many of the dances will be taught, and no one will want to miss the opening Helston Furry Processional, in which all who come to dance will participate.

Details are being mailed out to Centers and other interested groups by March 31. These include notes on the dances, reservation blanks, and posters. A follow-up, with tickets, will be mailed by April 15. The price of admission is \$1.00, plus \$.20 tax. There is also a special student rate of \$.50, tax included. Groups and individuals not on the C.D.S. mailing list should write for information to the Country Dance Society, 25 Park Avenue, New York 16, N.Y.

The program will include the following:

| Dances for every one: (N-1)   | For those who know them:      |
|-------------------------------|-------------------------------|
| Helston Furry *               | Fandango                      |
| Sellenger's Round *           | Hunsdon House                 |
| Double Lead Through           | Mage on a Cree                |
| Country Dance Waltz           | Running Set                   |
| Portland Fancy                | North Skelton Sword (N-2)     |
| Cumberland Square             | Bobby and Joan (Fieldtown)    |
| Bonnets So Blue               | The Rose Tree (Bampton) (N-3) |
| Christchurch Bells            | Trunkles (Bledington)         |
| Hull's Victory                |                               |
| Two Groups of American Square |                               |

\* All dancers will begin the evening's program by processioning with Helston (instructions will be sent later). Sellenger's will follow immediately in concentric circles.

- (N-1) All dances from Double Lead Through to the American Squares will have a brief review demonstration.
- (N-2) No more than three figures. Order will be sent later.
- (N-3) These morris dances will be done during interludes by teams who have made reservations for them. Women's teams will be included if several reservations are received.



# UNNATURAL DANCE

Douglas Kennedy

(The following article is reprinted from Volume XI, No. 3, June-July, 1947, of "English Dance and Song," the magazine of the English Folk Dance and Song Society. Douglas Kennedy, Director of the English Folk Dance and Song Society, has devoted years to the collection and teaching of folk-dancing and folk songs in England and the United States. Many of our readers will remember with pleasure his most recent visit to this country in 1938-1939. Many others are familiar with his work through the books he has published, such as "Square Dances of America.")

When presenting a programme of easy country dances to the general public, that is, to a gathering largely composed of novices, I am always struck by the very small percentage of dancers whose everyday walk is natural enough to be used by them for dancing. The larger percentage consists of those who have to struggle out their everyday kind of movement with something quite different. At a social dance this struggle has to go on under one's eyes more or less unaided. The most the M.C. can do is to provide a picture of what the natural motions of folk dancing look like. He has to leave the individuals to profit by that picture in their own way, trusting to the stimulus of the music and of the infectious spirit which it generates.

In training teachers or individual performers it is possible to do much more toward improving dance performance by changing the basic attitude of the pupil. It is practically useless to try grafting a folk dance technique on to movement which is unnatural. By unnatural I mean, of course, unrhythmical. Since the folk dance is based upon the action of walking it is essential to establish the feeling of a 'natural' walk before seeking to build up a dance technique. I have often heard it agreed that since the average civilized person of to-day is not 'natural' in this sense, we ought to leave him alone in his unnaturalness and let him learn and enjoy the folk dances as best he can, using the method of walking that is natural to him. I have seen enough of the results of this treatment during the last twenty years to assess its hopelessness. I know that it is possible to graft the Morris steps as a ready-made routine upon an 'unnatural' walk, but the result is unnatural dance and the effect on performer and spectator alike is highly unsatisfactory.

I think we must agree that since folk dancing is 'natural' one can only taste the full enjoyment of it by learning to be 'natural' in action. Actually it is not a process of learning anew but of re-discovering a forgotten knack. The obstacles to the re-discovery are not as much physical but psychological, and the process of removing the obstacles is largely a question of re-educating the mental attitude of the pupil. To a very considerable extent this process of regaining the faculty of natural movement can be carried out indirectly or unconsciously through the medium of the folk dance itself. It does its own remedial work if the conditions are favourable.

To join in the performance of a traditional team of sword or Morris dancers is to undergo treatment that cannot be bettered. To take part in Square Dancing or Traditional Country Dancing which is lively with rhythm is to be returned to 'normal' without noticing it. The body

can take care of that provided it is left alone, but, alas! It is being constantly interfered with by the mind.

