

SUMMER SCHOOLS AND COURSES

BEREA, KY.

Recreation workshop, June 13 to July 2 at Berea College, Berea, Kentucky. Folk dancing, games and story telling will be directed by Frank Smith; puppetry by Leila Smith; informal dramatics by Earl Blank; song leading by Gladys Jameson; ceramics by Christine Miller. Enrollment is limited to fifty. Cost (living and tuition) \$50 to those who live in the Southern Mountain territory; \$65 to others.

BRASSTOWN, N. C.

Recreation Course at John C. Campbell Folk School, June 8 to 18. Under the direction of Georg and Marguerite Bidstrup with Philip Merrill as musician and leader of recorder players. American, Danish and English dances and games, folk songs, recorders, mountain carving, and discussions of the place of folk arts in rural education and community recreation. Preference is given to applicants from the Southern Mountain region.

GOLDEN, COLORADO

Rocky Mountain Folk Dance Camp, July 24 to August 6 at "The Lighted Lantern Lodge," Golden, Colo., under the direction of Paul and Pauline Kermiet. The main emphasis will be on Western squares and couple dances and upon English and Danish country dances, but some other nationality folk dances will be included. Square dance calling will be a feature. Total cost is \$40 for one week, \$75 for two weeks. Enrollment is limited to thirty, 15 of each sex. Dates may be extended to August 21st if all cannot be accommodated earlier.

HARRISONBURG, VIRGINIA

Folk Arts Workshop, June 20 to July 15 at Madison College, Harrisonburg, Virginia. Under the direction of Richard Chase, sponsored by the State Board of Education. This is a workshop in related folk arts--songs, games, dances and tales. The practical nature and function of the folk arts and their place in the current educational and social scheme will be stressed. Details from the State Board of Education, Division of Related Instructional Service, Richmond, Virginia.

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WHITSUN MORRIS AT BAMPTON

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THE COUNTRY DANCER

EDITOR

Maggie Mahon

Associate Editors

May Gadd - Mary P. Judson - Ruth Sanders - Roberta Yerkes

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ENGAGEMENT

News comes from England of the engagement of Peter Kennedy and Mary Banting, both of the national staff of the English folk Dance and Song Society. This news will be of special interest to those who remember Peter as a very small visitor in the days of our summer folk schools at Amherst.

E.F.D.S. REPRESENTED AT VENICE FESTIVAL

The English Folk Dance and Song Society will be represented by a group of dancers at the International Folk Dance and Song Festival to be held in Venice September 7 to 11. The Festival, sponsored by the International Folk Music Council and the "Ente Nazionale Assistenza Lavoratori--Comitato Italiano e Tradizioni Popolari," has invited dancers and singers from all countries and from many different regions of Italy to participate in the public performances.

REMINDER

Registrations for the Summer Country Dance Camp session at PINWOODS are rolling in, so don't be late with yours. A hundred and twenty in any one week is our absolute limit. We are delighted to announce that Kathleen Bliss and Elsie Whiteman, flageolet and concertina players, are again coming from England to augment our Camp orchestra. We shall give them a warm welcome.

WHITSUN MORRIS

May Gadd

WHITSUNTIDE came in June this year so it is possible that some of our traveling Country dancers were in England in time to see the Whitsun morris dances in the village of Bampton near Oxford. They saw the picture on the cover of this magazine come to life, as the men came out to dance their annual ritual in all parts of the village, carrying on a custom that has a written record of many hundred years and that descends directly from ancient beliefs and ceremonies.

What you see today in Bampton is thrilling enough, and it stirs you to imagine what it must have been like in its heyday, when the Spring rituals were being carried on all over England, and Hobby-horses, Jack-in-the-Greens, Fools and dancers all united to celebrate the new life of the earth and to carry on the rituals that made man a part of this life. For just as all life contributes to the survival of man, so he must in turn do his share to see that this new life comes to full growth and fruition.

The morris dancers say "The higher you jump, the higher the corn will grow." An ancient Cretan hymn from Praesos, sung at the time of a feast of the Young Zeus, a spirit of vegetation, and of life in general, has as its refrain: "Jump for flocks and herds, jump for good crops, jump for fair children." Man everywhere recognized his ceremonial responsibilities. Go today to the Southwest and you can see the Indians carrying on the living tradition.

