

THE COUNTRY DANCER

VOLUME 1

NUMBER 1



"Swing Partners"

FIFTEEN
CENTS

NOVEMBER
1940

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Published four times yearly
 November to May

by

THE COUNTRY DANCE SOCIETY, Inc.
 15 East 40th Street, New York, N. Y.
 Telephone: Lexington 2-7137

Fifty cents a year; Fifteen cents a copy

THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 1

NOVEMBER 1940

Number 1

EDITORIALS

THE COUNTRY DANCER

THE completion of our Silver Jubilee year seems to be a fitting time for us to emerge from the chrysalis stage of a mimeographed bulletin to the glories of a printed magazine. We do not propose to carry this analogy further lest some realist point out to us that, however glorious a creature a butterfly may be, its career is brief. We are more fortunate in that the life of our magazine lies in our own hands. If our members will see that it is supplied with a constant flow of interesting articles, Center news, general news, and new subscribers, then when THE COUNTRY DANCER reaches the end of its span as VOLUME ONE, it will emulate the Corn King of our ritual dances and will be re-born as VOLUME TWO. All folk-lorists know that the wholehearted participation of each individual within the group is needed in order to bring about a desired result. We are counting on you!

THE SECOND QUARTER CENTURY

THE Country Dance Society is entering upon its second quarter century. From a small beginning as the American branch of The English Folk Dance and Song Society, it has grown into a national organization in its own right. Much time in our first quarter has been spent in breaking down prejudice to "Folk" dances. Cecil Sharp, in England, met this same resistance, for people regarded these dances as

"quaint" and "old world." Little by little the barriers are going down and the American and English traditions are being accepted equally in both countries, making a stronger affiliation between the two societies than ever before.

One of the most satisfactory ways of keeping these dances alive is to use them as a social recreation. But even this will fail if they are not well taught. Much of the success of the E.F.D.S. and the sustained interest in the dances in England is due to Mr. Sharp's insistence on maintaining high standards of teaching and accurate adherence to traditional dance forms. In our present organization courses are being arranged for teachers, to help them to learn more about the background of the dances and to show them the best methods of teaching them, in order to retain good standards of dance without being too pedantic and without losing the dance quality.

During the last few years there has been a revival of interest in "American Square." More and more the C.D.S. is being called upon from all parts of the country for information about the dances and for help in organizing new groups. If it is to meet these demands, the Society needs all the help that is possible from the already organized centers. There is now a wealth of material available in this combination of English and American traditions. The people of this country want it. The Country Dance Society, through its national headquarters, is equipping itself to meet this demand. During our second quarter century the members can see to it that the people get what we have to offer. It is essential that they get it in a form which will make it permanent and not a passing fad.

FROM THE SOCIETY'S PRESIDENT

IT was twenty-five years ago that Cecil Sharp came to America and started our branch of the English Folk Dance Society. We have tried to keep to the standard he set, avoiding affectations and mannerisms, dancing naturally and joyously. We feel sure that he would approve of the greater variety that has come into our work, and that he would have enjoyed the music of the Recorders and Virginals and the folk air arrangements heard at Camp this summer; and of the addition of American Square Dances to our repertoire. The seed he planted has taken root and has grown steadily into a sturdy tree.

We have celebrated our Silver Jubilee. Our Centers are scattered widely over the country, and we are now offering to our members a printed magazine so entertaining that it should attract new members to join us.

We look forward to continued growth and to playing our part in lightening the gloom of the world as we start our second quarter century.

Greetings to our members old and new.

Yours for Joy and Health,

HELEN O. STORROW
President Country Dance Society

CECIL SHARP TO 1940

"I FEEL constrained, before finishing this letter, to point out that all cultivated art is based upon the art of the folk, which for sincerity of expression, directness of statement and spontaneity of utterance has never been, and never can be, surpassed. The spirit which animates and illumines the collective folk-songs of a race is far more sincere, deep and elemental than that which is expressed in the larger part of the music of self-conscious, cultivated composers. Hitherto, artists have always been able to revert to the people for inspiration when the need of reform has arisen, but now that the folk, and with them their art, is being rapidly submerged in the tide of modern progress, this refuge will, sooner or later, be closed."

So wrote Master Cecil J. Sharp in December, 1917, in an application to the Carnegie Institu-

tion of Washington for a grant to pursue his search for old ballads in the Appalachian Mountains and elsewhere. He would have considered this doctrine as equally applicable to folk-dances. When one sees the dancing of small groups, the splendid gatherings at the Spring Festivals and hears of the development of the Summer School, one can realize what an invaluable contribution has been made to our community life by Mr. Sharp's rediscovery of the old ballads and the old dances of the English folk.

A notable instance of the practical value of folk-dances as a source of recreation and inspiration was their introduction into the British camps in France during the World War under the guidance of Miss Daking. In a report to Mr. Sharp in September, 1917, she wrote:

"We have given twelve demonstrations to average audiences of 500, never less than 300, and often up to 700. I talk a little history and they like that very much. The men are frightfully keen. They cheer the roof off and run with our car all through the camps when we leave afterwards. The men wear flannels for shows, and the girls blue and white striped underfrocks with plain blue tabards back and front. We all have braid rosettes of different colours."

This seems worth quoting just now in view of the need in our own new camps of just that kind of entertainment to interest men during their leisure hours and relieve the monotony of camp life. There is a similar opportunity in regular army posts. To get folk-dancing going in our army would be beneficial not only to the soldiers but also to the C.D.S. in spreading widely a knowledge of its aims and accomplishments. It would also be another tie to bind us to Great Britain.