The process of teaching, on the other hand, involves working through minds as well as bodies, and the real art of folk dance teaching is to educate the mind to stop interfering and to acquire a more accurate picture of how the body works naturally when it is free of interference. I find that all types of folk dance technique can be acquired by all types of people in an incredibly short space of time provided that one can get them to stop thinking the wrong kind of thoughts. The mind is so presumptuous about its knowledge and science that it is very disagreeable for it to find that for some functions the body knows best. Walking is a natural function about which the body knows a great deal and the mind practically nothing. You can demonstrate that easily by just thinking about how you walk, only choose a quiet, deserted place or you'll fall down or be run over. Try the experiment of getting a group of novices to walk round in a ring just using their everyday walk, then play some music at the tempo of the walking. It is quite incredible how disorganized some of the walkers become through mind interference.

The teacher, if he is going to use the direct method of treating the individual and appealing to his conscious mind, must be able to explain to that conscious mind why the body becomes disorganized when it puts its oar in, and how its good intentions only have the effect of a spanner in the works. When the mind is satisfied that it is right for the body to feel its own way for natural rhythm to grow out of that feeling, it will accept the new knowledge for the scientific fact which it is and be glad to mind its own business. If the Morris steps are developed by easy stages out of a rhythmical walk and the body is given scope and time to find out what each stage feels like, the movements will all the time look natural and even graceful.

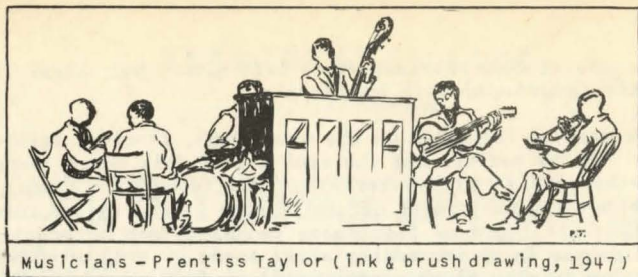
## 1948 C.D.S. SUMMER CAMP

The dates for the Country Dance Society's annual summer camp at Pinewoods, near Plymouth, Massachusetts, have been settled. Camp will open with dinner on Sunday, August 8. The main two-week session will close two weeks later, with breakfast, Sunday, August 22.

A short Leaders' Institute will follow the main camp session, opening with dinner on August 22, and closing with breakfast on Thursday, August 26, provided at least 50 people register for the Institute. Dancers who have attended the main session may stay in camp without attending the Institute, and may dance in the evenings. Those attending the Institute will be given the opportunity of leading the evening dancing.

Full details and registration blanks for camp will be made available shortly. For information, write to The Country Dance Society, 25 Park Avenue, New York 16, N.Y.





Musicians - Prentiss Taylor (ink & brush drawing, 1947)

## THE TRAINING OF MUSICIANS FOR SQUARE DANCE MUSIC

*R. Duncan Hay*

(Mr. Hay has had wide and varied experience in square dancing and English country dancing, including 5 years of calling and leading square dances, 2 years of playing in a square dance orchestra, as well as 15 years of musical training.)

Many dance groups and classes have started with recorded music and have continued to use it through lack of live talent. The latter is sometimes available if there are professional musicians to be had, but is frequently expensive. Another difficulty encountered is the lack of knowledge in the average musician of the rhythm and quality required for playing square dance music.

In certain sections of the country traditional square dance music is played by people who, in many instances, have little or no formal training in music. They have learned from others, by note or by ear, the tunes which they play. It is most fortunate if a group who wish to train or obtain trained musicians is situated in a region rich in traditional music, as it is essential that a person who is to play for square dancing have personal acquaintance with traditional music some time during his training. There is a substance in traditional tunes which does not appear on the noted page, but is learned only by ear. This substance also contributes something which makes for regional and national differences in folk music.

New England is particularly rich in local musical talent. Pennsylvania, West Virginia, the various southern states, Texas, and undoubtedly many more have talent here and there. Many times, though, it must be searched out.

A word should be said about the leader of a group which is looking for live musicians. He must be a person of some, if not a lot of, training in square dancing and folk music. Nowadays (and probably also in the past) there are many poor tunes going around, and a leader must be able to recognize and eliminate these. Some new music is worthy; to test its value, one must see that it fits the mood of the dance as well as the traditional tunes.

The source of tunes is many times a problem to a newly organized orchestra. Fortunately there are quite a few books on square dancing with tunes to go with the dances, but care must be taken that the musicians do not fall back on a few oft-repeated tunes. This last

problem often occurs when records are used, because of their limited number and arrangement. Variety in tunes is necessary for a well developed group, and a list of published collections appears at the end of this article. There are many tunes still unpublished and new ones being 'composed' ('grown' more accurately describes the process), so that it behooves the musician to extend effort to locate and play with people who play traditional music.