Doubtless, in ancient times the ritual everywhere was carried on very seriously, with every detail being of great importance, but it was also a time of great rejoicing and for many centuries this aspect has been the most important. For us today, one of the results is to give us a form of dance with a quality that is timeless and in which we can participate with no feeling that we are carrying on something archaic. We recognize this quality when the Bampton dancers arrive with the Fool with his stock joke of "Here we be masters, six fools and one dancer"; and the Cake-Bearer with his cake made of all the grains grown in the area, in which all must share; the fiddler inciting them to greater and greater efforts; and the dancers decked out in their Spring whites and gay bell-pads, arm ribbons and flowered hats. You must see them one Whitsuntide.

Much as we love the dancing itself, a great many of us are especially attracted to C.D.S. activities by the incomparable music that goes with the English dances. Some of us--this one of us, anyway--may even feel a bit embarrassed that we cleave so instinctively to the English dancing at the expense of our own native American squares and running sets. Part of it, without question, is in the music, and more specifically, in a number of aspects of difference between the American and the English music.

It was a bit of a shock to me when Miss Gadd casually mentioned that, back in the famous Mr. Playford's day the various English dances were not always done, as we do them, to the same music in every case. For that is the greatest charm of them for us, and incidentally, a fine reason why English dancing isn't "called" (I'd guess); the music itself, once you get to know it, does the calling for you in a most efficient way. It seems that Mr. Playford just wrote down a lot of good tunes for various individual dances, and those tunes have stuck.

Yet, somehow, (without any research or questioning as to the actual facts on my part) I can't swallow that entirely, nor, I'm sure can you dancers. So often the tunes and the dances seem indisputably "made" for each other--or is it merely our associations that we build up? Do we "feel a cast coming on" at a certain point merely because that's the way we've done it before? Or because there really is something in the music that just fits the pattern ideally? It would take a lot of proving to make it clear which it is--no doubt it has been proven. But most of us prefer to make up our own minds, and there is no doubt at all that the combination of the particular fine English tunes and the particular dances now associated with them, is an incredibly good one.

Of course, the best of it is that every phrase of music has its specific dance motion, which--done correctly--comes out like clockwork and fits into the next motion-music combination like a well-meshed gear. When the accompanist (as is bound on occasion to happen) absent-mindedly plays the "A" music instead of the "B" music, the dance collapses instantly!

All of this, at least as we usually find it, is missing in the American dance. There, the music, as we all know, is to a considerable extent, interchangeable. And, just as important, the dance doesn't follow the music phrase for phrase (though ideally I suppose it should). These are vital differences. How do they happen?

The American tunes, like all young, developing folk music, still fluid, uncrystallized, are all a good deal alike anyway. No criticism is implied--that is always true of "folk" music in the early developing stage as ours is. It is a paradox that, until a folk music crystallizes, until its growth stops and it becomes a fixed tradition, it seldom has a really top quality musical value. That is a process for centuries. We are a young nation still. Or, if I am putting the cart before the horse, let's say that over centuries, a folk tune is gradually polished and whittled and perfected, by many hands, becoming more and more individual, more and more pithy, until at last it becomes such a concentrated, meaningful piece of music that its value becomes too great for further change. It is an inviolable tradition, and the very fact that it is cherished as almost sacred, musically, insures that it cannot longer grow. We have few such traditions as yet in America--we aren't old enough.

True (did I hear someone suggesting)--many American folk songs were imported from England and elsewhere. But, brought to the pioneer country, most of them were rejuvenated along with the European population itself. They became again subject to growth and change, as the old fixed tradition became less meaningful. Most remarkable--they even "regressed" to less tight, individual versions, less concentrated, more in the prevailing youthful prolixness of, say, our cowboy and hill-billy style folk music. A comparison of Southern mountain tunes with their still extant British versions would, I suspect, bear out this difference. The British versions date mostly from the 16th century or before and we have them without change from that time--but no doubt they had developed earlier for untold centuries before that. The American versions, still not entirely "fixed" after a couple of short centuries hereabouts, may move one, in spite of radio and television and records, to form a more concentrated tradition, perhaps centuries hence!

