

DANCE RECORDS FROM ENGLAND

Received by Folk Dance House (Michael and Mary Herman), 108 W. 16th St., New York 11, N.Y.--\$1.60 to \$2.20. Order direct or through C.D.S.

PLAYFORD

- | | |
|-------------------------------|--------------------------------------|
| HMV 8687--Old Mole; Newcastle | HMV 9483--Shepherd's Holiday; |
| HMV 9880--Shrewsbury Lasses | Parson's Farewell; Jenny Pluck Pears |
| Draper's Maggot | HMV 9480--If All the World Were |
| HMV 9881--Picking Up Sticks | Paper; Black Nag; Rufty Tufty; Maid |
| Childgrove | Peeped Out |
| DB 494--Sweet Kate; New | DB 2240--Nonesuch; Fine Companion; |
| Bo-Peep; Row Well Ye Mariners | Hit and Miss |
| | DB 2241--Hunsdon House; Oranges and |
| | Lemons |

TRADITIONAL

- | | |
|----------------------------------|------------------------------------|
| HMV B 10303--Long Eight; Tempest | HMV B 10080--Princess Margaret's |
| HMV--La Russe; Drops of Brandy | Fancy |
| HMV 9812--The Triumph | HMV B 10113--The Rifleman; The |
| Speed the Plough | Tempest |
| HMV 9568--Turn Off Six | HMV 10013--Bonnets So Blue |
| Brass Nuts | Thady You Gander |
| HMV B 9519--Over the Hills to | HMV B 10304--Portland Fancy. |
| Glory; Double Lead Through | Washington Quickstep |
| HMV 8685--Hunt the Squirrel; | HMV 10044--Morpeth Rant; Waltz |
| Flowers of Edinburgh | Country Dance; Soldier's Joy |
| HMV 9569--Rickett's Hornpipe | HMV 9811--Corn Rigs; Roxburgh |
| Belfast Hornpipe | Castle; Durham Rangers |
| HMV B 8684--We Won't Go Home | HMV 1264--Flowers of Edinburgh |
| Till Morning; Steamboat | Christchurch Bells |
| DB 1797--Step and Fetch Her | HMV 9540--Kendal Ghyll; Meeting |
| Bonny Breast Knot | Six; Huntsman's Chorus |
| DB 2260--Three Around Three | DB 1621--Piper's Fancy; Long Eight |
| Bonny Breast Knot | DB 1594--Corn Rigs; Three Around |
| DB 2261--Corn Rigs | Three |
| Nottingham Swing | DB 2259--Cumberland Long Eight |
| | Cumberland Square Eight |

MORRIS

- | | |
|------------------------------|-----------------------------------|
| HMV 9669--Country Gardens; | HMV 9520--Rodney; Rigs o' Marlow; |
| Constant Billy (concertina) | Beansetting |
| HMV 9670--Shepherd's Hey; | HMV 9577--Fool's Jig; None So |
| Laudnum Bunches (concertina) | Pretty; Lumps of Plum Pudding |
| HMV 9672--Bacca Pipes; Head- | (pipe & tabor) |
| ington Reel (concertina) | HMV B 9579--Trunkles; Haste to |
| | the Wedding (concertina) |

SWORD

- HMV 9539--North Skelton & Boosebeck; Yorkshire Long Sword I & II

SQUARE DANCE TUNES

- HMV 10045--Turkey in the Straw, the Breakdown, Miss Forbes' Farewell, the Rose Tree
- HMV B 10112--Flop-eared Mule, the Waggoner, Sugar in My Coffee, Sugar in the Gourd, Cripple Creek
- HMV B 10348--Tunes for Western square dances: Sally Goodin, Old Joe Clark, Round Town Girls
- HMV B 10349--Tunes for Western square dances: the Lonesome Indian, Grey Eagle, Lost Indian, Ragtime Annie

THE COUNTRY DANCER



RAISING OF THE MAY-POLE.

