

THE COUNTRY DANCER

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Community Folk Festival in New York City
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THE COUNTRY DANCER

THE MAGAZINE OF THE COUNTRY DANCE SOCIETY

Volume 3

JULY, 1943

Numbers 3 and 4

EDITORIAL

READJUSTMENT

THE war, which has been doing so much to disturb the normal routine of life for the past year and a half, has not neglected the Country Dance Society. Difficulties of transportation and of rationing have forced the reluctant decision that Pinewoods Camp cannot be held this year. The great adventure in Television came to an end (but only for the duration, we were assured). Headquarters classes have waned considerably as many of our regular class members have been claimed by the army, navy, or war production plants. There has been an undercurrent of unrest beneath the Society's usual activities. The demand for dancing seemed as great as ever, especially in the form of open evenings in town, or at parties for servicemen. But somehow these did not fill adequately the place which the C.D.S. should hold in the war effort. A national Society should take its place in a more widespread "hook-up." The National Council and the Executive Committee have therefore backed Miss Gadd wholeheartedly in her decision to take on a job with the U.S.O. Her training and experience will enable her to contribute a great deal to this work.

This does not mean that the national Society will close down for the duration. It means a temporary readjustment. The Committee has taken a smaller office and Miss Denton will carry on as a part time secretary, to cover the routine national work. The publication of THE COUNTRY DANCER must be suspended until the end of the war, but a mimeographed bulletin giving news of headquarters and of center activities will be issued at least once a year, and as many more times as enough news is received.

In New York classes will be run by teachers of the headquarters staff. There will be an emphasis put on the open evening type of affair. How many Parties we can have will depend on the New York members themselves. Our real problem in New York is a large enough hall. There are tax rulings that prevent private halls from running events that charge admission—or they will be classed as public halls and taxed accordingly. The large public halls are too expensive. And now, owing to the possibility of a blackout, one or two halls hitherto available have been closed to us. A good hall of our own would make it possible to run more frequent open evenings and contribute much more recreation for the armed forces. As it is we will have to do what we can with what we have.

If we look at the present situation as a redistribution of activities and not as a shutdown, the future will hold great promise. With this widening of the sphere of our activities there will be an impetus for going much further ahead. The real work of the C.D.S. lies in community recreation. The experience gained with the U.S.O. should help materially later in starting C.D.S. centers for urban and rural communities all over the country.

To do this we must begin planning now. With the reduction in gasoline we have more time to sit and rock on the front porch, and while we rock we can think and plan. It may be only a pipe dream now, but dreams can come true and here is one for us all to work on during the duration.

To be more concrete we must consider the following problems:

1. In what way can we reach all communities.
 - (a) Through an already existing agency?
 - (b) Or by starting C.D.S. centers?
2. How can such activities be financed.
 - (a) By making them self-supporting?
 - (b) By planning for each to contribute to a national fund?
 - (c) By raising funds for C.D.S.?
3. Training courses will be needed to train community leaders.
 - (a) Can this be done at camp?
 - (b) Or should courses be held in different localities?

It is all rather exciting to think about. Mrs. Storrow's picture of the Society after the war opens up a wonderful vista for the future and we all join her wish that "when Gay returns to her place as our Director she will be followed by a retinue of enthusiastic Morris dancers." To say nothing of enthusiastic hoards of Country dancers.

MARGARET STANLEY-BROWN
Chairman of C.D.S. Executive Committee

LOUISVILLE COUNTRY DANCE INSTITUTE

The week's Institute, which I was invited to conduct from May 10th to 15th, was the immediate result of a visit paid by me to Louisville in January. Actually, however, it was the result of a long time arousing of interest by Louisville folk dance enthusiasts who have learned their dancing at the courses held at Brasstown and Berea.

In January my program included a square dance at Fort Knox and a dance evening in Louisville (both conducted by Miss Lovaine Lewis), square dancing at USO clubs in Jeffersonville and Charlestown, Ind., conducted by Miss Mary Louise Vetter with the help of local callers; a talk on country dancing to a woman's group, and a "Swing shift" Party (12 - 3 a. m.) at the former club, and a luncheon meeting arranged by Miss Elizabeth Wilson of the Louisville Service Club and attended by representatives of the various groups forming the Council of Social Agencies.

Following this luncheon all the various social and recreation agencies in town were approached concerning an institute by a committee with Mrs. Harry M. Weeter, as chairman. The work was done so effectively that nearly one hundred people attended the Institute. Some came for each of the three sessions

held each day, some for only two sessions and some for evenings only. All who attended represented groups and came with the intention of taking the dancing back to their groups.

Neighborhood House with Mr. and Mrs. Harold Brigham as most hospitable hosts supplied dancing and discussion space as well as meals and rooms for those who came from a distance—one USO assistant director came from Indiana.

The course ended with two evening parties. On Friday night Miss Wilson invited us to hold one at the Service Club, for our members and for any service men who wished to join in. As men were naturally in the minority in the course, there were plenty of partners for the soldiers, and the Party went with a real swing—"Is this going to happen each week?" asked one—"I could get off from camp every Friday." Wonderful refreshments were supplied both at this Party and at the closing Party held the following evening.

The Council of Social Agencies (and its Chairman) is much to be congratulated on its able sponsorship of the Institute and on the wide representation it obtained.

MAY GADD

FROM ENGLAND

Extract from letter from *F/C Douglas Kennedy*:

"Last week we were invited to the Washington Club, a U.S.A. 'other ranks' club in London, to start off Square Dancing, and we had a rare time. Kay White turned up for it and joined in. We have seen her several times and she has promised to come and spend a weekend in the country with us at Brookfield some day soon. It is good to have her here with us.

"Last night we had a party with a group of Bretons as the central feature. They sang and danced—good singing, poor dancing—but they were so gay and childlike that it didn't matter—everybody loved them. We had an American Sergeant and his girl who revelled in everything. I find he is a 'Caller' so will be meeting him again. Now I must take up the burden of the day so I'll just send you my love and ask you to remember us both to anyone you may meet. We have a young American Corporal coming to stay for the weekend. He'll remind us of all of you."

NOTE: Seeing her picture in a newspaper first brought us the news that *Kay White*, who

recently joined the Red Cross Recreation Service, had arrived safely in England. She was then serving with the Clubmobile unit, so will have plenty of opportunity to see the country.

IN THE U.S.A.

Lt. M. G. Karsner writes of having been transferred to Fort Benning, Ga., and expects to go to Texas in August. He speaks of missing the dancing and says: "Finally I worked into the square dancing at the U.S.O.—a feat in itself inasmuch as officers are generally not permitted the use of the U.S.O. at any time. This is my only dancing since leaving Lexington."

William H. Smith, Seaman 1/C, writes as follows: "I'm in Frisco, resting from an eighty day cruise in the Aleutians where we patrolled and helped to take Attu. I've had quite a time and some interesting experiences. We were not ashore for the entire period and never saw a tree or a blade of grass. Those islands are beautiful in their own way but are too foggy and cold and barren to suit me. We are pulling out soon for another job. Where I don't know. I wish I did. Perhaps sometime we'll hit New York. I live in wait for that happy day—or the day this war ends. . . . I enjoyed several evenings in Newport with a small group of people interested in folk dancing. I gave them many of my calls and a lot of my poor advice about square dancing and they were coming along when I left. I think that perhaps something might come of it if you were to encourage them in any way you could. I have painted a rosy picture of the Society and its work to them."

NOTE: We are very grateful to the above two correspondents for letting us have news of them and for sending us practical help. Both sent \$10.00 to cover a \$5.00 membership and a donation to the Fund.

Francis Latady (we think his rank is Flight-Engineer) is in North Africa. We learned the other day that he and Joan Pushee were married shortly before he went overseas.

"THE FAREWELL PARTY"

The twenty-ninth of May was a very fitting date for the C.D.S. to hold a party. And it was a very special party as it was a farewell to Miss Gadd before she started her U.S.O. work and

it rounded out 16 years as Director of the Society. Our grateful thanks are due Mrs. Albert Meyer, who not only obtained permission from the Lincoln School authorities to hold the Party in their gymnasium, but also paid the expenses and provided the refreshments. We also benefited by the fact that the Senior dance had been held the previous night and the hall was charmingly decorated with green and white paper ribbons and with flowering shrubs.

Beside a delightful program of dancing, there was in the middle of the evening a surprise interlude (and it really did surprise Miss Gadd) of Sellenger's Round, after which Miss Gadd was presented with a handsome patent leather purse lined with red which contained a check for \$150.00. Accompanying this was a booklet containing an expression of appreciation of the work Miss Gadd had done for the Society, and the signatures of all the members who had contributed to the gift. The Committee wishes to express its thanks and appreciation for the generous response and co-operation of the members on such short notice.

M. S.-B.

1943 ADMINISTRATION FUND

The following Contributions have been received since our last issue and are most gratefully acknowledged:

Anonymous	\$100.00
Mrs. David LaForest Wing (Greenway, Va.)	100.00
Miss Helen Burns (Hingham, Mass.)	5.00
Mr. Laurence Cairns (New York)	5.00
Miss Alice Cushing (Boston)	5.00
Mr. Stanley Fearl (New York)	5.00
Mrs. Lynn Gault (Hiram, Ohio)	5.00
Miss Mary Janes (New York)	5.00
Lt. M. G. Karsner (Fort Benning, Ga.)	5.00
Miss Lovaine Lewis (San Marcos, Texas)	5.00
Miss Marie Marvel (Berea, Ky.)	5.00
Miss Ruth Shuler (Pine Mt., Ky.)	5.00
Wm. H. Smith, Seaman 1/C (San Francisco)	5.00
Mrs. Cordelia Kingman (Ojai, California)	4.00
Cazenovia Center (Cazenovia, N. Y.)	10.00
Lexington Center (Lexington, Ky.)	6.34
Berea Faculty Country Dance Group, (Berea)	6.15
Mt. Folk Festival (Berea, Ky.)	5.00

\$286.49

The 1943 Fund has now reached \$575.27.

