

A LONG-PLAYING RECORD
FOR YOUR ENJOYMENT

JEAN RITCHIE

singing the traditional
songs of her Kentucky
mountain family with
guitar or dulcimer, or
without accompaniment.
\$4.45

O Love Is Teasin'
Jubilee
Black Is the Color
A Short Life of Trouble
One Morning in May (or
The Nightingale), two
versions
Old Virginny
Skin and Bones
The Little Devils
My Boy Willie
Hush, Little Baby
Gypsum Davy
The Cuckoo, two versions
Little Cory
Keep Your Garden Clean
(a version from the Ozark
mountains of "The Seeds
of Love")

THE SWAPPING SONG BOOK

by JEAN RITCHIE

Illustrated with photographs
by George Pickow. \$2.75.

Twenty-one songs from the
Southern Appalachians:

The Swapping Song
Lazy John
The Tree in the Valley-O
I Built My Love a Big Fine House
Over the River to Feed My Sheep
Old Roger Is Dead
Jubilee
Two Dukes A-Riding
Shady Grove
The Old Soap-Gourd
Old Woman and the Pig
The Old Man in the Woods
Pretty Fair Miss
Jackaho
Ground Hog
The Deaf Woman's Courtship
Skin and Bones
The May Carol
Hush, Little Baby
Little Bitty Baby
Pretty Saro

TO SEE SUMMER DANCING
ON A WINTER EVENING--
AND HEAR THE TUNES...

WAKE UP AND DANCE

The 16 mm. color film
with sound taken at
an E.F.D. & S.S. Dance
Festival at Stratford-
on-Avon.

This may be rented
from the Country Dance
Society of America:
\$10 a showing
plus mailing costs.

ENGLAND'S DANCES

By DOUGLAS KENNEDY

Here is a practical
book for the use and
inspiration of folk
dancers, and a guide
to English tradition
in dance and music.

There are 158 pages
and sixteen pages of
photographs, and a map
showing distribution
of ceremonial dance
traditions in England.
\$1.75

10% discount to C.D.S. Members and C.D.S. Centers on these Books and the
Record when ordered from The Country Dance Society of America, 31 Union
Square W., New York 3, N.Y. Send no money with order. We will bill you
for cost plus mailing charges.

