

THE COUNTRY DANCER

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1950

THE COUNTRY DANCER

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THE COUNTRY DANCER staff is curious about its readers' reactions to the material presented in the magazine. Would you like to praise or prod? Have you any news, views, comments, or criticisms? Address all correspondence to: THE COUNTRY DANCER, Room 1504, 31 Union Square West, New York 3, New York.

PINEWOODS CAMP — GALA SEASON

This is the year that we have all been hoping for. Douglas Kennedy, successor to Cecil Sharp as Director of the English Folk Dance Society, London, England, will be at Pinewoods for the whole period, August 6 to 26. All who danced with Mr. Kennedy on his last visit to this country know that he has a magic touch that brings the dances to life and gives them new meaning. His years of work with traditional dancers and musicians have given him a deep understanding of the real quality of the dances — and he has remarkable success in passing this on to others. With him will be Mrs. Kennedy, expert concertina player and member of the Society's teaching staff from its early days to the present time.

All who can possibly come will want to be at Pinewoods this year to dance with them both — so make your plans early. The last week will be specially geared for the needs of leaders — both experienced and potential — the first two weeks will be for every one. The 1950 camp folder will reach you shortly.

NEW FEATURE — CALLERS' FAVORITE CALLS

Dr. Ralph Piper, Assistant Director of Physical Education at the University of Minnesota, leads off with one of *his* favorite calls. A letter asking if he would be willing to give us such a call for publication in our magazine brought the following reply:

" . . . I am always willing to give out any dance or call for anyone else to use. If a dance is good for one group it is good for another, so why keep it — if it is no good, it isn't worth keeping anyway."

Dr. Piper hails from New Hampshire, but has lived in Colorado and Minnesota and is an authority on western squares and couple dances.

RIGHT HAND UP AND LEFT HAND UNDER

"My favorite music is Nellie Bly but any 2/4 or 6/8 will do."

DR. RALPH A. PIPER

INTRODUCTION:

Honors R. and honors L., all join hands and circle L.

Break and trail along the line, lady in the lead, gent behind.

- A. 1st couple out to the R. and circle 4 with all your might,
Leave that lady where she be, on to the next and circle 3,
Take that lady, put her on your right, on to the next and circle 4,
Leave her there and home alone.
- B. 1. Forward at the sides and back you go, 2 gents leap with a do sa do.
2. Right hand up and left hand under, form your 3's and go like thunder.
(Repeat B1. and B2. three more times.)
- C. Everybody swing your own, then you step right back and watch'er smile,
Step right up and swing her awhile,
Step right back and watch her grin,
Step right up and swing her again,
And all promenade.
(Repeat A, B, and C 3 more times with 2nd, 3rd and 4th couples leading.)

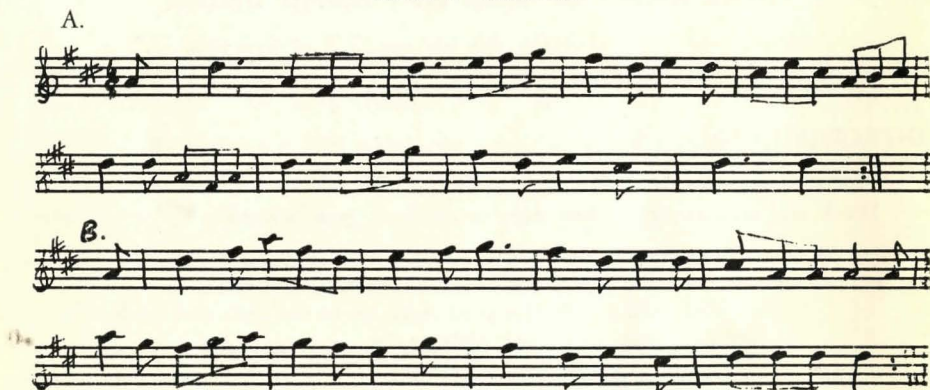
EXPLANATION:

Introduction: Bow to partners and corners, then

Introduction: Circle left ½ way round, promenade back to place in single file.

