

C. D. S.

THE COUNTRY DANCER

VOLUME 3

NUMBER 1

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Bringing in the Boar's Head

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THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 3

DECEMBER, 1942

Number 1

EDITORIALS

VOLUME THREE AND A HAPPY CHRISTMAS

WE are hopefully embarking on the third year of *THE COUNTRY DANCER*, and hope, with your support, to see it through to its end, with Volume Four in sight. If we cannot meet together quite so often as in normal times, the magazine will serve to keep us in touch. People with time to write articles are even scarcer than before, so if we appear in December instead of in November, and in February instead of January etc., we crave your indulgence. Anyway our December appearance give us an opportunity to wish you
A HAPPY CHRISTMAS.

This 1942 Christmas cannot fail to be a rather solemn one. But the recent turn of events justifies us in being hopeful, so we can be happy too. What better way can we express our happiness than by dancing the dances that are a part of the foundation of the true culture of our country.

ENJOINMENT TO ENJOYMENT

IT IS time to talk again about dancing for enjoyment. For the past two years at least we have been pointing out the uses of dancing,—for community recreation, to entertain service men, to keep physically fit, to preserve American culture, to bring strangers together, and perhaps even in the coming winter, to keep warm. Like everything else that we liked,—sugar, motoring, coffee, we have rationalized about the uses of dancing. (Let us hope we shall not have to limit ourselves to a dance-

coupon a month!) By every means we could think of, we have been trying to fit dancing into a new scheme of living, as the usual way of life became more unsettled.

Now the period of adjusting to uncertainty, with all its stimulus and excitement, is passing, and a long hard dull stretch looms ahead. In a time of increasing "austerity," how are we going to support the tedium of the next few years? Have we the resourcefulness to become our own carpenters, plumbers, electricians, dressmakers, cooks, gardeners? And what about feeding our minds and spirits? There is no doubt that resources we never knew we had will be called into play, and that the people best fitted to meet increasingly trying situations will be those with a reserve of inner happiness.

Those of us who deal most of the time with subjects apparently remote from the immediate war effort,—who watch the chemists, the political scientists, the administrative experts, swinging into the new scheme of things, are in special danger of rationalizing, and must strengthen our confidence that there is a value in things of pure beauty which re-create the spirit and which have no ulterior motive for existence.

There are of course uses for dance, and our reasons for talking about those uses are real ones. But let us not forget that the truest reason that we dance, the only real reason, is that in dancing with *unconscious* pleasure we are restoring a balance within ourselves, a balance between reason and emotion, a balance that keeps sanity alive in a mad world, and beauty in one of ugliness.

GRAND MARCH VARIATIONS

At the present time many of us are needing group dances that are simple enough to be taught to large groups of inexperienced dancers, without too much time spent on explanations. Few country dancers are interested in marching around the room and forming fours and eights as an end in itself; but if this standard Grand March routine is used as a means of quickly forming sets for *The Tempest*, *The Fireman's Dance*, or a *Square* for four couples, or as a preliminary to simple dance figures in Grand March style, then the picture is difficult.

Many dance leaders are finding that some knowledge of formations that can be used in this way, stands them in good stead when dealing with a large mixed group of experienced dancers and beginners—or even of all beginners. The formation should not be too elaborate, as if they need practise in advance, the point is lost. They should have variety, and, above all, they should not go on too long. Lively music is essential, but any good square dance tune will do—*Coming round the Mountain*, *Sourwood Mountain*, *Sugar in my Coffee*, and many others.

The routine given below has been supplied by Richard Chase of Virginia. He usually leads it himself, and finds that the dancers can follow without other directions. An experienced couple at the end, as well as at the beginning of the double file is a great help, and sometimes it may be necessary to have a helper to see that the couples that are meant to cast off either to the right or left, really do go there. In our next issue we should like to publish other dance march figures that have been proved to be useful and enjoyable. Please send in any that you have tried.

GRAND MARCH ROUTINE

Supplied by Richard Chase

A. REGULAR GRAND MARCH

I. 1st couple, with crossed hands, lead promenade counter-clockwise around outside of room; lead up center; when 1st couple gets near top 1st man casts off to his left, 1st woman to her right, meet at bottom and (joining inside hands) return up center. Others the same, following lead of 1st couple.

II. 1st couple turn off to their left, 2nd couple

to the right, 3rd couple left, 4th couple right, etc.

III. When these two halves of the set meet at bottom, 1st man without stopping raises an arch and all the even couples pass through arches made by the odd couples. All continue to top of room where 2nd couple raises an arch and all the odd couples pass through arches made by the even couples. All continue to bottom of room, where—

IV. 1st and 2nd couples meet, join hands 4 in a line and come up center. Others the same.

V. 1st 4 turn off to their left, next 4 right, next 4 left, next 4 right, etc., meet at bottom and come up center 8 abreast. 1st line of 8 stop near top, other lines stop in turn, leaving about 3 feet space between the lines.

