

THE COUNTRY DANCER

VOLUME 2

NUMBER 4



Transylvania College May Day
Flamborough Sword Dance
By Lexington Center Dancers

THIRTY
CENTS

JULY
1942

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THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 2

JULY 1942

Number 4

EDITORIAL

THE DANCERS TAKE HOLD

SIGNS are rife that the dance profession is beginning to emerge from the condition of stunned amazement induced by finding that all that it had to offer for mental and physical health was dismissed as trivial and that its attempts to take its place in the morale division of the war effort were brushed aside under the contemptuous label of "fan dancing."

On Saturday, June 20th, a "Dance-Profession Victory Ball" given at the Waldorf-Astoria in New York for "Navy Relief, was preceded by a morning and afternoon of twenty minute demonstrations of various types of dancing suitable for laymen and planned to show the relationship of each type to "Fitness, Health, and Recreation." Demonstrations included acrobatic, ballet, ballroom, American and English country and morris, modern and tap dancing, and various forms of exercises, rhythmic, correctives and body control. Tickets to the Ball admitted also to both daytime sessions and additional student tickets were issued.

Under the name of "Dancers' War Fund," another group, including dancers in the ballet and modern concert field especially, has been gathered together for the primary purpose of raising funds for the war. Few dancers have an income that enables them to make large direct money contributions, but they quite rightly feel that they have the means of raising money. The preliminary announcement of the committee states that it came into being as a result of a belief "That the war effort of the dancers as a group can be more fully mobilized and most effectively directed by the establishment of a central unified organization." An

initial contribution to form the nucleus of such a fund has already been made from the proceeds of a benefit performance given by a group of young dancers.

The first committee contains a large proportion of dance teachers and the second a large proportion of artists, although in many cases the two fields are combined. It is interesting to note that the country dance is represented on both committees. The Country Dance Society gave one of the demonstrations for the "Dance for Fitness Health and Recreation" Committee, and we expect to help with the "Dancers' War Fund"—perhaps by giving a Country Dance Party that will help to furnish funds for the initial expenses of the organization and so make it possible for a large benefit performance to be given later.

This number of *THE COUNTRY DANCER* is a very *practical* one. Most of its space has been given to accounts of country dancing that has actually been going on—in Festival gatherings, in training courses, as recreation for service men and for defense workers. This is another proof that the dance is adapting itself to present conditions and is beginning to realize its potentialities as a factor in the maintenance of health of body and of spirit.

M. G.

PINEWOODS CAMP

General session August 15th to 29th includes opportunities for training in defense recreation work. Special teachers' course August 30th to September 3rd. Registration form enclosed.

WARTIME RECREATION

REPORTS coming in show that Country dancing is already proving its quality as a recreation for soldiers and sailors and for defense workers.

Everett Smith, who is a member of the faculty of Shady Hill School, Cambridge, writes as follows: "We have had soldiers and sailors at various parties at school and gave one big one for them—dinner around at various houses, then dancing, etc. There were about sixty sailors at that party. I had nothing to do with getting them. I think they were invited through chaplains on boats in the harbor and some through the YMCA.

"I have been to Devens five times with demonstrators (ten or twelve each time) and two musicians—to the ARC Hospital. We can get cars anytime we want from the Citizens Committee. They have also asked me to go to other places. They serve the entire East Corps Area. On the 29th we are going to Devens again. The trouble is to get demonstrators (essential I think) and musicians. I tried a WPA orchestra once and it was not good for dance tunes and once I had a "Hill-Billy" band from the army which was worse. I usually have the services of two excellent pianists from school. After school closes it will be difficult to keep my gang together and I don't know what I'll do about music."

In New York service men appear as guests at most of the dance evenings for which the Society is asked to supply callers and musicians. A few weeks ago we ran an evening—including the supplying of partners—for naval cadets training in the Hudson. The occasion was one of the regular Saturday social evenings arranged by the Navy League for the cadets in a hall donated by Columbia University.

Three leaders of the Louisville Folk Institute are turning their country dance knowledge to good account.

Tommy Noonan is assigned to Fort Knox to do a general recreation program with the men stationed there. He is coping with the familiar difficulty of "different versions" by making much use of very simple figures in "Big Set" formation.

Mary Louise Vetter is in charge of a USO

Center at Charlestown, Indiana, and writes: "In the Jeffersonville and Charlestown, Indiana defense area, Country dancing is one of the most successful activities. Both towns have more than doubled their population in the past year and it is the job of the USO to help the new industry workers to adjust to new situations and to help the old residents to accept and enjoy their new neighbors. The call "All join hands and circle left" brings old and new together and makes dancers of them all.

Our first Country Dance was held last November in the lodge of a summer camp. Twelve married couples of the old community invited twelve new couples to be their guests. We had forgotten about such modern conveniences as electric lights and central heating, and the first snow of the year brought a bitterly cold night. The party took on a country flavor of candle light, log fire, and heavy coats, but in spite of difficulties we danced "Circassian Circle," "Sicilian Circle," "Huntsman's Chorus" and Big Set figures until late at night. This was the beginning of a new experience for the community. Our groups have grown and every Tuesday night in Jeffersonville, and Thursday night in Charlestown, we "all join hands." The average attendance is one hundred but some groups are from three to five hundred.

Country dancing has been a new experience for some but it has been a renewal of old experiences for others. One man, seventy-five years of age, said that his "feet hadn't felt that a-tapping for many a year." He has come many times and brought his grandchildren with him. Old and young alike have welcomed the chance to meet new friends and greet old ones. There is a welding together of a new community that no other activity could achieve. Prejudices, antagonisms, homesickness and shyness are broken down by the fellowship of the Big Circle."

The following was received from Elizabeth Wilson, (who is in charge of social activities at the Louisville Service Club) during the June Course at the John C. Campbell Folk School Brasstown, N. C.