Strange paradox then, that the very factors which keep our American folk music and folk dancing, alive and flexible and changeable, insure that musically it is of less interest than the English--and, on the other hand, the fact that while the English music is a live tradition, it has long since, for the most part, ceased to grow, is the best reason why the English music is so good. A matter of having your cake and eating it.

EDITOR'S NOTE:

Ed Canby, a regular dancer with the New York headquarters group, is record reviewer for the Saturday Review of Literature and also conducts a weekly "Records in Review" program over radio station WNYC, in New York. In the concluding article on "Country Dance Music," in the next issue of The Country Dancer, he will develop his theme further, delving into the actual music to illustrate his points.

DANCE DOINGS AT HAVERFORD

Square dancing is a new thing here at Haverford. Last fall, at the instigation of the Interfaith Organization, we decided to run one and see what kind of a reception it would get. It went over so well that we were asked to run another on the big football week-end...and that also drew a big crowd. I had to start from scratch in both of these dances as no one really had had any experience. We were very fortunate in the way of musicians. I was able to collect a pianist, violinist, an accordionist and several guitars. With one rehearsal we were almost professional...but not quite!

School work left time for only two more dances this year, both of them held at Bryn Mawr College. The first was a little overwhelming as we had about 400 trying to dance during the course of the evening. The final dance was planned with less emphasis on squares and more on various nationality dances. We did "Bonnets So Blue," "Long Eight" and "The Country Dance Waltz." During intermission John Hodgkin and his group from Philadelphia demonstrated four more English dances, including "Rigs-O-Marlow" and made a very favorable impression which we hope to follow up next year.

One other event of interest this year was the formation of a Folklore Club, aimed at promoting interest in all the aspects of folk lore in this country and in other countries.

--Ricky Conant



AT PINEWOODS CAMP

It is difficult to give a real picture of Pinewoods; it is the sum of so many excellent features that makes it unique. Comfortable camping in the woods on the shores of a beautiful lake; outdoor living in screened cabins with shutters that can be lowered on all sides if desired, but comfortable because no cabin houses more than two people and all are furnished with good single beds, clothes closets, and washing facilities. Every cabin has electric light, and some are divided into single rooms. The few cottages are limited in the number of people who can have accommodations in them, but they provide social gathering places for many more people than the allotted residents.

The large dining-room overlooks the lake and is open on three sides; it is attached to a modern, completely electrically equipped kitchen. Dancing takes place in four pavilions with well-sprung wooden floors, and a roof and open sides; the largest pavilion can accommodate the whole camp for evening dance sessions. The Camphouse with its large porch, steps leading down to the lake, and enormous wood-burning fireplace provides a meeting place for songs, games, and discussions. There are canoes and boats for use on Long Pond - which would be called a lake in any state but Massachusetts - and frequent dips in its clear waters take away any "tired feeling". All of these physical attractions would by themselves provide a wonderful vacation, but Pinewoods

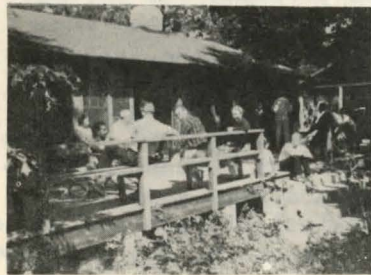
offers more than that. For in these attractive surroundings you can enjoy as an adult recreation, country dancing in its various forms of square, circle, longways and couple, morris and sword dancing, folk music and song. You can learn new dances and songs and enjoy dancing those that you already know; exchange ideas with people from different regions and join in discussions of background and folklore. If you are a square dance caller or community recreation leader, or a teacher of children, you can get new material and help in ways of presenting it. Because of the size and facilities of Pine-woods the needs of both novices and experienced dancers can be considered.



MORRIS AT PINEWOODS

You can be assured that you will get material that is authentic and comprehensive. On the American side the teaching staff includes people who have made a wide and deep study of the regional dance and music of America, and they will be supplemented by regional specialists; on the English side it is enough to say that the Country Dance Society of America is the sole representative in America of the English Folk Dance and Song Society of England, founded by Cecil Sharp.