B. WINDING UP

1st man (on left end of 1st line of 8) pulls his line to left and then begins to move clockwise around the set; end woman in this line joins hands with 1st man in 2nd line of 8 “peeling off” 2nd line, etc. 2nd line catches up 3rd line, etc., until all lines have joined; 1st man continues to circle left and, all keeping hands joined, the last woman moves to center of room and stands still; her partner stops when he has been “wound up” to a position facing her; next couple is wound up, stopping very soon so that there is plenty of space left between the dancers; next couple stops, etc., until all are wound up. (It is best to wind the spiral loosely, leaving about 3 feet of space between the coils.) When 1st couple stop they raise an arch and last woman, moving straight out from center (under arches raised to let her out) threads the needle through 1st couple (this is like pulling string from the center of a ball.) Last woman now circles right (counter-clockwise) around the set. She continues while 1st man stands still and is wound up in the same way. When all have stopped 1st man turns to his left inside the spiral and unwinds by passing between the coils; he threads the needle between last couple and (bearing right to *face center of room*) circles left. (It is best for those in the spiral to wait until the 1st man reaches them before they begin to move, otherwise—especially with a large set—a general circle left develops which will break the lines somewhere.) When 1st man,

circling left around outside of set, reaches last woman he joins hands with her and stops to wait for the last few dancers to unwind. This establishes a ring of dancers. (Note: 1st man may, of course, unwind as last woman did before. This is a good alternative with a large group.)

C. DOUBLE CIRCLE *Music here must fit skipping tempo.*

I. (Walk through) All men move toward center and face their partners, forming a double circle, men inside, women outside, 1st couple join crossed hands and promenade (counterclockwise) through other couples; next couple (standing counterclockwise from 1st couple's place, i.e. couple who were on 1st man's left) follow, next couple follow, etc.; 1st couple stop, standing apart, when reaching home place, others the same until all are home again.

II. (Skip through) Repeat with hands joined straight across, slipping step.

III. (Skip through) Repeat with hands joined behind backs, skipping step. (This figure might be omitted with a large set.)

IV. (Swing and turn) Repeat with hands joined straight across, each couple swinging and turning through, skipping step.

V. (Arches) Repeat, walking straight through, joining right hands; 1st couple raise an arch on reaching home place, others the same; 1st couple follow last couple through under all the arches, others follow; 1st couple on reaching end of arches promenade off the floor.

DANCES OF NEW HAMPSHIRE AND VERMONT

WHEN noting the differences between the New Hampshire and the Vermont dances, one must remember that they belong in the main to the same group, as opposed to the dances of Pennsylvania, Tennessee or Texas. In an evening of what is known as "square dancing" in New England, both squares and longways dances are called, but no circular dances, with the exception of *Soldier's Joy*. About every third dance is a round dance; these vary in each village, some places playing polkas and waltzes, others playing foxtrots and the more sophisticated dances.

The main differences are in the nature of the dances and their calls, in the tunes, and in the people who dance them.

In one section of Southern New Hampshire, for instance, several callers will use the same dances, for, except for those few who are fiercely loyal to one caller, the people who go to one place are just as likely to go to another if it is within a radius of about 15 miles. The favorite longways there are *Lady of the Lake*, *Lady Walpole's Reel*, *Sailor's Hornpipe*, *Old Zip Coon*, *Monnie Musk*, which is danced to a very fast tempo in the Southern parts of both states, while in Northern Vermont it is performed in a slow and almost stately manner, as it were a parallel to *Hunsdon House*.

Petronella is another dance that is performed this way in the North: the Chelsea dancers, who are noted for their precision and dignity, even in the fastest quadrilles, seem to glide up and down the set in this dance:

Hull's Victory is a dance which has so many variations that it is hardly safe to mention it in the presence of a down-easter, a New Hampshireman, or a Vermonter. The New Hampshireman will tell you: "Right hand to partner and balance four in line, Left to the opposite and turn all around, Right to your partner and balance four in line the same way, Swing in the center, down the center, etc." The Vermonter will eye him scornfully and say: "Seems to me you mean, Left to the opposite, Turn with the outside all around, Cross over and balance four in line, Turn in the centre." Sometimes they do swing in the centre in Vermont, but only if they can't resist the temptation.

In Vermont, *Boston Fancy*, *Chorus Jig*, and *Green Mountain Volunteers* are very popular in addition to those mentioned as the New Hampshire dances. At one New Hampshire dance, *Chorus Jig* was abandoned because it was so much easier to "stick to the old dances."

In S. New Hampshire the favorite quadrilles are *Over the Waves*, *Dip and Dive*, *Swingaroo*, *Hinky Dinky*, *Nellie Gray*; and Larry Pickett of Hancock has one known as *Elbow Swing*, danced to a fast percussive rhythm, that is always greeted with loud cheers and has everyone off their feet.

Quite a few of the quadrilles have different calls in the two states. In *Hinky Dinky*, for example, in Vermont, after the preliminary forward and back and dos à dos, the call comes, "dos à dos with your corner, do the same with your partner, allemande left and a grand right and left half way, pr'enade (as they say) to your place." While in New Hampshire, "You

(Continued on page 10)

IMPRESSIONS OF THE SUMMER SCHOOL, 1942

Margaret Judson

SEVERAL people at Long Pond this summer said to me, "It is one of the best camps we ever had." But comparisons are odious and I ought not to quote people who are not here to say "What I meant was—" etc.

Certainly the summer school this year had a special character. Though the camp was surprisingly full, many of the "regulars" were missing, and we missed them. The women were in the majority—need I say, in these days?—and we "took the man's part" as we are trying to do in various other fields. (Will some man ask

—those are just the kind of orders we're used to." And we saw the point of this when they did a miniature drill for us in front of the Camp House.