"I had thought until the last minute that perhaps there might be some way that at least some of us might get to come to Brasstown but

there just doesn't seem to be a way.

We are undergoing a \$37,000 remodelling job here at our Service Club making it possible now to sleep 1000 men each weekend—and making our theatre over into a combination ballroom and auditorium. The program continues to grow—we now have an average attendance of 5000 soldiers each weekend—that's an awful lot of khaki! Then we average about 600 girls each weekend—so you see it isn't possible for me to get away. On Wednesday nights we have country and square dancing—Tommy Noonan has this group here at the Service Club.

who cannot attend a regular recreation program. Lovaine Lewis of the Lexington Center, who is working with WPA this summer, is in charge of the dancing. Lexington has formed a Defense Council of representatives from all agencies in Lexington who can offer recreation for defense workers. It is very much needed as Lexington is about doubling its population with the Signal Corps workers who are being brought in—about 7000 each month. The first dance evening held was so successful that it is probable that they will be held on several nights of each week.

"Circassian
Circle"
At
Louisville
Service
Club



I am sending you a picture I thought you might enjoy. Tell Miss Gadd that we are trying to carry on and give them (the men) to proper "lift." On Thursday nights Tommy has country dancing at the Post. We send the partners (girls) out from the Service Club. We always include a group of girls from Mary Louise's Charlestown Powder Plant Center. We could send many, many more girls if we could get buses for them. On Sunday afternoon Tea Dances (shocking!) average between 1000 and 1200 attendance—on alternate Sundays we serve a buffet supper to about 800 boys and girls—so you see we don't find time hanging on our hands."

The University of Kentucky, in cooperation with WPA is sponsoring a summer series of drop-in country dance evenings intended primarily for mobile defense workers and others

THE C.D.S. FESTIVAL

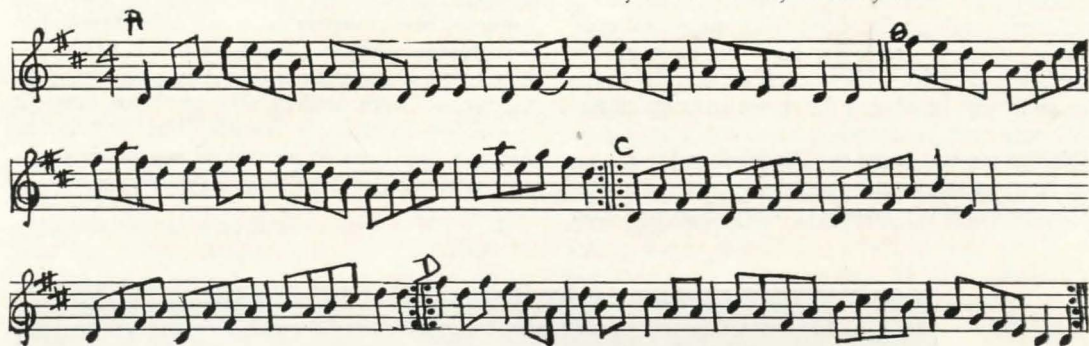
What! Spring in New York and no Festival? The C.D.S. Committee met in solemn wartime conclave and the answer came back—"UN-THINKABLE."

Having reached this great conclusion the next step was to decide how to carry out the arrangements with the necessary economy. With the Armory entirely given over to the Military and with public halls quite beyond a wartime budget, it was finally decided to hold the Festival in a modified form in the big gymnasium of Hunter College. Knowledge of our previous Festivals inclined the College authorities to look favorably upon our request; the Physical Education department, under whose auspices we operated, was most cooperative;

(Continued on page 63)

SWEET ELLEN

Dance calls from Jim Cole, Cornish, Me.
Tune from "Musician's Omnibus No. 1."
by Elias Howe, Boston, Mass.



Contra Dance formation. Men in one file facing their partners. First, third and every other couple commence the dance.

BALANCE FOUR (Music A1—4 bars)

All face partners. Two men take hands, two ladies same, all forward three steps, fall back three steps.

FIRST COUPLE SWING ONCE AND THREE QUARTERS ROUND (Music B1—4 bars)

This leaves the lady alone in the centre of the set facing down, the gent between the second lady and gent facing up (towards his partner).

BALANCE THREE AND ONE (Music A2—4 bars)

First gent takes hands with second lady and gent in a line of three. All forward three steps, back three steps.

FIRST COUPLE SWING TO PLACE (Music B2—4 bars)

First couple swing ending with the lady and gent each on the proper side.

FIRST COUPLE DOWN THE CENTER AND BACK, CAST OFF (Music C1 and D1—or C1 and C2)

First couple lead down and back on the same side. The cast off is done differently in different parts of New England. In our part of New Hampshire the first gent hooks left elbows with the second gent as he comes back to place and as he goes outside into the second place he turns the second gent around once and leaves him in the first place. The first lady at the same time hooks right arms with the second lady and turns her.

RIGHT AND LEFT (Music C2 and D2—or D1 and D2)

Change places with partner, passing right shoulders, then change with the one beside you, passing left shoulders, and repeat to places.

WE are indebted to Mrs. Malcolm P. McNair for the instructions and music for this dance. Mrs. McNair lives in Cambridge, Mass., but spends all her summers in New Hampshire. She has a large collection of dance calls gathered from country callers, and of old dance books now out of print. She contributes the following information.

"Sweet Ellen" was first given me fifteen years ago by Jim Cole, famous fiddler and caller of Cornish, Maine. The first call as he gave it was "First couple balance." Last summer we danced it with a different caller, and he gave it as I have it above, which seems to me better. Jim Cole (who has now died) told me the original tune had been forgotten by most fiddlers, and almost any tune could be used—last summer's caller used "Old Zip Coon." I found the proper tune, however, in one of Elias Howe's collections, and it does fit the dance exceptionally well.