Cecil Sharp would, were he here, be greatly cheered by this venture of issuing the Bulletin of the Society in its new and more attractive form. He would rejoice in this as well as in other evidences of the growth of the Society and the spread of its influence in our Country. It is to be hoped that this new step is a harbinger of continuously increasing growth and wider influence in cultivating a taste for a form of amusement which is not only good fun but is healthful, educational and conducive to a fellow feeling for the customs of older generations who have handed them down to us.

JOHN M. GLENN

NEWS FROM ENGLAND

All our members and dancers everywhere will be shocked to hear that Cecil Sharp House, the headquarters of the English Folk Dance Society, has fallen victim to the indiscriminate bombing of London that is now being carried on. We quote from a notice sent to members of the English Society with the latest issue of "English Dance and Song" (so far only one copy of this magazine has been received): "I regret to have to inform you that Cecil Sharp House suffered a direct hit from a high-explosive bomb on Friday night, 27th September. Nobody was hurt but there has been extensive damage. The Main Hall is still standing and the Library, with *all* its contents, is safe.

"Important records had already been removed to a place of greater safety on the outbreak of war and it is hoped that a considerable amount of salvage of files and properties can yet be effected.

"Through the kindness of the British Drama League a temporary office has been set up at 9 Fitzroy Square, W.1., but letters to Cecil Sharp House will continue to be delivered.

"While the loss to the Society of its beautiful national home is a sad one, the national work of the E.F.D.S. can and *must* go forward. The magazine which is enclosed with this letter was already in proof when the damage occurred and has been issued unaltered except for the announcement concerning the damage to Cecil Sharp House and the steps which are being taken to effect salvage and to provide Saturday afternoon dancing for Londoners.

"We feel sure that we can count on the support of all our members at this difficult time and there is one particular way in which your help can be of great value. If you have a note of the month in which your subscription is usually paid, will you be kind enough to let us have this information on a postcard? If your subscription for 1940 is due we shall be more than grateful to receive it now. . . .

"Naturally we are sad, but while we grieve we are thinking of the spirit of English traditional music and dance which no bomb can destroy and no war eradicate. . . . The spirit which built Cecil Sharp House lives on and it is the people and the songs and dance of the people that will endure."

A letter has been received from Miss Marjorie

Kahn, Organizing Secretary of the English Folk Dance Society, in which she says: "It is all very sad, as it was such a lovely building and built with the contributions of so many people all over the world. We shall not let it affect our organization in any way and we shall even try and find a hall in London to continue our Saturday afternoon dancing. Perhaps you could arrange to let your members know about Cecil Sharp House and that we intend to carry on in spite of everything."

We feel rather proud to think that our Society is a part of England as well as of America. The Executive Committee has sent a letter to England expressing our sympathy and giving assurance that when the time comes to rebuild we shall want to do all that we can to help. If any of our members feel the urge to do something *now* a membership subscription sent to the English Folk Dance Society would be very timely. It costs only ten shillings and sixpence (less than \$2.50 at the present rate of exchange) if you live outside the London area. The address of Cecil Sharp House is *still* 2 Regents Park Road, London, N.W. 1, England.

DOUGLAS N. KENNEDY

The English magazine contains an amusing account of the Stratford-on-Avon summer school which was held in August with a good, though rather floating attendance. The writer describes the splendid appearance of Mr. Kennedy (now Pilot Officer Douglas Kennedy, R.A.F.V.R.) "resplendent in Air Force uniform. That brought the war home to you a bit but after a time I noticed that he seemed just the same—or rather no different from when he used to dress up in top-hat and scarlet coat at Festivals. His uniform and his presence immediately brought a Festival atmosphere into the opening party and somehow that atmosphere stayed right through the week." In another part of the magazine we learn that much of Mr. Kennedy's time is spent on a Recruiting Board but that he still has some to spare for the E.F.D.S. Both he and Mrs. Kennedy were able to be present for the opening weekend of the school.

"YOU'RE—A PRETTY GOOD DANCER, SALLY ANN!"

Evelyn K. Wells

IN my first folk-dance days, when I was a worker in the Pine Mountain School in Kentucky, I used to marvel at the way young and old alike, at a country party, would absorb themselves by the hour in a single play-party game, like "Skip to my Lou" or "Old Bald Eagle," returning with pleasure and relief to its simple monotony after my efforts to introduce a country dance or even a little set-running. I understand better now why I so often failed.

Only the very wise in folk-dance could have prophesied the time when we should turn over a part of every night's program at a summer school to play-party games for the crowd, or consider no demonstration program complete without a sample of this form of folk-dance. But that day has arrived. Now that we are all getting such pleasure out of doing—and teaching—"Bow Belinda," "Going to Boston," "I've been to Harlem" and countless other play-party games, we may perhaps take account of stock. Reflection on the subject is perhaps of particular value to those of us who used to turn up some time during the summer school fortnight, for a half-hour of singing games, which, even when they were led by the irresistible Ruby Avril, usually gave us the feeling of rather ineffective pretense at being children, as we "pushed the business on," or picked up apples around the deceased Old Roger.

The play-party game, performed as it is by adults in many sections of our country today, teaches us all a fundamental dancing lesson. In the first place, the dancers supply the music. There is a sort of extra—or super—rhythmic control at work on a crowd that is singing as well as dancing. Even those of us whose breath does not last as well as Mr. Georg Bidstrup's of Brasstown, or who fumble over the words, are singing, if only in our minds. In fact the very unevenness of tone production adds variety to the dance interest, because there is a definite relation between breathing, singing, and moving. The sudden pick-up of dance that accompanies the introduction of a new stanza follows the tapering-off of movement and song in the preceding one; the whole being of the dancer is gathered up for a fresh attack.