In addition to the regular daily program there are a number of special events. A weekly Country Dance Party and a weekly performance; a final stunt night, and - we hope- a Festival in Plymouth during the second week in which everyone can take part. The ancient ritual of the Horn Dance of Abbott's Bromley is an annual event and sometimes a Sword Play is presented.



It all adds up to a delightful experience - don't miss it.

CAMP HOUSE PORCH SCENE

IN OKLAHOMA

Homer E. Howel

I feel honored and, in turn, wish to express my appreciation for having been given the opportunity to write an article on square and folk dancing as I see it in Oklahoma.

Yes, folks, this is Oklahoma, metropolitan in every respect yet we have always loved that fine spirit of friendship, that opportunity of joining hands together and carrying on the heritage of square and folklore. I should like to give a brief resume of the beginning of square dancing in this area.

In 1938 one of our very prominent citizens here in Oklahoma City gave a "barnyard party," upwards of 200 couples attending. The theme of the evening's entertainment was square dancing, but alas and alack, none actually knew how. The following week I started a square dance class consisting of three couples...the teacher (that's me) and my taw, filling out the set. This enormous group grew to two full sets within the next three weeks and within three months had grown to 14 sets. Out of this group the first square dance club, "The Circle Eight," was organized and there are still charter members active in that club.

In Oklahoma City we have around 40 clubs, ranging in membership from 6 squares to 25 squares, while in the state I would estimate at least 250 clubs with a combined membership of 20,000 dancers.

Our State Federation came into vogue about three years ago and we now have five District Federations, each of these conducting a Festival at least once a year.

As to dancing, I am a very enthusiastic booster for our folks and for our style of western cowboy dancing, with so many of our beautiful whirls and spins. It must be seen, otherwise no imagination can conceive of it. We dance the patter and singing calls, no contras, none of the running sets. We do not dance the European folk but we do dance many of the American round dances.

Having been a teacher of dancing for 30 years, a former member of the Chicago Association of Dancing Masters, I should like to give a little advice--- as I

BOOK REVIEW

see it. And please, if you wish, take it or leave it... as for me I'll take it. I am a great believer in basic fundamental and, like to use the waltz as that fundamental. I firmly believe we must guard against the slam-bang type, the stomp and kick type and the clique type. We must teach and preach friendliness, tolerance and goodwill. Eliminate the germ and the disease will cease to exist. Recognize the authority and the 50¢ caller and the 25¢ teacher will be no more.

My advice to callers is simple. A good voice does not a caller make. A caller must have clarity, of course, but to be good, the caller must have command, rhythm, sense of humor and a definite knowledge of pattern. I do not use the words or I would tell you the place for the caller who dotes on going into a long tirade of teaching when the folks are on the floor to dance. And don't you just love the caller who has more wind than the dancers. Grrr-rr. Or the caller who loves to throw the dancers a curve and mix them up and then laughs about it and says "I'm pretty good."

Square dancing is friendly, healthful, democratic... let's work to that end and forget all else.

Yes, this is Oklahoma where men are men,
We like to dance with our sage hen,
We stiffleg, sunfish, buckjump and rack,
We slap our fillies and promenade back.
When our soles wear out that'll end the dance,
We'll salivate the fiddler and spur for the ranch.

OUR CONTRIBUTORS

We have Ed Durlacher to thank for telling us about Homer E. Howel of Oklahoma City, who gives us our spring square dance article. Mr. Howel's advice is very sound; we'd like to see his dancers.

CRAFTSMAN'S FAIR AT GATLINBURG

Read the enclosed leaflet about this Fair and visit it if you possibly can. The first of these annual Fairs was held last year and made history.

HULLABALOO AND OTHER SINGING FOLK GAMES. Compiled by Richard Chase. Illustrated by Joshua Tolford. Houghton Mifflin Company. Cloth cover, \$2.00; Paper, \$1.25.
HONOR YOUR PARTNER. Compiled by Ed Durlacher. Musical Arrangements by Ken Macdonald. Photography by Dr. Ira Zasloff. The Devin-Adair Company. \$7.50
RAYMOND SMITH'S SQUARD DANCE HAND BOOK. Edited by D. M. and G. T. Coley. 2d ed. Dallas, Texas, 1038 Cedar Hill. \$1.50

The three volumes listed above complement each other with almost no overlapping.