THE COUNTRY DANCER

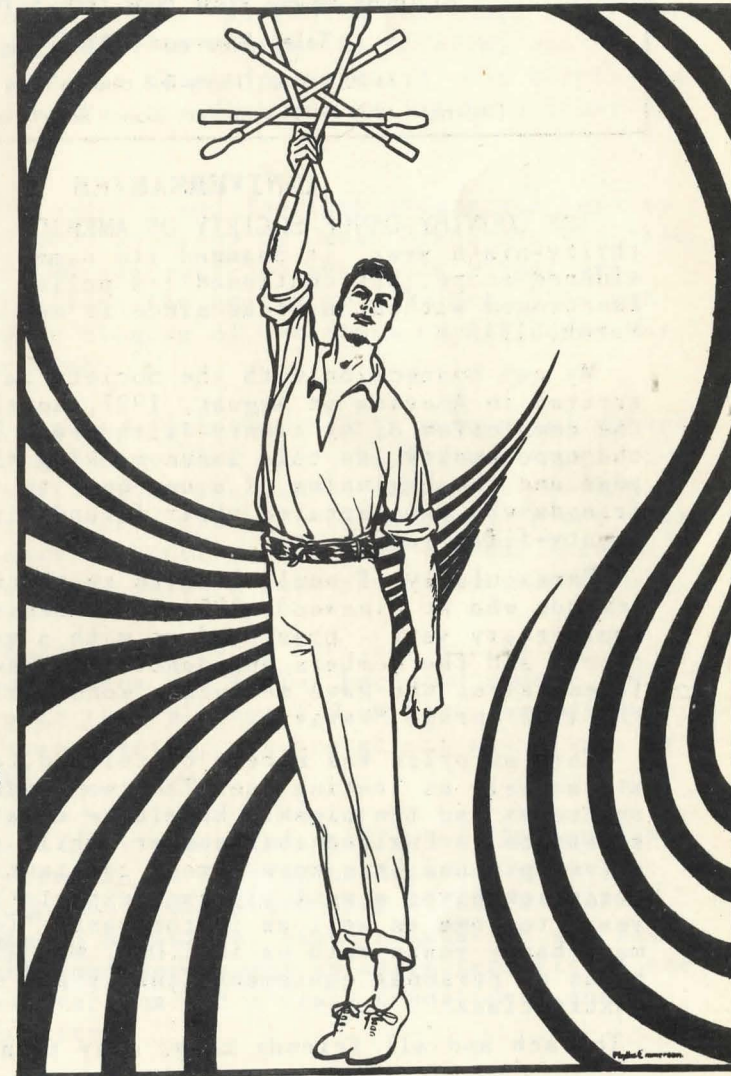
VOLUME 8

NUMBER 4

WINTER

1952-1953

35c



"HAPPY NEW YEAR"

THE COUNTRY DANCER

EDITOR

May Gadd

RECORD REVIEWER

Edward Tatnall Canby

BOOK EDITOR

Robert Yerkes

Anne Davis
Maggie Mahon

ART EDITOR
Genevieve Shimer

Ruth Sanders
William Sellers

Published four times yearly

by

THE COUNTRY DANCE SOCIETY OF AMERICA
31 Union Square West, New York, 3, N. Y.

Tele: ALgonquin 5-8895

\$1.00 a year; Thirty-five cents a copy

Copyright 1952 by The Country Dance Society of America

ANNIVERSARIES

THE COUNTRY DANCE SOCIETY OF AMERICA is now in its thirty-ninth year. It changed its name, to indicate its widened scope, but continued its policy and it has functioned without a break since it was launched in March, 1915.

My own connection with the Society dates back to my arrival in America in August, 1927, so that 1952 saw the completion of my twenty-fifth year. I want to take the opportunity, in this issue marking the end of one year and the beginning of a new one, to thank the many friends who demonstrated their friendship during my twenty-fifth year.

Particularly, I would like to thank the anonymous friends who at Pinewoods 1951 - the beginning of my anniversary year - presented me with a most generous check; and the members and dancers in New York and adjacent areas who gave me such a wonderful surprise at the 1952 Spring Festival.

This surprise was nicely calculated to be of immediate as well as lasting use. The two handsome air-travel suitcases and the pigskin briefcase created quite a sensation in England this summer, while the beautiful silver pin has been worn almost constantly. Its inscription gives a most pleasant expectation of happy years to come as well as in the past: "To Gay - For many happy years with us in C.D.S. May 1952". A later bonus of personal equipment finally put me into the luxury class!

To each and all friends many, many thanks.

MAY GADD

"O! THE THIRTEENTH DAY OF DECEMBER-"

Once more Hunter College in New York played host to the merry throng of revellers who gathered to usher in the Yuletide with song and pageantry, dancing measures and the antics of the valiant men of the Mummers' and Sword plays.

The program began in a lively vein with "extra" dances for early arrivals. As guests continued to arrive, all had an opportunity to admire the colorful and elaborate decorations which furnished all the warmth and brightness needed to transform our hall into a truly festive scene.

A series of favorite and familiar square and country dances was followed by songs by Oscar Brand and his trio. Later, Rosemary McLain sang Southern folk songs, accompanying herself on the guitar or dulcimer. This was followed by group singing of Christmas carols under her very able direction.

The Boar's Head was ushered in by a company of dancers whose processional kept time with the Wassail Carol sung by John Langstaff. After the circle dance - or Carole, as it was once properly called - the dancers formed sets for a brief dance in honor of the Boar's Head. Then everyone present was invited into the Circassian Circle.

Another interval of general dancing, including the graceful Green Sleeves and Yellow Lace and square and contra dancing to the calling of Dick Best, one of our guests from Massachusetts, was brought to its climax by the Mummers' Play.

This season's play was an adaptation of the amusing and colorful elements of several traditional plays, including the ancient folk sword play with its sword dance and symbolic sacrifice. Since adaptation and addition of elements and personages is characteristic of the folk play, this version had a truly traditional and spectacular quality.

Continued on page 55

Our Featured Caller



Phil Merrill

PHIL MERRILL is a Caller (rare nowadays) who can supply his own music - with his accordion - or lead his own orchestra, and call at the same time. Perhaps this partly accounts for the quality of his calling.