"Goodbye, girls, w're going to Boston,
Goodbye, girls, w're going to Boston,
Goodbye, girls, w're going to Boston,
Early in the morning.

"Saddle up girls, and let's go with them—"

Translated into dance terms, what is this but the teacher's often heard "Finish your phrase!" "Now pick it up!" Often heard, but alas not always applied, as is proved by any dancing that is unvaried, too flowing, mechanical. Mr. Sharp, in his introduction to *The Running Set*, speaks of "the emotional crises of the dance." The lack of a sense of "emotional crisis" may perhaps be supplied by a little singing as we dance, and we find our chance in the play-party game.

To a less extent, but still noticeably, the singing factor influences the square dance and the running set. Here the caller takes the place of the singing group. Often directing from outside the set, he is a guiding spirit, periodically infusing the dancers with new energy. His function is far more than to direct movements; he must keep the dancers in the proper state of mind. He externalizes the dance spirit in his group. With his racy, often impromptu humor, his topical allusions, his rhythmic little ditties, sometimes winding themselves contrapuntally around the dance tune, he plays upon the dancers as the chantey-man upon his work-gang. Old gags delight with their familiarity; new ones surprise us out of our accustomed measure. Stop calling, and watch a set of dancers lose interest in even a very beautiful figure. "Wind up the ball yarn" loses much of its vitality unaccompanied by the Killiecrankie jingle,

"From my elbow to my wrist
Heavy turn and double twist;
How much funder can I go
From my elbow to my toe?"

In one district I know, the grapevine twist has never been popular because it was imported without its call, and nobody so far has made one up. The spontaneity of the caller, his ability to improvise his own calls, is an important element. Interesting as recent collections of calls are, their usefulness is limited, for the

good traditional caller makes up his own rather than learning another man's.

A certain amount of responsibility still rests with the group, even when the caller directs. Sometimes they actively join him in singing the call:

"First gent cross over
And by the opposite stand,
Next gent cross over,
And all join hands."

Sometimes there is only a mental response to his jingle. Sometimes spontaneous but rhythmic outbursts of syncopated "clap-and-pat" steady or quicken the dance, making, as Mr. Sharp remarked of the first set he saw run, the air fairly pulsate with rhythm.

The singing call of today may be either literally descriptive of the movement, like "Promenade the girl behind you," or figurative, like "Dip and dive in an ocean wave," or intentionally humorous, like "Drink all the brandy-wine and turn the glasses over." The varied animals in the calls—wild geese chased, squirrels hunted, owls shot or clams ducked for—satisfy some leftover childish dramatic instinct. Frazer says somewhere, "What is metaphor to modern man was sober fact to his ancestors." The more metaphorical calls of the adult play-party game seem to have taken the place of the more dramatic and realistic ones of the children's singing-game; and children have kept alive in their nursery games and songs our ancestral interest in the sober facts of the death-and-resurrection theme, as in "Old Roger is Dead," or the contest of elements, as in "Nuts in May."

In directing country dances, a teacher of any experience soon finds his own means of becoming a caller. There is always a psychological moment at which to raise his voice to give the next direction, timing his words to the musical phrase and to the mental readiness of the dancers. He finds, for instance, that in "Christchurch Bells" he must call "clap and change" before the clapping begins, or his words will be drowned. I remember a new dancer who asked me after a lesson in "Rufty Tufty" where the words to the dance could be found. I discovered that she was alluding to my quite unconscious singing to the "C" music,

"Lead them out with the left,
Lead them in with the right,
And turn yourselves around."

Singing calls for dancing seem thus far to be an American characteristic. To be sure, the Abbots Bromley leader chants his "All-Togeth-

er!" and Sword and Morris leaders call their orders, and Headington men shout with their all-in. But our singing to "If all the world were paper" would seem to be only an E.F.D.S. tradition.

Other associations of dance and song, more or less conscious, are found in the use of dance tunes as ballad settings all through the 16th and 17th centuries. In the broadside collection, ballad after ballad specifies the tune for singing, and the tune leads us straight to the Playford collections of dances. Some tunes, like "Green-sleeves" or "Hey Boys," being a part of everyone's repertoire, were repeatedly used. Since all the news of the day, political, religious, or social, was couched in street-ballad form, the demand on tunes was constant and heavy. Later on, theatre songs were set to dance tunes, and the rage for ballad operas, beginning with *The Beggar's Opera* in 1728, called into play all the favorites. Many a Morris tune of today, like "The Maid of the Mill," has been kept alive by a country fiddler since its city birth in an 18th or 19th century play.

The Elizabethan craze for "jigs," song-and-dance turns by favorite comedians between the acts or after the play, utilized popular tunes for both song and dance. Richard Tarleton, always pictured with his pipe and tabor, and William Kemp of nine days' Morris fame, were stars in this firmament. "Mr. Attowel's Jigge, between Francis, a Gentleman, Richard, a Farmer, and their wives" is set in four acts, played variously to the tunes of "Walsingham," "The Jewishe Dance," "Buggle-goe," and "Goe from my windo" (this last a version of our dance, "The New Exchange").