Hullabaloo, Richard Chase's third book, is a collection of 18 children's singing games and play party games in the English-American tradition. They range in difficulty from the simplicity of "Turn the Glasses Over" to "Coffee Grows on a White Oak Tree" with its do-si-do. The melodies are clearly printed; half a dozen simple piano arrangements are provided by Hilton Rufty; and the format is attractive. The illustrations are particularly successful, especially the small action figures diagramming the dances and demonstrating the amount of character acting that can go into such games as "The Roman Soldiers" and the "Three Dukes."

Ed Durlacher's de luxe volume, Honor Your Partner, subtitled "81 American Square, Circle and Contra Dances, with complete instructions for doing them," is frankly intended to end all square dance books; and for its publisher, I should think, with its price of \$7.50, it might do so. It contains the recipes for 59 square dances, 2 circle and 7 progressive circle dances, 4 contras, 4 waltz quadrilles, and a small miscellaneous group including Kentucky running set, grand march, Paul Jones. There is the most complete glossary of dance terms that I have happened on; yet each dance is explained in full, even to detailed instructions for swinging your partner, so that its directions can be understood without reference to any other part of the book. Calls, bars, and explanation of the steps are printed in parallel columns and are pleasantly easy to follow; and the dances are graded from simple to difficult. A section of contributions by guest callers is thrown in as a sort of bonus, and a very welcome one. If you have a weakness for Page's calling, or Shaw's,

or Brundage's, you will enjoy finding them and others, mostly easterners, represented with a dance apiece: Woodhull by "Wearing of the Green," Macleod by "Loch Lomond?" Greggerson by "Blue Bonnet Square," etc. The idea for the illustrations is ingenious. Small photographs of dancers doing the grapevine twist, dip and dive, or the basket are meant to be flipped through rapidly giving the effect of motion pictures. The idea does not quite come off. For \$30 you can get the three albums of records which companion the book.

The second edition of Raymond Smith's Square Dance Hand Book is a Texas product which resembles Long Islander Durlacher's work in almost no respect except in having a glossary and a few (out of 40) of the same dances. It is a paper-bound pamphlet without illustrations, save for the author grinning infectiously from the frontispiece. There are yards of patter for warmer-uppers, fill-ins, grand right and lefts, and endings. Among those dances not found in Durlacher's Honor Your Partner are "Climb the Golden Stairs," "The Grand Square," "The Route," "Cowboy Loop," "Wave the Ocean," and "Pistol Packin' Mamma." The collection is handy, practical, and at a price you can pay.

-ROBERTA YERKES

CENTER NEWS

BOSTON, MASS.

During the winter months, the Boston Center was busy with its usual round of monthly parties, weekly classes in English country dancing, Morris and Sword, its Drop-in-Evenings of square dancing and its new venture of Saturday Squares for young people. The library committee was most active, not only collecting and arranging material, but holding open house every Monday for music and chat, with special programs monthly. These programs included an informal recorder concert by a group led by Mrs. Conant, an evening of singing games, and a demonstration by Jeannie Carmichael's Scottish dancers.

We were fortunate in having Miss Doris Aldridge with us April 22 for an evening of singing at Miss Helen Aspinwall Smith's charming home. On April 23 and 24 the

New England Folk Festival was held at which groups from the Center performed the Escrick sword dance and some English country dances. The April party was held at the Y.M.C.A. on the 29th. An innovation for the May 20th party was a dinner dance in the delightful setting of the Wayside Inn. Wellesley College again sees us gathering on June 18th for our last dance of the season, with picnic supper and general singing to add to the gaiety of the dancing.

Last fall we voted to hold our annual meeting in the spring in order to give committees time to make plans in advance of the season. So on May 23rd, we met in the Lagoon Building on the shore of the Charles River to hear reports, elect officers, and after the serious matters were taken care of, we completed the evening dancing.