VOLUME 9

NUMBER 2

35¢

JUNE

1953

THE COUNTRY DANCER

Editor: May Gadd. Associate Editors: Edward Tatnall Canby, Anne Davis, Maggie Mahon, Florett Robinson, Ruth Sanders, William Sellers, Genevieve Shimer, Roberta Yerkes.

Published four times a year by the COUNTRY DANCE SOCIETY OF AMERICA, 31 Union Square West, New York 3, N. Y. Telephone: ALgonquin 5-8895. Subscription: \$1 a year; 35¢ a copy.

CALENDAR

J.C. CAMPBELL FOLK SCHOOL, Brasstown, N.C. Recreation Course June 11 to 20. Crafts Course June 22 to July 14.

WASHINGTON D.C. FOLK FESTIVAL - May 8 - 9.

PINEWOODS WEEKEND - on Long Pond, Nr. Plymouth, Mass. sponsored by the Boston Center of the C.D.S. June 26 to 28. Director: Louise Chapin.

PINEWOODS SUMMER SESSION of the Country Dance Society of America August 9 to 30. May Gadd, Director. American and English Staff.

BIRTH

SMITH--Mildred and Ray Smith of Dallas, Texas, announce the birth of a son, Dan Harvey Smith, on Tuesday, April 21.

WEDDING

POLINSKY-RIVKIN: March 7, 1953, at Maywood, N.J., Ruth Polinsky to Herbert Rivkin.

FROM OUR MAILBAG

"Dear May: Peter Kennedy, Alan Lomax, Jean Ritchie, and George Pickow are out here in Cornwall making a film of the May Ritual. And, of course, I'm busy looking over their shoulders.

"I'll be back in London for a day and a BBC broadcast and then I'll visit with friends in Kent.

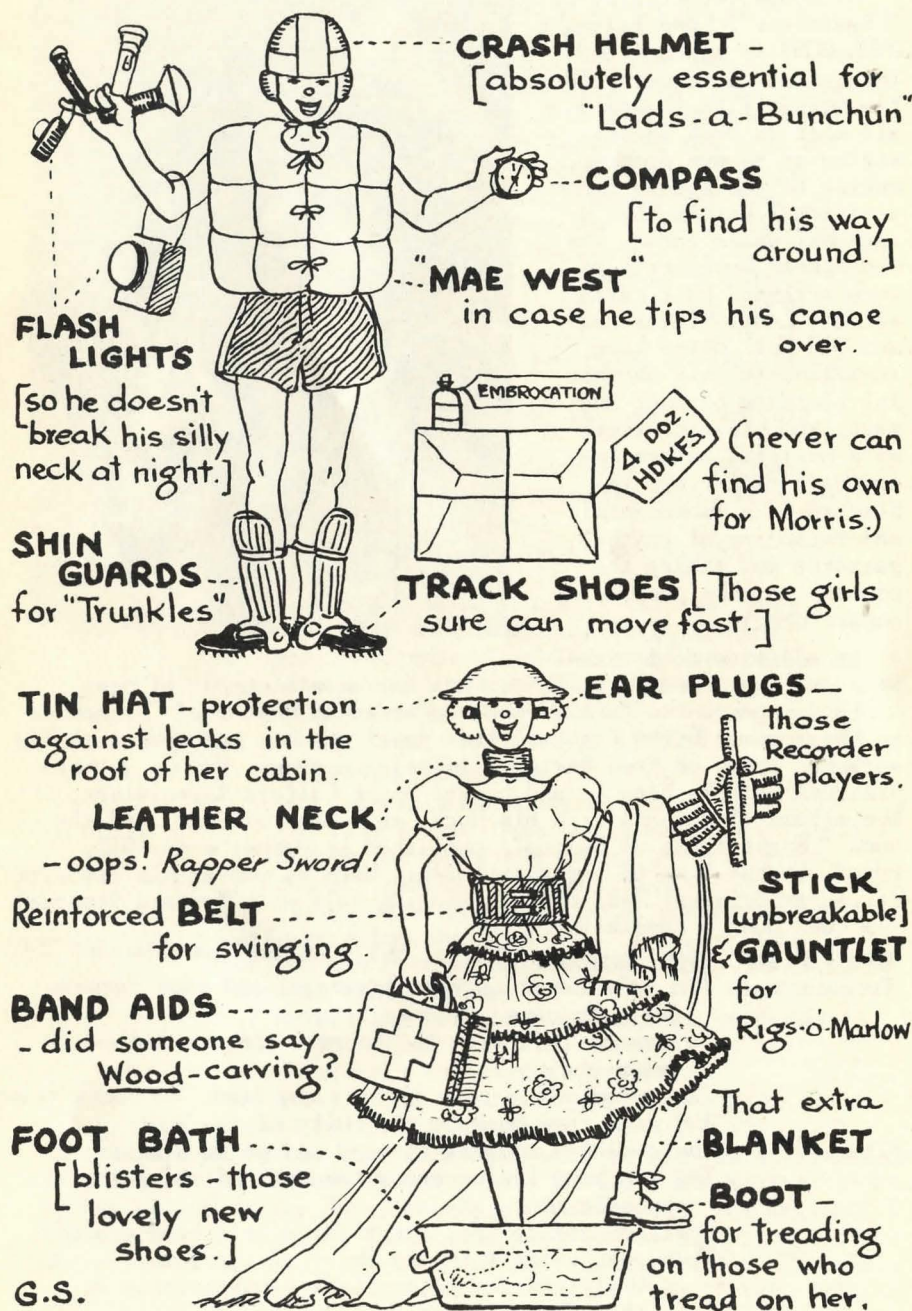
"May I compliment you on your England!"--from Oscar Brand of Radio Station WNYC, in England.