In the 15th century, song and dance repeatedly crossed each other's boundaries. At this period the ballads of Robin Hood were common currency. Robin Hood was entirely a creation of the ballad mind, having no existence in history. His reality in that mind, as the champion of the poor, the pious and the patriotic against their oppressors, was so strong that later generations rationalized him into an actual figure, Robert, Earl of Huntingdon. Originally he seems to have been "Robin of the Wood ('ood)," as traditional singers sometimes call him today, or perhaps even Hode, or Wode, a Teutonic woodland deity. The folk, according to their custom and this time with unconscious fitness, gave his name, as they did at other times that of King Arthur, or of Saint George

(Continued on page 14)

PINEWOODS CAMP 1940

PINEWOODS Camp, the summer camp of the Country Dance Society, may surely lay claim to being that increasingly rare thing on this war-torn planet, an earthly paradise. Motor-ing out from Plymouth, one leaves behind the neon signs, the billboards, the pavements—even the houses—to come into a gently rolling forest of low pine trees, broken only here and there by sparkling lakes. The air is pure and pine-scented. Each curve in the road beckons one on to more delightful vistas, and if at the end the road threatens to disappear almost altogether into the ferns, nevertheless one knows (if one

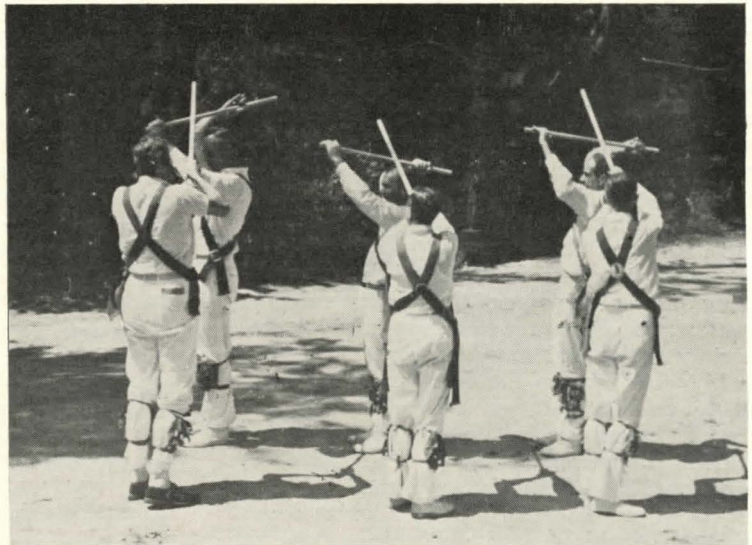
supper. But there they are, and yourself among them, in the open-air dining room which is delightfully cool in warm weather, although it boasts an immense fireplace for crisp mornings. And what food ever tasted so good as this and (if you have been here before)—what fun to see so many familiar faces! Camp becomes a habit, and return to it year after year is taken for granted.

Then comes the pleasure of that first evening party in C Sharp (which really must be en-larged) and the gathering in the camp-house and finally the picking one's way over the nar-

Morris

Stick Dance

"Lads a Bunchum"



has been there before) that there will be a cor-dial welcome waiting one at the end of the journey—not to speak of ample space for park-ing!

One hardly knows whether to marvel more at the foresight of Mrs. Storrow in choosing this delightful spot for her summer home or at her generosity in turning it over each summer to the members of the Society. It is a tract of woodland between two lakes, Long Pond and Round Pond, with little trails and narrow roads winding through the forest and innumerable cabins and huts set here and there so unob-trusively in the trees that one wonders where all the people come from on that first night at

row paths (flashlights required!) to the Boat-man or Lads A Bunchum or Twin Sisters or Kitty Alone or wherever one may be staying.

There were several factors which contributed to make this year's camp particularly delightful. The large number of dancers and the beautiful clear weather were only two of them. The re-turn of Mr. and Mrs. Melville Smith added enormously to the musical side of the camp's activities, and there was an interesting recital on a delightful virginal brought down from Wellesley by Miss Evelyn Wells. Lois Wann's superb oboe playing aroused great enthusiasm. Another feature of the evening entertainment was the showing of some beautiful pictures

of birds by Dr. Fletcher of Cohasset. The pictures in slow motion of the flight of hummingbirds and homing pigeons can never be forgotten by those who saw them. At the parties there was much interest in the American dances so ably and clearly taught by Mr. Adrian Hull and in the amusing play-party games directed by Mr. Frank Smith and Mr. Bidstrup. At the last party we had a grand Jubilee birthday cake which aroused so much enthusiasm that many dancers joined the Society on the spot!

The demonstrations were well attended, and there was greater variety in the matter of accompaniment than sometimes. Nonesuch was danced to the accompaniment of recorders, and the Morpeth Rant to a hilarious recording of

beautiful little animals were made under the supervision of Mr. Frank Smith.

The second week of camp was attended by an even larger number than the first, and over twenty people remained for the teachers' course which was fully as stimulating as that of the previous year.

A report would not be complete without a vote of thanks to Mrs. Conant for her management of the camp. It is an immense task to house such a large number of people and satisfy ravenous appetites induced by camp life. To her and to the other devoted teachers, and last but not least, to the fairy godmother of camp, Mrs. Storrow, our heartiest thanks.

BRUCE SIMONDS



English

Country Dance

"Morpeth Rant"

"mouth-music" from Wales. Folk songs were beautifully sung by Mr. Langstaff and Mr. Gault. There was an exhilarating performance of Royton. The Abbots Bromley was given on a beautiful moonlight night and was as impressive as ever.

The new dance pavilion was highly satisfactory and amply atoned for the loss of the open-air dance platform. It stands in plain sight of the road, not far from Sleights, but the best path to it is a mystery which has not yet been solved.

