

THE COUNTRY DANCER

VOLUME 1

NUMBER 2



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"Christchurch Bells"

Christmas Country Dance Party in New York

FIFTEEN
CENTS

JANUARY
1941

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THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 1

JANUARY 1941

Number 2

EDITORIALS

FOLK DANCING AND THE WORLD TODAY

I HAVE recently been re-reading the life of Cecil Sharp and I find it more thrilling than I found it in May, 1939, when I read it for the first time. Again I realize, and more than I did before, that "he had the generosity and endurance of the Scholar" and that "he had passion for finding beauty in common things." This seems to me a moment in the world's history when men are searching for security as they never have sought for it before. They have never been so free to search for it as they are today. And that security they must find in the very heart of things—in the common things of life. That is why folk dancing is coming more and more into the hearts of the people, for more and more do people wish to do in common, the things that are common to all.

In addition to this is the great beauty of the movements of the folk dance. Rhythm lies at the base of our breathing, of our heart beats, of our walking. And the response that we feel in these dances is the response to our own personal natural rhythm. In these times of anguish for the whole world, whatever may bring people together to experience an uplifted heart, a sense of joy, a sense of belonging to one another, a physical exaltation, is a Godsend to men, and folk dancing does all these things. It is a rhythmic response to the call in our hearts to belong to one another and to do in common things of Beauty. There has never been a greater call for it than there is today.

LUCY MADEIRA WING

DANCING IN ENGLAND

IN days to come it seems very possible that the present issue of periodicals such as *English Dance and Song*, may be treasured as providing valuable data concerning the attitude of the English people towards the series of "regrettable adventures" that they are encountering. We read in this magazine an account given by the British Drama League of its own activities, in which it states its pleasure at being able to offer temporary hospitality to the office of the English Folk Dance and Song Society, after the bombing of Cecil Sharp House, and announces that the league "is active in promoting entertainment for troops, munition workers and war workers of every kind and is encouraged to know that its sister body, the E.F.D.S., is full of life, and in no way dismayed by its recent regrettable adventure." Most of the accounts of dance activities in the Branches, seem determined to ignore any difficulties that there may be in their way. Hertfordshire remarks philosophically that its nearness to London used to be an advantage, as functions at Cecil Sharp House could be easily attended, but that "naturally we can't have it both ways, so now we are sticking out days and nights of Alerts, Barrage and Bangs." Kent makes some concession to wartime conditions by announcing that the Beckenham Center will meet on Saturday afternoons "Air Raids Permitting" and that the Brenchley Center will meet on the Wednesday evening "nearest the full moon." Bedfordshire speaks of a Party arranged to entertain refugees from various parts of Europe and how they found themselves partnering Austrians, Czechoslovakians, Belgians, Poles and Germans.

Imogene Holst is in Somerset for twelve months, as one of six Music Travellers sent by the Pilgrim Trust into the country side of England to help in amateur music-making, with instructions to "Do what you want, and do it in whatever way you like." After describing some of her experiences Miss Holst remarks, "Somehow the E.F.D.S. nearly always seems to be mixed up in this business of 'helping in the work for the encouragement and entertainment of the people in dark and dangerous times.' Perhaps it is the large number of familiar tunes or the fair number of familiar faces. . . . It is one more small reminder, if any were needed, that Cecil Sharp House goes on all the time."

The good news has been received that the salvage and demolition experts have decided that the walls and foundations of Cecil Sharp House are safe. Builders are at work "making good the roof of the Main Hall, clearing the debris and working hard to make the building watertight to prevent further deterioration." The Society hopes that before long the office will be re-established in the basement. Compensation will be obtained from the British Government for the actual damage done but much more will be needed in order to make the building as beautiful as it was before. A Reconstruction fund, for use when the right time comes, has been opened. We are hoping that some of our National and Center members may have ideas concerning the part of our American Society in this work. Please write and tell us about them.

M. G.

AUTUMN MUSICAL MEETING IN BOSTON

IN recent years there has been a great and increasing interest in the folk arts of the United States and other countries. The Country Dance Society is a leading and significant factor in this revival, not only pleasurably but artistically. The English and American dances are, of course, only one phase of this ancient art. The music, instrumental and vocal, is an important and inherent part of this movement and is being recognized as such by professional and lay musicians alike. Composers of all nations, including our own, are basing many of their compositions on the folk tunes of the people, and nationalistic movements have been, and will be again, kept alive by the spirit of

these melodies, so truly an embodiment of the history and essence of the people.

This is even more vital when these songs are handed down in the properly traditional manner, that is orally. For thus the stamp of many individuals becomes impressed upon the song, in words and air, and it is thereby kept living and growing.

We in the United States fortunately still have a store-house of this traditionally preserved music among the people of the Southern mountains, and, as we know, Mr. Cecil Sharp and his successors have happily availed themselves of its treasures, to our great enrichment.

To most of us, however, this traditional inheritance has necessarily been enjoyed only by second-hand means through transcribers, where by notation it becomes a fixed instead of a fluid art. But if Mahomet cannot go to the mountain, sometimes the mountain does come to Mahomet; and so it did to the Boston Center of the Country Dance Society on Sunday, November 24, 1940, at its first musical meeting of the year, when the two Ritchie sisters, Mrs. Una Ritchies Yakhub and Miss Jeanne Ritchie, from Pine Mountain in Kentucky, entertained at the Headquarters the members of the Society and their friends, with folk songs handed down through generations of the Ritchie family.