Elias Howe was a prolific publisher of books of dance tunes and dance calls, of collections of songs of all kinds, and of instruction books for various instruments. All the older callers I have talked with in New Hampshire knew his books and used them, though their copies were long since lost or worn out. I discovered his store a good many years ago, when he had given up publishing and was engaged in selling

and repairing violins and other instruments. I later went back and bought the few books that were left on his shelves. The company is now out of existence.

It seems probable that he either started his business or started expanding it between the years 1853 and 1859. The last book that I have was published in 1882. The 1853 Volume of "Godey's Lady's Book" does not mention Howe, but in May, 1859 is advertised "Howe's Drawing Room Dances, especially designed for Social Evening Parties," and in the March, 1859 number, is the following advertisement: "*Howe's Complete Ball-Room Hand-Book*. Containing upwards of three hundred dances, including all the latest and most fashionable dances. With elegant illustrations, and full explanations and every variety of the latest and most approved figures, and calls for the different changes, and rules on deportment and the toilet, and the etiquette of dancing. By Elias Howe, assisted by several eminent professors of dancing."

MARY MCNAIR

WE HAVE TELEVISION TOO!

WELL, Philadelphia may be slow, but it isn't that slow!! In other words we also have a television studio (WPTZ) and it also has had the no doubt inestimable privilege of putting on a Country Dance program. On Friday, January 30, Miss Edesse Dahlgren, who is connected with the Office of Emergency Management "Hale America" program, called Ruth and John Hodgkin and asked if they could put on a quarter hour of English and American dancing the next Wednesday, in a space ten feet by four. Somewhat daunted, but not utterly despairing, they got busy by telephone and penny postcard assembling a group. About the only possible dance for that space seemed to be Black Nag. How could they spin Black Nag out for fifteen minutes? And what could they do in the way of a square that would not look like squashed sardines? Their solution of the latter was to eliminate the couple with their backs to the camera, and stick to "across the set" figures such as the three ladies chain and dip and dive. At the rehearsal on Monday, Meeting Six was suggested as a dance that might fit in, and there again pure genius sug-

gested elimination—this time of half the set. We used one girl and two men for our three.

At our rehearsal we had marked out ten feet by four and, except for a few inadvertent steps through one or other of the walls, had stayed religiously inside. So it was with mixed feelings that we learned on arrival at the studio that the space was twelve by thirteen. On the one hand, relief at the removal of fetters, on the other, regret that we had not practised up on Parson's Farewell or Step Stately. We had arrived in plenty of time to make arrangements for the music and so on, and were horrified to find that there was no communication between studio and control room, no turntable in the studio for our records, and no way of putting the music into the studio. However first and last turned out to be only misunderstandings, the sound was easily hooked back to the studio, and our musician had only to watch the screen and listen for the leader in order to get her cues.

When the girls emerged from the dressing room after making up, their partners were in two minds as to the propriety of dancing with anyone so obviously fresh from a raid on the blueberry patch. But we relented, and after the spelling bee had buzzed off, led them out into the blinding glare. We lined up our set for a few moments while the technicians figured their angles and gave us instructions. Then—one of the longest twenty second intervals I ever hope to meet, and we were off (or rather on).

John Hodgkin started off with a few comments on the English dances in general and Black Nag in particular, and then taught the dance as though to beginners, so that the audience would get some idea of what was coming and could tell how a complete dance breaks down into simple movements. Meeting Six (Philadelphia version) was not taught, though it might have been a good idea, as we nearly got tangled up in the first movement. Fortunately we unwound safely, and hope the audience thought we meant it. The explanation of American Square was somewhat marred by panting and very nearly came to grief altogether, when John got the five-minute signal from the engineer and lost the thread of his sentence. However he rallied and brought his set triumphantly through to the final "You know where, I don't care, take her out and give her air"—and did she need it after fifteen minutes under the lights!

RUTH AND JOHN HODGKIN

MAY AND DANCING IN LEXINGTON

MAY brought much dancing to Lexington, not only in traditional celebration of the month but also in celebration of the Sesquicentennial of the Commonwealth of Kentucky.

In honor of Kentucky's one hundred and fiftieth year, Transylvania College, the oldest College west of the Allegheny Mountains, presented "Kentucky Cavalcade, an American Document." This was given in "The Little Theatre of Transylvania College." The orators, slaves and auctioneers were there and so were the pioneer dancers of Kentucky. These were brought to the stage during a wedding scene and infare of pioneer times. All the characters on the set, age six to sixty, danced "Big Set Figures" and then one set stepped out to dance "Birdie in the Cage."

The Lexington Junior High schools held their annual festival in celebration of the same events. As in former years there were orchestras and singing and interpretative dancing, and, for the first time, American country dancing. When sets were formed for "Ocean Wave" a small boy from one of the schools sang the call over the "mike." Not only was the audience surprised and pleased to see this refreshing type of dancing but they also enjoyed the young caller.

The Second Annual May Folk Festival of the Girl Scouts of Lexington brought out three hundred girls. The dances in the festival were chosen last fall and made available to all troop leaders. The dances were then taught during the year at the troop meetings as a part of the regularly planned year's program. The girls were not especially aware that they were to do the dances in a festival. One get-together meeting was called several days in advance to tell the girls about the festival, announce the dances to be done and work out some formations. The girls wore jumpers and white blouses, each troop choosing a different color. The dances used in the festival in their order were Gisburn Processional, Durham Reel, Three Meet, Crested Hen (Danish), Bear Went Over the Mountain, Cumberland Reel, Cumberland Square Eight, Winster Galop, Paul and the Chickens (Danish), Huntsman's Chorus, and Napoleon (Danish). We found that even the Brownies, age eight to ten, could do a great many of these. The success of the Festival was established when the troop leaders received requests to do more folk dancing in troop meetings in future.