LETTER NEEDED

Our membership list shows every letter of the alphabet except "U" and "X". Can anyone find us a member with a name beginning with either of these two letters? For a long time the "Q" was missing - and then we were delighted to welcome Mr. and Mrs. A. N. Quarles of Lexington, Ky. Now, "U" and "X", please!

FOLK DANCE GUIDE, Third Edition, 1953--edited and published by Paul Schwartz, Box 342, Cooper Station, New York 3, N.Y.: price, 50 cents. The publication includes an article on "Folk Dance in the United States"; a national directory of dance groups in Alaska, California, Hawaii, New York, Texas and Wisconsin; a selected list of textbooks and current periodicals.

The Compleat Campers. [Pinewoods Version]



Our Featured Caller

Although technically an "Easterner", Long Island's PAUL HUNT is appreciated throughout the country for his versatility in using all that is best in all styles of square dancing, making of the square dance a national rather than a regional dance form. The widespread popularity of such original Hunt calls as Lucy Long, Silver Bell and Old Fall River Line testifies to this successful blending of east and west, and his many years as a musician before becoming a caller are reflected in a fundamental understanding of rhythms, patterns and timing that combine to make good square dancing.



In addition to a strenuous calling schedule at home, Paul has made a number of New England appearances (among them, he acted as Master of Ceremonies at the Vermont State Festival last year) and has appeared with his workshop group on Fred Waring's television show. He is a past president of the Long Island Square Dance Callers Association. Two albums of records with his Rock Candy Mountaineers, and the book "Eight Yards of Calico", published by Harper's in 1952, round out the list of his activities. Here is one of his favorite calls, an original Paul Hunt--a singing call with Western figures --a Paul Hunt "specialty":

BULLY OF THE TOWN Music: Bully of the Town--Guyden 2001

Introduction: Now it's honor to your partners, and your corners just the same

Allemande left with the corner, and the ladies grand chain;

Chain 'em all across the set and turn 'em right around And send them back to the Bully of the Town.

Figure 1: The two head couples forward and go back again, The two head ladies cross the set and swing the opposite men.

Roll 'em off to the corner for a left hand around Then they swing with the Bully of the Town.

(Only the two active ladies participate in this figure. Repeat for side couples.)

Figure 2: First couples to the right and circle four hands 'round,
Pick up two more and make it six hands 'round.
Now three ladies star while the gents go home and the lonesome couple swing,

They star back to the Bully of the Town.