They sang unaccompanied, with all the simplicity of those accustomed to expressing themselves in natural music, responding quickly to the changing moods of the songs with genuine feeling for the dramatic.

The songs themselves ranged from the sad and tragic to the amorous and humorous and, while sometimes crude, were never vulgar. For the humors were of the same naive sort as that in some of the medieval mystery plays, robust and un-subtle—in a word, of the folk.

To round out the delightful afternoon, after general singing under the direction of Miss Evelyn K. Wells accompanied by Miss Alice Main, colored moving pictures of last summer's Long Pond Camp were shown by Miss Anna E. Holman. These gave many of us in the audience a chance to "see ourselves as others see us" and showed the variety, entertainment, and beauty of the Country Dance Society Summer School. The fade-out scene of flaming sky, darkening green woods, and purpling water made all anxious to participate further in the activities of our Country Dance Society, with its varied pleasures and broadening interests.

ELEANORE HUBBARD

THREE TRIPLE MINORS — NUMBERS TWO AND THREE

Copr. 1941. Frances H. Jackson

THE BANKS OF THE DEE

Arranged from a manuscript dated 1793, and presented here by kind permission of the Trustees of the Newberry Library, Chicago.

TRIPLE minor longways formation for 6 couples. Use an easy walking step unless otherwise directed. For music use the tune of the same name, sometimes known as the "New Langolee" or adapt the A and B strains of the Morris¹ tune, at a tempo suited to 2 steps to a bar.

Str.	Bars	Music	Notation
A-1	1-8	Head cpl ² cross over at beginning. Head cpl down outside, meet below 3rd cpl, and cast back to places.	
B-1	1-8	Down the middle, (hands crossed), turn 1/2 around; back again and cast off—L ² to her left, G ² right	
A-2		2nd cpl move up (progressive).	
A-2	1-4	Swing L below and G above (G swing 3rd L, L 2nd G, in waltz position).	
	5-8	Swing L above and G below.	
B-2	1-8	Right and Left at the top, as described below for 2 cpls. Repeat until head cpl reach the top again (traditional) or as often as desired; conclude as in THE IRISH WASH WOMAN, ³ using B music ad lib.	

In the original notation the 3rd figure is "6 hands around"; the figure above has been adapted from an authentic source dated 1808.

Head cpl cross again on reaching bottom place.

NOTES: In both dances the 4th cpl is also a head cpl. Two couples at the foot may perform the dance, but at the head only a complete minor set may begin.

THE CAMPBELLS ARE COMING

This is the better known name of the old tune "Hob or Nob" to which the dances "Half Moon" or "Hob or Nob" and others were performed. The figures below are arranged from early, middle and late 19th century sources.

Triple minor longways formation for 6 couples. Use an easy walking step unless otherwise directed. For music use the tune of the same name, at a tempo suited to 2 steps to a bar; somewhat gayer than THE BANKS OF THE DEE.

Str.	Bars	Music	Notation
A-1	1-8	3 Ls ² draw around the 3 Gs ² —Ls join hands, move counterclockwise around Gs (chassez or 2-step), Gs turning to face them as they go.	
A-2	1-8	Gs draw around the Ls, clockwise.	
B-1	1-8	Head cpl down the middle and back (inside hands joined) and cast off 1—2nd cpl move up (progressive).	
A-3	1-4	Balance top and bottom—2nd and 3rd cpls forward to each other and back.	
	5-8	4 hands 1/2 around head cpl, clockwise.	
A-4	1-8	Balance again and back to places.	
B-2	1-8	Right and Left at the top, as described below for 2 Gs facing 2 Ls.	

Repeat until head cpl reach the top again (traditional) or as often as desired; conclude as in THE IRISH WASH WOMAN,³ using B music ad lib.

This dance lends itself readily to a longways—for—2-cpls formation: head cpl move down outside at the end, and new top cpl lead off.

A few words about "Right and Left" figure as used in Three Triple Minors: Thomas Wilson, early 19th century English dancing master, says that this figure in the country dance is not the same as in the quadrille,—but he is so emphatic that one suspects it was a controversial detail. Nevertheless, it was the quadrille

(Continued on page 19)

1 Book VIII, "Morris Dance Tunes"—Sharp.

2 Cpl—couple; L—Lady; G—Gentleman.

3 See THE COUNTRY DANCER for Nov. 1940.

RHYTHM AND THE DANCER

Melville Smith

AS Ruskin said that music is "frozen architecture," so we might paraphrase his somewhat ambiguous definition, and say, "the dance is melted music." No doubt the conception is just as ambiguous, and is, as Irving Babbitt was wont to say, a confusion of the genres, but at any rate, the intimate association between music and the dance cannot be denied. Every dancer is to a certain extent a musician, just as every musician is a potential dancer, and no dancer is ignorant of music, though he may often indulge in the self-derogatory exclamation, "I don't know anything about music." In this remark he may be correct, if we accept the usual meaning of the word "know." But if we substitute for it the word "feel," such a confession is a patent contradiction of fact. Without *feeling* anything about music, one would not and could not be a dancer, and it is extremely questionable if he would ever care to be one. We may *know* music unconsciously, without critical analysis or conscious ratiocination, and when we dance we express this instinctive knowledge to a greater or a less degree. The excellence of our dancing probably depends upon two factors, how much of music we unconsciously know, and how much of our instinctive knowledge we are able to express through the medium of our bodies. The one who knows more unconsciously will have the more to express, but on the contrary, the one who is able to express more beautifully what he knows will dance better than he who, knowing a great deal, is unable to put his knowledge into action.