The achievements of the class in wood-carving attracted much attention, and some really

TEACHERS' COURSE

THE second Annual Teachers' Course held in conjunction with the Country Dance Society Camp at Long Pond, Mass., was a distinct success. There were 22 people enrolled, representing a wide-spread and varied cross-section of people interested in the teaching end of the dancing. The course was a three-day affair beginning Sunday evening and ending with breakfast on Thursday.

The experience of the previous year proved very valuable in setting up the course to fulfill best the needs of those taking it. Ample time was allowed for discussion and questions, to

make sure that this end be attained. The dance schedule followed very closely the schedule of the regular camp sessions with Morris and Country dancing in the morning, Sword, American Square and Play Party games in the afternoon and a general dance party in the evening. The discussion periods were interspersed throughout the schedule.

As might be expected, the main difference between the teachers' course and the regular session is that in addition to learning the dances yourself, you learn the technique of teaching the dances to others. Very valuable information is secured on sources and bibliography and grading of the dances for various groups. The background and tradition of the dancing is well covered as well as the newest teaching methods. The musical side was fully covered, with advice given on the handling of accompanists as well as accompaniments.

Although the course was quite intensive, you never got the impression of being overwhelmed by the material given. Anyone interested in the teaching of the dancing can spend a three-day period no more profitably and no more delightfully than at the Pinewoods Camp Teachers' Course, for in addition to learning a great deal, you have a wonderful time.

ADRIAN HULL

A DANCING WEEKEND

THE Boston Center of the E.F.D. . . . —that is, of the Country Dance Society—tried the experiment this year of a week-end at Long Pond: Friday evening, longways to Monday morning, for as many as would, \$10 a head, bring your own bedding, and you can buy another flashlight from Mrs. Brown. In an auspicious hour we whistled to our little flock of white ducks, bought a bottle of shoe-cleaner, inserted an ad. with Miss Chapin for a kind lady with a car, and obeyed the impulse. Pity the poor New Yorker who drives all night, besides paying largesse to traffic cops. Within a bare ninety-five minutes from Harvard Square the road passed from bad to worse to incredible, dodged a lake and a couple of houses, shook itself in the old familiar manner and there, somehow, was Rickey Conant on the car

step, directing us with infinite politeness each to his own cabin.

The weather was most discreet. On Friday evening there was something of a Scotch mist, and at midnight on the roof of our guarded tent it sounded more like Welsh Rabbit, but the morning was no more than wettish; just enough to make us reflect that it was dabbling in the dew that made the waitresses fair, or grow nostalgic for the spectacle of Gay in hip boots. And of course once we had started on the regular dance schedule, merely atmospheric moisture became irrelevant.

The trick of Long Pond seems to be that by virtue of its familiar routine it gathers all the activities into a single ritual, and each day is a sort of loosely constructed dance with the figures—

"Morris dancing, singing, country dancing,
swimming,
Food, rest, sword dancing, swimming,
Food and rest and party and sleep"

sliding into each other like the bars of an enormous tune.

To refer to food intentionally would be vulgar. It is in deference to this law that we say nothing of salmon that either came out of the lake or was taken still gasping from a plane, so cool it tasted, so fresh and pale and pure it was, in its garden of cucumbers; of flocks of roasted turkeys that trooped from the kitchen crying "Come eat me" and vanished like snow-wreaths in thaw; of strawberry shortcake such as Eve made before the Fall. You'll never know whether there was a picnic supper arranged so perfectly that for fully ten seconds no one had the heart to touch it, nor will you hear of a block of cream cheese so lustrous and so lavish that a nameless scribe took a slice under the impression it was ice-cream and, finding the mistake, was yet unable to stop eating it and almost passed away in a lovely death. On all these matters our lips are locked.

So likewise (but this time in order to spare their blushes), we mention The Staff only in the collective. You may surmise that they must have worked like a lodge of high-grade beavers to get the machinery rolling on time—Saturday and Sunday might have been two days taken out of the middle of the regular camp—but they remained outwardly calm as a May morning. Your true beaver, I suspect, never lets you see that he gives a dam.

CUCKOO

FOR DANCE TEACHERS

THREE TRIPLE MINORS—NUMBER ONE

Copr. 1940. Frances H. Jackson

THIS is the title of a group of three country dance notations to be presented in these pages for C.D.S. members and other readers; they are from the collection of Frances H. Jackson, who has worked them out from a number of old American sources dating as far back as the late 18th century. They have been studied against a background of experience with earlier English figures, and also, especially, in relation to present-day New England "contry" dance traditions, both of which the early American notations resemble.

The dances are for sets of six couples in "longways" formation; the head couples progress in the usual fashion to the foot of the set and back again, with a conclusion as directed. Occasionally a bit of activity has been interpolated for the comparatively idle "third" couples, instead of attempting to substitute the better known duple minor form; the original material is nearly all in triple minor patterns, many of which are well worth preserving.

Since many of the tunes are to be found only in old and rare books or manuscripts, these three notations have been chosen from among those whose tunes are already familiar or accessible; but at the same time they have been selected for a certain amount of variety in rhythm, figure and degree of difficulty—all as a sort of preview for C.D.S. members and described in terms familiar to them.

In the near future Miss Jackson hopes to publish a larger number of these American notations with their tunes, purposely arranged in a form that can be enjoyed in the ballroom of today, where such things as high heels and slippery floors have handicapped the popularity of the Playford dances.

* * *

EDITOR'S NOTE: Numbers 2 and 3 of "Three Triple Minors" will be published in the next issue of *The Country Dancer*.

THE IRISH WASH WOMAN

From a manuscript dated 1793, presented here by the kind permission of the owners of the original, the Trustees of the Newberry Library, Chicago, Illinois.