FROM OUR PRESIDENT

Dear Members of the C.D.S.:

It is with great regret that we must give up our Lond Pond School this Summer. It is only one of the various sacrifices we must make for the great cause. To go back to our dear camp with all the pleasure and fun we have had at Pinewoods, will be one of the joys to which we can look forward when the war is over.

In the meantime, there may come opportunities for many of you to keep in practice by interesting others in the joys of Country Dancing.

The fact that Gay has been given leave of absence in order to take a position in the U.S.O. may give her a chance to train many Morris sides and Sword teams who will join us later to make our Pinewoods School more evenly balanced co-educationally!

We know that the boredom of the war in many army camps far away from the customary sources of interest and entertainment, could

be relieved by just those dances Gay will be eager to teach them, so let us hope that when she returns to her place as our Director, she will be followed by a retinue of enthusiastic Morris men!

Wouldn't it be wonderful if she sent out an S.O.S. for the help of many other teachers to fill the demand of soldiers in army camps for dancing! None of our dancers must miss a chance to spread the good work.

Many of you will be putting all your energy into war time jobs. I envy those young enough to do so. Some of us are still wondering how we can help, there is surely some niche each can fill to help win the war so let's find it, and put our whole souls into it.

Until the time when we can meet again at our parties, festivals and summer school—I bid you all

Au revoir,

HELEN STORROW

FROM THE JOHN C. CAMPBELL FOLK SCHOOL, BRASSTOWN, N. C.

Extracts from letters received by Mrs. Campbell from former students of the school, now in the armed forces:

"I just want to drop you a card of thanks for the training I got when I was there. Although I haven't done much folk dancing since I left, I was drafted in the army on the 18th of this month and it really helps me in my drilling, and I do believe I will make a grade A soldier."

Another boy writes from training camp: "Down here a person meets boys from everywhere. I think that the Short Course at your school taught me quite a lot. In the first place I learned to meet people there and I believe anyone that has ever done the singing games can do better in marching. They seem to give you poise and assurance to go ahead."

We have taken the liberty of quoting this letter extract from the March Report of the Folk School. Anyone who has ever seen this school in action realises that "learning to meet people" is one of the many benefits given by the school to the country boys and girls who go there to learn to live fuller, as well as more practically useful lives in their own communities. The Report draws a most interesting

picture of the many ways in which the school is adapting to wartime conditions, as the following extracts show:

"The teaching of carvers has gone on as usual. Many of the younger men have left but the older men and women remain. You will remember that our carvers are all small farmers, carving in leisure farm periods, in bad weather, or at night. Living costs, increased far beyond what the farmer receives for his products, make it more essential than ever that he add to his income through handicrafts.

"The shop has continued to offer evening work, but finds perhaps its greatest usefulness in increased service to the community. . . . The forge has always had something the character of a village institution, but has taken on added importance as warehouses and local stores are unable to supply farmer needs. . . . Shoeing of horses and mending farm machinery for the neighbours instead of making candle holders and similar gift items, mark one change the war has brought to the school.

"Many are the cooperative activities in Brass-town today. The big Cooperative—The Mountain Valley Incorporated—producer and con-

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ENGLISH FAIRIES AND SHAKESPEARE

May Gadd

ANYONE who has read Shakespeare and Kipling with understanding knows that the fairies of England are not little wispy ethereal beings without substance or reality. Instead they have sprung from her very soil and are the quintessence of the qualities that are the English countryside and the country folk.

Their music and their dancing must inevitably spring from this same source, and one of the minor perplexities of theatrical productions is why producers of *A Midsummer Night's Dream* think it necessary to make use of specially composed music and elaborate ballets in order to create the desired atmosphere. Right at their elbows they have waiting for them the store of music and dance that is our own inheritance, and that had reached its full flowering in Shakespeare's time. Like the fairies and the humans, dances, tunes and songs are a part of the very nature of England.

Cecil Sharp knew this, and Granville Barker was one theatrical producer who also knew it. When he asked Mr. Sharp to arrange the dances and music for his production of *The Dream*, the result was a performance of pure beauty and enchantment, with a quality of inevitability that made the spectator feel that it was impossible for Shakespeare's fairies to sing and dance to any other tunes.

Fortunately, Mr. Sharp's arrangements of the dances, songs and music have been published and can serve as an inspiration for others. The *Potomac School* in Washington made use of them this May when it produced the play for its Spring Festival. The scenes concerned with the fairies, the mechanics and the wedding celebrations of Duke Theseus were used, and made into a coherent whole by means of judicious cutting. As the school ends with the ninth grade, the lovers' scenes were wisely omitted, and a few liberties were taken with Mr. Shakespeare by allowing Philostrate to introduce additional dance scenes in the form of revels of the populace, and in morris and sword dance performances at the wedding festivities. The fairies sang Mr. Sharp's beautiful arrangement of *Ye Spotted Snakes*, and the villagers sang *The Tree in the Wood* with much appreciation and enjoyment.

This evident enjoyment of the participants was not the least of the many delightful features of the performance. There was none of the feeling of self-consciousness or strain that often comes from presenting something that, however beautiful, is outside the experience and understanding of the children. Any "modern" who has become too sophisticated to enjoy Bottom's boasting or Puck's prankish wit should take a child as his companion when next seeing the play. All the elaborations of a Rheinhart production fade into insignificance, as one gains understanding of Shakespeare's wisdom and humour by having it interpreted for one by the appreciation of a less complicated being.

Many more of us might acquire this insight if producers would refrain from putting so many barriers between us and the realities of the plays. One does not in fact need to go to children or even to countryfolk, to find it. At the "Old Vic" theatre in London, where, at least until war started, Shakespeare alternated with Opera on successive nights practically all the year round, one has the same feeling of identification of the audience with the players. The audience is mainly composed of the working people of the Waterloo Road district—and every point strikes home and is greeted with roars of laughter, and appreciation of how the foibles of Bottom and his fellow mechanics are repeated in one's neighbour—even if not in oneself! The folk mummers' play has the same appeal to those who have not become too complicated to enjoy good straight fun concerned with basic human qualities and weaknesses. Shakespeare's mechanics have much in common with the characters in the mummers' play, and doubtless owe much of their creation to his familiarity with these plays of the people.

Folk dances have this same quality of reality, and a noticeable feature of the Potomac School production was the wholehearted way in which the children entered into the dances. There were no picked dancers. Every child took part on equal terms, and the whole effect was of joyful vitality and the ease that comes from taking part in something that is within one's understanding. This was noticeable during the

learning of the dances and songs as well as at the performance.

Every child in the school took part in the play. The dances and songs were learned in the weekly lessons during the second half of the year, and were an outcome of the work in folk dance and song carried on throughout the year. The kindergarten and the first grade made use of their work in rhythms and were wonderful dancing leaves, rabbits, frogs, bears and insects. The ninth and eighth grades took care of the speaking parts and studied the play as part of their work in English. The costumes were designed and executed by the children and the art department, and were entirely charming and colorful—fortunately enough colored cellophane was found for the fairies' wings! The children's families took part vicariously! Bottom, in particular, lived and breathed her part for days in advance of the play—and her family lived and breathed it too!

All the country, morris and sword dances were danced without alteration as they had been noted down in England. The fairy dance to the tune of *Sellenger's Round* was used exactly as arranged by Cecil Sharp. At first sight this dance—in reality a folk ballet—might appear to be too difficult for a sixth grade. But it is based entirely on country dance steps and patterns, and presented no difficulty whatever to children who were familiar with English country dances. The other two fairy dances were adaptations of those arranged by Mr. Sharp, and were danced to the tunes of *The Sprig of Thyme* and *Nonesuch*. The latter dance, which ends the play, was based on a memory of the gold fairies of the Granville Barker production dropping off from the end of sweeping *Goddesses* "cast-offs" until at last only one little fairy was left to peep from behind a pillar and disappear before Puck's final speech. The Courtiers entered in a dance processional to the tune of *Lord Willoughby's March* and later to the tune of *Hunsdon House*. They danced *Oranges and Lemons* and *The Maid in the Moon*, country dances of the type that had begun to be popular at Court in Elizabethan days. Puck and an Elf played Leap Frog with one another to the tune of *Flowers of Edinburgh*, and the Elf enticed away Titania's sentinel fairy to the tune of *The Nutting Girl*.

As the entire production was a real part of the work of the school and no general rehearsals were held until four days before the Festival, all parts were allotted according to grade. The

ninth grade supplied Titania and Oberon as well as Theseus, Hippolyta, and the Lords and Ladies of the Court. Puck and the Mechanics came from the eighth grade, the other members of this grade being sword and country dancers. The sevens were morris and country dancers, the sixes fairies and elves, the fifth, fourth, third and second grades were other members of the Athenian populace and danced country dances and singing games. The play was given in the school yard which fortunately had trees to help out with the scenery. Banks of greenery and flowers were added. The audience was asked to imagine that the first and last parts of the play took part in the palace garden of Duke Theseus, while the fairy scenes were set in the forest outside Athens.

For the benefit of anyone who may wish to try this type of Festival a list of the dances and scenes is given below. The fairy dances, songs and tunes are published by the Oxford University Press. As much of the play can be used as desired, Even a few carefully selected sentences will serve to link the dances together and add to their dramatic quality.

Entrance of Philostrate, Theseus, Hippolyta and

Courtiers to *Lord Willoughby's March*.

Court dance: *Oranges and Lemons*

Philostrate announces revels of the populace and Court exits.