Our innate knowledge of music, in its broadest sense, is perhaps incapable of improvement. To borrow a term from the psychologists, our *sense of rhythm*, or *sense of pitch*, or sense of any of the other factors which go to make up music is more or less static. It has been with us from our earliest years, and is the raw material with which we have to work in our outward expression through the dance. Our basic inner perception will not change, we will merely through development learn to translate it into action, in one field or another. If, for instance, we find the expression of this inner faculty through the morris dance attractive to us, we have two duties to perform. First, we must learn the out-

ward forms of the dance which through generations have been built up by countless contributors as a fitting expression of what was felt inwardly—in short, the tradition. Second, we must learn, through analysis, observation, and practice, to express our sense within these forms in a beautiful and moving way. By means of the last process, we are able to give pleasure to others as well as to ourselves, and we raise our expression to the plane of art.

Stress has been laid in the foregoing remarks on the word *rhythm*, for if there is one factor which the dancer must certainly feel, and without which he cannot be a dancer, it is rhythm. And since rhythm in music includes and relies upon for its very existence all the component factors of which music is made, he who *knows* rhythm, in this instinctive sense, automatically knows music.

It is curious, in view of the all-embracing importance of rhythm in music, and consequently in the dance, that so little is understood about it. It is safe to say that no definition of rhythm is satisfactory, a fact in itself which points to the complexity of this factor which we all feel but cannot explain. Perhaps, indeed, the attempt to explain it is a misplaced effort. Surely, for purposes of the dance, it is sufficient to feel and express it, and the majority of our efforts should certainly be directed to this end. Some of us, however, wish to delve more deeply into the inner meaning of things, and at least for the teacher, such an attempt, if properly directed, can do little harm. With these thoughts in view, and with the purpose of merely clarifying somewhat what we all feel, I shall try to carry out, in this and subsequent articles, some explanations of the mechanism of rhythm, a subject far too vast, let me say at the outset, for me to do justice to except in the most meagre way.

Perhaps the reason why a conscious understanding of rhythm has eluded so many who have paid their tribute to it is because they have often mistaken the outward manifestations for the inner reality. Seeing that music employs differences of intensity, or loudness and softness, as one of its contributing means of expression, they have often jumped to the unwarranted

conclusion that rhythm and intensity are inextricably bound up together. Now it is true that we *may be made* to feel rhythm through intensity, but the very fact that I am able to say 'we may be made to feel rhythm' points to the fact that rhythm itself is something above and beyond the means which we may employ in expressing it. If we carry this thought to its logical conclusion we must unequivocally reject such definitions of rhythm as "the alternation of loud and soft beats," or any one of innumerable verbal attempts to explain rhythm based upon such a simplistic idea of its nature. The conscious musicians may have been taken in by such misleading statements; the dancer never could. He has no truck with alternating intensities. The attempt to bang out the beat in the accompaniment of the dance will only make him uncomfortable. He will dance worse instead of better, and he would much prefer to hear the tune played on the recorder, for instance, all the tones of which are at approximately the same degree of intensity, than on the piano, an intensive instrument which, under the hands of the misguided or inartistic player can degenerate to depths of unmusicality difficult to equal on any other instrument.

The fact that the dancer, or in fact any listener, can experience rhythm when differences of intensity are absent must in the end convince us that these intensive differences are not a *sine qua non* of rhythm, but are only one of the means of making us experience rhythm. But it is inexcusable to mistake the part for the whole, and to understand rhythm we must go back beyond the possible outward means of *calling our attention* to it, and try to understand its very nature.

The physicist, who is able by means of his sensitive apparatus to measure the properties of the material world, can in reality help us little in the comprehension of rhythm. If we ask him to reduce the material of music, for example, to its simplest measurable terms he will speak of four properties, all of which can be observed and measured in the laboratory. Pitch, intensity, duration, and quality are generally conceded to be the four attributes of tones, by means of which one is distinguished from the other, and in terms of which all conceivable tones which can ever be produced may be accurately defined. And yet we see here no allusion to rhythm. Indeed, the attempt to explain rhythm in this material way, assuming that we can measure and define it in physical

terms, has always been doomed to failure. The intensive definition of rhythm, which you will incidentally find perpetuated in many dictionaries, is only one example of this failure. Again, however, we must not fall into the error of assuming, because we cannot *define* rhythm in physical terms, that it is *expressed* to the outer world in *anything else but* physical terms. In music, for instance, since the four attributes of tone named above constitute all there is, it is apparent that rhythm must be expressed outwardly *through these attributes*, either singly or in combination. Failure to recognize this fact has led to such fantasist expressions as "the rhythm of the universe," "rhythmic flow," "the principle of unity," and other conceptions too vague to be of value.

(*To be continued*)

THREE TRIPLE MINORS

(*Continued from page 17*)

pattern that established itself in the New England "contry," and its problems have been solved to the satisfaction of traditional dancers in the western Massachusetts region as follows:

- 1-a) *When a G(entleman) and his L(ady) face a G and his L*, both Ls being on their partners' right (which seldom happens in a country dance) the figure is like the 4 changes in the English hey except that the G turns to face his partner when passing her in the second and fourth changes,—a movement of courtesy similar to the turn in siding. The figure is performed with or without giving hands, and is the same as in the quadrille.
- b) If the L is not the G's own partner (which sometimes happens) the movements are the same.
- 2-a) *When 2 Gs face 2 Ls* (which often happens) the courtesy movement is of course meaningless and can be omitted if the above pattern is followed.
- b) More often the Ls join hands as they cross the set, and their partners move around outside them, passing by the left shoulder behind them; with this slight shift of pattern they have preserved the feeling of courtesy,—a happy solution which the editor of **THREE TRIPLE MINORS** hopes will become better known.