Triple minor formation for sets of six couples. Use an easy walking step unless otherwise directed. To the tune of the same name, at a tempo suited to 2 steps to a bar.

Music	Notation
Str. Bars	
A-1 1-4	<i>Chassez across</i> (all face up, go 4 slips across the set—Gentlemen passing behind their partners—and balance or set slightly forward and back).
5-8	Back again, turning on the balance to face partners.
A-2 1-8	<i>Allemande</i> (turn partners) with right hands, then left. (Head couple finish ready to face down, Lady on Gentleman's right, both hands crossed.)
B-1 1-8	<i>Down the middle</i> (head couple only) and turn $\frac{1}{2}$ around; back to the top and cast off 1 place, 2nd couple moving up (progressive).
B-2 1-8	<i>6 hands-around</i> clockwise. Repeat until head couple has progressed all the way to the foot of the set and back again. To conclude: <i>All forward and back</i> (toward partners) forward again and swing partners (pivot in waltz position) and "Take her you know where." For music use 8 bars A, and B ad lib.

NOTES: The 4th couple is also a head couple. 2 couples at the foot of the set may perform the whole dance, but at the head the minor set must be complete before beginning the 2nd half.

The original notation directs the 1st and 2nd couples, not the 3rd, to begin the dance.

CENTER NEWS

BOSTON—An account of the Center weekend at Long Pond appears on another page. We hear also that the new season in Boston started well with an enormous "opening" Party with a large number of new people in addition to the former dancers present. Miss Louise Chapin, who directs the dancing in the Boston region, is arranging a new feature this year in the form of "drop-in" American Square Dance evenings and is finding that there is great interest in this form of the dance. The regular Center classes are also in full swing. The Christmas Party is to be held on Friday, December 13th, and a War Relief Benefit Party is being arranged for the New Year.

CLEVELAND—The C♯ Club of Cleveland has had to reorganize this year owing to the loss of the meeting place that they have had for some years. This has increased their expenses and as Mr. Melville Smith was unable to give the time to teaching the Club this year they have decided to share the work among the more experienced members. A beginners' class is being added and the Junior C♯ Club is being continued. This Junior Club provided dancers for a demonstration arranged by Miss Olive Whitworth, Director of the Cleveland Center, at the twenty-fifth National Recreation Congress held in Cleveland on October 2nd. We hear that the demonstration was very successful and aroused great interest among people who attended the Congress from all over the country.

NEW HAVEN—The group began the year on September 28th with a large number at the first dancing party and very satisfactory attendance during October, in spite of the football season which always takes its toll of dancers on Saturday evenings. We have some interested people who are new to the dancing, including some English people who are learning it in America.

This season for the first time we are doing Morris dancing at each meeting for a half hour before the general session. The first classes of each year are inevitably somewhat concerned with teaching new members how to set and turn single, but by combining easy dances with harder ones for the more advanced groups, we have managed to keep everyone happy. The only mishap to be recorded was the utter failure

of the lighting system during one party. We carried on with candles, and one new member was diplomatic enough to suggest that at least the dim light helped in covering up one's mistakes. We offer this as a good suggestion for other groups in the future: at least one dim meeting in October!

BRUCE SIMONDS

SWARTHMORE COLLEGE—Judging from the first few meetings the Folk Dance Group here at Swarthmore College is going to have a fine year. Our membership has increased over last year, and most of our members have been polishing up their technique with square-dancing in various parts of the country during the summer.

We have arranged regular weekly meetings of the group, and are hoping to be able to participate in several demonstrations around Philadelphia. The group has already been called upon to direct an evening of square-dances and simple folk-dances to be open to the whole college. We will be holding a Party open to the general public some time this fall—we know it will be fun, and we'd like to have as many people as possible here to enjoy it.

MARY PULVERMAN

WELLESLEY—Dancing started with an open evening without charge on October 11th "for all who have danced before and know they like it, and for all those who have not and wish to find out." Regular weekly dance evenings have been arranged until the end of March under the direction of Miss Evelyn Wells. The group meets at Wellesley College; members of the College are given the first opportunity of subscribing to the series of meetings and then non-members are admitted up to the capacity of the dancing space. A Spring Party, consisting of supper and dancing at the Wayside Inn, is to be arranged later and arrangements have been made to admit members of the Center to certain activities of the Boston Center for a small charge. Wellesley Center has the question of European War Relief in mind—we quote from its circular: "This year a contribution to war relief will be made from class receipts after necessary expenses have been met. Thus one item on your budget may be made to look two ways,—towards European needs, and towards your own Winter's recreation.

NEWS FROM MORE CENTERS in the next issue. Please send in short accounts of activities *by the end of December.*

HISTORY OF THE COUNTRY DANCE SOCIETY 1915 TO 1940

Part One

IT seems fitting that these first numbers of our magazine should serve as a permanent record of the formation and growth of our Society, which, under various names, has maintained an unbroken existence since 1915. We are therefore beginning a revised edition of the history given in our January bulletin, with additions to bring it up to date.

On March 23rd, 1915, the United States Branch of the English Folk Dance Society was founded at a meeting held at the Colony Club in New York, by a group of Americans inspired by the work of Cecil Sharp. Centers affiliated with the Branch were formed soon after in Boston, Chicago, Pittsburgh and New York. Professor George Baker was the first President and our present President, Mrs. Storrow, was Honorary Secretary.