Being a musician by instinct and by training - he is a graduate of the Eastman School of Music - his calling is perfectly timed and phrased, and

has a quality of rhythmical gaiety that is most stimulating and infectious. It produces dancing that is rhythmical and gay, never noisy and uncontrolled.

A native of Maine, Phil has studied calling in the West and the South, as well as in the East, and can turn easily from one style to the other. This last Summer he visited England at the invitation of the English Folk Dance and Song Society and called for dances and held Callers' courses in London and many other cities, towns and villages. His style of calling and his repertoire were welcomed with delight by the English dancers, who are highly interested in American square dancing that has flavor and quality.

As Music Director of the Country Dance Society of America (and Orchestra Leader for the "Pinewoods

Players" C.D.S. Record Series) as well as Caller and Teacher for the Society, Phil's versatility is shown by his ease in changing from American to English dances and tunes, and back again, and from accordion to piano to Orcon flute. He calls, teaches and plays regularly for groups in and around New York.

He is also a member of the faculty of the Diller-Quaille School of Music in New York and of the Hoff-Barthelson Music School in Scarsdale. In the Summer he is to be found at the John C. Campbell Folk School in North Carolina, the Craftsman's Fair at Asheville, N.C., and Pinewoods Camp in Massachusetts.

Here is his adaptation of a favorite Texas call.

ROUND JUST ONE

Head two couples forward and back
Go right through and across the back
Separate and around just one
Come in through and have some fun
Go right across to split the sides
Round just one and right and left home
Right and left across the set
Go back home, you're not through yet
All around your lefthand lady
Seesaw your pretty little Taw
Four ladies in with a righthand star
Four ladies chain if it takes all day
Chain 'em back in the same old way
Take your lady with a lefthand whirl
All the way to the corner girl
Corners all with a righthand round
Partners all with a lefthand round
And promenade your corner as she comes down.

REPEAT for head gents until all get own partners, then repeat with side couples leading.

EXPLANATION: Call is mainly self-explanatory. After head couples have passed through, partners separate and go around one person to pass through side couples and across the set, then go around one person again to meet partner and cross the set to home place.



PHIL MERRILL is seen in our picture, calling at the STRATFORD-ON-AVON 1952 SUMMER FESTIVAL of the ENGLISH FOLK DANCE AND SONG SOCIETY. MR. DOUGLAS KENNEDY is in the picture too - front row, right.

One purpose of the visit of Phil and myself to England was to help with the understanding and enjoyment of the American Square Dance. Its rapid rise in popularity, after the present Queen danced square dances in Canada, was too fast for the right kind of knowledge always to keep up with it; the E.F.D.S. recognizes the real quality of square dancing and feels its responsibility in presenting it in a way that will make these values clear. The plans made for us by Elsie Whiteman and Kathleen Bliss, Southeast Area organizers for the E.F.D.S., gave us many opportunities.

As well as the activities organized in Surrey and Sussex, and the London invitations given by Mr. Kennedy, we were delighted to have engagements in Berkshire and Oxford, arranged by Eileen Gunnell; in the Midland Area, organized by Mr. and Mrs. Kenneth Clark; in Hertfordshire, arranged by Miss Du Cane and Dr. Kenworthy Schofield; and in Devon and Dorset, organized by Mrs. Margaret Grant. Phil was a Caller and Musician at the two-week Stratford Festival in August and I taught at the E.F.D.S. Summer School at Eastbourne. Being Guest Callers on a B.B.C. Square Dance Radio Program - arranged by Peter Kennedy - was highly entertaining.

Versatility and adaptability were needed. For on successive days we were liable to find ourselves calling for a Square Dance at a village Youth Club or a Community Dance in a small or a large town, presenting a group of dances at a Summer Festival or an E.F.D.S. Members' Evening, giving a talk on background, or holding a course for Callers. In all, we filled thirty-seven such engagements. Quite a lot for a two and a half months visit. And then there was also the Bampton Morrid Day; the Thaxted Morris Ring Weekend; the International Folk Music Council London Conference lasting a week; and the E.F.D.S. Staff Conference, when the national staff from all over England has the opportunity, ann ally, of being together for a week, with Douglas Kennedy as Program Director.