F. H. J.

THE MUMMERS' PLAY

May Gadd

AS I look back to early Christmas Eves spent in England, one thing that especially stands out, is the thrilling moment when it was announced that the "Tipteerers" had come to the house and were asking permission to present their play. No one explained to me what these Sussex lads were doing but I was evidently impressed, for I can still remember the different characters, who introduced themselves with the formula "Here comes Oi" etc., in broad Sussex dialect, the combat and the cure

their purpose much more clearly defined. King and Queen—the familiar "Man-Woman" of folk rituals—entered and went through a comic courtship and then the Clown announced, in song, the various characters who were to perform the first part of the ritual—the killing of Winter. They were disguised by blackening their faces (hence the term "Guisers," often applied to the players) reduced nowadays to a smudge of black on each cheek. They met with clashing of swords, then joined in a circle, un-

Ampleforth Sword Dance

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of the victim and the triumphant departure for another house—after they had collected their just reward for what they had done for us. What they had done, of course, was to carry on the old ritual that ensured the end of Winter and the re-birth of Spring.

Later on, when I grew up and met Cecil Sharp and the English Folk Dance Society, I came to know the Sword Dances of Northern England, and heard Mr. Sharp speak of the folk plays with which they were connected. But they did not really come alive for me until I saw a performance of the Ampleforth Sword-Dance Play—and then I sat spellbound. Here, it was evident, were the Tipteerers, but with

broken until the end of the dance and went through intricate figures, passing under and over arches, in a manner which, so the folklorists tell us, is a symbol of life eternally renewed. Towards the end of the dance, excitement mounted; the Clown seemed to be urging on the dancers, the swords were woven into a hexagonal figure and displayed by the leader, a bystander entered the ring and the sword "Lock" was placed around his neck, the dancers clapped three times and danced round the "victim" swiftly, holding on to the hilts of their swords so that the Lock revolved around his neck; then they drew out their swords, the man fell "dead" and the dancers fled in panic. The

ritual killing of Winter was performed, but no individual must be responsible for so dreadful an act.

The Tipteerers' play had no such intricate dance as this. The victim was slain in a conflict which consisted mostly of knockabout buffoonery, and, unless my memory plays me false, there was not just one corpse, but several. But during the next part of the play Sussex and Yorkshire came together. A doctor was called for and in each play boasted of his magic powers in almost identical words—"Cure men

to accept a common origin. Combat, death and cure form the central theme of both. Many of the characters that at first seem to be different, turn out to be the same ritual figure appearing in a different guise—The Clown or Fool becomes Saint George, The Queen becomes Maid Marian and so on. The dialogue of the Mummers' play is more artificial, but many folk qualities are present, while the more primitive Sword-Dance play often introduces passages from "composed" plays.

Mr. Douglas Kennedy, in the 1930 E.F.D.S.



Ampleforth Play

Winter lies dead

Doctor arrives on "Horse"

This photograph and the one opposite were taken at the Christmas Country Dance Party in New York

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with their heads off, men with hearts out" etc. But in the Ampleforth play he fails to restore the man to life, and it is the Clown who finally works the magic and brings back Spring. The victim sings "I've had such a sleep as the like was never seen." The sleep has been no ordinary one, but a whole winter of darkness; the death was for the benefit of the community. In Mummers' and Sword-Dance plays alike, the climax comes with the triumphant renewal of life.

In spite of differences in dialogue, characters, use of the dance, etc., these two forms of the Folk-Play have too much in common for us not

Journal, comes to the conclusion that the Mummers' Play is a sophisticated version of a traditional Folk-Play adapted for stage performance somewhat as follows: "When the folk 'Country Dance' began to oust the Norman-French dances and so win popularity at the Tudor Court, what was more likely than that the Folk-Play should also attract attention. Performed on the stage as an interlude or an epilogue, it would, of course, be bound to be popular with the common people, for it was their own native drama, and to be English rather than Norman-French was the new

fashion among the nobility." Mr. Kennedy points out that the Sword-Dance may have been included at first, but that the difficulty of getting actors to perform so complicated a dance many have accounted for its later omission. "And yet the drama demanded a death and if there were no Sword-Lock to claim a victim, then there had to be a fight. Probably the knock-about business involved by a fight was more popular with townsfolk even than the Sword-Dance."

Later on a stereotyped form of the play would be carried all over the country by the strolling players. By this time printed copies would be available, and what more likely than that the local village players, impressed by this more fashionable version of their own traditional play, would adopt a part, or even the whole, for their Christmas festivities. "Then, if frequent recourse were not made to printed copies, the popular play would once again begin to undergo the gradual evolution involved by the processes of oral tradition."

So the Tipteerers acted a play that began in the dim past, became urban in the days of Elizabeth and then passed once more into rural tradition. Why are Mummers called "Tipteerers" in Sussex? "The English Folk Play" by E. K. Chambers gives two explanations. Sussex did not bother about meanings; they were "Tipteerers" and always had been—and that was enough.

CHRISTMAS REVELS

NEW YORK—December 13th

THE annual Christmas Party was again held at Beekman Tower and was attended by about two hundred and fifty people. The ballroom was attractively decorated with red and silver bells, brightly colored balloons, and huge silver sword locks. Prior to the dancing, sixty-nine people attended a dinner held in a private dining-room adjoining the ballroom.