The last consideration concerns the musician and the instruments used. The age or sex of the musician is of no importance; however he must be reasonably proficient on his instrument. He must familiarize himself with the tunes and be able to play them in a strict rhythmical manner. Here is the essence of square-dance music as compared to other types. Its beat must be marked and steady. The tapping of a foot in time to the music can often be seen in a square dance orchestra. The musician, like the caller, is there for the benefit of the dancers, and he must submit to the direction of the caller and play for the dancers. This does not preclude a little freedom on his part in 'decorating' a tune with little extras, as long as he adheres to the established rhythm. After many repetitions a tune gradually becomes committed to memory, which relieves the player of having to depend on notes and leaves him free to listen to his playing. Interest and enthusiasm in the player is an asset, as the tunes tend to become tedious with the many repetitions required for a dance.

By far the most useful instrument is the piano; next, probably, the violin (fiddle). In combination the violin goes well with guitar (usually the Spanish type), piano, or both. Other instruments in common use in various parts of the country are banjo (5-string or tenor), mandolin, clarinet, trumpet, string bass, accordion, and sometimes a saxophone. The combination of instruments in an orchestra is quite variable and may include all of the above on rare occasions (e.g., a folk festival), but usually they are grouped as melody and accompaniment. Suggested conformations are: violin, piano, guitar; or violin, string bass, guitar, banjo. An orchestra should have as much practice as possible as a group. Since there is no conductor, as such, they must be conscious of each other's playing. As mentioned before, a competent leader is necessary to secure the desired result in training such an orchestra.

The subject of music for square dancing is a large one, and this article can only suggest the ways to get it. Much of the quality of a given ensemble is often due to the interest and enthusiasm of one or two people. The musician must be alive to his surroundings, and continually strive to improve and widen his acquaintance with square dance tunes.

Favorite Jigs Reels & Hornpipes.  
T. H. Rollinson. Oliver Ditson  
Co., Phila.

Harding's Collection of Jigs &  
Reels. Paul-Pioneer Music Corp.  
1657 Broadway, N.Y.C.

Old Familiar Dances. George C.  
Cott. Oliver Ditson Co.

70 Good Old Dances.

Traditional Music of America. Ira  
Ford. Dutton.

Old Time Fiddle Tunes. Henry Jar-  
man & Co., Toronto.

Country Dances. Haywood & Newton.  
All American Dances. Muller  
Player's Pastime Folio. Fischer.  
1001 Fiddle Tunes.  
Dance Music of Ireland.  
Elias Howe's Diamond School for  
Violin.  
Universal Album of 200 Jigs, Reels  
& Hornpipes.  
46 Old Dances for Orchestra. Pepper.  
The Pepper Collection of Square  
Dances.  
Folk Tunes. Chicago Parks Dist.  
Old Time Jigs & Reels for Violin.  
McGee. Ditson.



## BOOK REVIEW

**THE SOVIET BALLET**, by Juri Slonimsky and others. New York, Philosophical Library. 174 pp. of text, 104 pp. of illus. ....\$4.75

THE SOVIET BALLET, which was written in Russia, would be reviewed there thus: 'A merited testimony to this heroic Russian art which is unequalled by any of the accomplishments of dancing in the West and which through the dark days of the Great Patriotic War kept the flame of courage burning in our hearts.' Top Soviet ballerina Galina Ulanova threw light on this reviewing when she asked an English interviewer: 'Tell me, have they any ballet abroad?' But for the book, determining where fact stops and enthusiasm takes over requires a nice discrimination.

The volume is a collection of chapters by various hands - critics, dancer, directors - beginning with a swift survey of the development of Soviet ballet by Moscow critic Slonimsky, and covering ballet schools, composers, choreographers, dancers, the national (or folk) dances of the sixteen 'republics,' and the dance ensembles of the Red Army and Navy. It is full of information, of congratulation and confidence. One learns that there are now 34 ballet companies - where formerly there were but two -- and almost as many choreographic schools. That a dancer finds a teaching job awaiting him when he retires. That the graduate of a choreographic school attains a 'standard of culture' which permits him to 'solve choreographic and scenic problems in the spirit of historic and artistic truth,' to assist the authors to create, and to 'perceive their blunders and fallacies if such there be.' One also learns that factories and collective farms everywhere have their amateur ballet circles, and that before the war a half million youngsters were studying ballet in Moscow alone.