Populace (grades 8 to 4) enter and dance massed country dance (arranged) in concentric circles to tune of *Haste to the Wedding* followed by *Push the Business on* (4th) *A Hunting We will Go* (2nd) *The Durham Reel* (3rd) *Mage on a Cree* (7th) *Ribbon Dance* (5th) *Merry, Merry Milkmaids* (8th). Song: *The Tree in the Wood* (all grades).

The Mechanics enter, drive away the dancers and allot parts for their play.

Mechanics exit and the Leaves (Kindergarten) dance to morris tunes—*Jockie to the Fair* and *Young Collins*. The Animals and Insects (1st grade) follow and dance a little ballet of their own until they are driven away by Puck and an Elf, who dance to the morris tune *Flowers of Edinburgh*.

A Fairy enters and they talk of the quarrel between the fairy king and queen.

The scenes with Oberon and Titania—Oberon and Puck—Titania and her elves and fairies. Fairy dance: *Sellenger's Round*. Fairy song: *Ye Spotted Snakes*.

(Continued on Page 53)

AMERICAN COUNTRY DANCING: FACTS AND FALLACIES

Ella G. Sonkin

"THERE were once five peas in one shell; they were green,—the shell was green, so they believed that the whole world must be green—which was a very natural conclusion." Some of our dance enthusiasts have steeped themselves in the beautiful English country dances, and they now assume, without giving it any thought, that England alone has supplied all the ingredients for American country dance. They are content to stay in the pod, never coming out, even "to take a peek."

Everyone recognizes that American folk songs are predominantly English in character. Every clear-thinking American gratefully acknowledges this fact. However, the English influence upon American folk dance is far overshadowed by Scotland, Ireland, and the Continental nations. Much of the American country dance is home-grown, and like the dances of almost any other nation they contain elements which are common to all folk expressions.

As a collector and teacher of international folk dancing, I have had an unusual opportunity to study the speed with which experienced folk dancers of various nations learn our American country dances. Scottish, Irish, and Danish groups catch the *style* almost immediately. This would seem to indicate that their traditional style has much in common with the American. It is not disclosing a state secret to report that experienced English dancers find great difficulty with the close-to-earth mode of American dancing. Of course, it goes without saying it, that "bobbishness," that distinctive mark of an English dancer, does not belong in American dancing.

American dancing is an *indoor* activity, based upon an easy, lilting *walking step*. English dancing is an *outdoor* activity, and its basic step is certainly not a walking step. No doubt, it is the freedom of the vast open spaces which endows fine English country dancing with its loveliest characteristics. There is no excitement comparable with the surging movement of a skipping hey, with its full, wide turns. American dancers stay within their sets, and when they must move outside the set, it is against the best tradition to stray too far away. Americans appear to

thrive on the physical limitations set by the usual dance floor, and they have evolved an endless variety of dances which suit their tastes perfectly. In fact, Americans openly resent superimposing outdoor characteristics upon their treasures.

The swing, or buzz step in social dance position, is one of the most important elements of American country dancing. It is most exciting and satisfying when done properly,—with the upper part of the body held rather erect, so that the swinging is smooth, fast, and yet completely controlled. Of course, many nations use this swing step, but, America has made it a special trade-mark. It takes a long time to master swinging, but the resulting exhilaration is certainly commensurate with the effort.

Rhythmical dance accompaniment should be considered part of the dance movement. Our American Indians look upon their drummers as dancers, not as accompanists. We would do well to profit by their attitude. An inspiring country dance fiddler "dances his tunes," so that tune and dance become one. It is futile to think of them apart.

The phrase, "any tune" has been repeated so often that it has come to be taken too literally. Our best fiddlers do not play "any" tune, even though they may say so. They have established a repertoire though many long years of trial and error. Or else, they carry on with certain pet tunes, which have been exposed to the selective process, either by their ancestors in Europe, or by fiddlers that have preceded them.

Some American country dances are inescapably associated with certain tunes, and it is almost pathetic to watch the reaction of the dancers when a fiddler, either consciously or otherwise, inflicts a substitute tune.

Certain dances have been borrowed bodily from other nations, and the tunes have remained intact, while the dance movements have been simplified in the process of becoming Americanized. However, it is a relatively simple matter to trace the similarities and the changes. "Money Musk," that most beloved dance of New Englanders especially, was borrowed from the Scots. The tune, composed by Daniel Dow

in the historic year of 1775, was originally called "Sir Archibald Grant of Monemusk's Reel." It is a strathspey, and has the haunting quality given to it by the "Scotch snap." The Scottish dance, still done today wherever there are Scots, is in the usual contra-for-4-couples formation.

And it is an exceedingly beautiful, but difficult strathspey, but it is a comparatively simple American contra! (In fact, it may be noted here, that Americans seem to love simplicity in their dances. This simplification of difficult European dances has become a habit of Americans, who have in this manner enlarged our repertoire considerably).

"Swing" does not occur in Scottish dance nomenclature, so the more formal "turn" of the Scottish "Money Musk" became the American "swing 1½ around." The Scottish "two lines of three set twice with Highland" became the American "forward and back six & ¾ round," and the Scottish "reel of three at the sides" became the simple American "rights and lefts."

The American "Fox Hunters Jig" is a difficult dance in 9/8 time. This is one of the many difficult dances that are not widely known, but deserve to be. The Irish "Fox Hunters Jig" is always done to the tune of the same name. No other will do. Both dance and tune were taken directly from Ireland, and in the transition to an American dance, the jig step became our usual walking step, while the floor patters remained essentially as in the original.

Sometimes neither fiddler nor community is aware of its borrowings. In the Adirondacks, one of the most popular dance tunes for the square, "Right Hand Lady By the Right," is the chorus of the Dalmatian folk song, "Za Jedan Casak." One Saturday evening, while I was leading a United Nations Party in a real barn, in the heart of the Adirondacks, I inquired about the tune, which all the natives assumed was strictly American. But, I discovered that the farmer's handyman was a Dalmatian, who had never stopped singing this beautiful love song, even though many years had elapsed since he left Dalmatia. For more than a decade, the farmer-fiddler had been enriching his community with this enchanting tune, completely unmindful of his debt to Dalmatia. It is ever thus with migrating melodies. However, I have always felt that the country of origin of a tune or a dance is of less importance than the country where it becomes a ever-living source of joy. Of course, if its worthwhileness is appreci-

ated by many countries, so much the better for root, stem, and flower.

This brings to mind the International Folk Festival at Stockholm in 1939, at which I had the privilege of representing America. During the course of the opening address, Mr. Belfrage said, "Everything new and modern isn't better than the old things. Everything is not wonderful *simply* because it is *old*. There must be sorting and studying." This applies to American country dancing, as well as to others. And it is thus that organizations, such as The Country Dance Society, can function most effectively.

Of course, practically all of our present knowledge of American country dancing was gained from callers. And in spite of modern educational theories, in the interest of the truth, we must admit that callers have done a remarkable job of preserving the best American dance traditions, without the help of organized societies. This is not to minimize the importance of any individual or organization that genuinely perpetuates the tradition; rather, it is a plea not to ignore the very real contribution of the caller, whose "absorption by imitation" method has worked, and worked well.

Happily, American country dance has never needed to be *revived*! *Revival* suggests a period of indifference and decline, followed by a renewal of interest. Of course, there has been an ever-widening interest in the country dance, especially among city folks. Callers have been carrying on for generations, almost habitually, without fanfare, and without benefit of headlines. As one friend of mine remarked, "It's not news that we have been meeting for dancing every Saturday night, rain or shine, winter or summer. It would be news if we didn't! Besides, nobody brags about eating and sleeping and dancing. They're all just natural." Yes, that covers the field adequately and simply.

Educators and others who delude themselves into believing that they have been responsible for the "great revival of interest in square dancing," are merely revealing that they haven't taken the trouble to discover the facts. At regular intervals, people appear in the country dance field and make a temporary, dazzling display, and like a comet, burn themselves out quickly. But the real stars in the country dance firmament are always there—quietly, but dependably, carrying on.

Frequently, university students publicize isolated areas, where country dancing has had a long, unbroken tradition, but whose dances are

unknown generally. Such students can be of inestimable value, providing that their written documentation is accurate. Otherwise, such research deteriorates into meddling, and is better left undone.

In fact, anyone who collects a dance, which is worth preserving at all, should consider it a great responsibility, and act accordingly. Not everyone is endowed with those special gifts for folk dance collecting, and when those chosen few give us the fruits of their genius, it is inconceivable that any one would knowingly destroy them.

The country dance caller has always been close to my heart. Like Richard Dauntless' heart, "it calls me 'Dick' 'cos it's known me from a babby." A caller who is worthy of the name loves the country dance, and will never employ "cute," "quaint," "theatrical" tricks to

"improve" his art. He knows instinctively that a folk art cannot flourish if it is tainted by conscious devices designed to cater to personal ego.

It may not be generally known that some of the finest callers are *women*. As in other fields, the world is beginning to recognize that women have the special qualifications of leadership that callers require. Many women have caught the callers' germ in childhood, and we may expect more and more of them to enter the field.

The American country dance is playing an important role in the war effort, and this new chapter in its history is still to be written. Those of us who help to encourage *participation* in that most social of all dances—the American country dance—are replacing "*spectatoritis*" for an art with permanent qualities and a beauty worth preserving for many, many generations.

MOUNTAIN FOLK FESTIVAL

Elizabeth Watts

FROM the point of view of a mere onlooker who can't stay away, the 8th Annual Mountain Folk Festival held in Berea, April 9th and 10th, was as great a success as all the others have been—if not more so!

At Christmas time the prospect was dark, with money in the schools and centers as scarce as our rationed gas, none of us knew whether it would be possible to send teams. To reduce expense the committee cut the length of the Festival and reluctantly said we'd wait until March 1st and see how many were registered before deciding definitely whether we could have it or not.