A spirit of revelry prevailed from the very first number on the program, the ever popular Christchurch Bells. A well-balanced program of English and American dances gave everyone plenty of opportunity to dance, whether he be expert or beginner. True, the floor was rather crowded for some of the dances, but this added to the gaiety of the occasion.

The first interlude was a Wassail Bowl and

Boar's Head Processional, with a group of revelers who danced in a double line round the room to the singing of the Wassail carol, by Catherine Wright. Waldo Winger, as the herald, sang the beautiful old Boar's Head carol, while the dancers circled round in the style of the old *carole*. A special arrangement of "Draper's Maggot" followed, and the singing of "The First Nowell" by all present. The Mummers knocked at the door, and, on being admitted, entered and gave a spirited rendering of the Ampleforth Sword Dance Play.

Later in the evening Catherine Wright sang a delightful selection of carols and the Morris men gave a rousing performance of the Royton Morris from Lancashire. They wore shirts covered with loops of multi-colored ribbons and the traditional peaked caps of the Royton dancers.

"Oranges and Lemons," "The Old Mole," "Portland Fancy," "Square Dances" etc. continued until midnight and everyone left, feeling that Friday the 13th was *not* an unlucky day!

ADRIAN HULL

THE COUNTRY DANCER

OUR magazine continues to be received with favorable comments. Mr. John Martin speaks of it in the dance column of the *New York Times*, as follows: "The Country Dance Society, which during the first twenty-five years of its life was known as the English Folk Dance Society, has just begun its second quarter century by publishing "Volume 1, Number 1" of a quarterly magazine entitled suitably enough, **THE COUNTRY DANCER**.

"It is a well-designed and well-printed little book, consisting of a modest sixteen pages, but, judging from the contents, ready for immediate expansion. Its general subject matter treats of English and American dances, music and folklore, activities of various affiliated folk-dance centers, and material for teachers. It is smartly illustrated with half-tones and gives a distinctly up and coming impression."

SPRING FESTIVAL

We hope that Saturday, May 3rd, will be the date of the annual Festival in New York. We are looking for a Hall. The Armory is not available for dancing this year.

NEW CENTERS

The dance groups listed below have recently been formed and affiliated with the Country Dance Society. We are delighted to welcome them and wish them a long life and a great deal of happiness.

ENGLEWOOD, NEW JERSEY Interest in the use of American and English dances as a stimulating recreation, was aroused by a dance evening given at Englewood by the demonstration group from New York. A Center was formed soon afterwards and is now dancing enthusiastically on alternate Wednesdays. Miss Helene Van Zandt is the organizer and the group is taught by Miss Gadd.

LEXINGTON, KENTUCKY As a result of very happy and productive visits to folk dance courses at Berea, Brasstown, and Pinewoods Camp, a Center has been formed at Lexington by Mrs. Raymond McLain and Mr. M. G. Karsner. The Center has grown from classes held by Mr. Karsner as part of his work in Physical Education at the University of Kentucky. Meetings are held at the University, but are open to dancers from the town as well as to students and members of the Faculty. Several very delightful members of the Center attended the Berea Christmas School.

PLAINFIELD, NEW JERSEY Miss Clarissa Wells has brought together a large group that holds monthly Saturday meetings and dances with great enjoyment and vitality. Mr. Adrian Hull was in charge of the dancing at the December meeting. M. G.

ADVISORY BOARD

We take pleasure in announcing that Mr. Melville Smith has accepted a position on the Advisory Board of the Society. Mr. Smith was a member of our former Board of Artistic Direction until he left to spend a year in England. He brought several of our present dancers into the Society when he was a member of the Faculty of the Eastman School of Music and continues his interest now that he is teaching at Western Reserve University, Cleveland.

BEREA CHRISTMAS SCHOOL

DANCERS began arriving in Berea from all direction the evening of December 27th, for the opening of the third annual Folk Dance School sponsored by the Conference of Southern Mountain Workers on the Berea College campus.

Few introductions were necessary at the first evening's party for many had met at previous Berea Christmas sessions, at the Short Course for recreation leaders at the John C. Campbell Folk School, or Pinewoods Camp at Long Pond. Registrants totaling 57 this year came from Kentucky, North Carolina, West Virginia, Ohio, Alabama, Illinois, and New York.

Miss May Gadd, National Director of the Country Dance Society, gave instruction in Morris, Sword, English and American Country dancing. She was assisted by Frank Smith, who likewise served as executive manager for the school.

Lynn Gault, Chapel Hill, North Carolina, led the group in the singing of ballads, sea chanteys and old English Rounds. Miss Ruth White, Hindman Settlement School, Kentucky, was accompanist for all occasions.

Miss Gadd's talks on historical background of the dances and present day relationships, methods and experiences in teaching added much to the appreciation of the students in the materials with which they were dealing.

The general meeting for sharing experiences brought to light many interesting and varied situations where folk dancing was enjoyed—Farm Bureau organizations, cooperative camps, college "town and gown" groups, WPA community centers, public schools.

Great hilarity attended the rehearsals of the Mummers' Play performed by the men of the group at the open meeting to which Berea towns folk were invited. It cannot be said whether greater relief was felt when Tommy Noonan finally came through with his much quoted line "See, Sir, a doctor here," at the proper moment, or when Georg Bidstrup started his songs on the right note unaided from the sidelines.

The "open evening" is always greatly appreciated by Berea residents as is evidenced by the growing number that attend each year and fairly clamor to participate in as many dances as can be arranged for them.