It is hard to say which experience was the most fun. Each was different and the response was always wonderful. The most beautiful setting was perhaps the lovely garden at Bradstonebrook, lent by the owners to the West Surrey District for their Summer Party; and the most impressive setting the grounds of Arundel Castle, lent for the Sussex dancers Summer Festival by the Duke and Duchess of Norfolk. The event that kept us most on our toes may well have been the Weekend Callers' Course at Cecil Sharp House, attended by about a hundred people all with a great interest in finding out just how the dances are done in America.

I have written now only of what we were given the opportunity of contributing. I'll write next more of what we received - the stimulation of the music, the dancing, the surroundings, and the underlying philosophy.

NEW CENTER

POTSDAM, N.Y. Affiliated December 1952.
Inter-Collegiate Folk Dance Association.
President: Miss Dorothy Wilson.

This group is made up of students from Clarkson College and Potsdam State Teachers College. The Inter-Collegiates dance at regular intervals and are dancing both squares and folk dances. They are so enthusiastic that they have helped form a similar club in St. Lawrence University at Canton, N.Y., 11 miles from Potsdam, and are working on another club in another college at Canton. We are delighted to welcome such an active group.

CREDIT: The Mummers' Play drawing is by Genevieve Shimer. Some of Genevieve's delightful Christmas cards - put out by the Crestwick Co. - were on sale at our New York Christmas Ball. They were not on sale for long as they were very quickly snapped up. Look out for them next year.

Continued from page 51

The players took their parts with great gusto; the fearsome dragon fought, quite literally, tooth and nail with the valiant Saint George; King Alfred boasted in a lordly vein and kept his Queen in tow most of the time; and the business end of the Giant Blunderbore's cudgel resounded, from time to time, even more than his voice. Father Christmas lamented the passing of his boys very feelingly, and the jolly Doctor managed to find pills enough to bring everyone back to life.

None of the good cheer brought in by Father Christmas was lost on the dancers; the remainder of the evening saw his blessings fulfilled in the hearty holiday spirit of the revellers. Enough of this good cheer will remain with us, we believe, to carry us through the long winter months and temper the cold with anticipation of the Spring Festival.

Our gratitude for these pleasant memories must be warmly expressed - to May Gadd, Program Director; to Philip Merrill, Director of Music; to our callers and singers, and to everyone who worked on, and for, the Society's Christmas Ball Committees.

BILL SELLERS

A MUMMERS' PLAY

Performed nowadays during the Christmas season, the Mummings' Play is related to the old New Year folk play with its sword dance ritual slaying of a victim who dies for the people and is then magically restored to life.

Our picture shows some of the characters who appear nowadays, either inherited from the ancient folk play, or from the medieval miracle plays, or borrowed by the village actors from the strolling players of Elizabethan times.

Whatever form it takes, the play represents the struggle between the forces of good and evil, light and darkness, with the eventual triumph of the good. The dragon is slain by St. George, the victim of the Sword dance dies and is restored to life.

Following across the stage, we see:--Bold Slasher and his fellow Sword dancers, the King and his Queen, Jack Finney, Doctor, a musician, Hobby Horse, Clown, Giant Blunderbore, St. George, Dragon, Father Christmas and the Turkish Knight.

RECORDING OF ENGLISH DANCES WITH SYMBOLS

The following system is not a result of any serious study of choreography. This writer has been doing "sets and turns single" under the able guidance of Louise Chapin for twenty years, and it happened that our classes were held for years in the Leslie School in Cambridge where there was a blackboard. The temptation to record our dances with symbols was too great, and here are the results.