Sayre School for Girls, a private school in Lexington, asked that English Country dancing

"Crested Hen"

Lexington
Girl Scout
Festival





"Lads a Bunchum"
Lexington Center
Dancers at
Transylvania College
May Day

be included in their annual May Day program. The program in former years has consisted of interpretative dancing and drills, and this year as a start "Sellenger's Round" was added. It was a pleasant surprise to the audience and gave a charming effect on the lawn of the old traditional school.

Morris and Sword dancing were included in the Transylvania College May Day celebration for the first time. The teams from the Lexington Folk Dance Center performed "Flamborough," "Bean Setting" and "Lads O'Bunchum." It was a very impressive sight with the Queen, called "Miss Transylvania" at this college, and her attendants forming a beautiful court, and the dancers moving across the lawn with their gaily colored sticks and bells. Also on the program was a troop of Girl Scouts who repeated some of their own Festival dances in the same gay costumes.

During the Festival one was conscious of the fact that of the eight boys in the sword dance seven would be serving with the armed forces of America before the end of the summer. But with the season ending with so many people taking part in the dancing and particularly the younger ones who will be left to dance, we cannot help but feel that we are spreading further and further.

LOVAINE LEWIS

NATIONAL FOLK FESTIVAL

THIS year for the first time The National Folk Festival had an afternoon and evening performance in New York following the three day Washington Festival. The New York Post sponsored the performances which were given at Madison Square Garden on May 11th. There was considerable doubt in the minds of the organizers concerning New York's interest in folk material and they were the more surprised when an audience of 10,000 arrived in the afternoon and 12,000 in the evening.

Sarah Gertrude Knott, founder and director of the National Folk Festival Association is much to be congratulated on the accomplishment of such a vast project. To quote John Martin of the *New York Times*: "That she is in a very real sense a national benefactor goes without saying, that she still has a terrific problem ahead of her she probably knows better than anyone else."

The problems are certainly many. What to include and what to leave out in order to bring the program down to a reasonable length. Where to place the line between the genuine adaptation made gradually to fit local conditions and the over-theatricalized version made only to please an audience. To quote Mr. Martin again: "How is the interested spectator to

(Continued on page 62)

NEWS FROM REGIONS AND CENTERS

BOSTON There have been varied activities about greater Boston lately. A second successful young people's Country and Contra Dance Party was held at the Shady Hill School in Cambridge. Dudley Williams has had an opportunity to lead an evening at both Wheaton College and Beaver Country Day School. Miss Chapin has had several evenings in West Roxbury as well as one with Girl Reserves at the Boston YWCA. She has "called" at a Square Dance Party at the Boston YWCA; taught square dancing to a group of one hundred and seventy grade children in Quincy; taught and "called" for a Square Dance Evening for men from Fort Devens under the USO in Shirley. All this besides the regular Boston Center classes, which carry on although showing the effect of the withdrawal of men into all types of service.

A Square Dance Party is planned on May 1st at the Buckingham School in Cambridge with Ralph Page of Nelson, New Hampshire, as caller. By this party, the Boston Center hopes to earn money towards its running expenses. Our last regular party will be that on June 6th, out-of-doors at Mrs. Storrow's in Lincoln. This is for members only. At all others we welcome paying guests! Again we are planning a June week-end at Long Pond—from supper Friday, June 26th through breakfast on Monday, June 29th. Details of this may be obtained at the office of the Boston Center, 87 Beacon Street.

Plans are under way to earn money towards expenses of maintaining the National Headquarters in New York—some has already been contributed—for the Boston Center wishes to do its part.

PENELOPE NOYES

CAZENOVIA Our spring dance term closed on May 21st with an Open Evening for members and guests. The fifty-five people present, insiders and outsiders, were all dancing by the end of the evening, including the dispensers of refreshments. We were glad to contribute the proceeds of this party to the work of the National Society, together with a small sum from our treasury, realizing from "The C.D.S. in Wartime" how the opportunities and demands for our kind of dancing

have increased—while funds have diminished—in war conditions. Five more of our dancers here have just joined the Society as individual members, bringing our individual memberships up to eleven, in a Center group of fifty-one.

We have had four men and four women from Syracuse in the class this term, six of whom joined as the result of coming to Miss Gadd's party here last Thanksgiving. Next fall we shall probably lose our Syracusans, to our very great regret, on account of the gas rationing. But they have already made active plans to start a dance group and Center of the Society in the city, enlisting as teacher a member of the C.D.S. who uses our dances most successfully in connection with her work in the physical education department of the University. She has been to camp and may come again this summer, and has also danced for a term with us in Cazenovia. If you know people living in Syracuse who you think would like to be notified when this new dance group starts in the fall, send their names to Mrs. William G. Hillen, Hotel Syracuse, Syracuse, N. Y. If you do send us names we shall be very grateful, and we shall feel that *THE COUNTRY DANCER* has fulfilled one of its objects, in keeping us all in touch with one another, and in helping would-be dancers to dance.

MARGARET JUDSON

LEXINGTON, KY. The Lexington Center ended for a summer vacation on May 16 with its annual May party. This was given in honor of the National Society. It was offered as a request party and everyone's favorite dance was on the program.

Five members of the Center will attend the Short Course at the John C. Campbell Folk School the second week in June, and three plan to attend Pinewoods Camp in August if transportation difficulties do not interfere.

Two nights of the State 4-H Club Week held in Lexington June 1st to 6th will be devoted to Folk Dancing with leadership furnished from the Lexington Center. Eight hundred boys and girls are expected to participate in the dancing. The largest gymnasium at the University of Kentucky will be used with a loud speaking system.