MARIE MARVELL

NEWS FROM REGIONS AND CENTERS

BOSTON One hundred and fifty dancers were present at the Christmas Party, which was held at the Winsor School. Mrs. Storrow "received" and brought with her several British guests. The entertainment feature of the evening was a folk "Ballet" arranged by Mrs. Conant. Parties planned for the future include one for members at the Winsor School on Friday, January 17th and a Square Dance Party at the Girls' Latin School on Friday, February 14th, when Ralph Page will be the Caller. A Christmas Masque arranged by Mrs. Conant was held at Cabot Hall, Radcliffe. It was very successful and aroused a great deal of interest. Two new classes are being taught by Miss Chapin on Mondays, under the auspices of the Cambridge Center for adult education. The Boston Society's Second Musical Afternoon will be held on January 26th under the direction of Miss Evelyn Wells. An account of the First Musical Afternoon of the season appears on another page.

PENELOPE NOYES

CAZENOVIA The high spot in our fall term of dancing was an open evening party on the Saturday of Thanksgiving week-end, conducted by Miss Gadd. About sixty-five people, half members and half guests, had a very good time with a great many "dances for everybody" and a few for "those who know them." The problem in the first half hour was to get the newcomers into the Circassian Circle, and the problem at the end of the evening was, as I needn't tell you, to keep them out of New-castle. I need not tell you either, how satisfactorily our Director broke down resistance with that crisp rising inflection of hers, that even those who do not know her would never mistake for a question. We issued a rather more general invitation to this party than ever before, announcing it in the local paper and using Miss Gadd's visit as a bait. A small charge of admission to non-members paid for the hall and the cider. We look back upon our Thanksgiving party with the appropriate sense of repletion, and the Cazenovia Center hopes that Miss Gadd will be an annual guest at this time, happily associated with the turkey and the pumpkin pie.

MARGARET JUDSON

CLEVELAND A long and interesting bulletin has arrived from the Cecil Sharp Club and from it we have extracted the following items:

The plan made at the beginning of the year, by which various members of the Club are responsible for teaching the dances (two being in charge at each meeting) is working out well. Some mistakes were made but opportunity to correct these is to be given. A rule that no teacher should be interrupted while teaching, by another member with different ideas, would seem to be a wise one. The Christmas Party was held on December 14th; a demonstration by Lithuanian dancers was a feature of the evening. The Club has received the following letter from Mr. Tom Rivers, Chairman of the 25th National Recreation Congress, concerning the demonstration given at the Congress in October: "The Folk Dance Demonstration marked a highlight in the Congress Meetings. I hope that everyone who helped to arrange such an unusual program realizes that the members of the Congress consider that program the outstanding feature of the week's meetings." A new beginners' class has been formed by the Club and it already has twenty-four members. Miss Ruth Baier and Miss Dora Wood once again attended the Christmas School at Berea and Miss Olive Whitworth visited for several days. The bulletin ends with an account by Mrs. James Aliferis of her first visit to Pinewoods Camp last summer. We were relieved to find that her report of a beginner's experiences ends with the words: "All I can say is—I hope I can go again next summer!"

MONTCLAIR As this issue goes to press the Montclair Center is on the threshold of its second course of ten lessons. Our last session was by far the best we have ever had. Parties interspersed through the course were a huge success bringing new courses and increasing the class membership.

Dancing in Essex Fells is getting a better foothold as winter goes on. We were fortunate in obtaining permission to use the school every other Saturday. Once a month we hold an Open Party. On the other Saturday a group of us get together to practise dances for local demonstrations. We made our debut at the

Cosmopolitan Club of Montclair on January 7th, demonstrating to about seventy people. General dancing was very enthusiastically received.

Our next Open New Jersey Party is at Essex Fells School on Saturday, January 18th, at 8:15 p. m. We hope to see many of our friends from New York and surrounding points.

Dances were taught in the Mutual Benefit Life Insurance Company's recreation hall in Newark to members of various colleges during their Christmas holidays. This party was given by one of the executives of the firm for his family and friends.

On Saturday, January 11th, the members of the cast of "The Brownee" were put through their paces at the Paper Mill Play House. The occasion was an informal party and hot dog roast. Some time was spent in brushing up the dance which concludes the play. It was arranged to the tune of Brighton Camp last year, by the writer, and preparations are under way to take the plan on the road in February.

ROBERT HIDER

PLAINFIELD, VERMONT The Washington County Folk Dance Association held its first winter school at Goddard College, Plainfield, Vermont, the three days following Christmas, with a big attendance that included an unexpectedly large number of younger folks. While the school was one of a series of adult schools, the youngsters more or less took over, and the old folks present devoted much time to teaching the dances already well known to the Association.

The Association has sponsored the annual Vermont Folk Dance Festival at Goddard for over a decade, but this is the first winter school. Emerson Lang of Danville was director, assisted by members of the Association. The older group was delighted to see the youthful enthusiasm, feeling that new blood would give the already veteran organization further stability in years to come.

In addition to the common Vermont country dances which have always been a Saturday night diversion among the hill and valley people, the school took up several English dances, and found the youngsters anxious to master "Shrewsbury Lasses" especially, which was done over and over until everyone had it. The school also specialized in the dances with strictly Vermont traditions, mostly unknown elsewhere.

After three full days of dancing, those at the

school rested until New Year's Eve, when they were again guests of the Association at the annual party at Harold Townsend's farm—but this time for dancing, no more lessons.