The summer school in any year gets its special character from the people who come. Classes, teaching, discussions, are adapted to the interests of the particular group. This year the question of folk dancing as recreation at army camps and centers for defence workers was to the fore. There was a timely and practical desire to learn what the Society has to offer in train-

1942 Pinewoods Camp Demonstration Morris "Side"

Reading from left to right—
Newton Monk, Frank Smith
(one arm visible)

David Langstaff, André
Chambellan, Philip Merrill,
Adrian Hull



me to dance some time, and see that I do not put my arm around his waist and tell him what foot to begin the polka step with?). Several men came to spend at camp their last week before going into the army. And both week-ends while I was there we had, at Mrs. Storrow's invitation, eight soldiers on leave from Camp Edwards, in charge of their sergeant. They were general camp guests, and we enjoyed having them very much. They lived in and on the Lake, played our games, competed with good nature in the dining-hall, looked on at our dance classes with carefully controlled faces, and joined whole-heartedly in evening parties. When a girl who was piloting one of them through a dance remarked at his quickness in following directions, he explained "That's not queer, lady. *Turn Left! Pass Right!*

ing leaders, suggesting dance material and methods of teaching. In the informal evening discussions, several people gave us the benefit of their experience in leading dance evenings at camps and USO clubs etc. The material in the library was in constant use, and classes and evening parties were practical illustrations of *How Not to Kill Folk Dancing*—which, as we all know, has a mysterious life of its own if the teacher can learn to step out of the way.

And speaking of the library. I had the wrong idea about the camp library. The librarian does not arrange the books and then sit down to long quiet hours at her own work. The place is full of enquirers. They are active in leg, and voice, and sometimes in mind. They practice dance figures around the reading table, they illustrate the "caper" over the stove ("this is an

ordinary Morris step with an exaggerated spring," says the Book), and they sing their favorite folk songs in harmonies that are close, and not so close. They take an afternoon nap on the couch in the corner and open one stern eye on the librarian when she rustles a page. Some one dashes in at the door and asks "Have you a goose in the library?" And before the startled librarian understands that it is a picture of a goose, not a real one that is wanted (Frank Smith's wood-carving class), some one else demands "What is a peascod?" Somebody even asked suspiciously, "Are you a *real* librarian?" And then there's that daily repeated enquiry that you realize the very first time you hear it must be the classic test of the librarian's intelligence since libraries began: "*What books do I want?*"

People come to camp each year who belong to or are in close touch with the communities in the South in which our American folk arts are so much alive. I had the good fortune this summer to be housed in Pine Cones Cottage with such a group, and I got a strong impression of what they have to give us. These girls made music as naturally as birds sing, and for their own pleasure. It was delightful to hear at any hour of the day one low voice or several, singing the best—and to me the "hardest"—of the Appalachian folk songs. And I shall never forget that the summer of 1942 gave me my first acquaintance with Mrs. Campbell of the John C. Campbell Folk School at Brasstown, North Carolina. She slipped in among us, and was quietly there for several days. No one could ever forget her story of finding and collecting the old songs in the South, or her picture of that occasion on which she first showed them to Cecil Sharp. But one realized afterwards that her distinction is expressed not so much in what she says, nor even in all that she has done, but in the fact that in her presence, other people somehow feel more alive and real to themselves.

Anything else about last summer's camp? Well, of course there's always that party on the last evening. As usual, it brought to public recognition the talent that had been lurking shyly in corners during the serious part of the week. Perhaps (apart from the Baker family, who staged the chief entertainment item of the evening) it is invidious to choose any one member of the cast for special mention. But the end of the performance was certainly its climax, in Dick Conant's lyric *pas seul*. Leaf-crowned,

clad in something shorter than shorts, with a leafy branch stuck downwards from his belt in the rear, and another stuck upwards against his manly chest in front, he danced among the recumbent bodies of the other members of the cast, scattering leaves in exalted and elegiac mood. He didn't step on anybody. They had all gone to sleep—I forget why. It doesn't matter.

NEW ENGLAND FOLK FESTIVAL

A NEW ENGLAND FOLK FESTIVAL was held at the Boston Garden on October 6 to 10, under the general direction of Miss Sarah Knott. There was a large exhibition of handicraft work and various exhibitions of folk activity, which ranged all the way from a sheep driving show, with real sheep and a real dog, to the dancing, in which the Boston Centre had a part. We performed on two evenings, October 7 and 9. On the first evening our program was *Sellengers Round*, *Lads a Bunchum*, three sets of *Newcastle*, and two sets of *Durham Reel*; on the second evening the dances were the same, except for the omission of *Sellengers*. Then followed a demonstration series of American dances, called by Ralph Page, with a larger group, and later on general square dancing for anyone who wished to join. The success of this latter may be gauged by a remark made by a solid lady, watching on the side, to her equally substantial girl friend, "My God," she said, "I wisht I could get me a man and get into that dancing!"

Various national groups—Greeks, Poles, Czechoslovaks, Scots, and Swedes—also gave exhibitions; some of the groups were beautifully costumed, and some of the dancing was well done and interesting to watch. None of it, however, seemed to have the go and rhythm of the American square dancing, which gave less the impression of a performance than of a lot of people having a very good time. All of which, of course, is exactly as it should be.

ALEXANDER HOYLE

C.D.S. VICE-PRESIDENT

We are happy to announce that Mr. Bruce Simonds, Dean of the Yale School of Music and noted Pianist, has accepted the office of Vice-President of The Country Dance Society.

Mr. Simonds is an active participant in the work of the Society. He is the founder and Director of the New Haven Center.