LOVAINE LEWIS

MONTCLAIR, N. J. Last Thursday evening saw the concluding get-together of the Montclair group, which took the form of a Party to raise donations for the National Headquarters. In spite of gas rationing and a sultry, overcast evening, eventually thirty-four people turned up. A program of favorite dances (which had been tentatively chosen by the group the week before) was followed, with one or two changes or additions. Beginning with "Lady Walpole's Reel," and on to such ones as "Fandango," "Old Mole," "Christchurch Bells," "Oranges and Lemons," "Newcastle," "American Square" and finishing up the evening with the ever popular "Firemen's Dance"—everyone seemed to enjoy each and every item on the program. There was nothing spectacular in the way of special "stunts" (although vague rumors of such had filled the air the week before); instead a hat was placed in a strategic position with a label plainly marked "Donations for National Headquarters." During the course of the evening it filled up and this was duly turned in to Headquarters.

MARY BUCKIE

OJAI AND SANTA PAULA, CALIF.

Rationing of rubber and gas just about finished our two groups in Ventura county, but although I was unable to have a "National" party at either Santa Paula or Ojai, I am happy to state that at this moment we are running Squares at Ojai on Wednesday nights for the soldiers. I am giving my services during June and probably July, and already have had two delightful and successful evenings. On May 23rd a small group of eight girls danced five numbers on the green of the theatre, for the organized Relief for service men of Santa Barbara. Defense activities have depleted our numbers and many have left town, but new interest is growing with the Square dance evenings and I shall stay until it is well established. In any case I intend to come to Pinewoods Camp this August.

CORDELIA KINGMAN

DANCING IN BALTIMORE

COUNTRY DANCING is coming into its own in Baltimore, Maryland, with several groups meeting weekly, and special events announced frequently. Every Monday night there is a party at the W. S. Cahill Recreation Cen-

ter, operated by the municipal Department of Recreation. The music is by a section of the W.P.A. orchestra who are rapidly adapting themselves to this style of music. The calling is mostly by Larry Cairns, assisted by Billy Emperor of the Y.W.C.A., and Lee Brennan. The party is open to the public, and the attendance runs from seventy five to a hundred and fifty, the majority being above the youth age.

The Y.W.C.A. has a club of about forty members who get together every Wednesday night under the direction of Billy Emperor (Mrs. Brennan) and Lee Brennan. On Friday nights there is a club at the Central Y.W.C.A. under the leadership of Larry Cairns, with an attendance running around fifty people each week.

On the second Saturday of each month there is a party in the Y.W.C.A. auditorium under the joint sponsorship of the Y.W.C.A. and the Y.M.C.A.

We receive frequent calls for assistance to church groups and others who wish to introduce their people to the Country Dance, and we respond to the limit of our time as we feel that this is good missionary work.

We have just finished a series of instructional classes for the recreation leaders of the Department of Recreation in which we taught the entire staff of full time leaders for a one hour session, every other Tuesday morning throughout the winter. The class was designed to help these leaders learn how to teach beginners and to conduct Country Dance programs at their various centers. Several of them have shown marked progress and are conducting programs regularly.

A typical Country Dance party in our program starts with about three circle dances, with the Circassian Circle, Chimes of Dunkirk and The Sicilian Circle proving most popular. Then we run off about three groups of three square dances and wind up with another circle to pull the entire group together for the finale. We have quite definitely emphasized the American Square Dances as none of our leaders are very well versed in the other forms of Country Dances. This may be a weakness in the development of our program but we have been getting splendid results with the type of program we are doing. Some of these days we hope we can induce one of the more proficient leaders from the Metropolitan area to visit us for a session or two of English dances.

L. B. CAIRNS

TWO VIEWS OF THE MOUNTAIN FOLK FESTIVAL

AT Glen Eden the dancers hummed the tunes, and the dance floor, which also served as school chapel and classroom, was "sprinkled down" to lay the dust brought in on the shoes that had walked muddy miles to school.

The best of the week at Hindman was the Saturday night party. It was a miniature Festival in itself, and the more enjoyed because it could be repeated every Saturday night.

a performance, but to share common interests and for the fun of dancing together. A broad program had been planned including not only dances, but songs, dramatics and traditional games. It was clear to the understanding visitor that the Festival was merely the focal point of a widespread interest shared by a great many mountain schools. These two and a half days of cooperative skilled activity had been supported throughout the year by the excellent



"Morpeth
Ran"
Mountain
Folk
Festival

"We wish we knew how to make our students as interested in their academic work as they are in folk-dancing" said a teacher at Stuart Robinson. "Don't you feel as if you were floating when you get on the floor and the music begins?" asked a new student at Pine Mountain.

At Hazel Green all the students were eager to participate in the Festival, two weeks away, at Berea, but only a fortunate few could be chosen.

From many places they came, by station wagon, bus and automobile to the Southern Mountain Folk Festival. They came not to give

teaching of Marie Marvel, Recreation Director for the Conference of Southern Mountain Workers, and of Frank Smith, Chairman of the Festival. Their work, in turn, had been encouraged and helped by the Country Dance Society.

BEATRICE KANE MCLAIN

"It seems like ages since I last had the opportunity to get in on a folk dance. Was the campus as pretty during the Festival as it was last year? I know it couldn't have been more beautiful," writes a former member of the Berea College Country Dancers, now in train-

ing at Gallup's Island, Boston. At a business meeting held during the Festival the leaders squarely faced the uncertainties of war, with the growing difficulties of travel, and yet decided to plan the 1943 Festival. Their attitude seemed to be: "One gay and beautiful occasion in the mountains to which our young people look forward for months and remember with joy for years afterwards should continue. We don't know how we shall get here, but let's go ahead and plan it."

It was our seventh Festival. It took place at Berea College April 9th to 11th. On the opening day Dean Shutt spoke of the welcome contribution which the Festival makes to the life of Berea. We held our \$5.00 group memberships at the same level as a year ago, although the attendance was naturally smaller this year. However, fifteen colleges, schools and community groups represented the three states of Kentucky, Tennessee and West Virginia. In all one hundred and sixty-six persons actively participated in the well-rounded Festival program.

The Festival has always been primarily a dance occasion. At the same time the Committee considers its ideal to be a Folk Festival in a wider sense, bringing into play dance, drama, music, folk lore and perhaps eventually arts and crafts.