There are over 100 pages of excellent action photographs, which have not been done justice in reproduction, but which prove that Ulanova's flowing line is a reality and that Chabukiani has the figure claimed for him. Of the 16 ballets featured in the pictures it is interesting to note that 10 are prerevolutionary, and that *Swan Lake* and *Don Quixote* lead in popularity.

There is much talk of the contributions of folk dance and the regional ballets to the Soviet ballet, but little of this is shown in the pictures. Small Kirghiz pupils with broad Asiatic faces and Degas skirts perform a waltz from *Sleeping Beauty*. The Soviet creations represented are conventional, whether they be the exquisite *Romeo and Juliet* of Prokofiev and Lavrovsky - according to Iris Morley the 'most lovely and profound of Soviet ballets' - or the melodrama of *Svetlana*, in which a spy, and his accomplice blow up a power station, then get their come-uppance at the hands of Svetlana, 'a brave Russian girl'

According to our authors, in spite of the war 'the culture of all (Soviet peoples) is flourishing under the invigorating rays of the Stalin Constitution.' And the ballet is developing as a people's art should: moved by 'profound ideas,' portraying heroic full-blooded characters 'in the true way ... through the medium of folklore and enriched classic movement.' Translated, this seems to mean that Soviet ballet is going its way for the most part untouched - pure, classic, and unaware of the world of Wigman and Graham; spreading the gospel that happiness is found through revolution; and striving vehemently

to educate and appeal to the imagination of its new mass audience by drawing upon all available material, from world classics like Shakespeare, Lope de Vega, Balzac, and Pushkin to native folklore and fairy tale. Prokofiev has recently followed *Romeo and Juliet* with *Cinderella*. The heroine of *Crimson Sails* dreams of happiness and finally sails off in her boat to a promised land. There is a high proportion of wishing in the literature of Soviet ballet. One gets the impression of a people who are subsisting on dreams.

--ROBERTA YERKES

## ENGLISH DANCE RECORDS

Our last issue listed some of the new recordings of English dance tunes now available at The Gramophone Shop, Inc., 18 East 48th Street, New York 17, N.Y. A recent check with The Gramophone Shop failed to reveal any additions to this group. We are therefore listing below some of the records which are normally carried in stock. A more complete list will be furnished by The Gramophone Shop on request. The Gramophone Shop will ship orders for a total of \$4.00 or over, via Express Collect or C.O.D. When ordering, please be sure to mention 'The Country Dancer.'

The following 10" imported records are priced at \$1.85 each:

- C-4615: The Merry Milk Maids & The Old Mole. English Orchestra.
- C-5434: Haste to the Wedding & Bonnets So Blue. BBC Military Band conducted by Walton O'Donnell.
- C-DB569: The Butterfly & Three Meet (The Pleasures of Town). National Military Band conducted by Stanford Robinson.
- C-DB1359: Durham Reel; the Pleasures of the Town; Circassian Circle. National Folk Dance Orchestra conducted by Arnold Foster.
- C-DB2241: Hunsdon House & Oranges and Lemons. National Folk Dance Orchestra conducted by Dr. Ralph Vaughan Williams.
- C-DB2242: Geud Man of Ballangigh & Never Love Thee More. National Folk Dance Orchestra conducted by Dr. Ralph Vaughan Williams.
- C-DB2253: Morpeth Rant & Soldier's Joy. National Folk Dance Orchestra conducted by Arnold Foster.
- C-5734: Sellenger's Round; Black Nag; If All the World Were Paper. National Military Band conducted by Stanford Robinson.
- C-DB1795: Morris Dances: The 29th of May ("Headington") & The Abram. Circle Dance. Folk Dance Octet conducted by Arnold Foster.

*Increase C.D.S. Membership*



## NEWS FROM REGIONS AND CENTERS

### Berea College, Berea, Ky.

The Berea College Country Dancers are having lots of fun this winter. Memories of the Regional Festival at Annville are still fresh in our minds. A small group drove to Lexington, Ky., the night of Feb. 27 to dance in the Gold Room of the Lafayette Hotel at a banquet of the Kentucky Mountain Club. We are working with Marguerite Bidstrup on plans for participation in the Handicraft Fair at Gatlinburg in July. Preparations are being made for a demonstration and party at Wither-spoon College in April. Then, on April 24, the Country Dancers will participate in the Convention of the Kentucky Federation of Music Clubs. An invitation has just come for a visit to Paducah, Kentucky.