But the young people had something to say! Their only questions were *when* will it be, and *who* will "get to go." They would work extra time to earn money, if necessary, and do without other things, but we had to go to the Festival. In our case, a graduate whose son was on our teams, came to the rescue. He saved up his A card gas, and loaned his car, and we were off. Other Centers must have had equally good friends, for the first words I heard when I got to Berea were, "There are more here than last year." And sure enough seventeen groups from Tennessee, North Carolina and Kentucky, with visitors from Cincinnati and Louisville, were gathered together, very few of them, no

matter how far they had to come, were late even for the first session.

There were two new groups. Why they had never come before, neither we nor they knew, but we feel sure they'll come again. We suspect that Frank Smith, during his days of doubting whether we could have a Festival, made them think that six couples were a small team, and that they really should have more—for one group numbered fifteen and the other twenty-four! They were a great addition.

It took no time at all to melt the separate teams into one big group and it was plain to see that even the first session was fun. Immediately after it, with Berea students as guides, the young people were taken on a tour of the campus, while the leaders met at the Faculty Club for Tea and a business meeting, and to plan for next year's Festival!

Between sessions a "Social Room" was kept open where the young people could drop in to play traditional games from many lands, and leaders who wanted help in selecting source material for folk songs and dances could look over copies of the books that others have found helpful.

On Saturday, after the dance sessions, the two most successful music programs we have ever had were given. In the morning, besides

the group singing, there were ballad singers from Berea and Hindman. A Berea faculty member brought us a "White Spiritual," the minister from a Dutch Reformed Church at Greyhawk, a lovely rare old hymn tune, and Mr. Sherman Cook played the dulcimer for us again. Several of the Centers have made shepherd's pipes in past years, but no one has ever had courage to play at the festival. This year, under the direction of Miss Gertrude Cheyney of the Berea College Music Department, groups from Berea, Lexington and Sue Bennett College played both Recorders and Pipes—much to the delight of all of us.

In the afternoon, after more group singing, the Lexington Center sang three lovely ballads, the Pine Mountain Team contributed "Lolly Trudum" that they had sung together as they drove down, Pauline Ritchie from Hindman complied with a request for three ballads that have been favorites at other festivals, and Sally Allen, one of our visitors from Cincinnati, sang "Mary Hamilton." Another ambition was realized at this meeting when we had a most successful presentation of "Hansel and Gretel," a puppet play directed by Fannie McClellan of the John C. Campbell Folk School. There were a couple of marionettes that came with the puppets, and, being a proper part of a folk festival, did a little folk dancing on the side.

The climax for an onlooker, and perhaps for the participants, came with the "Open Evening" Saturday night. It is a truly beautiful and inspiring sight to see more than two hundred young people, the boys in white and the girls in the gay colors chosen by their teams, come onto the floor. Because Spring is late in Kentucky this year, and there weren't many flowering shrubs in bloom to entice them into changing to the Gisburn Processional at the last minute, as happened last year, they opened with Helston Furry as had been planned. From the minute the first couples came in it was a spontaneously joyous occasion. There had been no practicing for it. The program committee had simply chosen the dances the group knew best, and therefore had the most fun dancing. There were Sword and Morris dances, simple Play-Party games, and more difficult English and Danish dances, something for each one to enjoy, and enjoy them they did, apparently oblivious of the huge crowd that was having an equally good time watching them. The committee planned a shorter program than usual so that less enthusiastic onlookers than I could leave before they were tired. But the dancers, reinforced by a college president and his very small daughter, a soldier or so, and some others, kept on until the last gasp when those who were to drive

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Mountain
Folk Festival
"Sellers's
Round"



YOUTH AND THE SQUARES

Ed. Durlacher

EVERY once in a while the word "Corny" is hurled at Square dancing by one of the so-called "Modern Youth." This, however, is the exception rather than the rule. Today our younger generation is "hep" to Allemande Left, Ladies Chain, etc., and are also "on the beam" when it comes to Swing your Partner. There is a story to this that I believe is most interesting.

Some few years ago, a group of youngsters came out of the South with a dance of their own called The Big Apple. It was a group dance in which many could participate. It immediately captured the imagination of the younger people, and for a spell it was the rage all over the country. Due to its sameness, however, it eventually passed away, but it left behind a desire for dances that numbers of people could do together. Now, let us leave The Big Apple and follow these folks as I see them, in their everlasting search for something new.

Each summer many had gone to the country and had either heard of Square dances or had gone to watch the "Natives" cavort around. Now, those of us who are familiar with the regular Grange dances know that they did not welcome "City Slickers" in their sets because these "Foreigners" did not take it seriously and spoiled the dances for them. They were absolutely right in their views, but had never troubled themselves to find why these townspeople could not do them and why they stood on the sidelines and laughed.

Have you ever listened to a tobacco auctioneer going full-blast or an old time train announcer? Imagine a youngster from any large metropolitan area hearing a Caller for the first time, especially one who had grown old in the profession, so that even the dancers themselves only understood the call by the inflection of his voice.

But now, these youngsters had the bit in their teeth in their search for the new and the different. They gradually forced their way into the dances and eventually conquered the figures and the calls and found them so exhilarating and changing in style that they felt satisfied that here was something "solid," something they could kick up their heels to.

They took these dances back home and to

schools and colleges. They interested others to try it and succeeded in reviving a national interest that today is one of the wonders to our so-called older-generation.

Two seasons ago I was asked by the New York City Park Department to try a dance at the 105th Street Skating Rink. The night it was to be held there had been an all afternoon and evening rain and so the dance was washed out. The Park publicity department had not been advised to continue advertising, so little or no mention of it was made during the following week.

When we arrived, on the following Monday evening, we found some two hundred odd persons waiting to skate, and not, Oh! no, definitely and absolutely *not* to square dance! These were all uninitiated in the "beauty" of our good squares. After the Star Spangled Banner had been played we opened with our signature—a medley of folk songs, and then it happened! Catcalls, jeers, Bronx cheers, hooting, whistling, etc. In spite of the way I felt, I really had to smile and remembered stories of stoned martyrs and others. Fortunately, we had about twelve of our very good friends there to act as demonstrators and they braved the torrent of noise to form a circle in the center of this huge arena. By calling on the fair play of the onlookers, and passing a few humorous remarks we soon had a sizable ring of people out. With very brief and simple instructions, they learned the basic figures and off we went into our first set.

Music—said a very intelligent person, hath charms, and the Top Hands really went all the way, and slowly, but surely, the cat-callers, jeerers, Bronx cheerers and others, laid down their skates and wended their way to dance with the others.

Two weeks later, the Park Department, due to lack of funds, was forced to stop the program. Our now good friends who had become regular attendants raised their voices in angry protest and drew up a petition asking that the Square dances be continued.

To say that the late teens and early twenties like Squares better than Jive would be foolish. We can interest them, however, if we go about it in a broad sense. A system that works out to

everybody's satisfaction is this—First, we must have good music. My Top Hands orchestra, one of the finest five-men combination I have ever heard play, can play modern (ballroom) as well as folk dances. For Squares, they use piano, two violins, banjo, bass drum, cymbals, guitar, electric Hawaiian guitar and bass viol. If it be modern or square, they play it with life and enthusiasm so that the dancers are buoyed up with the strain of the music. Second, we must not attempt to start converting them by rushing into Squares as if our very life depended upon it. We always start them off with dances they like and know in the modern. In this way, we have most of them on the floor, not knowing that in but a short time, they are going to attempt Squares, Circles and Reels. When we believe there are enough on the floor, we change the music to a rollicking folk tune and have them form a large ring. We have, by this time, gained their confidence, and very few leave the floor. Those that do, we know, will come back shortly. For our first dance, we usually use either Looby Lou, Paul Jones, or any simple interesting Play Party game. From there we teach the most simple figures, i.e. Partners, Corners, Ladies Forward and Back, Gents Forward and Back, Do-si-do (Back to back) Swing and Promenade. We never attempt Allemande Left, Grand Right and Left, or others until later as we have found to confuse them at the start means that we have made it appear difficult. As the evening progresses, they learn the other figures by degrees, so that they leave with the feeling it is heaps of fun. At the start, we always give them these three rules:

1. When instructions are being given, everyone must be quiet so that all may hear and understand.
2. They are dancing with three or more people, and one person may spoil the fun for everybody.
3. To have a good time!

In a short while, they realize the value of these rules and comply wholeheartedly. With this established routine, we have taught up to 2,000 persons at one time so that in the brief period of twenty minutes, they have succeeded in doing one Circle and two Squares. Another thing that is well to remember—keep it square and round, even going so far as to give the first few nights, 70% modern and the balance Squares, Circles and Reels. Within a few weeks, the pendulum swings the other way until it ar-

rives at an even half and half and there we let it stay.

So, when we hear one who cries "Cornny," we actually know that we have something for youth if we give youth a chance to feel that it is something they wish to have.

EDITOR'S NOTE: *Ed Durlacher* hails from Long Island and has a large and enthusiastic following of dancers in the Island and in other places in and around New York City. The groups who attend his dances include a large number of young people so that he is well qualified to speak on the subject of "Youth and the Squares." His Square Dance records (Decca) are well known. When I first attended one of Ed's Long Island Square Dances—at the time of the massed Square Dance display at the National Folk Festival at Madison Square Garden, for which he was our Caller—I was very much struck by the genuine character of the dancing. Everyone was having a thoroughly good time being themselves. Since then I have had a number of opportunities to see him and his "Top Hands" orchestra in action—the most recent was at the Stage Door Canteen and the Merchant Seaman's Canteen, both sponsored by the American Theatre Wing Service—and on each occasion the same spirit of genuine enjoyment was present.