JOHN GOULD

SWARTHMORE COLLEGE The following invitation has arrived from Swarthmore: "The folk-dancers of Swarthmore College invite you to join them in an evening of English and American dances to be held on Saturday, February 15, 1941, at 8:15 p. m. in the College Field House. Only soft-soled shoes allowed on the floor. Refreshment tax 25c." Miss Mary Pulverman writes that all visitors will be very welcome and says, "I can only add that we had a very successful party last year; and that our floor is, we think 'tops' and can accommodate almost any number of dancers. The college is only a few miles off both U. S. 1 and by-pass U. S. 1. It is about 12 miles southwest of Philadelphia, 12 miles from Chester, Pa. It is easily accessible by both automobile and train."

VIRGINIA Reports show that much work is being done with dances and songs in the south-west region of Virginia. Schools, colleges and community groups are all taking part. Many of the classes are under the auspices of the Adult Education Council. Mr. Richard Chase, who is in charge of the work, sends the following account of recent activities: Abingdon and Marion had each a ten lesson class in country dancing. Both Centers ended their course with a party. The children in the schools of both towns had Christmas Festivals. We sang traditional carols, played many folk games and did some of the easy country dances. At both Festivals we had our good fiddler, Hunter Lester, who plays "Haste to the Wedding" in his own tradition and many good tunes for Square dancing. Horton Barker also took part, singing "As Joseph was a-walking," "Wondrous Love," "The Farmer's Curs'd Wife" and other folk songs.

RICHARD CHASE

GIFT TO LIBRARY

We acknowledge with pleasure the gift of an arrangement for four voices of the North Carolina Folk Song "Awake! Awake!" The four part set was presented to the library by Mr. Melville Smith, who made the arrangement for Mr. George Pullen Jackson and the Old Harp Singers. The song was enjoyed at camp.

HISTORY OF THE COUNTRY DANCE SOCIETY 1915 TO 1940

Part Two

Shakespeare Tercentenary celebrations held all over the country in 1916 offered special opportunities to arouse interest in English dances. When the New York Center was invited to provide an English "Interlude" in Percy MacKaye's "Masque of Caliban" Mr. Sharp agreed to compose the scenario and direct the performance. The Masque was performed in the Lewisohn Stadium and the English Interlude, which represented the celebration of an Elizabethan May-Day Festival, was awarded the first prize. It was repeated at other Shakespeare celebrations in St. Louis and Cincinnati.

Summer schools held by the Society at Amherst Agricultural College in 1916 and in 1917 were directed by Cecil Sharp, but by the end of July, 1916, he was free to visit the Southern Highlands. He spent twelve months there between this time and December, 1918, forty-six weeks being devoted to actual collecting.

Always punctilious about trespassing on the work of other collectors, Mr. Sharp had written to Mrs. Campbell before deciding to undertake further investigation, and had received the following generous reply: "I want the collecting done and done by the person most competent to do it, and if I could have wished for a definite result from my work it would have been to attract to this region just such a person as yourself."* With this encouragement he started on the work which produced the wonderful collection of Appalachian Songs, and, when he arrived at Pine Mountain, brought us in touch with "set-running." In November, 1917 he gave an invitation-lecture at the Russell Sage Foundation on the current year's work in the mountains, together with a performance of the Kentucky Running Set. His work not only turned the attention of the members of the Society towards the songs and dances to be found here, but aroused the interest of a great many other people.

After Mr. Sharp's final visit ended in December, 1918, interest in the dancing continued in many places. Charles Rabold, who had become one of Cecil Sharp's most ardent followers after the summer school at Eliot, Maine, and who had given up his work as a teacher of piano

and singing in order to devote himself to the teaching of English folk music and dance, did much to arouse enthusiasm by filling teaching engagements about the country. But the lack of a central headquarters made it difficult to follow up his work, or to give help to existing Centers when it was needed, and before long the United States Branch was dissolved and only Boston and New York remained as affiliated Branches of the Society in England; and they had little connection with one another.

In Boston, the work was carried on by Lily Roberts until she became Mrs. Richard Conant, and then, while she remained Director of the Branch, the main part of the teaching was undertaken by Louise Chapin, whose wide knowledge of the dancing had been gained from Mr. Sharp, from Mrs. Conant, and by means of frequent visits to the summer schools of the Society, held in England. In New York the teaching was carried on at different times by a number of people including Miss Susan Gilman (who had given wholehearted support to Mr. Sharp and had done much to spread knowledge of his work through her dance studio), Charles Rabold, Milton Smith, Sydney Parsons, Kenneth Wheeler and Harry Curwen. But no one was able to give full time to New York work and in 1926 the Branch applied to England for a full-time organizer and teacher and Marjorie Barnett came here in the Fall. After a year in New York she went on to the newly formed Rochester Branch, organized by Melville Smith in connection with the Eastman School of Music. New York again applied to England for help and May Gadd was appointed. Both she and Miss Barnett were members of Mr. Sharp's teaching and demonstrating staff. After two years in Rochester, Miss Barnett returned to England to be married and is now living in South Africa and organizing the dancing there.

In 1927 the Boston and New York Branches cooperated, together with Charles Rabold and with the help of teachers and musicians from England, to revive the summer school at Amherst, last held in 1917. This school was continued for six more summers until it accepted the invitation of Mrs. Storrow to move to Pine-woods Camp, on Long Pond, in 1934, where it

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

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has now been held for seven successive summers.