This year two folk plays were presented. The Highland Institution students gave "The Old Game" an amusing old folk drama. The Stagecrafters of Transylvania College, directed by Professor J. T. Salek, acted in lively style "Gammer Gurton's needle" which the scholars tell us is one of the oldest of the English plays known. The performance was prefaced by a talk on "American Folk Drama" by Mr. Salek.

A Social Room was arranged under the capable leadership of Mrs. Katherine Rohrbough, who showed the dancers how to play a fascinating collection of traditional games and puzzles from all parts of the world. Among these games were *Nine Men's Morris*, *Go Moko*, *Ruma*, *Wari* and *Chinese Friends*.

Folk songs as usual occupied an important place. Miss Gladys V. Jameson gave a discriminating talk on "Traditional Music of the Appalachian Mountains" illustrated by the Berea College Ballad Singers. Mr. Sherman Cook, an old gentleman who lives on his farm near Anglin Falls, played his dulcimer in the natural manner of a great artist. Ballads were

dramatized by Berea College and by Hindman; group singing was led by Marie Marvel.

The final "Open Evening" was as usual the only occasion on which we invited the general public—and we certainly had a full house. Many of the leaders and a number of discerning spectators pointed out that this year there seemed to be a greater freedom in the dancing than ever before. This I think was due to three causes: First the continuance of the policy of not having demonstrations by individual groups; second by a greater sense of mastery of the dances by almost all the participants; third a strict adherence to the requirement that on this evening dancers should only go on the floor for the dances with which they were already familiar.

The music this year was I think the best that we have ever had. Besides Miss White at the piano we had one of the new members of our Berea faculty, Mr. Edward McAleer, as violinist. He has a fine feeling for folk music and played beautifully. A third member of the orchestra was a Berea College student, Garland Morrell. He plays well the recorder, clarinet and oboe. These three played on Thursday and Friday nights as well as on the final evening.

Our local newspaper, *The Citizen*, spoke of "The Processional in which a hundred and fifty light-footed and happy young folks carried garlands of redbud and green leaves"—of "the swift and beautiful succession in which followed a rich variety of American, English and Scandinavian country dances and singing games, morris dances and the exciting Flam-borough sword dance"—and remarked that "after about ninety minutes of breath-taking dancing the audience left the Seabury Gymnasium mostly saying 'It makes a good show, and it looks like a lot of fun for the dancers'."

We welcomed two enthusiastic long distance visitors. Miss Marian Taylor of the Department of Physical Education, Iowa State College, and Mrs. Fred Enholm of Denver, Colorado. After the Festival Mrs. Enholm wrote: "The striving for perfection and love of the best in folk music and dancing are everywhere evident in the mountain groups of boys and girls at Festival time in Berea. The work appears to me to be building a solid foundation for the kind of joy and pride in country that will never desert them. It gives me new courage in the future of our land, for which I am grateful."

FRANK H. SMITH

BOOK REVIEW

ENGLISH CUSTOM AND USAGE. By *Christina Hole*. Batsford. 10s. 6d. Illustrated.

It must have given Miss Hole solid satisfaction to get this book between covers just now, for the war, besides cutting the paper supply, has also checked at least temporarily many of those "customs and usages" she has been devotedly collecting. The orange-decked bells of St. Clement Danes were destroyed in an air raid, and the Whit Monday Fair at Corby will take place in 1942 "if the war is over by then." But now and later Miss Hole's record will have its share in keeping English customs alive and preserving the continuity which can be traced in tangled ways through Celtic, Norse, and English life.

Her chapters run from "Pagan Survivals" through all the seasonal festivals and customs of Christmas, Lent and Easter, Whitsun, May, summer and autumn, to "Fairs and Wakes," Lawless Courts and quit rents, and scrupulous bequests of "threescore penny loaves to be given over my tomb" four times a year, or fourpence and a night's lodging to "six poor travellers not being rogues or proctors." The excellent illustrations bear witness that the penny loaves still go to small, round, bonneted widows who might have stepped out of the pages of Dickens.

In other pictures the Minehead hobby-horse prances, the antlered performers go through the Horn Dance at Abbot's Bromley, the Bampton Morris men dance in the street, and the Overton and Longparish Mummers pose proudly, all unaware how their glad rags will baffle the camera. Throughout the book the morris dancers are busy seeing the seasons in and out, celebrating Easter and May Day and Whitsun Ale, leading the processions of rushbearers or the men with the plough on Plough Monday, and "dancing in" the new mayor of Abingdon. They lead one back, too, into the deep past as they perform their seed-sowing ritual in Bean Setting, where we get a glimpse of the old nature worship which prevailed in England not really so long ago.

It is these glints of paganism showing through the Christian ways that make the most illuminating reading in this book. What the Spanish priests did to the Mexican Indians—turn their heathen temples into churches—Pope Gregory did 900 years earlier to the English, and taught

them to "no more offer beasts to the devil, but kill cattle to the praise of God in their eating." The transformation was not always easy, but the Christian festivals often slipped very neatly into the place of the pagan ones—and the idols were not always thrown out either. On the Maypole, for instance, Miss Hole quotes Stubbes' *Anatomie of Abuses*:

"Oxen draw home this Maie pole (this stincking idoll rather), which is covered all over with flowers and hearbes . . . with two or three hundred men, women and children following it with greate devotion. . . . And then they fall to banquet and feast, to leape and daunce about it, as the Heathen people did at the dedication of their idolles, whereof this is a perfect patterne, or rather the thying itself."

The survivals from paganism in England are probably legion, though they cannot always be identified. However, the custom of dropping pins into a well on Palm Sunday is not hard to link with the ancient propitiation of a water spirit, even if its name today is The Lady of the Well. And bonfires such as used to burn in honor of the Sun now are supposed to commemorate the failure of the Gunpowder Plot. The fire which throughout the centuries has been rekindled on pagan or Christian altars to symbolize the return of spring or the rebirth of Christ takes on a new meaning today as it symbolizes the life of a people.