The Center's annual week end at pinewoods Camp tends to be the highlight of our year. It is to be held from Friday evening, June 24th, to Monday morning, June 27th. A capable committee has arrangements well in hand and we hope that again, as last year, we may welcome dancers from New York and other centers for two days of dancing, singing, water sports and interchange of ideas.

A bouquet to the Boston Center was received from our member, Robert Cook. He reports that though he has danced the English dances in Canada, England and Cape Town, he definitely feels that we perform them best!

--Marjorie Hurd

KNOXVILLE, TENN.

The Knoxville Center is continuing its weekly meetings with the number becoming somewhat more stabilized than at first. It is apparent that progress is being made along many lines. Twice since the last report, the group has been privileged--first, with the visit of Miss May Gadd when she was in the area for the annual Conference of Southern Mountain Workers, and second, with an evening directed by Mr. Richard Chase.

Our Spring Festival was held on Saturday, April 30th, and, according to the spirit manifested that night and subsequent reports, was enjoyed by all.

LEXINGTON, KY

On Saturday, March 5th, the Lexington Center enjoyed a surprise visit from Miss Gadd, who had been to a meeting of the Council of Southern Mountain Workers, and stopped over long enough to talk and dance with us. We had a fine time together.

Our Center presented a program for a group at the Second Presbyterian Church on the evening of March 25th. After the program the Church group participated in several dances which we demonstrated first, and then taught them.

We had an interesting evening on March 31st, at Lafayette High School, when M. G. Karsner led about 200 boys and girls of the 4H Clubs in several dances and the Grand March. Several of us helped in lining them up and forming sets and we demonstrated each dance before it was taught. We had to have a double circle for Circasian Circle and the sets completely filled the gym floor. It was really quite a sight to see so many youngsters dancing at once.

Our Center had seven couples at the Folk Festival at Berea in early April and several are planning to be at Long Pond this summer.

--Imogene Cravens

NEW HAVEN, CONN.

Enthusiasm in the New Haven group is undiminished although weather and winter illnesses somewhat lowered attendance for a while back there. From twenty to twenty-four can be expected at a meeting. We are particularly proud of our new members, both in quantity and quality. The oldtimers are impressed by the ease and speed with which they learn. By common consent we are striving to end the season with a repertoire of dances that need not be taught, or even called.

-- Harriet Bishop

PHILADELPHIA, PA.

The Philadelphia center has not had a regular series of classes this winter or spring but nevertheless

there has been quite a bit of activity. Leo Jones danced regularly in New York; John Hodgkin was a guest caller at the monthly special dance at the Camden YMCA, run by Charley Thomas, managing editor of "American Squares."

We put on one exhibition at the University of Pennsylvania Cultural Olympics, and appeared in a fifteen minute television show sponsored by the United Nations Council of Philadelphia. On April 26th we appeared at a joint Bryn Mawr-Haverford dance festival at the invitation of Rickey Conant, and on May 6th our group had a half hour spot in the Swarthmore Folk Festival. We also were invited to help in the annual Spring Festival arranged by Dick and Mary Montgomery and the Media group.

--John Hodgkin

STUART ROBINSON SCHOOL, BLACKKEY, KY

Our County Superintendent agreed to let our group at Stuart Robinson School have one of the school buses, (without charge), to make a trip to North Carolina to put on a series of programs. On March 31st at Shelby High School, home community of our governor in whose honor we gave the program; and on April 2nd at the Presbyterian Church at North Wilkesbrough, N. G. Twenty-four of us made the trip.

--W. L. Cooper

PINEWOODS CAMP, near PLYMOUTH, MASS.

Summer Country Dance Camp and Workshop, August 7 to 25. National summer camp of the Country Dance Society of America. Board of Directors: May Gadd, Chairman; Mrs. Richard Conant; Louise Chapin; Robert Hider; Philip Merrill; and other leaders, musicians and guest callers. American and English square and country dances, morris and sword dances, folk songs, recorder playing, orchestras, square dance calling. Cost (living and tuition) \$42 for one week; \$75 for two. Three and a half day Leaders' Workshop \$24, or \$22 for those who have attended the previous week. Number in Camp each week is limited to 120. Details from the Society's national office at 63 Fifth Avenue, New York 3, N. Y.