The necessity for further cooperation between the various groups, in order to aid growth, became evident. At a meeting held at the 1928 School the question of some type of central organization was discussed and in December of that year a meeting of representatives of the Boston, New York and Rochester Branches was held, and "The Federation of American Branches of the English Folk Dance Society" was formed, with a central committee composed of three delegates from each of the three Branches and two additional delegates representing centers of dancing outside the area of a Branch—Mr. Rabold representing Fairhope, Alabama, and other areas that he visited, and Miss Olive Whitworth, representing Cleveland, where she had carried on the dancing since the early days of the Society. Mrs. Storrow was appointed Chairman and Miss Susan Gilman part-time Secretary.

Each of the Branches and Centers still affiliated directly with the Society in England, as well as with the Federation, and in 1933 another step was taken towards making an effective central organization, by arranging that they should affiliate with the English Society through this central organization and that the name of "The English Folk Dance Society of America" should be adopted. Later, the words "And Song" were added to our title, as they had been in England.

The Headquarters office in New York still, however, acted merely as a bureau of information, and organized no activities except the summer school. It became increasingly evident that more direct action was needed if the Society was to become effective for the whole country. At the 1937 summer meeting of delegates it was voted that the New York Branch should be dissolved and that in its place New York should be organized as the National Headquarters of The English Folk Dance Society of America, with a national membership and with the Boston Branch and all Centers becoming affiliated Centers of the national organization; the Society to be governed by a National Council consisting of officers and representatives elected by the national membership and with other representatives elected by the Centers, with an Executive Committee, consisting of people able to attend monthly meetings in New York, appointed by the Council to carry on the national work of the Society in between the bi-

annual meetings of the Council, and an Advisory Board consisting of experts in various fields related to the Society's work; the Society as a whole to retain its affiliation with the English Society, the total of the affiliation fee being based on the number of National and Center members forming the Society here. This reorganization was accepted by the Boston and New York Branches at meetings held in the Fall.

In December of the same year Miss Gilman retired from her office of part-time secretary, and, due to the generosity of Mrs. Storrow, President of the Society, a full-time national secretary was engaged, and, a little later, the headquarters office at 15 East 40th Street was opened. Miss Gadd was appointed National Director by the Council.

The growth of the Society resulting from the increased cooperation is evident. There are now twenty-seven Affiliated Centers and others are being organized. Fifteen of these have open membership and twelve are formed within another organization such as as a College or a School and so have restricted membership. They are, however, all active dance groups formed for the purpose of dancing English and American dances. The national headquarters also organizes dance activities in New York and vicinity in addition to carrying on promotion work in any part of the country. Direct results of the combining of interests have shown in the increased registrations at the summer school and in the fact that the Society was able to arrange, in the Spring of 1939, a teaching and lecture tour for Mr. Douglas Kennedy, who succeeded Cecil Sharp as Director of the Society in England. The tour took Mr. Kennedy as far west as Chicago and could have been extended to the west coast if time had allowed.

(To be continued)

NEW YORK ACTIVITIES

THURSDAY AND FRIDAY CLASSES begin new sessions the first week in February. They will continue until the end of April.

THE NEXT OPEN PARTY will be held at the Russell Sage Foundation at 130 East 22nd St., New York, on Saturday, March 8th, at 8:15 p.m.

THE MARCH MEMBERS' EVENING will be held on Tuesday, March 18th. Hall to be announced.

SQUARE DANCE EVENINGS WITH TEACHING. Anyone interested please notify the office.

THE COUNTRY DANCE SOCIETY, Inc.

NATIONAL HEADQUARTERS
15 EAST 40TH STREET, NEW YORK, N. Y.

MRS. JAMES J. STORROW, President
MAY GADD, National Director

HELEN DENTON, Secretary

REGIONS AND CENTERS

*C.D.S. Representative

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Mrs. George T. Hendrix (Chairman)
* Mrs. Fred Farrar (Director)
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BOSTON, MASSACHUSETTS

Mrs. James J. Storrow (President)
Louise Chapin (Director)
* Mrs. R. K. Conant (Artistic Advisor)
Anna Kloss (Secretary)

CAZENOVIA, NEW YORK

* Margaret Judson (Director)
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CLEVELAND, OHIO

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Jeanette Taylor (Chairman)
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* Walter Coppock (Director)

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Clarissa Wells (Chairman)

PLAINFIELD, VERMONT

Washington County Folk Dance Association
* Mrs. Jerome Johnson
* Emerson Lang

VIRGINIA

* Richard Chase (Director)
Katherine Chase (Secretary)

WELLESLEY

Helen Jones (Chairman)
* Evelyn K. Wells (Director)
Elisabeth Curtiss (Secretary)

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BELLEVUE SCHOOL OF NURSING NEW YORK, N. Y.

* Geraldine Smith

BRYN MAWR COLLEGE, BRYN MAWR, PA.

* Ethel Grant

CONFERENCE OF SOUTHERN MOUNTAIN WORKERS, BEREA, KY.

* Frank Smith

FRIENDS SCHOOL (Parents' Association) GERMANTOWN, PA.

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* John Hodgkin

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* Mrs. Cordelia Kingman

SWARTHMORE, COLLEGE, PA.

* Alice Gates
* Mary Pulverman
Emilie Sylvester (Secretary)

CORRECTION

In paragraph on NEW YORK ACTIVITIES on page 27 the month given for the Open Party and the Members' Evening should be FEBRUARY instead of MARCH. Both evenings, February 8th and February 18th, will be held at the Russell Sage Foundation. Parties will be held on the same two dates in March, at a Hall to be announced later.