(As the three ladies star, the three gents continue to circle left until they reach home position. The ladies in the star will pass their partners once, then turn the star full around until they reach home.

Repeat with second couple leading. Repeat Figure 1 for heads and sides. Repeat Figure 2 with third, then fourth couples.)

Figure 3: The two head ladies chain to the right and the gents will turn 'em 'round.
And keep in chaining to the right and the gents will turn 'em 'round.

Chain 'em, turn 'em, turn 'em, chain 'em, all the way 'round

Till they're back with the Bully of the Town.

Four ladies star to the opposite gent, with the left hand box the flea,

Then box the gnat to a left hand turn with the corners that you see.

(Ladies box the gnat with the same gent with whom they boxed the flea--opposite gent. Allemande left with the new corner.)

Star across and box the flea, then box the gnat again (original corner)

And a left hand turn with the corner gentleman (original partner)

(As ladies reach opposite gents, they box the flea to the outside, gents to the center.

Boxing the gnat, the ladies return to the center, gents to the outside.)

Four ladies star to the opposite gent, with the left hand box the flea,

Then box the gnat to a left hand turn with the corners that you see

Star across and box the flea, box the gnat and don't you frown

(Star back to original corner)

Then a left hand turn with the Bully of the Town--original partner.

We are delighted that Paul Hunt will be with us at Pinewoods this summer for the entire three week period. For several years he has called at the June weekend at Pinewoods of the Boston C.D.S. Center, but this is the first time that he has been at the national Society's Camp. Paul has a lot of interesting calls. Dancers will enjoy dancing to his particular brand of eastern-western calling and would-be callers will enjoy practising with him.

This article is an attempt to straighten out some of the confusion that exists about phrasing.

Most people can sing a tune, and those who can't usually can recognize a tune, and tell when it reaches the end and starts over again. Some tunes are easier to find the end of than others; hoedown tunes such as "Sally Goodin" are difficult, and tunes that are adapted to singing calls are easier (like "Little Brown Jug"). The beginning of a tune is the beginning of a phrase, the end of a tune is the end of a phrase, and phrases may be of different lengths.

Most of our dance tunes may be divided into phrases of 16 beats in length; a common fiddle tune arrangement is to have a 16-beat phrase, then that repeated, then a second 16-beat phrase and it repeated. The whole tune then has a length of four 16-beat phrases.

Most of the English set dances and the older dances of the North-East such as the quadrilles, contras, and lancers, were phrased in a very precise manner. Very rare is the contra that has a tune that does not have four 16-beat phrases, and a figure consisting of four parts each one phrase long. Lancers, being composed more recently, often had quite sophisticated tunes, but they were still divided into a series of 16-beat phrases. In all these dances, the figures were to be danced with the music; the figure and the tune are inseparable in the mind of one used to such dances. The forerunner of our present "caller" was the "prompter", who reminded the dancers what the next figure would be. So that the dancers could move with the phrase, they had to know ahead of time what they were to do. The prompter therefore gave his command at the end of the preceding phrase, usually during the last four beats. Some figures would take just one phrase; some a half, some a quarter, and some more than one. But the pattern of figures was always arranged so that they were all completed at the end of the music, and so that a figure that was one phrase in length would always begin at the beginning of a phrase and not somewhere in the middle.

Strictly speaking, a singing call does not lend itself to phrased dancing, since in general the call is sung at the same time that the figure is to be danced. The dancers cannot move until they know what they are to do, and by the time they know what they are to do, they're late. Singing calls are fine when they are kept simple enough so that the dancers know them by heart, and dance the figure at the same time it is being called.

Many patter callers make a conscientious effort to phrase their patter, and end up with what sounds like a singing call that is chanted instead of sung. I dislike dancing complicated figures to such callers and singing callers both, since I always have the feeling that I am late. There's nothing I can do about it, either, since he doesn't tell me what to do until the time

is passing during which I am supposed to be doing it. However, this type of calling goes quite well with the simpler contras, since the figure is repeated over and over again, and the dancers soon know it by heart. Then they can do the figures as they are called and with the music, as in the simpler singing calls.