- A. 1st couple go to couple 2, circle 4, leave lady No. 1 with couple 2 standing 3 in line; gent No. 1 go to couple 3 and circle once around; take lady No. 3 and go to couple 4, circle once around; leave lady No. 3 with couple 4 standing 3 in line; man No. 1 goes home.
- B. Both sets of 3 move 4 steps forward and 4 steps back, the 2 home gents do sa do, side gents pass their right hand lady in front of them from R. to L. holding the right hand high and at the same time pass the left hand lady in front of them from left to right holding the left hand low; release the ladies' hands and they go to the end gents to form the lines of 3's with gents 1 and 3 in the center this time.
- C. All 4 couples swing; then step away from each other to full arm's length with gent holding the lady's right hand in his left; return and swing; step away again; return and swing; promenade once around the square.

KITTY McGEE



Alternate Tune For Picking Up Sticks

Kitty McGee is an alternate tune for Picking Up Sticks. It was first played at Pinewoods Camp last summer by Kathleen Bliss and Elsie Whiteman. The music has a lilting quality and has been greatly enjoyed by all who have tried it out with this perennial favorite among the dances.

NATIONAL FOLK FESTIVAL

16th Annual — at Kiel Auditorium, St. Louis, Missouri, April 12 to 15 — morning conferences, afternoon and evening performances, after-performance parties. All interested as participants or spectators should write to Miss Sarah Gertrude Knott, Director, National Folk Festival, 706 Chesnut Street, St. Louis, Missouri.

AN OLD TIMER



MR. LOWRY ENGELBRIGHT

Mr. Lowry Engelbright used to fiddle for square dances when Tin Cup, Colorado, was a thriving gold mining settlement. Today it is a ghost town, but Mr. Engelbright still lives there and with his fiddle tunes and his stories of the boom days, takes you right back to the time when square dance night brought all the town together. As you talk with him you realize that you are meeting a very great gentleman, with a complete understanding of both the good and the bad of the old times.

MOUNTAIN FOLK FESTIVAL

Sponsored by the Recreation Group of the Council of Southern Mountain Workers and Berea College to be held in the Seabury Gymnasium of Berea College on April 20, 21, 22. The Festival opens on the evening of April 20. The purpose of this Festival is "to encourage the preservation of folk material — songs, games, and dances — and to unite for the fun of non-competitive recreation groups throughout the Southern Highlands." It is mainly a young peoples' festival (high school and college age) and is well worth a visit. Attend for the whole period if you can, but be sure not to leave before the final gathering on the evening of April 22. All details from Mr. Frank H. Smith, Festival Committee Chairman, Box 494, Berea College, Berea, Kentucky. Mrs. George Bidstrup is chairman of the dance program, and Mrs. Raymond McLain of music, publicity and dramatics.

"—OUR REVELS NOW ARE ENDED"

Among the more pleasant, if nostalgic, recollections of the past Christmas season, the outstanding and lasting one is that of the Christmas Country Dance Ball held at Hunter College, New York City, on December 17th. The bright, appropriate atmosphere, the skillful planning, the gay spirit, and the downright hard but cheerfully undertaken work that went to make up the final result produced the best of all parties in a region where parties are far from rare.

For a few hours, the Hunter College gymnasium was transformed into a bright festive hall; even the basketball hoops served as platforms for the angelic but colorful little beings that presided over the revels. A varied program of dances, from the well-known Haymakers Jig to the intricately challenging Argeers, was supplemented by the singing of carols and the skillful presentation of specially prepared demonstrations. Everyone took part in the American square dances and most of the English country dances; everyone gave willing and rapt attention to the demonstration groups. The lilting tune of Oranges in Bloom and the stately Boar's Head Processional vivid highlights; but perhaps the most hauntingly memorable of all was the Abbots Bromley Horn Dance, with its strange minor tune and its ritual seriousness recalling an age when dancing had a rich meaning apart from the sheer pleasure of it.

Guests from many places and from many groups took part in the dances and contributed to the entertainment. Marianne and Michael Herman were present, and Ed Durlacher called a square dance in his inimitable fashion. And of course the C.D.S. members who made the evening such a complete success are too numerous to name. One must pay tribute to May Gadd and Genevieve Shimer for their expert leadership and to Jack Langstaff and Phil Merrill for the excellent musical program, but any attempt to acknowledge all the effort that produced the whole program must inevitably be inadequate. The reward, of course, is the experience itself — the joy of genuine fellowship that does not end when the party is over, but has a meaning and an enduring life of its own.

—William Sellers

COUNCIL OF SOUTHERN MOUNTAIN WORKERS

This Council, which is affiliated with the Country Dance Society of America through its Recreation Group, is holding its annual conference at Gatlinburg, Tennessee, on March 8, 9, and 10. All interested in the welfare of the Southern Highlands are invited to attend. Details of registration and program can be obtained from the Secretary, Miss Florence Goodell, 8½ Wall Street, Asheville, North Carolina.