THE BALLET AND THE COUNTRY DANCE

May Gadd

THAT "the true preservers of tradition are those who recreate them in their own terms—never the sterile imitators and reactionaries," (to quote Robert Sabin quoting Stravinsky in the November *Dance Observer*) has never been more clearly demonstrated than by Agnes de Mille in her new ballet *Rodeo, or the Courting at Burnt Ranch*, produced by the Ballet Russe de Monte Carlo during its recent season at the Metropolitan Opera House in New York.

The program notes state that "the Saturday afternoon rodeo is a tradition on the remote ranches of the Southwest . . . that the afternoon's exhibition is usually followed by a Saturday night dance at the Ranch House. The theme of the ballet is basic. It deals with the problem that has confronted every American woman, from earliest pioneer times, and which has never ceased to occupy them throughout the history of the building of our country: how to get a suitable man. The material of the ballet is redolent of our American soil."

This basic theme is presented through the medium of the story of the cowgirl who wants to compete with the cowboys on their own terms, and yet longs for romance, and goes on to show how she "gets her man." In New York Miss de Mille herself danced the part of the cowgirl, which was admirably suited to her own particular combination of humor and reality. She also provided wonderful opportunities for all the rest of the dancers, and they take them with a will. Champion Roper, Head Wrangler, the Rancher's lovely daughter and her "Eastern friends from Kansas City" and the neighbors who come to the dance—all come to life in a way that one often looks for in vain in ballet performances.

As an integral part of the telling of a story Miss de Mille takes the spirit and the patterns of the traditional dance of the American people—the Country dance in its various forms—and creates a rousing entertainment that leaves the audience determined that if they cannot aspire to be ballet dancers, they will at least go out and find the nearest square dance and get into it. And what preserves tradition better than that?

In his account of the general square dancing

at the recent New England Folk Festival—to be found on another page—Mr. Hoyle quotes the remark made by a solid lady in the audience—"My God" she said, "I wisht I could get me a man and get into that dancing!" This same identification of the audience with the performance is one of the achievements of *Rodeo*. It gets this result because, like the best square dancing today, it makes no attempt to be an exact reproduction of something that has gone before. Traditional country or square dancing naturally builds more closely on the patterns handed down from the past; but the fact that Callers do build on them and adapt them to their own needs, and that the dancers of each generation adapt the style to fit their own times, is the element that makes these old dances eternally new—a fresh creation every time that they are danced.

Rodeo is true creation based on a true foundation, and the result is entertainment that has a universal appeal because, although light and amusing, it has reality. One of the most delightful episodes—and one most appreciated by the audience—is the interlude called "Retrospect," when the story is temporarily dropped and the choreographer returns to foundations by showing four couples dancing a Running Set to the sole accompaniment of their own clapping and calling. They use the patterns and dance in the general style of the Kentucky mountains, but with no attempt to be pseudo mountaineers, or indeed to be anything except vital young people dancing in a style natural to them.

In the final scene of the Saturday night dance at the Ranch everything works up in true square dance fashion. Here Miss de Mille guides the dancers from longways-to-square-to-round dances and so on to breakdowns—while at the same time the social life of the Party continues—with an expert skill that will be the envy of many a Caller. Incidentally she has evolved some variations of familiar dance figures that every Caller will want to add to his repertory; just as he will also want to add to his collection of tunes many of the melodies woven into Aaron Copland's enchanting score.

In the past the folk dancer has found much to discourage him in compositions allegedly based on traditional dances of the people, and

has often been tempted to withhold his material from the death-dealing touch of these choreographers. Old-fashioned "quaintness" and a hearty or grotesque (the men) or dainty (the girls) peasantry, all wearing the same fixed smile, have been considered essential, and the emphasis has been on elaborate steps and very little pattern. But today the picture is different.

Compositions such as Martha Graham's *Letter to the World*, Doris Humphrey's *Square Dances*, Eugene Loring's *Billy the Kid*, and Agnes de Mille's *Rodeo*, as well as her other smaller productions, such as *Hell on Wheels* and various solos, show a clear and deep understanding of the dances of the people, and themselves gain in reality because they are built on this sure foundation. The folk dancer who sees them is awakened to a new appreciation of the eternal vitality of the country dance, and an increased understanding that its qualities are in no way dependent on costume, period, or a particular style, but rather that rigid insistence on a static preservation will tend to destroy them, and that, so long as the foundations are true—and on this depends the truth of the opening statement—tradition will surely be more truly preserved by allowing each generation to recreate the dances in its own terms.

C.D.S. DANCERS IN THE SERVICES

Dancers now in the army or the navy who are known to all who have attended Pinewoods Camp in recent years, include the following:

André Chambellan, Camp Pickett, Va., training for the medical corps.

Robert (Lynn) Gault, now a Lieutenant at Fort Eustis, Va.

Russell Houghten, Lowry Field, Colorado.

Adrian Hull—now a Corporal, helping with basic training courses at Atlantic City.

M. G. Karsner—1st Lieutenant at Camp Robinson, Ark.

Kenneth Knowles—1st Lieutenant at Fort Dix, N. J.

Francis Latady—location not received.

Jack Langstaff—now a Lieutenant at Camp Roberts, Calif.

Bill Smith—in the navy.

Helene Van Zandt has just joined the WAACS.

Kay White begins work this month as an Assistant Camp Program Director with the Red Cross.

Everyone away from home likes to hear from friends. C.D.S. office will supply addresses.

THE UNIVERSITY OF VIRGINIA COUNTRY DANCERS

FOR more than six weeks the newly established Country Dance Club of the University of Virginia has been meeting regularly, in anticipation of the arrival of Miss Gadd, whom the members had invited to direct a Saturday party on November 14th.