In the Southern Appalachians a different type of dance was evolved. When Cecil Sharp went there to collect their songs and dances, he found them dancing to no music at all. The fiddle was the Devil's instrument. Their accompaniment consisted of "patting"; a very rhythmical clapping of hands, thighs, and tapping of feet on the part of the onlookers. Needless to say, the patting wasn't phrased. Neither were the figures well adapted to phrasing; especially those that were traceable to the old carols (chain dances) of England. This is the type where the lead couple does a simple figure with the couple on the right, then takes that couple with them to the next and repeats the figure, and takes that couple on. Each time such a figure is done it must take a little longer, since there is one more couple involved in it. The swing was a 2-hand swing once around, and their do-c-do was similar to that now done in Texas. These are the people who moved West to Texas and beyond, and theirs is the dancing on which rests the foundation of Texas dancing today.

Some of the "breaks" and "fillers" currently being used so much in Western parts of the country are very well adapted to phrasing, such as "Alamo style". However, the more usual "break" or "filler" consists of a series of one-hand swings of varying lengths with this or that person, interspersed with stars of varying lengths, and other things the caller sees fit to throw in. It is possible to take any such sequence of figures and write it down, deciding how the call will be timed, but that's no guarantee that it will be any better to dance to, since such a random sequence of figures will never fit with the music in a truly satisfying manner. When short figures of random lengths are added together, the total also has a random length, and if it matches with a phrase of music, it is a coincidence. Better that the caller has only the sequence of figures in his mind, and keeps his call enough ahead of the dancers so that they always know what's coming next, and never stop the flow of motion. This might be called good "timing". Good running set callers had "timing", but no "phrasing", since there was no music.

The more desirable types of calls might be summed up as follows: (1) the prompted call for the phrased dances, where the call comes before the beginning of the phrase in which the figure is to be danced; (2) the singing call and the patter call which is chanted with the phrase, for the simpler or repeating figures where the dancers know it by heart; and (3) the completely randomly phrased patter call where many "breaks" and "fillers" are used that are by nature not adapted to phrasing. It is possible, but not probable, to have all three types in one dance. For simple repeating dances, it is often desirable to start in type (1) and end in type (2), after the dancers know it by heart.

NATIONAL SPRING FESTIVAL IN NEW YORK

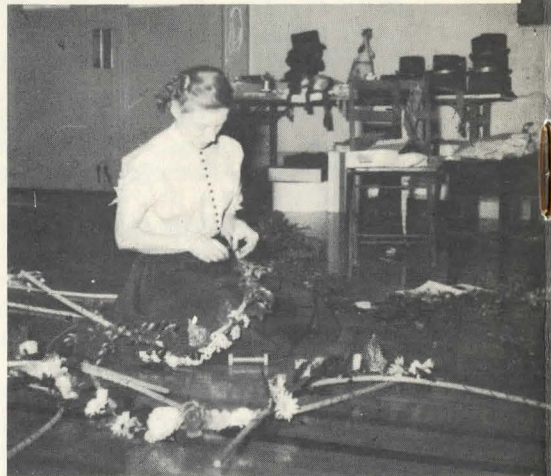
"Quite one of our best Festivals!" This seemed to be the general opinion. We had wondered if the early date of March 28 would affect the attendance and the quality of the dancing. But everyone seemed to be on hand - at least, more than 500 were there - and the quality of the dancing was high.

The Festival was held at Barnard College, as in recent years, and the following groups were represented: Boston; Community Folk Dancers, N.Y.C.; Gateway School, New Haven; Juilliard School of Music, N.Y.C.; Long Island Square Dance Callers Association; New Haven C.D.S.; two of our New Jersey Centers--Mt. Bethel and Summit, and the New York C.D.S. Many others came as individuals, and among them were quite a few from Pennsylvania. A surprisingly large number joined in the dances marked "for those who know it" and, of course, all got into the general dancing.

We were very pleased to have with us three Conants --our national President, Mrs. Richard K. Conant, Mr. Conant and Helen Conant.