M. G.

MOUNTAIN FESTIVAL

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home that night just had to start. And all the time as the goodbyes were being said, you kept hearing, "I've had the *best* time," "I wish it were Friday," "I wish it were just starting," and so on. Though they were tired, you felt the enthusiasm that makes the festival a living thing and knew there'd be another no matter what the obstacles.

We are very grateful to President Hutchins for allowing us to hold our festival on Berea's beautiful campus each year, to the students and gym directors for turning over to us the big Seabury Gymnasium for all our folk dance sessions, and to Mrs. Welsh and the Institutional Management Class for giving us such delicious meals. The cordial spirit we meet on the campus helps to make it a truly friendly festival, so that even one who doesn't dance can't stay away, but is impelled to come every year to join in the goodly fellowship.

MRS. JAMES JACKSON STORROW, SR.

When visiting Boston and Lincoln a few weeks ago, I was so fortunate as to time my visit to fit in with the annual Boston Center Members' country dance party, that is held by invitation of Mrs. Storrow, in her very lovely garden at Lincoln, Massachusetts. Miss Louise Chapin was in charge of the dancing assisted by a very able "ground" committee. After the dancing was over everyone produced box suppers, supplemented by ice cream, cake, coffee and punch supplied by the hostess.

Happening to see a photograph of Mrs. Storrow I was struck by the thought that many of our members who have not yet been to our summer camp, have never seen the President of our Society. This photograph is the result. We are very grateful to her for all that she has done for the Country Dance Society, including the happy times at Pinewoods Camp, Long Pond. We hope that our next meeting will not be long delayed.

MAY GADD

Mrs. James J.
Storrow,
National
President
of the
Country Dance
Society



FALLACIES?

May Gadd

MRS. SONKIN'S extremely interesting article in this issue—with most of which I heartily agree—inspires me—as one who grew up with the country dances of England—and Scotland, and has since spent a considerable number of years in becoming acquainted with the dance in various sections of America—to enter into this fascinating game of fallacies.

To begin with, I am doubtful if the English, and the English dance enthusiasts, are quite so green in their peapod as the author feels. The fallacy here seems to lie in a misconception of what the Englishman means by "English." He usually has a faint distaste for the word "British" and is apt, when speaking of origins, to label as "English" anything that comes from the English speaking Isles—including at least the *south* of Scotland and the *north* of Ireland. Whether the Scot does this is another story! But certainly little distinction can be made between southern Scotland and northern England when it comes to folk dance and song origins; they overlap on both sides of the border. The Keel Row is often accepted as a Scottish tune—but ask the Northumbrian what *he* thinks. (I lived for six years in Northumberland). Flowers of Edinburgh is danced in almost the same way in Scotland and in Warwickshire! And so on. The point is, that there is no intention when speaking of the English background of the American dance to limit the area of influence to the land between the English Channel and the Cheviots—anywhere in the English-speaking Isles is indicated. No doubt this is misleading, but it is custom. Following the same point it seems to me strange that the writer states that American folk songs are predominantly English (in the narrow sense) in character. Certainly the Scottish descent of many of the mountain ballads is clear. The term must be interpreted in the same way for both song and dance.

I do not believe that anyone seriously disputes the general influence of Europe on the square dance. The fallacy here seems to be in assuming that it is possible to divide this influence into neat compartments—Scottish - Scandinavian - French, etc. The more one studies origins, the more one realizes how they overlap. It is largely a question of how far back you go. Even if

we pea-podders disagree with the author, and feel that the dances of England have had something more than an infinitesimal influence on the American country dance, what then? How many nations contributed to produce the English and their dances? England is a true melting pot—but the elements have had time to fuse.

In comparing American and English dance style and step, the author bases her assumption of their "unlikeness" on several fallacies. One is that "bobbishness" is a distinctive mark of an English dancer. The confusion here is between a traditional country style, and what might be termed an E.F.D.S., or "revival" style. If the author had seen English country dances performed by the same kind of people she has seen performing American dances, she would realize that the style and steps are intrinsically the same. I have seen village dancers in the west of England who could fit into a good square or longways set in Massachusetts or Ohio and never be noticed; and I remember how a writer described a village team from Netherwitton, Northumberland, visiting London to dance at the E.F.D.S. Festival at Albert Hall, as having *flowed* on to the floor.

I have also seen young city dancers in America, who danced well, but skipped gaily and bobbishly through their squares—but I do not assume that this is therefore the true style of the American dance. When a dance is revived by young people—and it is a revival here as far as the cities are concerned—it is apt to take on more of an athletic character. People do it for exercise, or for its spectacular qualities, and this side becomes more emphasized. The same thing happened in England. The dance revival was first taken up by the physical education people, and they left their mark upon it. What was produced was a very beautiful form of dance, but different (although not basically so) from the dances that had never died out.

Confusion also arises from the fact that the author has drawn her conclusions from a particular form of the English country dance, developed for use indoors (English dancing is far from being entirely an outdoor activity) in the 17th century. I refer to the Playford dances, which furnished the E.F.D.S. with the bulk of

its early material. These are the dances that encourage wide sweeping movements and running and skipping steps in order to bring out their full beauty; although whether this was 17th century style is open to question. This city form of the country dance died out at the beginning of the 19th century until revived by Cecil Sharp and the English Folk Dance Society, but the country dance itself never died. Although much affected by the industrial revolution, it has lived on in the villages, and developed on much the same lines as the country dance in America, borrowing from city dance styles and adding these to the folk patterns. As in America, and in many parts of Europe, the dances were much affected by the quadrille, and the influence of the "round" dance, waltz and polka, is shown by the present day method of swinging one's partner—the "buzz" swing is popular in the north of England, and ladies chain is a favorite figure.

Finally, an examination of "traditional" English and American dances will show that *both* are based on an easy lilting walking step, of the type described by Douglas Kennedy as "Walking on Air." A flat pedestrian walk is not dancing, and neither is an aimless hopping about. Both styles are seen, but that does not make them traditional. The English dancer may tend to walk a little more up in the air than the American, but basically the step is the same. The step is also very much like the one used in those Danish dances that have been affected by the quadrille, and the two-step is used in all three countries.

I regret that this is temporarily the last number of *THE COUNTRY DANCER* so that no one can write in the next issue and point out all *my* fallacies. But here's to after the war!

C.D.S. BULLETIN

Be sure to send in your news—group and individual—as you gather it—or make it. It will be collated and issued as a bulletin when enough has been received. I'll hope to have some news of square dancing in the USO to send in myself. The number of bulletins sent out to you each year, will depend on how much news we all send in! The functioning of the Society in wartime will depend on its members and your help is needed in as many ways as possible. We want to be in a position to have a grand gathering directly the war ends.

MAY GADD

MAY DAY AT LEES COLLEGE JACKSON, KY.

A program of folk dances was a feature of the May Day celebrations, under the direction of Sophia Holliday, director of recreation at the College. Miss Holliday was awarded the Bolles Scholarship at Pinewoods Camp last summer. Miss Marie Marvel, field worker with the Conference of Southern Mountain Workers, writes as follows: "What I mainly wanted to write to you about was the May Day at Lees College that Sophia Holliday directed. The Scholarship Committee of the C.D.S. Camp would have felt their investment well placed had they seen the excellent manner in which she handled her groups that day. Of course we were proud of her beginning training at Hindman and Brass-town, but we know that the three weeks at Long Pond last summer added much to that. Her groupings of dances to avoid awkward pauses and likewise her planning to give varied patterns, was a delight. She selected dances well within the experience of her group, but stepped two sets up to give a lively, free presentation of *Parson's Farewell*.

"On account of gas rationing they were unable to have the neighbouring schools in for May Day as usual. But I happened to be in the neighborhood the week prior and brought in some grade school children which made it at least a town celebration."

Miss Marvel adds: "I am taking seven weeks off from the field here this summer to direct a women's training unit of the American Friends Service Committee at Westerly, R. I. Folk dancing is to be a part of my responsibility but the extent of it remains to be seen." This seems to be another field for our country dances.

FROM ICELAND

Extract from letter received by Mrs. Kathryn Hodgson of the Wellesley Center from her son, now with the Army in Iceland:

"Went to a dance last night and had a perfectly wonderful time dancing with all the local lasses. About half of the pieces call for special folk dances and I was lucky enough to find a partner (a beauty and a good dancer) who taught me the steps. English and American folk dancing gave me a good start and I was the only American on the floor during most of them and having a perfectly swell time always."

C.D.S. FESTIVAL

In our last issue we said "Yes" to the prospect of both Festival and Camp. Well—the latter cannot happen this year but the former came off according to schedule.

Our thanks are due to Hunter College for again allowing us to use the facilities of the College under the auspices of the Physical Education Department, Dr. Augusta Neidhart, chairman.



Goddesses

Our plan of making the Festival a group demonstration of the adaptation of our dances to wartime conditions, by choosing the right type of dance for a particular occasion, and by



Bacca Pipes

adapting the method of presentation, was carried out effectively by the demonstration groups and by the audience, who were very ready to



Swing Your Partners

participate when called upon. The following groups took part in the demonstration:

Brooklyn College, N. Y. C.

- a. Physical Education Majors
- b. Square Dance Club



Flamborough

Child Education Foundation Training School, N. Y. C.

Community Folk Dance Center N. Y. C.

Hunter College, N. Y. C.

Montclair Center, N. J.

New York University, N. Y. C.

P. S. 127 Queens, N. Y. C.

Walt Whitman School, N. Y. C.

The two last were children's groups and gave a highly convincing demonstration of the value of our dances for this age. The sword dances were particularly popular.

Dancers in the pictures are from
P.S. 127 Queens, N. Y. C.

"I CALL SQUARE DANCES FOR THE ARMY, DO YOU?"

Lovaine Lewis

IT was the strangest feeling I've ever had—that first time I called a square dance in an army camp. You see, I'm a woman. That might have had something to do with it—I don't know. Anyway I was scared. My hands felt like two lumps of ice and I was quite sure that when I stepped in front of the mike I simply would not be able to produce my voice.