This took place during the first of Cecil Sharp's visits to America. He had arrived at the end of 1914 to help Granville Barker with his New York production of "A Midsummer Night's Dream," having arranged the dances and music for the London production. All who saw this will never forget the beauty of the dances performed by the "gold" fairies—particularly the arrangement of "Sellenger's Round" danced around Titania's sleeping place and the final dance in the Palace, to the tune of "None-such," with its sweeping "cast-offs" dropping off the last dancers each time the lines came round behind the pillars, until, with the last note, just one little fairy was left peeping round a pillar. Having seen this, one wonders why Shakespeare's fairies are ever made to dance and sing to anything but English country tunes.

But this is a digression—and only has a place here because it was this production that was the immediate cause of bringing Cecil Sharp to this country and therefore of the founding of our Society; and perhaps because it opened the eyes of many of us to the possibilities of using the traditional English dance forms as a basis for creative work. During the six weeks of rehearsals for "The Dream" Mr. Sharp also arranged songs, street cries and dances for Granville Barker's production of "The Man Who Married a Dumb Wife"—and gave a lecture at the Colony Club and two public lectures at the

Plaza Hotel, illustrated by songs, dance tunes, slides and country dances for two couples. When he was free to leave New York he visited Boston, Pittsburgh, Chicago, Philadelphia and Pittsfield on a lecture and teaching tour and returned to New York for the meeting at which the American Branch of the Society was founded. He returned to England in April, but came back to America in June to direct the three weeks summer school held at Eliot, Maine, in a camp on the banks of the Piscataqua River. He was assisted by three teachers from England, Maud Karpeles, Norah Jervis and Lily Roberts (now Mrs. Richard Conant) who had arrived three weeks earlier in order to direct folk-dances for a pageant at Wellesley College.

Many stories are told of the abnormally wet weather experienced in Maine that summer. The sixty students who attended slept in wooden shacks and danced and ate in a barn and in two specially erected marquees with wooden floors. When at the end of two weeks the marquees were blown down and flooded, the school, with undiminished enthusiasm moved to a Hotel and Conference Center some miles away and finished out the third week. It was evident that English folk dances were here to stay.

It was just before this school that Mrs. John C. Campbell, now a member of our Advisory Board, went to see Mr. Sharp, while he was ill at Mrs. Storrow's house in Lincoln, Massachusetts, in order to show him the collection of about seventy songs that she had gathered while traveling in the Southern Mountains with Mr. Campbell on his work as Director of the Southern Highlands Division of the Russell Sage Foundation. Mrs. Campbell tells how after a thorough examination of her collection he told her that many people had brought "ballads" to him before, but that this was the first time that he had come on any really original and valuable material.* From this time his chief wish was to visit the region himself 'for what he had seen in Mrs. Campbell's manuscript collection made him suspect that here was a mine, which if properly and scientifically explored would yield results—musical, historical, literary—of the first importance'.* He was obliged to return to

* From CECIL SHARP, by A. H. Fox Strangways.

England in July to direct the Stratford-on-Avon Summer School and could not come back here until February 1916. He spent December 1916 to February 1917 in England but then returned again to America with Maud Karpeles and remained until December 1918. During these periods he was able to consolidate the interest in the work of the Society that he had aroused, by filling lecture and teaching engagements in the already formed Centers and in many other cities, including Asheville, Cincinnati, Cleveland, Detroit, Kalamazoo and St. Louis, as well as in many Colleges and Universities, where his vivid and forceful teaching is remembered to this day.

(To be continued)

OFFER TO CENTERS

All national members of the Society receive "The Country Dancer" free of charge. The rate for non-members is fifty cents a year for four issues of the magazine, or fifteen cents for single copies. Centers placing orders for a fixed number of copies of the next four issues following the placing of the order, will be given the advantage of the fifty cent rate, even if the copies are sold singly by the Center. This margin of profit will cover possible losses to the Center due to unsold copies, or, if all are sold, will provide a contribution towards Center funds.

FUTURE NUMBERS OF THE MAGAZINE

Read this first number carefully and then write and tell us what changes and additions you think should be made. You might also tell us what you think is good! What new departments do we need? Shall we have a correspondence column? We expect to have a permanent column for teachers. In this issue it takes the form of a hitherto unpublished American Country dance suitable for dancing under modern ballroom conditions; two more of these dances are to appear in our next issue. What other aspects of our work would teachers like to see taken up? You are invited to send in questions and those of general interest will be answered in this column. If you can write articles, do one for the magazine as soon as possible; if you do not feel that you can write, then try to think of someone else who might be asked to contribute and send names and addresses to us. Will

Center secretaries be sure to send in their news. All contributions for the next issue, which will be published in January, should be sent in by the end of December. The editors reserve the right to hold over contributions or to edit them if necessary. This will not be done in the case of articles without consulting the contributor.

ILLUSTRATIONS

We are grateful to Miss Ellen Chafee for the "Swing Partners" and "Morpeth Rant" photographs and to Mr. James Aliferis for "Lads a Bunchum." Both were taken at Camp this summer. Camp photography seems to have been especially successful this year. Delightful pictures of dances and of camp scenery have also been received from Mr. Robert Buckie and Miss Ruth Sanders. An exhibit is being prepared which may be borrowed by Centers.

HEADQUARTERS ACTIVITIES IN NEW YORK

Our space will not permit of a detailed description of these activities this month—classes, Parties and demonstrations are all in full swing. The Christmas Party on Friday, December 13th in the Beekman Tower Ballroom will be our next big event and we hope that all within travelling distance of New York will be there. We are planning to have Mummies and Sword dancers; the Boar's Head Carol and other carols; some display dances; but above all plenty of dancing for everyone, whether experienced or beginners.