AMERICAN SQUARE DANCES OF THE WEST AND SOUTHWEST

by LEE OWENS

Palo Alto, Pacific Books. \$3.50

AMERICAN SQUARE DANCES OF THE WEST AND SOUTHWEST is the first of a flock of books projected by Lee Owens with music arranged by Viola Ruth. There will also presently be "American Square Dance Singing Calls," "Advanced Western Square Dance Figures," and "American Round and Group Dances of the West and Southwest." This first book is intended as a manual or instruction book for callers and beginning dancers, rather than to provide a repertory of dances. Its first section gives hints to callers, players, and dancers, and describes basic movements. The hints are straightforward and simple, as for dancers: "Keep your shoulders level, your feet on the floor, and dance!" and for callers: "Phase, time, accent and — punctuate!" Five kinds of swings used in the West are described, and four sashays, as well as the Western do-si-do with its variants. Line drawings make the movements very clear, although no breeze ever touches the skirts and shirts of the mannikins.

The second section is calls, introductions, and finishes arranged in progressive order of difficulty. Special attention is paid to timing in the calls, by indicating callers' rests or prolonged words by dashes, as in

"Swing old Adam with all your might.

Now, Miss Eve; — — —"

The Cog Wheel is here, Herb Greggerson's Blue Bonnet Star, and "Uncle Wood" Dillingham's Hook Up, Boys, among the regional specialties. The volume is clear and well arranged, so that things can be found from the Contents or List of Illustrations in spite of the lack of an index. The book should prove useful.

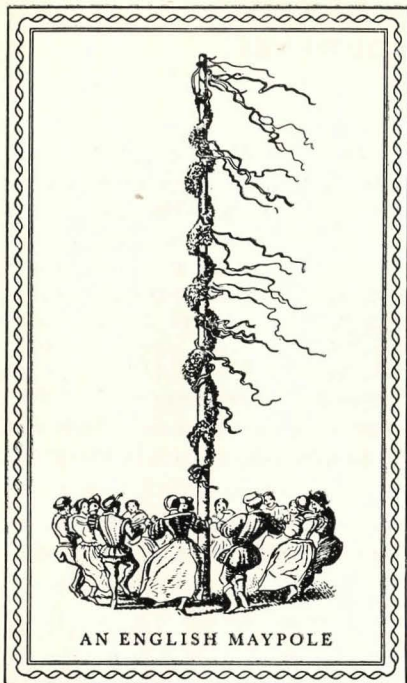
—Roberta Yerkes

NEWS OF MEMBERS

Phyllis Taylor, formerly a member of our Lexington, Kentucky, Center and a Pinewoods camper, writes that she and her husband and children have returned to the U.S.A. from Harmon Field, Guam, traveling by way of Manila, Okinawa, and Tokyo — about two days in each place — and then driving from San Francisco.

Guam, says Phyllis, has been a wonderful experience, and "... Guess what — Bob and I gave a square dance party the first Friday in July at an abandoned Officers' Club, and people yelled for more; so we've done it ever since, every other Friday — used my few records I brought — when there's a loudspeaker I call a few myself. We have four sets or more each time." It's interesting to picture Pinewoods' and Lexington's dancing influencing life on Guam.

The engagement of Margaret Friend to Harry Secor was announced recently. Margaret dances occasionally with the New York group, and Harry is a Pinewoods veteran and an active member of the New Haven Center.



AN ENGLISH MAYPOLE

(Reproduced from the frontispiece for *ENGLAND'S DANCES*, by Douglas Kennedy. London, G. Bell & Sons, Ltd.)

SPRING FESTIVAL

24th Annual — To be held by the COUNTRY DANCE SOCIETY OF AMERICA on Saturday, May 13, 8:30-12:00 P.M. at Barnard Hall, 116th Street and Broadway, New York (by kind permission of Barnard College). The purpose of the event is to provide an opportunity for dancers to get together to enjoy a program of American and English dance and songs in a festival setting; and to demonstrate the possibilities of this type of recreation to those who are still in the "spectator" stage.

American squares and longway dances, English country, Morris and sword dances will be included. A list, with sources, of the more complicated dances to be used will be sent to all groups wishing to take part — many groups use this list as a basis for their spring dance sessions. At least a third of the program will consist of dances called from the floor, so that all, including dancers who do not come with a group, can take part.