Then all of a sudden I started thinking—what if I am a woman calling a square dance at an army post? These men know that women are taking over where the men have gone, so women must be calling square dances now too. What if they start booing—I'd heard they sometimes do that. But after all these men are just the boys from back home and they didn't boo there, did they? Boys from back home—that brought something new to my mind. Then they had a first day in an army camp too. They must have been pretty scared that day—or at least they felt different than they had ever felt before. They probably know this is my first time in a camp. I no doubt show it, so it will just make us have more in common. They'll understand.

Then the girl dancing partners from the nearby town arrived and before I knew it the floor was crowded with people eager to square dance—and it all depended on me. Someway, although now I can't remember how, I stepped to the mike and with "listen to the music and wait for the call," the dance was on.

No one laughed at me—although I know some who were a little amazed at a woman calling a square dance, especially in an army camp—but after the dance got under way it was all right, even with them.

Intermission time and my longing glance at the canteen for a coke was only a gesture for I was surrounded by happy boys all saying at once, "I come from . . . , do you know the dance . . . ?"; "You don't dance here like we do at home"; "This is the first time I've gotten the square dance since I've been in the army, it's wonderful"; "How about letting me call one?" And so on — —.

You know after weeks of this you get to know some of the boys pretty well—those that haven't

been shipped off too soon. I think it's that feeling of having something very important in common. And dancing is terribly important, isn't it? It's not just a form of recreation "cooked up" for life in the army. I recall one boy telling about a representative from a well-intentioned but ill-informed woman's club. She made inquiries as to what types of recreation they would prefer be made available to them. His answer was, "Lady, just the kind I've always participated in . . . you see I come from a long line of civilians." And then too, you realize how much it has all meant when a girl comes to your office and tells you her soldier boy friend is in another camp now, and they didn't have square dancing there, but now he's started it and is doing the calling himself. And he wonders if you could send him some of your calls because they were such fun and he knows the boys in his camp would like some new ones. And a letter received from a private transferred to another camp makes it more worth while too. He writes about starting square dancing in his camp: "I went down to the Special Service Officer (he is a Captain) this morning and talked to him for about thirty minutes (a long time for a high officer like that). He was very glad that I came down to see him. We exchanged ideas and had quite a discussion. He was surprised that anyone would come to him and help out that way. I told him about the dances we had at . . . and it encouraged him a lot. I wish you were here to start things off. . . . What are you doing now for the boys? I know you won't let them down after all you have already done for them. I won't try to tell you how much the boys appreciate what the . . . and . . . are doing for them, because you know how they enjoy it."

And so I look back to my first experience calling square dances at an army camp. I think of so many incidents, and the memories are happy ones. Lots of things were amazing and a little tragic, but most were amusing and I did keep my sense of humor ever present. One important thing I feel now is that army life is good for most boys—it makes real men of them—men who are strong and healthy, and very, very courteous to women square dance callers.

DO YOU PLAY A RECORDER?

Lucille Draper Gault

"WHAT ever is that?" asks the butcher, as he contemplates a peculiar object protruding from my knitting bag.

"Call that a piccolo?" the grocer queries, as I seek out non-rationed vegetables.

Whereupon, I pull out a recorder and demonstrate its "most eloquent musick" to the amazement of other home-town shoppers.

Shopping bag in one hand, knitting bag in the other, once in the street I can no longer oblige curious friends with a little extemporaneous tooting. But with a little encouragement I plunge into an explanation of this strange instrument.

"This is a recorder . . . (No, it does not make recordings.) It's a wooden, flute-like instrument, the ancestor of the modern flute. (No, it's not at all hard to play.) It was used extensively at the time of Queen Elizabeth, and Shakespeare and Pepys frequently made references to it. Henry VIII is said to have owned 75 recorders. (Come over and I'll teach you to play it.) It was a regular instrument in the 16th century "consort" (orchestra) and after 1660 a great deal of music was written specifically for the recorder. (Yes, we play this *ancient* music.) And in the 18th century Bach and Handel wrote orchestral parts for it; Purcell wrote six sonatas for the recorder. Something happened to the recorder in the 19th century; it fell into disuse until two decades ago. (No, the recorder is not suited to "swing".) Today we are seeing a revival of this once-popular instrument,—and that's how I happen to be carrying one around."

After being introduced to the recorder at Pinewoods Camp during the summer of 1941 I rapidly became one of the increasingly large number of amateur recorder players. My husband and I own five recorders (we won't compete with Henry), and by switching instruments managed to play a variety of duets until the war caught up with us and he joined the army.

It was gratifying to me to find at Hiram College last fall a group of three other faculty members with an interest in recorders to match mine. Francis W. Proctor, Chairman of the Department of Music, consented to direct the

group as well as perform on the tenor recorder.

Mrs. Proctor, his wife, plays the alto, while Mary Louise Vincent, Instructor in English, and I (my field is Spanish) use the soprano.

During the fall and winter months we met once or twice weekly, and after our first feeble attempts began to take considerable pleasure in playing our English ayres and dances in a group. Not only are the tunes delightful in themselves, but this kind of ensemble playing gives us just the relaxation we need in these days of heavy teaching loads and added war-time responsibilities.

Although our object in organizing the group was simply to give ourselves pleasure and at the same time to add to our knowledge of 16th and 17th century music, when various clubs and organizations asked us to perform for them we gladly consented. Possibly some of our listeners agreed with a newspaper account of our first recital in which it was (erroneously?) stated that "recorders are weird instruments." At any rate we are still receiving inquiries requesting information about the recorder, and almost believe that the smart thing to do would be to give up the teaching game and sell recorders.

We may not entirely agree with Mr. Pepys when he says: "... and thence I to Drumbleby's and there did talk a great deal about pipes; and did buy a recorder, which I do intend to learn to play on, the sound of it being, of all sounds in the world, most pleasing to me," but we do recommend it as a lot of fun and one of the best ways to save gas-coupons.

NEW ZEALAND AND SOUTH AFRICA

We are delighted to receive "English Folk Lore in Dance and Song" the magazine of the New Zealand Branch of the English Folk Dance and Song Society. We have sent our "Country Dancer" in exchange for this attractive magazine, which we hope to continue to receive. The New Zealand Branch was founded in January 1938 by Mr. John Oliver, formerly a member of the Cambridge Branch in Eng-

land. Traveling restrictions are making it difficult for the Branch to use vacation schools as a means of expansion but it seems to be going ahead well, with a number of Centers in various sections.

The second overseas Empire Branch of the E.F.D.S. has recently been founded in South Africa by Mrs. Heffer, who will be remembered as Marjorie Barnett by dancers in New York and Rochester. Mrs. Heffer went to South Africa in 1938 with her young son, Douglas. Mrs. Kennedy North (sister of Mr. Douglas Kennedy) is also living in South Africa and taking part in making the dancing known.

REQUESTS

Emily Sanders of the Charleston, South Carolina Free Library would like to know if there are any country dancers now living in the Charleston area who are interested in starting a dance group. Miss Sanders danced for a time in New York. Her address is 114 Beaufain Street, Charleston, S. C.

Robert Hider is now working in Washington, D. C. and only gets home to New Jersey for week-ends. Although he is very busy he would be interested in getting in touch with country dancers in Washington. He is living at the New Colonial Hotel.

COUNTRY DANCE PARTIES AT LEXINGTON CENTER, KY.

Fortunately the way to Louisville from New York can be made to go through Lexington, and on each of my recent visits to Kentucky I have been able to take advantage of this fact. In January we had a very delightful party with the community plus the Signal Corps, followed the next day, by one for the students of Transylvania College.

In May, the Center took full advantage of the month, and decorated the hall most charmingly with May Posies and streamers in the Basket Ball Baskets and Victory V's made of Bridal Wreath, around the room. The Center Director, Mrs. Raymond McLain, had been holding Friday evenings which were attended regularly by members of the Signal Corps in addition to Center members—"Allemande Al"

Muller was stationed in Lexington and was an enthusiastic dancer and assistant caller. Although the experienced Signal Corp dancers had just moved out as I arrived, word of the dancing got around and a large new contingent arrived, and "caught on" with amazing rapidity. The Lexington Center is certainly making its contribution to square dancing for the services.

MAY GADD

COMMUNITY FOLK FESTIVAL

The photograph on our cover shows an unusual folk dance picture. It was taken on May 14th, at the Festival given at the Community Folk Dance Center, under the direction of Michael Herman.

Eleven groups, of as many national backgrounds, gave group demonstrations, and dances for all present linked them together. The Country Dance Society called on the English half of its background and supplied a group of Playford country dances, while other groups showed the dances of Denmark, England, Greece, Haiti, Hawaii, Ireland, Italy, Jugoslavia, Poland, Sweden and the Ukraine.

A large number of people attended the Festival. The whole evening presented a picture that was full of color, vitality, whole hearted enjoyment—and very good dancing.

ENGLISH FAIRIES

(Continued from Page 40)

Oberon enchants Titania—Mechanics enter rehearse play—Puck enchants Bottom.

Scene with Titania, Bottom, and fairies.

Oberon and Puck disenchant Titania and Bottom.

Fairy dance, with Titania and Oberon: *The Sprig of Thyme*. Fairies exist—Bottom's awakening. The Court enters to the tune of *Hunsdon House* and dances *The Maid in the Moon*. Theseus bids Philostrate summon the Players and the Morris and Sword dancers, who enter and dance *Rigs o' Marlow* (7th) and *Flam-borough* (8th). Then the Mechanics give their play and dance the Bergomask Dance: *Wyresdale Greensleeves* or *The Old Man's Jig*.

All exit and the Fairies enter. Oberon and Titania give their blessing to the palace and all dance *Nonesuch* and disappear. Puck makes his final speech.