The spectators' gallery was well filled all evening and many "lookers" joined in the dances in which they could take part. Shields bearing the names of C.D.S. Centers - in many parts of the country - were shown to remind audience and dancers alike of the national character of the Society.

Three of these pictures bring you a glimpse of what went on during the evening of March 28 but, naturally, there is more to a festival than running a program. So, one picture - the lower one on this page - shows a bit of the work called for in preparation for hanging the decorations. If you've ever seen Barnard's large hall, then you know how much time it must take to transform its appearance for festive occasions.



The program of dances was carefully planned to offer more dances than usual "for everybody", which is a very good idea when you draw new dancers as well as those in different degrees of experience - as the Society does. The exhibitions of Sword and Morris should entice other dancers to include these in their repertoires!

This was the 27th Annual Festival for the national Society, and everyone had such a good time, many thought the program was shorter than usual. It really wasn't; midnight and the end just came too soon. With Miss Gadd as Festival director and the music of a lively orchestra under Philip Merrill; an inspiring Maypole in the center of the dance floor; decorations both ingenious and exciting...it is no wonder March 28 had all the magic of a big May-Day celebration.

It was good to see many young people dancing. The girls from Gateway came in bright Easter egg colors, danced as a group. You can see them dancing in the foreground of the lower picture on this page.

The Maypole was a thing of beauty. And decorated in traditional English style - with flowers, greenery and pieces of mirror and bright metal, the object being to attract the life-giving sun - not all done by mirrors, but mirrors help, according to tradition. The clown had mirrors also on his tall fool's hat, amid flowers, fur and feathers. The Maypole and garlands were the work of Genevieve Shimer.

As the event was held so near Easter, this evidently gave new inspiration to our decorators. The Easter eggs were a great hit. However, we aren't giving away any secrets as to how they were made, just telling you they were designed and made by Violet Carroll, which is enough-said for all of us who know her. Perhaps the Easter Bunny helped her.

KENTUCKY FOLK FESTIVAL



The 1953 Kentucky Folk Festival, sponsored by the University of Kentucky and the Lexington Center of the C.D.S., was held April 10-11 in Lexington, and it was a great success. This is the third year for this state-wide event. More than 600 persons attended. They came from 54 communities in 36 Kentucky counties, and from six other states.

The program included American and English dances, to the music of an excellent orchestra assembled by Anne Wright and Pheane Ross, and directed by Barbara Kilpatrick. Twelve different callers led the dances.

The Festival also presented folk songs, folk tales, and an arts and crafts exhibit. Folk singing sessions, led by Miss Edna Ritchie of Viper and Mr. Buell Kazee of Lexington, attracted a great deal of interest, and this part of the program may be expanded another year. The demonstration by five craftsmen drew an audience of about 200 persons to see them at work.

James S. Brown was chairman of the Festival; Miss Lovaine Lewis and Miss Jean Marie McConnell were vice-chairmen. We regret that space does not permit listing the names of the many who worked on the various committees for the success of the Kentucky Folk Festival.

CONNECTICUT SQUARE DANCE FESTIVAL

On May 17th we were part of a very delightful event. A Square Dance Festival held under national C.D.S. auspices in which everything seemed to be exactly right. A Hall just the right size and with a very good floor and marvellous acoustics; an orchestra with wonderful rhythm and power; a group of highly skilled Callers; and a high standard of dancing.

This was our third annual Connecticut Festival. This year it was held in Old Greenwich and our co-sponsors were Connecticut Square Dance Clubs and the Electrolux Employee's Association, whose President, Mr. Nick Koules made arrangements for us to use the beautiful Hall of their Recreation Building and supplied most friendly service.

Connecticut Callers who contributed their services were Al Brundage, Bob Brundage, Dick Forscher, George Gordon, Culver Griffin, Ralph Sweet. Phil Merrill represented the C.D.S. and Al Brundage's Pioneers supplied the music. Callers and musicians together did a wonderful job. A skilled square dance demonstration was given by the Connecticut, Hartford, and Stratford Clubs and the Fairfield Country Dancers, with Al and Dick as Callers, and Morris Sword and Country dances were shown by the Country Dance Society. Special thanks go to Mary Judson, Chairman of the Festival Committee, and to Dick Forscher, who did a little bit of everything, including M.C. assistance with May Gadd, Festival Director.