ROBERTA YERKES

NATIONAL FOLK FESTIVAL

(Continued from page 57)

choose the good from the bad? He has only one rather naive method, albeit a fairly effective one: If the tears come perilously near the back of his eyes, it is probably authentic or at least a legitimate adaptation; if his gorge rises, it is not. . . . If folk arts are to evoke understanding and that unintellectualized sense of kinship and unity which is their essence, they must be presented on some intelligible basis."

If given a fair chance an audience usually display much more discrimination than producers expect. At Madison Square Garden the true artistry of a single ballad singer, Horton Barker, drew far more applause than did the large group of miners whose choice of material was not on the same level as their singing.

The dances of Colorado, Texas, Tennessee and North Carolina were all represented as

well as those more recently brought here from foreign lands. American Indian dances opened the Festival. The part of the Country Dance Society was to present a group of English dances and to organize—with Ed Durlacher from Long Island as Caller—a mass display of dances of the Eastern States. Forty-nine sets of four couples took part in this display, which was the finale of the Festival, the purpose being to demonstrate the present day use of the Square dance by all types of groups for recreational purposes.

MAY GADD

C. D. S. FESTIVAL

(Continued from page 53)

and the thing was done. A Saturday evening instead of the usual afternoon was chosen as in any case air raid precautions excluded most of the school groups. Even with this and the difficulties of transportation, almost 300 dancers came.

The first half of the program was made up of English and American dances "for those who knew them" and who had registered in advance. The second half of the program consisted of "called" dances for everyone. It was interesting to find that several American Square Dance groups signed up for the first section even though they were not able to take part in the English dances. Groups came from Boston, Englewood, Montclair, New Haven, Plainfield and Summit, as well as those from New York City, which included Bellevue School of Nursing, Columbia University Faculty Club, Hunter College, New York University, and Silver Bay Association as well as the dancers from the Country Dance Society Manhattan classes and general membership.

As the second half began the bleachers were practically empty, but only because most of the audience had enthusiastically joined the dancers. They were led panting but triumphant from Oh! Susanna to Buffalo Girl and on to Bow Belinda, Christchurch Bells and Doodah, and with the final dance the hall rang with the familiar "Fire, fire, fire, fire."

The tremendously enthusiastic response to this type of Festival certainly gives pause for thought. The need for such recreation in wartime has already been shown in England. In this country where as yet the full peak of war work has not been reached, it is hard to realize how essential recreation is to refresh the de-

fense workers and increase their capacity for work. More and more this realization will come and the C.D.S. must be ready to do its part. The present set-up of the Society is a good framework on which to build but it needs the help of everyone to give it the superstructure it needs to make it an integral part of the war effort.

MARGARET STANLEY-BROWN

CORRESPONDENCE 3202 HAMILTON ST.
PHILADELPHIA
JUNE 12, 1942

WE HAV A NEW BABY SHE WILL BE MY
SISTER AND WIEGHS 7 & ½ POUNDS.
WE WILL CALL HER MARGARET
LOVE

DAVID MONTGOMERY HODGKIN
(age 4¾)

NATIONAL ADMINISTRATION FUND

The various activities reported in the pages of this magazine are clear proof that the Country Dance Society has work to do in wartime, and the heartening response already received to the appeal made in our last issue for funds to carry on our national work, encourages us to believe that we shall find the means of doing this work.

At the bi-annual meeting of the National Council—held in New York on April 26th—the plans made by the Executive Committee were not only confirmed, but extended, and practical support was given to them by members of the Council. It is often hard for those who live in the middle of things to see the Wood for the Trees, and the conviction of the Council members that we both must and can carry on our national work, was wonderfully stimulating.

Dr. Laura Harris (Syracuse) expressed the emphatic opinion—in which she was supported unanimously—that not only must we see that the work of our national headquarters is continued next season, but that we must make immediate use of the funds that we now have, in order to raise the money that will enable us to carry on further. Some pertinent remarks by Mrs. Wing of the Madeira School, concerning the value of a positive approach to our problems, put heart into all of us.

You will remember that plans had been made for three ways of raising the money needed for

NATIONAL ADMINISTRATION FUND *(continued from page 63)*

our basic administration expenses. Since the April issue of this magazine, \$842.50 has been received in individual contributions; \$121.00 from proceeds of "National" Parties organized by Centers or by donations from Center funds; and \$73.00 from new membership subscriptions.

192 days have been covered already. That leaves only 173. How soon can we take care of them?

A list of the source of the various contributions is appended. The givers of some of the largest donations wish to remain anonymous, and although we rather regret this, we naturally respect their wishes. In addition to these large sums, it will be seen that five people have each made themselves responsible for a day's expense (\$5 a day); two for two days each; two for a day and a half; three for half a day; and one for five days. We need not tell you how welcome the large contributions are—it is wonderful to cover, twenty, thirty or sixty days with one jump—but the smaller donations are just as welcome and we need more of them. We know that many have it in mind to do something but have been prevented by pressure of work. A good motto is "Do it now." If you can persuade someone else to become a supporter of our work, or if you collect a day's expenses in small contributions from several people, it is just as helpful as if you gave a donation yourself. When explaining our purposes and needs to your friends, a printed statement is often of value. A reprint of the April article has been made for this purpose. One is enclosed for your use and any quantity can be supplied.

In addition to the list given below a number of Centers have made special efforts throughout the year to increase their number of national members. New Haven achieved 100% Associate membership by including the subscription in Center dues. Montclair is approaching the same percentage, while the list shows that Boston has produced twenty-three national members since May 1st. A number of people from this and other regions sent their donation in the form of a contribution towards Festival expenses, and this enabled the Festival to contribute \$148.42 to our funds, after paying all expenses. In this connection we should mention Mrs. Godfrey Baker of New York who contributed much time and effort and turned in \$25 from the sale of advance audience tickets.