NEWS FROM REGIONS AND CENTERS

BEREA COLLEGE Berea College folk dance activities during the past year have been surprisingly normal. The Country Dancers group has met five public engagements, besides representing the College at the Mountain Folk Festival. The Festival itself, as shown in Miss Watts' article, was normal, and bigger than a year ago. The Christmas Country Dance School was held as usual under Miss Gadd's leadership. A small group of faculty members met from January to May for country dancing; and this activity has continued to give pleasure to many students on the Berea campus.

A similar state of affairs promises, with a few exceptions, to remain the rule throughout our Southern Mountain area. The Lexington Center has skilfully made adjustments to meet the needs of troops stationed in the city: the Brasstown Short Course is now in session successfully; Lees College expects soon to close for the duration; Berea College in a few weeks will welcome three hundred Naval trainees; in two other colleges—Sue Bennett and Union—the women will probably have to dance for the most part with one another for the duration. But in the widely scattered high schools and communities which belong to the movement, country dancing will no doubt go on pretty much as in the past.

On behalf of these Appalachian Mountain groups I am venturing to say that the news of Miss Gadd's temporary association with the U.S.O. is a source both of regret and pleasure. Regret because we may not have the pleasure of seeing her so frequently; pleasure because we are confident that the change is in the best interests of the whole country dance movement in America. We in the South will endeavor to carry on as best we are able. Here's to the great days after the war!

FRANK H. SMITH

BOSTON While we have nothing startling to send in as news for *The Country Dancer*, yet perhaps the fact that the Boston Center continues to have enjoyable parties and a steady attendance in classes is of interest.

On April 30, we had a special Square Dance, with the well-known Ralph Page of Nelson, N. H., calling, and his orchestra to furnish the

music. Tickets were sold to benefit the Center, and 216 people came; of these eleven were servicemen. This party afforded much pleasure to dancers outside the Society, as well as to our own members, and even though there were many newcomers, the standard of dancing was high.

It is gratifying to watch the increasing interest shown by the servicemen who come from all over the country. During the Christmas holidays this winter Miss Chapin was asked to lead square dancing at the Servicemen's Center. Since the New Year Mrs. Malcolm McNair has continued these evenings with great success.

We close our season with an outdoor party of dancing held at the home of our President, Mrs. James J. Storrow of Lincoln. There is dancing in the afternoon and evening and everyone brings his own picnic supper. These parties in the country are always a very pleasant climax to our year's activities.

CAZENOVIA CENTER Transportation difficulties and the increased use for war work of all central meeting

places in our village, have made regular weekly dance evenings impossible for us during the past term. Since these conditions are likely to continue to exist next fall, we are not able to make plans ahead. It seems a good time to contribute the small sum in our treasury toward the expenses of the national headquarters for the coming year, and to adopt the pay-as-you-go principle for our own local expenses. As to our National Director in her new work—"with rings on her fingers and bells on her toes, she shall have music wherever she goes." We are not giving her away to anybody, just lending her for the duration. Good luck to you, Miss Gadd!

CLEVELAND, OHIO The Cecil Sharp Club of Cleveland

has been associated with two very wonderful projects. One was the sponsoring of a series of four Square Dance Evenings. These, we feel, have made a very decided contribution because we had as the "caller" Mr. William Foster, of whom Mr. Douglas Kennedy spoke so highly.

When, because of the pulse of the times, we regretfully decided to set aside our desire to

pursue our study of English dancing, we considered the problem of making this departure a genuine help to our main objective. Fortunately Miss Whitworth could recommend Mr. Foster to us for she had long been associated with him, and knew that he represents the type of person that would be suited to our purpose.

Our other project has been just as successful. It consisted of a program of English country, morris, and sword dances, and folk songs, presented by the English Committee of the Intercultural Library with Miss Whitworth as Chairman. The songs were furnished by the Cleveland Institute of Music, and the dances by the Cecil Sharp Club Junior members. Of course in this program the Cecil Sharp Club was merely a cooperating group, for the Library is a very large organization.

RUTH LEVITT

HINDMAN SETTLEMENT SCHOOL, KENTUCKY

Dear Miss Gadd: There is nothing particularly new to add about Hindman's activities,

as our school closed in May. I am torn between being glad that all that you have to give is to be given to the U.S.O. for the duration of the war and regret that the Country Dance Society is to lose you for that length of time. Having five nephews and a brother in service, besides countless Hindman boys—I'm glad to think of the pleasure you will be giving all boys in service. . . .

I'm glad that definite plans are being made for continuing the work of the Society to fulfill war time needs. Hindman will continue its membership of course, and if we can see our way clear to doing anything more to help, we will let the secretary know. Our wish to help is there. . . . All good wishes to you in your new venture and a very real appreciation of all that you mean to the Society that means so much to all of us.

ELIZABETH WATTS

MONTCLAIR, N. J.

During the last weeks of the Spring season, the group met at Orange, N. J., in the assembly room of the Hillside Avenue Presbyterian Church. The change was mooted, accepted and arranged, according to the principle of "the greater good of the greater number." On this basis, the choice of the new location has justified itself, although in the nature of things, the success of such a compromise cannot be com-

plete or unqualified. Present conditions of transportation make difficulties for all, and our part of Essex County is no exception.

It is proper to record here some circumstances which have helped to keep the group from disintegrating. The change of place, involving also a change in the accustomed evening for weekly meetings, made it possible for us to welcome some new adherents, introduced by Mr. and Mrs. Boyd. As regards numbers, this compensated for others whom the changes did not favor, and who were compelled to drop out. We all wish they could still be with us, we miss their long time companionship.

We deem ourselves fortunate in having one so well qualified as Mrs. Hider to take over as instructor, during the absence (temporary, we hope) of her "betterhalf." Perhaps, also we take too much for granted our indefatigable pianist, Mrs. Bluethner. Altogether we do get some lucky breaks, so have reason to hope we may continue to function. The will seems there, so the way should remain substantially open, even if there are sometimes "spots of trouble."

On Saturday night, June 12th, a special party was held in conjunction with the Cosmopolitan Club of Montclair. Arrangements were made to share their regular dancing space, and the plan worked out very well. We were fortunate in having with us Mr. Hider, who directed the evenings' activities. Dances for everyone, members of both groups, were interspersed with more difficult dances; both were apparently enjoyed by the participants. Our members were quite willing to take a well-earned rest by watching some of the Cosmopolitan Club members do various polkas, etc.—the steps of which seemed too intricate for our unpractised feet to follow. Many of us had our first experience in following a Caller via a phonograph recording—not an easy task—as some of us found out. However, we persevered, and discovered the next set called was easier to follow. During the evening, refreshments (mutually supplied), were served and quite obviously heartily approved of, according to the rapidity of disappearance! Altogether, it was an enjoyable example of co-operation, and a pattern for some future occasions during next season's activities.

ROBERT H. BUCKIE

MARY A. BUCKIE

NEW HAVEN

The New Haven Center, which has always been supported very generously by college students and

which had, as a result, an astounding number of men, on occasions even more men than women at its meetings, has, of course, felt the wartime conditions very acutely. But I think we may say that we have had a very successful year, though it has been less eventful than former years. We have had no public demonstrations this year, and we were unable to come down to the New York festival, much to our regret. The attendance at our fortnightly parties has averaged between twenty and thirty in spite of the difficulties of transportation, which in a city like New Haven are considerable. The work of teaching has been divided between Miss Vaughan-Jackson and myself. We have not been able to do much for the servicemen, but took on one or two sailors one evening who joined us under the impression that they were going to do ordinary social dancing, but became quite interested in our free-and-easy ways. Another picturesque note was supplied on a different evening by the introduction of three French sailors who viewed the proceedings with some consternation at first, but remained and enjoyed themselves heartily.

The quality of the dancing has been quite up to standard, if not slightly better than in former years. I feel sure that next year when more people are used to getting around without their cars, we shall have an even better response, though we shall probably not be able to go back to our former abundance of males until the war is over.

BRUCE SIMONDS

OJAI, CALIF. In Ojai, our Society as such, at the Art Centre, has probably broken up for the duration. The "Drop-In" Evenings—free admission—may continue through the summer, when the men return here in July or August. We had an enthusiastic group from northern New York and the South. Pvt. Ed Cooper was our regular Caller with others from Arkansas and the Ozarks substituting. Favorite dances were *Marching through Georgia*, *Birdie-in-the Cage*, *Lady Round the Gent*, and *Duck for the Oyster*. The men from Carolina introduced new longways figures similar to a *Virginia Reel*, and a "change partners" call in concentric circle formation which was a lot of fun.

I had hoped for another vacation at Pine-woods Camp. What a reunion when once more we can gather there! And how I hope that before that time your work (Miss Gadd) will bring you to California. Keep in touch with me

if it does. We will give you a royal welcome!

With all my heart I agree that everything must be done to keep the National Society in action. Without the inspiration from a central source, and without its help and guidance, how could our Branches survive?

CORDELIA KINGMAN

PLAINFIELD, VT. Dear Miss Gadd: Congratulations to you and to the USO. I feel sure that the work you will do there will help greatly to spread the work of the Society as well as greatly adding to the morale of the young people who attend. I remember how we discussed this very thing at the time of the Folk Dance School at Goddard College.

There is nothing to report from the Washington County Folk Dance Association. We have not even met, because of the man and gas shortage. I have sent information to several USO leaders, and answered an enquiry sent in the interests of research by several college people. That is the extent of our activity.

I very much wish that we were a richer group and could contribute something, or that there were more of our members personally able to help, because we are all sure that the Society must be held together. We are all looking forward (as who is not) to the happy time after the war when we can again hold our annual festival and enjoy life.