A popular feature is a square dance in which groups have their own caller for their set, and dance their own arrangement of figures; while the orchestra plays familiar tunes of medium tempo.

Morris, sword, and garland dances in costume, the Jack-in-the-Green leading the Spring Processional, gaily decorated Maypoles and garland-wreathed walls, provide a festival setting for the dances in which all can take part.

Groups are expected from Kentucky (with their own version of the "Running Set."), Connecticut, Massachusetts, New Jersey, and Pennsylvania, as well as from New York. Can you bring a group to dance at the Festival and perhaps spend a weekend in New York City? The C.D.S. will be glad to advise concerning accommodations. All details from Mrs. John Shimer, Chairman, Festival Committee, or Miss May Gadd, Festival Director, Country Dance Society of America, 31 Union Square West, New York 3, N. Y.

THE INTERNATIONAL FOLK MUSIC CONFERENCE

The International Folk Music Conference of the International Folk Music Council will be held at Indiana University, Bloomington, Indiana, from July 17 to 21.

The three main topics of discussion will be the imported and indigenous elements of American folk music, the criteria of authenticity and preservation of folk music, and the interdependence of folk music and art forms.

Members of the conference are invited to submit papers on any of the topics of study. A maximum of twenty minutes will be allowed for the reading of each paper, and a period of twenty minutes will be reserved for discussion. Those who wish to offer papers should forward the title and a short summary of contents to Dr. George Herzog at Indiana University before May 31.

Anyone interested in attending the conference and applying for membership in the International Folk Music Council should write to Dr. George Herzog, Indiana University, Bloomington, Indiana, on or before May 31.

* * * *

Maud Karpeles, outstanding authority and collector of folk music and dance, will be in this country for the Indiana Conference. Miss Karpeles is the Honorary Secretary of the International Folk Music Council. She will be available this fall for lectures throughout the United States. For further information, write to the C.D.S. office.



Bells on the knees and horns on the head of these Deer Dancers at San Ildefonso, New Mexico, call to mind the bell pads and antlers of the English Abbots Bromley men. (See "Deer Dancers," *THE COUNTRY DANCER*, Autumn 1949, p. 8.)

SONG AS WELL AS DANCE

JOHN AND NANCY LANGSTAFF

In the last few years there has been a tremendous interest in the folk songs of this country. We have heard them on the concert stage, in night clubs, in movies, on the radio, on records, and in Broadway shows. This has been good in several ways, as it has brought folk music to many who were unfamiliar with it. But on the other hand, in commercializing this music, there has been no attempt to discriminate between real folk music and slick, synthetic versions with "hill-billy" appeal.

Of the real folk songs we have heard comparatively few. The great wealth of genuine folk songs and ballads has scarcely been touched. Our heritage of folk music in America is exceptionally varied and rich. Settlers from every part of the world have come to this country and brought with them their own traditional music. (The changes which this new country has made on their music, and the effects of the radio and movies on it, are interesting subjects for study.)

In view of the general enthusiasm for folk music, it seems worthwhile to have some center where an attempt is made to define what folk music is, to hear many kinds of folk music, and to study their styles and qualities. To this end, plans are being made for a music week at Long Pond, following the summer Pinewoods Dance Camp.

As we shall be fortunate enough to have the English authorities, Maud Karpeles and Douglas Kennedy, with us, we shall concentrate this year on the vast Anglo-Saxon heritage we have in American folk music. There will be a definite emphasis on actually learning much of the music, and those who know traditional tunes will share them with the others. With lectures and firsthand hearing of the authentic music, we shall have a good basis for a stimulating discussion and exchange of ideas.

The scope of the camp will prove of interest to a wide range of people. Composers will discover, as have others in the past, unusual beauty and strength in their own traditional music — music which could be basic material for American compositions.

Singers at the camp will have the opportunity to learn dozens of new songs and ballads; to discuss their arrangements and programming for concert; and to study how they should be sung.

Teachers will find at hand masses of material in the folk music, and will be able to study its application for the classroom. That there is a great need for really good music for children, which at once captures their interest, is obvious if one has listened to the low-grade music usually served to them on records and the radio.

Aside from the technical studies which will interest the music student, the music camp will provide a wonderful week for all those who love music and want to learn more of their own tradition.