Symbols

✓ man ✓ woman S holding right hands

Λ forward & back | / siding | ✕ arming | 3 set & turn single

⊙ right hands & around | ⊗ left hands halfway around | ⊕ both hands around | ④ 4 hands around

⊗ 4 hands diagonally across | ↕ ↗ ↘ cross over | ↺ back to back | ↻ gypsy

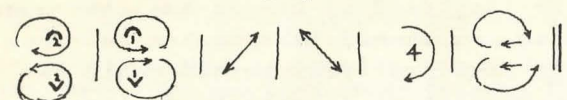
□ square hey | ∞ figure 8 | ∞₃ hey in line | ∞₄ pouset

⊗ circular hey | ⊗ polka polka around | ⊗ swing swing around | ↻ slow set & honor

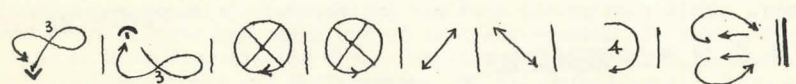
↻ cast off, second co. up | ↻ or ↻ go under arch

New symbols are made up as needed, bearing in mind that a good symbol is one which can be read without a legend. Generally, we show movements of the first man, others only if necessary. The following records will explain the method. Please note how in Fandango, for instance, the position of the symbol between bars indicate the movements of the active couple. The bars do not represent exact musical measures; if required, however, a small number next to each bar could indicate how many counts the movement takes.

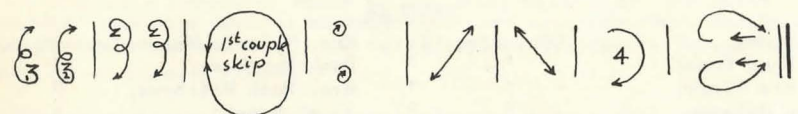
Hole in the Wall Longways in twos



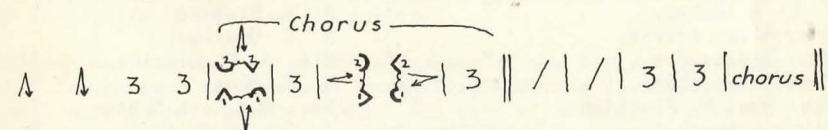
Jacks Maggot Longways in twos



Trip to Paris Longways in twos.

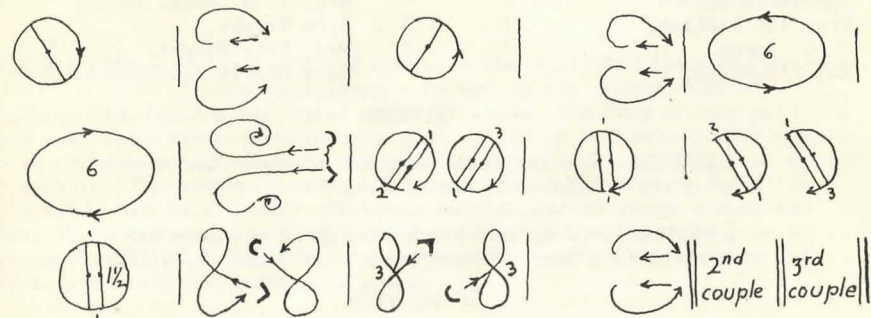


Rusty-Tuftly Both couples active



✕ | ✕ | 3 | 3 | chorus ||

Fandango First couple active



These symbols are so simple and obvious that the author would not be surprised if others had come upon the same idea. If so, we should like to hear of them and with their help some practical method could be worked out for the benefit of all who find pleasure in the dances of English tradition. The author is now trying his hand on the American dances, the recording of which needs slightly different symbols. More about that later.

ERWIN RAISZ

NEW C.D.S. MEMBERS

These are in addition to those acknowledged in the preceding issue of the Country Dancer. We feel that special congratulations are due to our Lexington Center. Lexington combines national and center membership and, including the new members listed here, has 88 national C.D.S. members.