The evening activities began with a delightful buffet supper party, given in honor of Miss Gadd at the home of Dr. Randall Thompson of the Music Division of the University. Through this informal and social occasion Miss Gadd and the dancers began to know each other, so that by the time they reached the gym, she was already one of the group.

English Country dances and American Squares were enjoyed not only by the club members, but by the many visitors from the University community, and the neighboring cities of Stanton and Richmond.

The group was especially honored to have Mr. John Powell as accompanist for most of the dances and to have present two members of the Advisory Board of the Country Dance Society, Mr. Powell, already mentioned, and Dr. Carleton Sprague Smith of New York.

The evening was pronounced most successful by all the club members and they are now looking forward to their December party.

KAY CHASE

C.D.S. NEW YORK CHRISTMAS PARTY

SATURDAY, DECEMBER 19th, 8:15 to 12, at BEEKMAN TOWER, 3 Mitchell Place (49th St. and 1st Ave.). We hope to gather together everyone who can possibly get to Beekman Tower. The Christmas Party is the winter meeting for all Country dancers, as the Festival and Pinewoods Camp are the spring and summer meetings. The program will be on usual lines. Bring all your friends, as even beginners will find that they can take part in at least every alternate dance. Subscription \$1.10 (incl. tax). A number of service men will be invited.

SUBSCRIPTIONS

Help is short—paper should be conserved—printers must be paid. Sending in your Dues on the *first* notice, or even before, will help a lot: THANK YOU.

DANCES OF NEW HAMPSHIRE AND VERMONT

(Continued from page 5)

swing yours and I'll swing mine, I'd rather swing mine any old time; And while your arm's about her waist promenade about the place, Hinky Dinky etc." Incidentally, in this connection, New Hampshire callers are more likely to call a verse in a quadrille where a Vermont caller will prompt the steps only. As, in the former: "Right hand to Nellie, and left hand to Sue, Right hand to charming Mary Lou . . ." in the latter: "Right hand to Nellie, and a grand right and left" etc. In New Hampshire Nellie Gray is invariably the last square dance, followed by a waltz, while in Vermont *Morning Star* is the last dance, also usually followed by a waltz. In New Hampshire, *Monnie Musk* is always danced after the intermission.

As to the tunes, they vary more between orchestras than between states. Each caller will have his own pet tune for certain dances; in one place *Haste to the Wedding* for example, will be used for a quadrille, while in another it will be for a string dance.

The people who attend the dances are an important part of the dance itself. The most noticeable difference is caused by relative nearness to cities: Southern New Hampshire is so accessible to Boston that a great many people find it simple to come up for a week end, and there are many country houses in that neighborhood, so that the attendance at square dances has a considerable percentage of a more sophisticated type of person. For the rest, the local shopkeepers, mill workers, and some farmers come to the dances, though there are not many of the last since that part of the country is no longer really agricultural. In Vermont, on the other hand, farming is the main occupation, the state is more sparsely inhabited, and there is not the preponderance of 'outsiders' to be found in South New Hampshire. The best supporters of the dances, are really, in both places, the children. Both those of high school age and much younger ones, are enthusiastic and indefatigable dancers and rapidly learn the tricks of the old timers.

It is through groups in schools and young people's clubs that we hope to see an increasing interest in the dancing, and to find people more than ever willing to use their A cards to get to a square dance.

NAOMI MATTUCK

Editor's Note: Those who have not danced in Vermont may wonder what a "string" dance is. This term for a longways or contra dance seems to be Vermont's own. Miss Mattuck raises a number of possibly controversial points. It will be interesting to hear if other New Englanders agree that no circular dances except "Soldier's Joy" are used; if all have the same experience concerning the placing of *Nellie Gray*, *Morning Star* and *Money* (or *Monnie*) *Musk* in an evening's program; and if they too find that the children are the best supporters of the dances. Write and tell us. It should be kept in mind that Miss Mattuck is describing what she has seen at square dances run by native New Hampshire and Vermont callers.

LEONARD ELSMITH

With great regret the Society has accepted Dr. Leonard Elsmith's resignation, for reasons of health, as one of its Vice-Presidents.

Dr. Elsmith has given the Society wonderful service for a number of years, both as Vice-President and as Chairman of the Executive Committee. We hope still to see him dancing *Hunsdon House*, even if *Trunkles* is no longer possible!

ADMINISTRATION FUND

Our grateful thanks are given to those who have contributed to the Administration Fund of the National Society since our last published list, and to the Boston Center for donating the proceeds of a "National" Party.

Miss Elizabeth Storrow (Newport)	\$25.00
Anonymous	15.00
Anonymous	5.00
Freeman-Brown-Lamond "Day" (Boston)	5.00
Miss Susan H. Gilman (Philadelphia)	5.00
Miss Marie Marvel (Berea, Ky.)	5.00
Mr. and Mrs. Newton Monk (Darien)	5.00
Miss Miriam B. Parlin (New York)	5.00
Miss Margaret Roys (New York)	3.00
Miss Georgia Daley (Boston)	1.00
Mr. Albert Norris (Boston)	1.00
Boston Party proceeds	37.00
Pinewoods Camp Collecting Box	24.30
	<hr/>
	\$136.30

The Fund has now reached \$1099.80. We need 140 \$5 "Day" subscribers—or the equivalent—to complete our budget of \$1800.

CHRISTMAS SCHOOL AT BEREA COLLEGE, KY.