It is amazing to see the astonishment of skilled musicians when they hear the beautiful dance tunes for the first time; and many a dance enthusiast has been born from this initial acquaintance with the music. For thirty-five years the Country Dance Society has been an outstanding force in bringing folk dancing to the people of America, and now it is time for the Society to enlarge its scope to include the traditional ballads and songs that go hand in hand with the dancing.

THOUGHTS ABOUT THE CHRISTMAS SCHOOL

The Christmas School at Berea is big business these days. I remember the first one — the total group consisting of 14 men and 12 women — how I used to dance the woman's part with George Bidstrup as partner. One wonders whether the School has grown in sheer delight with greater numbers. Perhaps to ask such a question is vain, as it is to sigh for a departed childhood.

First, a word about folk music. Group dancing, as we well know, is somehow an enchantment — and playing dance music is akin to dancing. May Gadd's delight in playing the drum at Christmas School was doubtless an expression of a dance impulse. Could it be that Elsie Whiteman, Kathleen Bliss, Philip Merrill, Ruth White and other musicians sometimes do more genuine dancing than others of us who are out on the floor?

One feels, in a discussion of folk music, increased dissatisfaction with the use of victrola records for dancing. What to do about dance music is certainly something to think about for those of us who live in the South.

The more one thinks about the complexity of the folk dance revival in America, the greater becomes the significance of our affiliation with the Country Dance Society. We in the South can thank our lucky stars that our leaders have been in touch with May Gadd and her associates.

The Christmas School this year was attended by 130 persons from 18 states. They were representatives of many occupations — diversity in age, background, and other factors seemed to invest the group with vitality. A remarkable congeniality that grew day by day was revealed in the dancing and singing. The New Year's Party was at high tide; the swell of enthusiasm was then rolling along like Old Man River.

—Frank H. Smith

ROCKY MOUNTAIN FOLK DANCE CAMP

This summer the Rocky Mountain Center's headquarters on Lookout Mountain, The Lighted Lantern, is sponsoring the third annual Rocky Mountain Folk Dance Camp under the direction of Paul and Pauline Kermiet, and Ed Bossing of Chicago, Illinois. There will be two camps of two weeks' duration each: July 2-15 and July 16-29. For complete information about the camp, write to Paul J. Kiermiet, Route 3, Box 383, Golden, Colorado.

PARTY PRIMER

Do you know your party ABC's? The Lexington, Kentucky, Center has designated each of its monthly parties with a title appropriate to the season. Look over the list for some ideas for your group. Or perhaps you will find yourself in their vicinity in time to leap with the Lexington leprechauns.

- Oct. 29 - Hallowe'en Masquerade
- Dec. 16 - St. Nick's Sing
- Jan. 14 - Mid-Winter Januaree
- Feb. 11 - Cupid's Delight
- Mar. 18 - The Leprechaun's Fantasy
- Apr. 8 - The Bunny Hug
- May 13 - The May Hop

DANCE DIRECTORY

New York Dancers' Council, 31 Union Square West, New York, N.Y.

Chairman, Norman Singer
National Director, May Gadd

Country and Square Dancing, Thursday evenings, Ethical Culture School, 63rd St. & Central Park West, N.Y.C. Beginners, 8-9:30 P.M.; Intermediate, 8:30-10 P.M.; Advanced, 9-10:30 P.M.

Morris Dancing, Thursday evenings, same place. Beginners, 7:30-8; Intermediate, 7-8; Advanced, 6:30-7:30.

Square Dancing for Couples — Phil Merrill, caller. Wed., Feb. 22; Mar. 8, 22; Apr. 5, 19. Greenwich Mews Playhouse, 141 West 13th St., N.Y.C., 8:30-10:30 P.M.

Dance, Songs, and Music Evenings to be announced. Greenwich Mews Playhouse. Wed., Mar. 1, 15, 29; Apr. 19; May 3, 17. 8-10 P.M.

Square Dances — Adrian Hull, caller. Carroll Club, 120 Madison Ave., N.Y.C. 7:30-9:30 P.M. every Friday.

C.D.S. Members' Dances. Sat., Feb. 25, Mar. 25, Apr. 29, 8:30-11 P.M. Washington Irving High School, 40 Irving Place, N.Y.C.