REGULAR

Doug Brown,	Lexington, Ky.	Mrs. Malcolm Mason, Lexington, Ky.
Mrs. Doug Brown,	" "	Rush Matthews,
Virginia Clark,	" "	Mrs. Rush Matthews,
Evelyn Coleman,	" "	Jacob Meyer,
Frances Coleman,	" "	V.L. Morton, San Francisco, Calif.
Celeste Crosby,	" "	Delmar D. Penny, Lexington, Ky.
Elise Derickson,	" "	Mrs. Delmar D. Penny,
F. L. Draughon,	" "	A. B. Prater,
Mrs. Aline Farris,	" "	A. N. Quarles,
Mrs. Eugene Fox,	" "	Mrs. A. N. Quarles,
Paul W. Franklin,	Newark, N. J.	N. M. Rice,
Mrs. Paul W. Franklin,	" "	Mrs. Don Cash Seaton,
Frank Ginocchio,	Lexington, Ky.	J. Robert Smith,
Mrs. Frank Ginocchio,	" "	Elizabeth Steed,
Joan Gorham,	" "	Margaret Story,
Hughes N. Hamilton,	" "	Henry Thomson,
Mrs. Thomas S. Hamilton,	" "	Mrs. Henry Thomson,
Alan Isaacs,	" "	Charles Thompson,
Howard Isaacs,	" "	Mrs. Charles Thompson,
Mrs. Howard Isaacs,	" "	Janet Turner,
Elizabeth Jackson,	" "	J. N. Wood, Jr.,
Tom Jackson,	" "	Mrs. J. N. Wood, Jr.,
Mrs. Tom Jackson,	" "	Kyle Wright,
E. L. Jones,	" "	Mrs. Kyle Wright,
Malcolm Mason,	" "	Mary Shelly Wright,

BIRTHS

BARNETT.- Leo and Betty Barnett announce the arrival of a son - Neil - on August 3, 1952.

LANGSTAFF.- Jack and Nancy Langstaff announce the arrival of a son - Peter Gerry - on August 8, 1952.

CORRECTION

MARRIAGE - The date of the wedding of Frances Barron and Marshall Woodbridge was September 13, instead of September 30 as announced in our last issue.

CENTER NEWS

BEREA, KY. Folk dancing is going strong at Berea College. It was one of the chief attractions offered to freshmen during Orientation Week in September. Regular folk dancing groups meet on the campus every week night except Thursday. These are principally under student leadership.

The faculty group has broadened its base and has become the Berea Center of the Country Dance Society of America.

The Country Dancers' organization has been having busy times. In two recent weeks we have had three out-of-town engagements. We took a three-day tour in West Virginia and Ohio. Programs were presented to high schools in Parkersburg and Williamstown, W. Va. Unfortunately, they had to be of the demonstration variety, since the events were scheduled in auditoriums where the dancing was done on a stage. And what enormous stages these modern consolidated high schools do have! We lowered the center curtains and danced definitely down stage. Then, at Marietta, Ohio, I was M.C. at a Community Dance in the Betsy Mills Gym. The Berea students assisted, and gave special numbers as a sort of floor show. Audience participation was excellent. We helped with a Tri-County Square Dance Festival at Pomeroy, Ohio.

Saturday, November 8, the Country Dancers gave a full evening's program on the stage of Halleck Hall, Louisville, Ky. This was one of the regular dance programs sponsored by the Louisville Dance Council. It was the first time folk dancing had been presented in this way by the Dance Council to the Louisville public.

Liberal use was made in all this dancing of the English tradition. Country dances such as Nonesuch, Newcastle, Parson's Farewell and the Old Mole were popular numbers. Sword and Morris included Constant Billy, Bacca Pipes, 29th of May, Shepherds Hey, and the Nutting Girl; North Skelton and Winlaton. These are all tops for general audiences.

We made a special feature of our own Appalachian square dancing, both in the four-couple and circle formations. We danced a Texas square dance medley, including Cog Wheel Star and Chain Those Ladies Thru That Star, which in my own thinking was done in honor of Ray Smith. I was sorry he wasn't there to call for this one.

FRANK H. SMITH

JUILLIARD

The Juilliard Center - the Juilliard Country Dance and Folk Song Group - is now in its fourth year of existence and feels pretty good about it since it's been a long pull. There were many times when we were glad of one or two sets of Rufty Tufty but we can now expect from twenty to thirty people at any one time during the session. The competition from classes, lessons, concerts, auditions, etc., makes our late Friday afternoon session one of great coming and going. There's always, too, the problem of new recruits to replace departing graduates. A faithful contingent from nearby City College has been a great help in keeping us going.

Besides our weekly two-hour meetings, there are occasional extra sessions for sword practice, and we hope to have two teams of Rapper and Long Sword for the Spring Festival.

We've also begun doing Morris stick dances this term. Recently, when it was announced that our next dance would be Picking Up Sticks, five people ran over to distribute the Morris sticks, which shows what I mean about new recruits.

One of our special features is a folk-singing period which is led by Richard Chapline, who is also our pianist this year. He adds a great deal to our success in both capacities.