THE Conference of Southern Mountain Workers is planning to hold its usual Christmas Country Dance School from December 27th (evening) to January 2nd. As in other years, Frank Smith will direct the organization of the school, and May Gadd will be in charge of the teaching. Regular teaching periods are held during the day for American and English Country and Square dances, also for Morris and Sword and folk songs. Evenings give opportunity for social country dancing and for exchange of favorite dances by members of the school. The week ends with a Party on Saturday January 2nd.

Anyone who is able to arrange for transporta-

tion to Berea will find that the week will not only provide a valuable break in work routine, that will send you back refreshed (even if your muscles are a little sore!), but that you will acquire a great deal of material—from the classes and the discussions—that can be turned to good account in the present situation. There is a great need for competent recreative dance leaders in camps and defense work communities, as well as in schools and colleges. You will also meet a very interesting group of people.

The cost of tuition is \$5.00 for the week for those residing within the Conference area, and \$10.00 for those outside the area. Either way you get a lot of dancing—and material—for

the money. Dinner and Supper is served in the Faculty Dining room of the College for a charge of ninety cents a day—or fifty cents a meal. Accommodations can be obtained at Boone Tavern (operated by the College) for \$1.00 a night or in tourist homes from seventy-five cents. Breakfast is served very inexpensively. It is estimated that \$16.00 or \$21.00 (if outside the area) will cover the total cost of tuition, room and meals. Registration in advance is imperative in order to be sore of accommodation.

The results of amnesia in Country Dancing are apt to be deplorable, particularly in such dances as

GATHERING

PEASCODS



or the Old Mole

or HEY BOYS

or Parson's Farewell

or Grimstock

or Step Stately

PICKING UP STICKS

or Dick's, Jack's,
Draper's,
MR. ISAAC'S,
My Lady
Winwood's

MAGGOT



or NEWCASTLE. (or any others you like to name)

ACKNOWLEDGEMENT

The sketch on this page arrived after Miss Genevieve Vaughan-Jackson of the New Haven Center had attended Pine-woods Camp this summer.

She has a discerning eye. She has sent us another sketch for our next issue, depicting the trials and tribulations of a Morris dancer.

G.V.-J
1942

NEWS FROM REGIONS AND CENTERS

CAZENOVIA, N. Y. Our treasurer informs us that we have about six dollars in the bank, and adds cheerfully, "We must have a party soon, and I DO LIKE parties in the middle of the term." We began our dancing as usual late in September with an open evening, free to members and their guests, and to any one else who could be induced to "try it." After the first class we were specially interested to study the list of members who had signed for the term, wondering what would have happened to folk dancing now that so many kinds of defense work are claiming every one's energies and filling up the evenings of the week. We find that while our personnel has changed rather more than usual perhaps, we have maintained our numbers, and have, surprisingly, the same proportion of men to women. We conclude that the people who have decided "I am so tired and busy that I cannot dance this year," are balanced by those who say to themselves, "I must dance this year because I am so tired and busy." We have lost a number of out-of-town members, but others plan to take advantage of the increased bus service instead of driving their own cars. Several people who can no longer dance with us, have plans for starting a group in Syracuse. They will be glad if members of the Society who know any one in this vicinity who might be interested to join, will send names to Mrs. William G. Hillen, care of the Carrier Corporation, Syracuse, N. Y.

MARGARET JUDSON

CLEVELAND The first meeting of the Cecil Sharp Club of Cleveland was held on Oct. 12th at 8 p. m. at 1925 East 87th Street. As is our custom, a meeting of the Executive Board was held two weeks previous to this date.

The members of the Board, in their conference, considered very carefully all the hazards that are presented by the present day situation. They realized that to carry on "as usual" was quite out of the question. The alternative plan which they evolved, they elected to term as a "plateau" that would serve them in maintaining their affiliation with Headquarters and at the same time make it possible for the club members to offer their help as dance leaders to various groups in the city.

This plan in detail and with concrete suggestions was presented to the Club members on October 12th. It met with unanimous approval.

We are very anxious to keep all our plans for our activity during this present crisis in a plastic state, so that we can adapt ourselves to the need of the moment. We are, however, very definite as to our purpose of keeping the Club members united. To accomplish this end, our present plan includes a monthly general meeting. These meetings will be in the nature of parties with invited guests. The main object will be for recreation, but each meeting will give some time for individuals to announce the progress of specific contacts that they are making.

One of these innovated contacts is already in the process of organization. This group is meeting on the West side of the city. The leaders are Miss Dora Wood and Miss Ruth Baier. They are cooperating with Miss Frances Jackson who is employed at the Bomber Research Project at the Cleveland Airport.

We intend to make connections with the U.S.O. just as soon as we have studied the best avenues of approach.

We will certainly be most grateful for suggestions and also for news of the ways in which other groups are meeting this present situation.

RUTH LEVITT

HARTFORD, CONN. The Hartford Country Dance Group were quite discouraged at the early part of the season as we found it very difficult to procure a meeting place. The traveling problems of our leader and a goodly number of our members who live quite a distance from the city, were also obstacles to be surmounted. Fortunately these have now been settled. A series of Wednesday evening meetings started on October 14th and will end on December 16th. These are being held at a local High School. We are also fortunate in having one of our group to lead us in case of our regular leader's absence. During the summer we made recordings of some of our favorite country dances, so we are now assured of music when our pianist cannot be present. We are looking forward to an interesting and successful season.

HILDA PAULL

JOHN C. CAMPBELL Hot weather did not dampen the enthusiasm of folk dancers who gathered every Friday night all summer in the community room of the John C. Campbell Folk School at Brasstown. Our evenings were only discontinued during the annual revival at the little Baptist church on the hill above us. Revivals mean a great deal to our neighbors and we cannot afford to offer folk dancing in competition.