A letter received from Al Brundage says: "My congratulations to you on one of the very best Festivals Connecticut has ever seen. The quality of the dancing was very high, which is what we are all working toward". When we please both the Callers and the dancers then we are really happy.

MOUNTAIN FOLK FESTIVAL

More than 200 dancers and singers from Kentucky, Tennessee, North Carolina and Virginia gathered at Berea College for the Mountain Folk Festival April 16-18, 1953.

The program was varied, although folk dancing was the chief activity. The dance traditions were American, English and Danish. To some observers it was gratifying that the delight taken in the Playford dances was as great as in American Square. The lovely English tunes and dance designs are of unique interest in Nonesuch, Newcastle, and the like. For the Gisburn Processional both dogwood and redbud were in bloom. Morris and Sword were represented by Winlaton, the Rose Tree and the 29th of May.

There were special events: songs by the Hindman and Homeplace groups, a puppet show by Lothair, a dramatization of Lazy John by Homeplace, tall tales told by Dick Chase and Frank Smith; songs by Edna Ritchie, Rosemary McLain and Jane Nauss; special recorder music by an enthusiastic group. These were presented during the song sessions, under the direction of Bicky McLain and Jane Nauss.

The Open Evening was well attended, and the audience was invited to dance with the Festival group at a country dance party afterward.

FRANK H. SMITH

MT. BETHEL MAYPOLE

A letter received by the host and hostess of our New Jersey May Festival was felt by them to be very rewarding and to express so well the spirit of the affair and the intent of the Society, that we print it here:

"Saturday's Maypole Raising at your delightful 'Piper's Fancy' was such a wonderful and rich experience that I can do no less than thank you for the opportunity to see the kind of thing I imagined was only available in the pages of a book. I am especially happy that my children were able to be there and to have them know that such things exist in our time".

Everyone who attended this lovely Festival knew that some kind of beneficent spirit was looking after the Mt. Bethel Maypole. After a night of torrential rain we had a sparkling day of sun and clear air, exactly right for the delightful mixture of dancing for all, ceremonial dances,

and picknicking for all ages, that the New Jersey Festival gives us. Our grateful thanks go to the host and hostess, Mr. and Mrs. William Partington, and to the Mt. Bethel, Essex County and Summit C.D.S. Centers, who cooperated in the successful day. It gave everyone a wonderful time and raised a substantial sum for the C.D.S. national fund.

TWIN SISTERS

CONTRA DANCE from Elias Howe's "Omnibus # 1" and "Violin School"

Edited by Mary McNair

Tunes: Land of Sweet Erin (given here) or Merry Dance.

Music

A1 1-8 THE LADIES CHASSA OVER AND BACK The two ladies face, join both hands and dance eight slip steps across the set and eight back to places. They pass between the two gents, who, at the same time chassa across and back, outside the ladies.

A2 1-8 THE GENTS CHASSA OVER AND BACK Repeat above with the gents joining hands and passing between the ladies, who pass outside the gents.

B1 1-4 HEAD COUPLES DOWN THE CENTER and turn towards one another to lead back

5-8 HEAD COUPLES UP THE CENTER AND CAST OFF Head couples lead up the center to places, separate and go round second couple to the place below, while second couples move up

B2 1-8 RIGHT AND LEFT FOUR



FUND CAMPAIGN

We most gratefully acknowledge the donations that have been received from the following contributors. They are in addition to those of Sponsors, Patrons and Contributors listed in our Festival program. Later donations will be listed in our next issue.

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VERMONT - Ellen C. Tillinghast

PINWOODS 1953

WILL YOU BE THERE?