Last year we were pleased to run a small party for the benefit of national C.D.S. headquarters. We consider one of our main functions is to introduce Juilliard Center dancers to headquarters activities downtown and at Christmas and Spring Festivals we generally have over 35 dancers from Juilliard.

There has been an interesting collaboration too with the newly established Dance Department at Juilliard. Students in the Dance Notation classes are assigned a Country Dance to observe and notate in the Laban notation system, and there is an increasing collection of notated dances in the library.

One problem we haven't solved is how to get the musicians to stop dancing from time to time and play their instruments instead. They can't be persuaded, which is fine for the dancing but disappointing for hopes of a country dance band in a music school!

NORMAN SINGER

MEDIA, PA. This year our group is dancing one Saturday evening a month at Third Street Meeting House, in Media. We are very glad George Zimmerman, an old Camper, is down this way. George joins us in the dancing and leading.

MARY B. MONTGOMERY

NEW HAVEN The New Haven Center continues to meet every other Friday in the gym of the Gateway School. This year a committee of five is sharing in planning the evening programs and assigning dances to various people to teach. This makes for variety in the programs and is working very satisfactorily.

ROBERTA YERKES

POTSDAM, N. Y. On November 22, the Potsdam Polka Dots gave their annual exhibition of folk and square dances in the Potsdam High gym. The dances included three circle, fourteen couples folk, four series of squares, the lancers, three exhibition and one set which brought down the house was a square by the Folks Tots (children of the Polka Dots, 6 to 7 years old). Miss Eunice Badger directed the children and did a wonderful job.

Saturday, December 6, the Polka Dots journeyed to Cornwall, Canada, where they danced with the members of the adult education class which had just finished the course in French Canadian Folk Dances. Although half the program was in French, the dances were so arranged that a member from each group danced with a member from the other group and could thus translate the calls. Everyone had a wonderful time and we are looking forward to some more meetings of the same kind. Mr. and Mrs.

Howard M. Smith, dance directors of the Potsdam Polka Dots, attended the classes in the French Canadian Folk Dancing. They also attended the Christmas party of the Country Dance Society of America in New York on December 13 and reported a fine time.

HOWARD M. SMITH

POTSDAM, N. Y., INTERCOLLEGIATE FOLK DANCE ASS'N.

This Fall the Association has been quite busy. A few weeks ago we were invited to dance at the St. Lawrence High School in Cornwall, Canada, where most of the dances were called and taught in French, which made it a new as well as enjoyable experience for us all. We learned a number of interesting French-Canadian folk dances and songs that night. On November 22 we participated in a folk dance exhibition sponsored by the Potsdam Polka Dots.

At our regular meeting on December 13, our group entertained a similar organization (which we had helped form) from St. Lawrence University, with the object of showing this new club how our organization functions, and the dances we do.

Another project which our organization has undertaken is to teach a special-interest group, from a student chapter of the Music Education National Conference, a number of dances that could be taught in grammar schools and high schools.

The Intercollegiate Folk Dance Association is very happy to know that it has been accepted for membership in your organization, and a number of our members are very interested to find and attend similar dance group meetings when they are home on their Christmas vacations.

DOROTHY WILSON

COMING EVENT

February 19, 20, 21, Fortieth Annual Conference of the Council of Southern Mountain Workers at the Mountain View Hotel in Gatlinburg, Tenn.

BOOKS RECEIVED

The Swapping Song Book by Jean Ritchie, photographs by George Pickow. Piano arrangements by A. K. Fossner and Edward Tripp. Published by the Oxford University Press. Price, \$2.75. This is one of the Oxford books for boys and girls but the songs have a universal appeal for adults also. As the author says in the introduction, they are some of those she liked best to sing when she was growing up in Kentucky, and most of them are from her own family. The pictures are charming and were taken at the Hindman Settlement School. (Available from the C.D.S.)

The Folk Dance Memorizer, compiled by Fred Leifer, Director of Folk and Square Dancing, Adult Education Department, Brooklyn College. \$1.10, postpaid; discount to Workshops.

Designed for teachers, for advanced dancers and for beginners, the book contains in outline form the basic patterns of 75 dances of 22 Nations; lists names, nationalities and record numbers.