Once a month a committee, appointed by the young people, planned a special party with some stunt as an added feature, and refreshments to which every one contributed a dime—watermelon served outside in the moonlight, our own Mt. Valley Cooperative products, ice cream or chocolate milk with cookies. Every one liked these parties! A four dollar balance in the treasury will give us a real Halloween party, with no ten-cent tax, all dancers to be in costume, and some special Halloween stunts during the evening.

This summer there was no minimum or maximum age; we were all ages and all sizes. Now that fall is here we have asked no one under fourteen to come. All who do come are welcome on the floor during the first half of the evening, but during the last part only the more advanced. It is very hard in the country to cut any one out, but our first two weeks of this new plan seem to be working; at least the ones who dance during the second part love it.

Perhaps it is a little rash to be planning our first regional mountain folk festival in the present tire and gas situation for we are in the gas rationing area, but we have plans for a one-day festival in the mountains of northern Georgia, November 7. Berea, Kentucky, where our annual Mountain Festival is usually held, is a long way off and only one other school besides the Folk School has ever gone from this section. I think seven schools from north Georgia, western North Carolina and eastern Tennessee will take part this year. Marie Marvel, who was at Long Pond this past summer, and who is one of the itinerant recreational leaders is our mountains, will be with us. It will mean that we must save our four gallons of gas for a couple weeks, but it will be fun to dance with other groups and some day might result in bringing new centers into our main Mountain Folk Festival.

MARGARET BUTLER BIDSTRUP

MADEIRA SCHOOL Dear Miss Judson: I am delighted to be able to tell you that Miss Gadd is going to teach folk dancing to our school every Friday night this winter, beginning October 9th. She is coming down to Washington to teach the dances every Friday morning to the Potomac School, of which Carol Preston is the head.

I can't tell you how happy we are to have had this great good fortune literally fall into our lap.

I was so sorry not to be at camp this summer, but I could not quite manage it.

LUCY MADEIRA WING

MONTCLAIR, N. J. The Montclair Center has embarked upon its Fall season, and to date things are going with a "swing." The opening Party was very well attended, by both the former members of the group, and some new people, whom we were glad to welcome. Classes are held on Thursday nights, from 8 to 10 p. m., at the First Baptist Church House, Church Street and Trinity Place, Montclair. It has been found that more people are likely to sign up for the course of ten lessons, if there is the added inducement of getting admission to Parties free, the whole costing them all of \$5.00; individual evenings are 50 cents, for those who cannot come every week, or do not want to commit themselves. Mr. Robert Hider is the leader, and will be glad to welcome anyone who might be interested. Both English Country and American Square dancing are taught, to insure everyone's pleasure. Come along and forget your 'war worries'—for two hours, at least!

MARY A. BUCKIE

NEW HAVEN We are no longer in our once blissful state of superabundance of males, but at least we have already had several very successful meetings and intend to go on as we did last year, though our rent has been raised and our music is a little uncertain. We are going to make our dancing known to the U.S.O. Recreation Center in New Haven.

This summer at the Norfolk School (Yale Summer Music School) folk dancing proved even more popular than last summer, and I was asked to lead dances more than once a week. The quality of the dancing too, was better, and the taste of the dancers was certainly catholic, for the two favorite dances were *The*

Fireman's Dance and *Hunsdon House*. We danced about ten or twelve times in all and must have done something like twenty dances, some of which began to look quite well.

That, however, is nothing to what Mrs. James Tracey (Greta Towne) did at the Girl Scouts' Camp at Litchfield, Connecticut, where they had two hundred youngsters who danced practically every day for eight weeks, both English and American dances.

BRUCE SIMONDS

WASHINGTON COUNTY, VT. Several hundred people watched competing teams in the dancing events of the annual Vermont Folk Festival at Goddard College. The children especially had a good time in both English and American dances: members of the Goddard Farm Work Camp put in teams for each cup; the Chelsea dancers again won the Longways cup, with *Green Mountain Volunteers*. In the evening Ed Larkin, of Chelsea, called for a crowded dance on the lawn. Several soldiers from Fort Ethan Allen came to the dance, and the following week Allen Johnson of Plainfield was guest of honor when he called for a dance at the Fort.

At a recent party of the Parent Teachers Association, country dances were popular, and we hope to have regular dances in connection with the PTA as well as at the college Saturday evenings.

We expect to have a big dance on New Year's Eve again, and to have a well attended Dance School as part of the Adult Schools in January.

WELLESLEY, MASS. The Wellesley Center opened its Tenth Season on September 18th, at Tau Zeta Epsilon House, with an open evening without charge, for all those who had danced before and knew they liked it, and for all those who had not and wished to find out. This inaugurated a series of seven Friday evenings during the Fall term.

Last year less than half of the class fees went to expenses of hall and pianist; of the remainder, \$50.00, the committee as authorized, sent \$15.00 to The Country Dance Society in response to a special drive for funds, and \$35.00 to War Relief (Russia and China). This year we shall again turn over to War Relief all funds left after the expenses of the class have been met. The larger the number of dancers the greater this gift.

ADA R. HALL

SWARTHMORE COLLEGE Two country dance groups are meeting every Tuesday evening at Swarthmore. One is composed of Faculty members and townspeople. They dance American and English dances, and, occasionally, European dances.