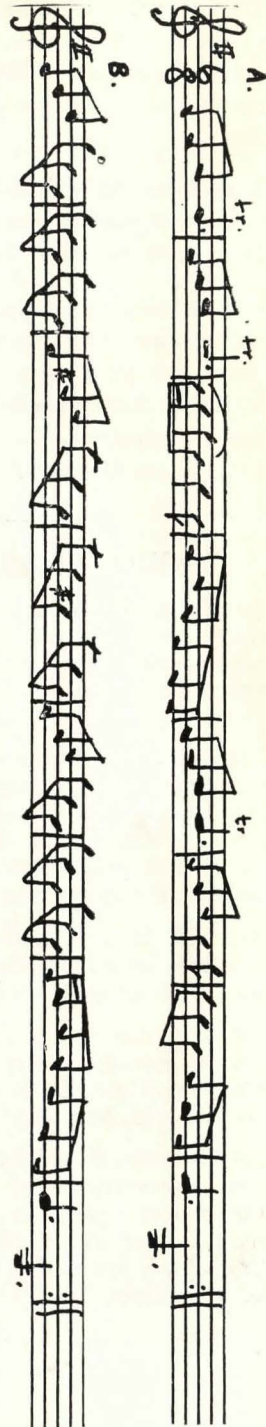
Open Evenings. Sat. Mar. 25, Apr. 29, 8:30-11 P.M. Washington Irving High School. Spring Festival. Sat., May 13. See account elsewhere in this magazine.

Chicago, Ill. — The Country Dancers

English country dancing for intermediates and beginners. Wed., Feb. 1, 15; March 1, 15. Dance Room, Ida Noyes Hall, University of Chicago, 7:30-9:50 P.M.

Advanced country dancing. Wed., Feb. 8, 22; March 8. Same place and time.
Morris dancing. Every Wed. Same place, 7:00 P.M.

BRISTOL FAIR



The 1st couple foot it* to the 2nd woman, hands three round |—|

The 1st couple foot it to the 2nd man, hands four round |—|

Lead down two couples, and cast up one couple |—| and right and left |—|

*"Foot it" is usually assumed to be the same as "balance."

EDITOR'S NOTE: Bristol Fair is a triple minor longways dance. As the third couple takes no part in the dance, it would be more interesting to omit the third couple altogether. The first couple would then progress by leading down the middle and back into the second place, the second couple moving up.

Ellen Chafee Tillinghast contributed the score and directions for Bristol Fair which appeared in the October 1953 issue of *The Gentleman's Magazine*, published in London from 1731 to 1907. This monthly magazine contained interesting items, essays, and articles on a diversity of subjects, including a page or two devoted to music, dances or stage productions. Dances were given with music and instructions, but no information as to their source.

MEMBERSHIP MEMORANDA

One new member for every present member — that is the goal of the Country Dance Society this year.

If each member conducts a one-man campaign to interest at least one new person in the activities of the Society, it will grow very rapidly. There are many regular dancers who are not members simply because no one has ever asked them to join. Interest in folk dancing is growing by leaps and bounds, so there's your cue to approach the uninitiated.

Norman Singer, chairman of the Membership Committee, reports that last year membership nearly doubled, so it can and should be done again.

The Country Dance Society is a non-profit, educational organization that depends on its members for support and growth. There are five types of membership:

Junior (under 18)	\$ 1.00
Regular	\$ 3.00
Contributing	\$ 5.00
Supporting	\$10.00
Sustaining	\$25.00

Each member automatically becomes a subscriber to the quarterly magazine, *The Country Dancer*, and receives reports of news from dance centers throughout the United States.

Fees should be sent direct to the Country Dance Society, 31 Union Square W., New York 3, New York.

THE COVER PHOTOGRAPH is published through the courtesy of the *Courier-Journal and Louisville Times*. Ducking for the Oyster are Miss May Gadd, C.D.S. National Director, and Charles Hurt, of the Louisville Neighborhood House, assisted by Rudy Mueller and Mrs. Donald McWain. Miss Gadd held courses early in February at the Louisville Workshop, sponsored by the Health and Welfare Council of the Community Chest.

HIS MASTER'S VOICE

announces its first recordings by

JOHN LANGSTAFF

— of —

FOLK SONGS and NURSERY RHYMES FOR YOUNG CHILDREN

1.) *American and English Folk Songs
for Children*

10 in., \$1.05 — **B9849**

2.) *Old Dutch Nursery Rhymes
(in English)*

10 in., \$1.05 — **B9850**

These HMV records can now be purchased from the Gramophone Shop, 18 East 48th St., N.Y.C. or from Liberty's Music Shop, 50th and Madison, N.Y.C.

*Please mention this magazine
when ordering.*