CHRISTMAS SCHOOL AT BERE A

The third annual Folk Dance School, sponsored by the Conference of Southern Mountain Workers, will be held at Berea College, Kentucky, from December 27 (evening) to January 25 (breakfast). Miss May Gadd, Director of the Country Dance Society, will be in charge of the instruction and will be assisted by Frank H. Smith, Recreational Director of the Conference, who will be responsible for the organization of the school. Approximate cost (\$25.00) includes tuition, room at Boone Tavern, meals at the College. For further information write to Mr. Frank Smith at Berea.

"YOU'RE A PRETTY GOOD DANCER" (Continued from page 6)

or other folk-heroes, to another descendant of semi-divinity, the hero of the folk play, the Summer King. Dance was an integral part of the folk play, and the characters attendant on the morris dance of the period often bore the names of Robin Hood's followers. The famous Betley window, with its Morris dance figures, includes a Friar Tuck. The man-woman of the sword dance is sometimes called the Maid Marian. The names of ballad figures were applied to dance and drama characters.

The dancing of ballads is a vexed question. Certainly in Scandinavia many a long narrative ballad is still danced, to a gentle circular movement, the circle at times narrowing almost to a double line so that the dancers "may tell the story to each other face to face," as a Norwegian dancer once explained to me. Evidence of like practice in Britain is slender. There is a possible allusion to ballad-dance in Barbour's *Bruce* (1375)

"I will nocht reherss all the maner;
For quha sa likis, thai may heir
Young women quhen *thai will play*
Syng it emang thame ilke day."

A ballad about Bannockburn was "after many dayes sungen, in daunces, in carolis of the maydens and mynstrelles of Scotlande." It is the evidence adduced from the carole, or circular dance with song, which is often mistakenly applied to ballads.

The carole had its origin in folk-rounds, and swept all Europe in the dance mania of the Middle Ages. Art and literature show us its vogue among all classes: the aristocracy dance in a delightful formal garden, 14th century shepherds caper about a bay-tree, Fra Angelico angels join hands in a heavenly ring, all in the same formation. The song providing the music for this dance became known later as the carol, and might be on any subject, chiefly secular—love, drinking, the chase. Robert Manning, in his poem, "Handlying Sinne" (1303) wrote of the abuses of carole-dancing.

A hundred years earlier, a band of revellers in the churchyard of Kölbigk were cursed by the priest whose mass they interrupted, and doomed to dance till they dropped dead. The term "St. Vitus dancers" was given to these sufferers. The rage for the carole and its song led the Franciscans to capitalize upon it for their more elevated purposes. Like Luther at a later date, they asked, "Why should the Devil have all the good

tunes?" and built their religious carols on this popular basis, usually retaining in the refrain an element that could be sung by the crowd, while the leader sang the sacred stanza. The dance allusion often persisted, as in that remarkable carol (No. 71 in the *Oxford Book of Carols*) beginning

"Tomorrow shall be my dancing day;

I would my true love did so chance

To see the legend of my play,

To call my true love to my dance.

Sing O my love, O my love, my love, my love

This have I done for my true love."

In the refrain of the Kölbigk dancers, "Quid stamus? Cur non imus?" there is an implication of renewed movement after a rest to listen to the leader's stanza.

As the rage for dance abated, the carol separated itself from the carole, becoming more religious in character and less suited to the dance. Its subsequent development was independent of the dance, but it retained its hilarious and popular style along with its sacred theme. Of all the early dance-songs, that of Kölbigk alone is at all like a ballad. The others are plainly lyric, lacking in narrative quality. It would seem safe to say that the ballad is only on one side descended from a dance-song; that it is the product of the crossing of a narrative song, sung but not danced, with the danced carole, from which it took the refrain and a certain dance rhythm of metre. The ballad, with its concentrated attention on highly dramatic incident, hardly admits of another emotional expression in dance, and British practice probably chose not to combine the two.

The burden of this musing would seem to be that a dancer who carries a little ditty in his mind or sings it aloud as he dances has a long ancestry behind him. The paths of dance and song cross, and unite, and diverge, and unite again, as we follow them into the past. In America, among the simpler cultural conditions of the early times or remote districts, they have converged again, and are as naturally associated in the play-party game and the square-dance call as they were in the medieval carole. "You're—a pretty good dancer, Sally Ann!" runs the Appalachian dance-song. Sally Ann and her partner too, at our country dance parties, are pretty good dancers, but perhaps they will be even better if they sing a little now and then.

THE COUNTRY DANCE SOCIETY, Inc.

National Headquarters

15 EAST 40th STREET, NEW YORK, N. Y.

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NATIONAL MEMBERSHIP IS OPEN TO ANYONE INTERESTED IN AMERICAN AND ENGLISH DANCES

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THE SOCIETY'S MEMBERSHIP includes both active participants and those whose interest lies in hearing about its activities and in supporting its work by means of an annual subscription. Minimum dues are \$1.50 (for people residing thirty miles or more from New York) and \$3.00 (for residents within the thirty mile area.)

Members in all classes are entitled to avail themselves of any of the following privileges:

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2. To receive supplementary bulletins and all other literature issued by the Society
3. To obtain a 20% discount on many of the dance instruction and music books
4. To take part in the government of the Society
5. TO ATTEND MONTHLY DANCE EVENINGS IN NEW YORK FREE OF CHARGE AND TO ATTEND OTHERS AT REDUCED RATES.

CONTRIBUTING, SUPPORTING AND SUSTAINING MEMBERS are entitled to receive ENGLISH DANCE AND SONG (published six times yearly in England).

FURTHER INFORMATION FROM THE SECRETARY

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