INDIVIDUAL CONTRIBUTIONS

Mrs. James J. Storrow	\$300.00
Anonymous	150.00
Anonymous	100.00
Anonymous	100.00
Anonymous	100.00
Margaret Stanley-Brown (New York)	25.00
Mrs. Allen T. Burns (New York)	10.00
Mrs. J. C. Campbell (Brasstown, N. C.)	10.00
Mrs. William Youland (New York)	8.00
Mrs. Lawrence MacGregor (Chatam, N. J.)	7.00
Dr. Leonard Elsmith (New York)	5.00
Frances Putnam (New York)	5.00
Margaret Robins (Philadelphia)	5.00
Margaret Scoville (Waterbury, Conn.)	5.00
Philip Sharples (Boston)	5.00
Louise Pitman (Brasstown, N. C.)	3.00
Helen Béd (New York)	2.50
Mary Rumely (New York)	2.00
	<hr/>
	\$842.50

CENTER CONTRIBUTIONS

Cazenovia—National Party proceeds plus donation from Center funds	\$10.00
Cleveland—Cecil Sharp Club—Donation	10.00
Hartford—Donation	5.00
Lexington—National Party proceeds	10.00
Montclair—National Party proceeds plus donation from Center funds	25.00
New Haven—National Party proceeds	29.45
New Haven—Donation of balance of Center funds available	16.55
Wellesley College—Donation	15.00
	<hr/>
	\$121.00

SOURCE OF NATIONAL MEMBERSHIPS Since May 1st

SUPPORTING

Mrs. W. Lothrop (Boston)	\$10.00
Moses Stevens (Boston)	10.00

CONTRIBUTING

Irvin Davies (Boston)	5.00
Alice Main (Winchester, Mass.)	5.00
Henrietta Swope (Boston)	5.00

REGULAR

J. H. Andresen (New York)	3.00
Mrs. Ethel Coty (Boston)	3.00
Mrs. Frances Miller (New York)	3.00

ASSOCIATE

Boston—17 members	17.00
Cazenovia—5 members	5.00
Hartford—2 members	2.00
General sources—5 members	5.00

THE C.D.S. IN WARTIME

MANY amateur organizations find that the war has produced conditions which make them no longer indispensable to society. In the case of the C.D.S. it is quite the opposite. More than ever the civilian population needs the type of recreation to be found in country dancing. There is also opportunity for organizing it in the military camps and in the communities which have sprung up in the defense industrial areas.

The C.D.S. has always run as a non-profit making organization, requiring classes to run as self-sustaining units. The work of the National Society has of necessity been limited, as it has had to depend for funds on membership fees and any surplus from the summer camp. The war, with its accompanying taxation and rise in living costs, has cut in on the income of the Society. Without more adequate financial support the C.D.S. cannot meet the increasing demands made upon it. The Executive Committee has cut expenses to the limit but it feels that the secretary and the national office should be kept in order to carry on essential routine work and to act as a clearing house for information. *But one or both of these will have to go unless further funds are raised.*

The following plans for fattening the budget have been worked out.

1) DRIVE FOR NEW MEMBERS

*Associate Membership	\$ 1.00
Regular Membership	\$ 3.00
Contributing Membership	\$ 5.00
Supporting Membership	\$10.00
Sustaining Membership	\$25.00

All members receive THE COUNTRY DANCER free of charge.

Contributing, Supporting and Sustaining members receive also ENGLISH DANCE AND SONG (6 issues a year) which is the official magazine of the English Folk Dance and Song Society in England.

2) NATIONAL COUNTRY DANCE PARTIES

Each Center and Affiliated Group is being asked to co-operate by giving a "National" Party in May, and to send the proceeds to the National Society.

3) INDIVIDUAL CONTRIBUTIONS

Individuals who believe in the work of the Society and want to see it carry on are being asked if they can help with contributions.

There are certain basic expenses that must be covered in advance if we are to continue to function as a national society. These are

estimated as follows:

Rent	\$25.00	a month
Light	\$ 2.50	" "
Telephone	\$12.00	" "
Secretary	\$79.66	" "
Stamps and Stationery	\$20.00	" "

This last sum does not include stationery and stamps used for special activities—Camp, Festival, Classes, etc.

If, for each of the above expenses, twelve individuals can be found who will guarantee the needed amount for one month, the office and the secretary would be assured for the year (sixty people needed to guarantee sums of varying amounts).

Plans for a second method of budgeting have also been made. Estimates show that when we add other necessary running expenses to those given above we need about \$5 for each day of the year. There are only 365 days in the year. It would seem that we are not attempting the impossible if we work to find 365 people who will each be responsible for one day. We can surely do it, if all of our national and center members will share the responsibility of finding these supporters. If anyone can take more than one day, we shall get there all the sooner. Anyone who can only take part of a day can perhaps combine with other people to make up a whole day.

It is hoped that when you read this article you will pause for a moment and ask yourself the following questions:

1. What does the C.D.S. mean to me?
2. How can our dancing be made available to others?
3. What part do I want the C.D.S. to play in wartime recreation?
4. How much can I contribute to the work of the Society (even 2 or 3 cents buys a postage stamp!)

The Committee realizes that not everyone can contribute large or even small donations, but it is the united effort that will keep us in action. *Everyone can help by getting new contributors interested in the work of the C.D.S.* Quick action is needed as we *must* budget in advance. Offices and secretaries cannot be engaged on a day-by-day basis. Send your contribution—for one day, several days, or part of a day to THE COUNTRY DANCE SOCIETY, Inc., 15 East 40th Street, New York, N. Y.

MARGARET STANLEY-BROWN

Chairman C.D.S. Executive Committee

* Does not carry voting privileges.