The other is a student group with about twenty-five members, including a demonstration group of four or five couples. The demonstrators are planning to give a program in town in the middle of December and two in February.

The season opened with a Square Dance Party in October, with a visiting Caller and Orchestra, and the Center expects to combine with a general Philadelphia Party in January or February.

ALICE GATES

HEADQUARTERS AREA There is much dance activity in New York City and surrounding districts in Westchester, Long Island, and New Jersey. C.D.S. regular courses are naturally feeling the effect of the war, but single dance evenings are well attended and there is a great demand for our Callers—both men and women—to run Square Dance evenings organized by other groups—Churches, Clubs, etc. Recently we had regretfully to decline the last of five invitations to hold evenings all on the same date. We expect to have a large gathering at our Christmas Party in the Beekman Tower Ballroom on Saturday, December 19th. We are inviting service men to this and to our fortnightly Saturday Parties. At the last Party both the American and the British Navy were represented.

ARRIVAL IN HAWAII

On November 22nd, a daughter, to be named Maile Jean, was born to Mr. and Mrs. Leon Yager, who are living at 31 Ala Kimo, Honolulu, T. H., where Mr. Yager is working with the Red Cross as a Field Officer. Mrs. Yager, who is known to New York dancers as Hilda (Bobbe) Heyward, writes as follows: "Maile, pronounced My-lay, is a fragrant vine, symbol of the goddess of the dance. We think it is appropriate, as dancing brought us together."

So we welcome another Country Dance Baby. The parents met at Country Dance evenings in New York, where Hilda was a member of our demonstration group. Together they have organized a Honolulu Country Dance group, about which we hope to have more news in our next issue.

BOOK REVIEW

THE AMERICAN FOLKWAYS SERIES,
edited by Erskine Caldwell, Duell, Sloan, and
Pearce, 1941, 1942. \$3.00 each.

Desert Country by Edwin Corle.

Palmetto Country by Stetson Kennedy (to be
published in December).

Piñon Country by Haniel Long.

Ozark Country by Otto Ernest Rayburn.

Mormon Country by Wallace Stegner.

High Border Country by Eric Thane.

Blue Ridge Country by Jean Thomas.

Short Grass Country by Stanley Vestal.

IF you were to glance at the recent "Technical Books" number of *Publishers's Weekly*, you might think that the age of man is passing to join that of the dinosaurs and giving place to a new civilization. The domestic economy of this new age seems comparable to ours, but its *Fanny Farmer* is entitled *Twentieth Century Book of Recipes, Formulas, and Processes*. Its tailors are versed in *Triangulation Applied to Sheet Metal Pattern Cutting*. At its cocktail bars it offers *An Introduction to Fluid Mechanics*. And to the *Britannica* and *Junior Encyclopedia* its radio sponsors have added the *Railway Engineering and Maintenance Cyclopedia*.

Some small seeds of nightmare like the above must have fallen into the mind of more than one publisher recently and made him want to get a look at man while he was still around. The upshot is not one book but several series of books, on the American people and their ways. Most of these volumes go by the names of rivers (The Rivers of America Series) or of mountains and plains, but their business is to tell about people—how they came and changed the country and were changed by it.

"Folkways," defined by the dictionary after Sumner, are any ways a social group has of thinking, feeling, behaving or achieving a common end—which leaves our authors plenty of leeway in choosing their subject matter. Jean Thomas, for instance, gives enough historical background to explain why her Blue Ridge people came to America and made their homes in the hills; then she breaks into their speech and lets them tell their own riddles and superstitions and sing their own ballads. Otto Rayburn never seems as much at home in the Ozarks as Jean Thomas in the Blue Ridge, because he is looking for an Arcady that exists only in his own imagination. He himself thinks that he

can't find it because "with the coming of science folklore folds its tent and sulks [!] away." It puzzles him, too, that you can do "The Grapevine Twist" to more than one tune. The *High Border Country* (Montana, Wyoming, Dakota) of Eric Thane is a land of blood and gold dust and sudden death, casually reported; so many of its inhabitants were used to "lifting a few scalps with the ease of long experience" that the author has had to take it somewhat for granted.

The latest volume of the series to be published, Wallace Stegner's *Mormon Country*, is the handiwork of a skilled novelist, a judicious mingling of history, biography, and story that should make a hitherto sketchily known people more of a reality to many readers. Haniel Long (*Piñon Country*) appreciates the plains Indians and their problem today when many of them no longer believe in their own religion, but they still do not fit into the white way of life. Like the other two writers on the Southwest in this series, he will probably always be haunted by the wonder of what Indian civilization might have become if it had not been interrupted. "What they excelled in was worship," he says. ". . . To express what they felt about the beauty and wonder of life they developed their very great art of dancing"—and that, like the rest of their cultural development, was cut short. Stanley Vestal, the biographer of Sitting Bull, has three times used the Sioux Chief's Rain and Wind bundle to bring up a blow, and though he can't explain it, he says it works. Perhaps the most successful of these writers at grasping the quality and character of a region is Edwin Corle, who tells in *Desert Country* of towns rising overnight (gold towns, copper towns, gas station towns) and sometimes dying overnight, so that "the people who remained moved into one section of the town in order to be together"; of Negro Emperors and Indian murderers, of snake collectors and gold seekers, all moving feverishly in the world of desert which is nothing but time and space.

ROBERTA YERKES

ADDRESSES

Please notify us promptly of any change of address. If by any ill chance you should *not* be able to continue your subscription to the Society or the magazine, a notation to this effect will save us unnecessary work and expense. But we hope you can continue your support.

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