Echoes from Pinewoods 1952:

AMERICAN VISIT--It all started on a dreary day in November 1951 when I received an invitation to visit Pinewoods the following August. My first thought was, it is impossible, out of the question. Then I thought again...and gradually the whole trip began to take shape...to become a concrete reality...Elsie and Kathleen had recounted stories of their visits to the United States. Thus it was, as I told the assembled company on the first Sunday in Camp, I did not feel a stranger among them, and that proved to be the keynote of my visit. A more spontaneous, generous and hospitable people it is hard to imagine and I immediately felt at home.

Dancing conditions at Pinewoods attain perfection. There are four halls, each roofed in and with a good floor but with open sides. In fact, they have all the advantages of dancing outdoors with none of the disadvantages. The weather co-operated, and it was warm and fine for the entire time.

The days were some of the fullest and happiest I have ever lived. From early morning until the small hours there was never a dull moment. Morris, sword, singing, country--both Playford and Traditional--and American square dancing followed in quick succession. Then, there were all the off-the-record meetings and parties and, last but not least, swimming in Long Pond and Round Pond.

EILEEN GUNNELL

AH, PINWOODS!--After an interval Pinewoods seems quite vivid to us in a fireside fashion and I hope others are having recollections, too. The afterglow of Pinewoods Camp is considerable and is reflected in many unexpected ways. It may be that in a crowd on an unfamiliar street someone will be striding along, and there comes a flash of recognition, "Why, I know her. She was at Pinewoods! Ah, Pinewoods!"

Or, perhaps, it is in the letters busy people take time to write each other about dances and events they would enjoy. Pinewood memories no doubt propel many of the participants to drive hundreds of miles for the Christmas Ball or the Spring Festival held by the C.D.S. in New York - or on to Berea - to be rewarded by that Old Grad feeling and yet challenged by even more beautiful dances and music beckoning in the future.

It is pleasant to come upon the names of Pinewoods leaders, dancers and musicians in all the dance news which circulates in a number of small pamphlets. Even in casually reading Forests Magazine, a memory of Pinewoods pops up, associated with the name of James J. Storrow, and with it the recollection of the bounty of Mrs. Storrow - and now of Mrs. Conant - who have made this woody place available.

After listening to the splendid new recording, Vaughan Williams' fantasia "Greensleeves", other country dance tunes keep returning - Goddesses, Hunsdon House, Bonnets So Blue and bits and pieces of others, almost identifiable. Great is the joy, on listening to William Kimber's concertina records, recently ordered and delivered, to be able to visualize him as portrayed to a group of beginning Morris dancers last August.

It is a fine moment when Pinewoods People, unknown to each other, make the great discovery that "they were there" and begin to reminisce. Inevitably, the question arises, "Now, just what is it that makes Pinewoods so wonderful?" It seems an elusive question to answer completely, because the appeal differs for everyone but for us, who are somehow managing to carry a torch in the provinces, it is both restful and stimulating to be in Good Hands, to find top quality dancing and plenty of it, available in so pleasant and lively a fellowship. In thinking about Pinewoods, someone is sure to mention the meals - how good they are, how ample, and how ready we are for them!

The best of the glow of winter reflections lies in the wish one makes and hopes will come true, that when the summer sun again brightens the blue waters of Long Pond, we shall all be there, with many more added to our numbers, to be inspired to greater capers, smoother dancing and a deeper understanding of the wonderful lore, old and new.

MARGARET M. IDE

BENEFITS FOR FUND

MAYPOLE GRAB BAG - illustrated here - planned for the Spring Festival on March 28 by Gloria Berchielli and Joan Schmidt; the surprise packages contributed through New York classes for most part and offered at "only 15 cents a grab", \$7.82.

SHOWING OF DANCE FILMS at home of the national C.D.S. secretary, Mrs. Mireille Backer, on May 3, \$20. A new English dance film - with sound and color - is now being made in the Western Country and should be available next season.

OPEN EVENING AT JUILLIARD School of Music under the direction of Norman Singer, leader of the Center at Juilliard, May 15, \$31.

NEW JERSEY FESTIVAL at the home of Mr. and Mrs. William Partington on May 23rd, \$127.