The big event to which we are looking forward is the Mountain Folk Festival, which will be held at Berea College, April 8 - 10. Readers of 'The Country Dancer' would love to see the Festival, but we couldn't guarantee then super-de-luxe hotel accommodations. Berea is a crowded town at Festival time.

--Frank H. Smith

### Hindman Settlement School, Hindman, Ky.

Though we've sent no news to the earlier issue of 'The Country Dancer', Hindman has been dancing all through the fall and winter, with regular beginner, intermediate, and advanced groups meeting during the week, and the whole Settlement coming together for our Saturday night parties. Of late we've tried to sandwich in an occasional evening of morris and sword, the girls learning Highland Mary, and the boys three figures of North Skelton sword in preparation for the Berea Festival in April.

Stuart Robinson and Hindman have been meeting once a month for a folk-dance party ever since the south-eastern Kentucky regional festival, which was held October 18 at Stuart Robinson. Only eight children can attend a festival, but every child in the Settlement has been to at least one party. The parties have brought the two schools closer together, too - close enough for many friendships and at least one more-or-less deathless romance. Our next party will be March 20, at Stuart Robinson, and the first week in April they will come here.

--Diana Lockard

### Philadelphia, Pa.

The English Dancers of Philadelphia, led by John and Ruth Hodgkin, have had a busy time recently. Besides our regular classes on the first and third Tuesdays, we have appeared in public three times.

Each year the University of Pennsylvania sponsors a two-day folk Festival as part of its 'Cultural Olympics'. We danced there on Saturday, January 31. Leo Jones was master of ceremonies for the whole festival and he and Emilie danced with us. Each group presented a special occasion or festival. We chose a May Festival with

Helston Furry, Peascods, Pleasures of the Town, Black Nag, and Dargason. We were lucky in getting Ricky Conant, now a freshman at Haverford, to join us for this demonstration. Other former campers in the group were Margot Robins and Peg Hunt. John Jodgkin also led a Circassian Circle at the large party for the participants and audience which followed the program.

On the previous Thursday most of the same group had appeared in a television preview. Dr. F. C. Gruber (The Cultural Olympics Director) interviewed John Hodgkin to give the television audience some idea of the history and characteristics of the dances we were doing.

On February 6 our group were guests of International Institute at their annual Colonial Ball. Besides those campers already mentioned Sam and Lou Baker and Perdue Cleaver demonstrated. We joined in the general dancing led by Eddy Nadel and at intermission showed Jack's Maggot, Boatman, and a couple of movements of Sleights. This was the first time we had demonstrated any sword dance other than Flamborough in Philadelphia. It was enthusiastically received, particularly when Ruth Hodgkin took her place in the center of the set, was duly beheaded and was carried out on the swords.

### John C. Campbell Folk School, Brasstown, North Carolina 1948 Short Courses

The John C. Campbell Folk School offers its annual courses for recreation leaders, May 18 - 28 and June 8 - 18. Each course opens with supper on a Tuesday night and closes with Friday breakfast.

There will be folk dance periods in the morning and a country dance party each night; time to sing and enjoy many folk songs and learn something of their background; opportunity to carve, make puppets, play recorders (an ancient end-blown flute), and to discuss together some of our rural problems.

These courses are planned especially for those living and working in our Southern Highland area. Many of the discussions are concerned with our rural life problems. Dances chosen for our regional and mountain festivals are taught at this time so that leaders are able to teach them to their home groups. In an area as large as our Southern Highlands our greatest need is for local leadership. If we have more applications than we can take, preference will be given to those living in the Southern Highlands who are using this material in their work.

The total cost for the ten day period with the exceptions of materials used in carving and making puppets, will be \$30.00. Enrollment is limited to forty for each course. For details write to Mrs. Marguerite Bidstrup, Brasstown, N. C.

### CHRISTMAS COUNTRY DANCE SCHOOL

The tenth Christmas Country Dance School, sponsored by the Council of Southern Mountain Workers and Berea College, was held at Berea, Kentucky, during the week following Christmas. The Christmas School is frankly regional and is primarily planned to train leaders of recreational groups in the Southern Highlands. Preference is given to



people living in this area and nearly two-thirds of the 110 people attending the School came from six Southern states. Fifteen other states, ranging from California to Massachusetts and from Minnesota to Florida, were represented.

Since the Christmas School belongs to the Southern Highlands, it deliberately emphasizes the great heritage, in both dance and song, of this area. But there is a wholesome recognition that the Highland tradition is a living, changing tradition and that other related cultures have much to offer in meeting the Highlands' recreational needs. And so the dancing included not only the Kentucky running set, the big set of the Smokies and other American square dances and singing games, but English sword, country, and morris dances, close kin of Highland dances, and Danish singing games and dances, more distant cousins of the Mountain dances but closely related in spirit and vigor. This blend of American, English, and Danish dances has become traditional itself now, and the staff of the School is organized around it with expert teachers in each of the traditions. This year, Frank Smith taught running set, square and sword dancing, and Miss Marie Marvel taught children's singing games; Miss May Gadd, Mrs. Raymond F. McLain, and Miss Lovaine Lewis taught English country, sword and morris dancing; and Georg Bidstrup taught Danish dancing. That the three traditions are really becoming fused is illustrated by the fact that every one of the leaders is almost equally expert in each of the three basic traditions.

This was a school for people who teach folk-dancing, and so every class was taught with a realistic eye on the sort of situations leaders would meet back home. Much emphasis was put on techniques in teaching. One of Miss Gadd's big contributions to the school was her reiteration upon helping people to *enjoy* dancing - by getting them moving, by having them quickly accomplish something, by having them get the 'swing' or 'feel' of a dance even before they understand detailed figures or precise style. More stress was laid upon individual freedom and expression than upon united precision. It seems to me that with a growing acceptance of this point of view, folk-dancing in America - or perhaps I had better say, our kind of folk-dancing - has begun to shake off one of the shackles which has tended to limit the movement to a group of aesthetes. Let me say, however, that Miss Gadd did not condone sloppy dancing, as those who danced Parson's Farewell again and again and again well remember. Freedom, even this new freedom, doesn't mean an absence of discipline and style.

Music's great importance to dancing was another special emphasis of the School this year. Miss Ruth White's accompaniments, always a feature, had a lot to do with the gay stepping of the dancers, and one of the high points of the school came when a corsage was presented to her by the grateful dancers.

Like all the other Christmas Schools which I have attended this one developed, in about a week, a real *esprit de corps* which certainly is one of the reasons why Christmas School is a high point in the year. It is hard enough to describe this solidarity intelligibly; it is almost harder to say how it is created every year. Continuity of tradition is one of the keys to an understanding of this community feeling. The co-directors of the school (Marie Marvel and Frank Smith) have the school well planned, but like an iceberg most of the organization doesn't show. And they with the other leaders give the whole School a tone of friendliness and charm. It really does seem, as one person said, that 'folk-dancers are the nicest people in the world.'

-- James Brown

## THE CUMBERLAND REEL

A relatively simple dance - and one that proves popular with people who have been introduced to folk-dancing via the Virginia Reel - is the Cumberland Reel, collected by Douglas Kennedy from Cambo, Northumberland.

**Form:** Longways for about five or six couples: man facing partner. Whole Set Progressive dance. (As in Virginia Reel. Couples form a double file with men facing partners. By the end of each round the head couple will have progressed to the foot, and a new head couple leads the next round.)

**Music:** Cumberland Reel, or any other reel, jig, or hornpipe.

**Fig. 1 (8 bars)** Top four right hands across and left hands across. (Right - and left - hand star.)

**Fig. 2 (8 bars)** First couple swing to bottom and make arch, while others cast outward, men to left, girls to right meet under the arch and lead back home.

**Fig. 3 (8 bars)** Partners promenade to the left, first couple following, and lead up the middle to places.

Repeat from beginning with new top couple.

**NOTE:** It is not necessary to time the dance with the sections of the tune.

Music and notation for this dance appear in 'English Country Dances of Today,' now available through the C.D.S. office.

## DANCE BOOKS, INSTRUCTIONS, MUSIC

Publications listed here by the Country Dance Society contain both music and instructions, except as otherwise noted. All material can be obtained through the Country Dance Society office, 25 Park Avenue, New York 16, N.Y. Additional publications will be listed in future issues, as they are received from England or brought out in this country. Evaluation of the material in some of the books will also appear in forthcoming issues of 'The Country Dancer.'

### Country Dance Society. Stock in hand:

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