MARJORIE TOWNSEND

SWARTHMORE COLLEGE The Swarthmore Folk Dance groups have been as active as ever this year, if not more so, although with somewhat different emphasis than in previous years, because of a necessary adaptation to changing conditions in the college itself and in the general field of recreation. The two basic changes have been:

(a) A much greater emphasis on square dancing, which seems to be better known and liked, and to require less concentration and time, and afford more release of energy.

(b) Fewer demonstration programs away from the college, with a schedule of more general parties and activities on the campus, for both students and adults. This seems to have made it possible to reach a large number of people—students, faculty, and townspeople—and to make the college more aware of the activities of the Group.

In the beginning of the year, we functioned as three groups at our regular weekly meetings: (1) our small student group which worked on good performance and demonstration; (2) a general student group for recreational dancing which included all who were interested in participation and was often quite large; and (3) our faculty-adult square dance group, started last year, which has included a large number of married couples from the village. It has been on a regular membership basis this year, so that attendance has been much more regular. The latter part of the year, we gradually combined these groups, because of the falling off of numbers due to gas rationing, a heavier academic program, commencement in the middle of the year, and boys being drafted. Combining the groups has given us the numbers we needed, and given the students and adults a chance to enjoy each others' companionship in their recreation, which has proved a very valuable experience.

The activities of the Center this year have included the following:

(1) Several general Square Dance parties for college and townspeople, sponsored by our group and the College Social committee, with Dave Linton, (leader of a professional square dance group, and student at the college) and his square dance band and members of his group, to give zest, color and punch to the program.

(2) A demonstration, in conjunction with the Modern Dance Groups, in the College gymnasium, in November, to help spread interest in these activities, especially among the new students.

(3) A demonstration of square dancing at a meeting of the Ethical Culture Society of Philadelphia, arranged by one of our alumnae members.

(4) A Christmas party for our three groups together, with Miss Gates and Dave Linton taking turns with the calling and demonstrations by his group and ours.

(5) A college Folk Dance party, in January, conducted by Michael Herman, with general European dances for everyone, and demonstration dances by Herman's Ukrainian dancers, in costume. Swell fun!

(6) Participation in the Adult-Collegiate Festival of the Cultural Olympics of the University of Penn. in February, at which our group received an Award of Merit. (The groups seems

to be gradually developing a reputation for itself, for pretty good dancing, in Philadelphia!)

(7) Our own Annual Country Dance party in the College Field House early in April, to which all the groups in the Philadelphia area were invited as well as students, faculty and townspeople. Considering the gas rationing, we had a fine attendance, and many people felt that it was our best annual party—partly, I am sure, because Phil Merrill came down to play for us—it makes so much difference! One of our boys did a fine job calling for squares, and one of our alumni members, who is now studying in medical school, livened things up with his accordion. Both boys have made a big contribution to the group this year.

(8) This year, we used the occasion of the annual party for a chance to start rehearsing a large group of Philadelphia dancers for a mass demonstration of English Country dancing for the National Folk Festival. Members of about six groups in the Philadelphia area, including Haverford, Swarthmore, International Institute and groups led by Mr. Hodgkin, Mr. Coppock and Mr. Seymour, about 55 in all, took part in this demonstration and on the whole did a mighty nice job. We had several rehearsals in Swarthmore and Philadelphia, and although the performance was not perfect, because of lack of time and the difficulty of getting everyone together, and the stage space allotted to us was too small, still the experience was extremely valuable, I felt, to those who took part. It gave them an opportunity to get together and dance which they had not been able to do much this year in their own groups, and to get acquainted and enjoy each other. The English Group danced on Friday evening, May 7th, at the National Festival in the Academy. Many of them got quite a "kick" out of seeing something quite new to their experience.

(9) Previous to the Festival, members of our groups joined some of the Philadelphia folk dancers at the Institute in a general session of square dancing with Bascom Lumsford from North Carolina, who was up for the Festival. This too, proved something new and different for many of them.

(10) Our final program of the year was a variety program, given in conjunction with the Modern Dance Group, for the entertainment of the wounded soldiers at the New Valley Forge Army hospital. The program was sponsored by the Red Cross, and although the men were not

able to join in the dancing they seemed to get a lot of fun out of the color and movement, and the social companionship of the students. We were glad to have the chance to cheer them up a little.

As for our future plans, we can not really make any, due to the constant changes in the college set-up; our Center is certainly going to continue its activities with the main purposes in mind of contributing wherever possible to the recreational needs of the college and the community and to any defense groups within reach of us. There will be a naval unit of 300 men moving in to Swarthmore college this summer. We are in hopes that some of them may find the time and the desire to join us. There is also a naval convalescent hospital in Swarthmore and a few of their men have enjoyed dancing with us this year. We hope there will be more opportunities in the coming year to join with the Red Cross or the U.S.O. in parties of one sort or another. I believe it is more important than ever for groups like ours to keep functioning, if only to help people to remember how to have fun, to keep their sense of humor and to balance off more concentrated work schedules with recreational activities.

We are glad to be a part of the Country Dance Society and are anxious to continue to give it all the support possible no matter how its activities may be curtailed at the present time. Surely with all of us working together we can keep it moving.

Good luck and best wishes to Miss Gadd from all of us, in her new work!

ALICE GATES

BRASSTOWN NOTES

(Continued from Page 38)

sumer as it is, is now a complex organization with many departments: feed and fertilizer business, grocery stores and filling station, milk plant producing butter and pasteurized milk.

"The Brasstown Credit Union numbers around 80 members. . . . The Union has been a source of growing strength to the community, and will, we believe, continue to grow in usefulness.

"The community nurse—partially underwritten by the school and partially by memberships in a neighborhood health club, has given Red Cross First Aid and Home Nursing classes in several places. . . .

"Folk games and folk dances, in the big School 'community room' on Friday nights, draw not only from the immediate community but from the outlying settlements. They are the only recreation open to local young people, and have come to be a gathering place for community girls and boys, fourteen years and up. For the past three years teachers in increasing numbers from this general region have attended our June Short Course and so carried this type of recreation to their schools.

"Importantly looking forward to the future is the group of students who are buying homes and farms in Brasstown. One couple has been called away to war work; others may have to go but all have their roots deep in the Brasstown soil and look forward to living and growing up with the community.

"One of our friends, who well knows country life, wrote us not long ago: 'The School was never more needed to keep up physical and moral stamina than to-day, and build for the after-the-war rural life'."

It is this combination of present usefulness and building for the future, that makes the work of the school such an essential part of American life. But it has many problems to face. Mrs. Campbell ends her report as follows: "What we will do for labor in barn, fields, house and shop, is an ever-changing problem. Somehow we will have to keep up the milk production of the herd—which is still the background of the cooperative creamery, produce the necessary feed, operate the shop, keep up the crafts, raise a big garden and can its produce, and take care of the plant generally, while all the time contributions wane and costs rise. We admit that the effort taxes wits, muscles and courage, but we intend to carry through and believe we can, if our friends will continue to stand behind us."

If you have a little to spare—however small—to invest in the rural future of America, send it along to the school. And when travelling is once again possible, go and visit. The use made by the school of folk dancing and play party games gives us a special interest in it, but there is a great deal else to see. You should plan to go to the Folk Dance Short Course some time. This year's Course has just been held and glowing reports are coming in from participants.

Philip Merrill has just gone to Brasstown to work on the farm for the summer. He plans to work in the Dairy. Georg Bidstrup, who manages

the school farm, says that he can do this so long as he proves to be acceptable to the cows! If not, the fields or the vegetables garden will be his place. We can't wait to know. Dr. Margaret Stanley-Brown, Chairman of our Executive Committee, is also going to spend her vacation as a Brasstown farm worker. She has chicken farming experience in her past and thinks that she will get on all right with them.

MAY GADD

MORE FARM NEWS

Miss Carol Preston and Miss Helen Seth Smith, of our Potomac School Center, have joined the Women's Emergency Farm Service of the State of Maine for the summer. They begin with a two week's training course on "roguing potatoes" and although quite uncertain what this is, they are ready for anything. They expect that fruit or vegetable picking for canning purposes will come into it later. An encouraging note is that they were told to bring swimming suits!

MORE GRAND MARCH FIGURES

These figures have been used by the C.D.S. in New York at its parties and Television programs, and were first contributed by Adrian Hull:

- a. **PROMENADE:** Around the hall and up the center—alternate couples cast off to left and right.
- b. **TUNNEL:** When the two columns meet at the back of the hall, column 1 (led by original first couple) raises arms to form arches and passes over the heads of column 2 (led by original second couple) which passes under the arms of column 1. When they meet at top, reverse the process.
- c. **DIP AND DIVE:** When the two columns again meet, each couple passes alternately over or under the arms of the approaching couple. The leader of column 1 passes first over, then under etc., while the leader of column 2 naturally reverses this order. Other couples take their cue from these leading couples as to whether they shall first pass under or over.
- d. **POP GOES THE WEASEL:** When the two columns meet once more the two leading couples join hands in a circle of four, circle once around to the left (12 counts) and then column 1 couple "pops" column 2 couple through and on to the text. Next time there will be two circles of four danc-

ing and they will circle to the right and so on. Note that all couples wait until a leading couple comes to them, and then continue without pause, that the circles change direction each time but the same couples always make the arch. As each couple in turn reaches the end of the column they can lead around until the two columns meet again, and repeat the figure with the other couples "popping."

- e. If desired the March can be ended by coming up the center in fours and eights, and then "peeling off" and "winding up" as described by Richard Chase in Volume 2 Set 3 of The Country Dancer, or if preferred they can come up the center in eights, and then each line can form a square for a Square dance.

It will be found that with most groups these Grand March figures can be danced to the Calls, without having to walk the figures first, provided that the leaders of each column have been previously coached.

Gay and lively tunes with a strong dance quality should be used e.g. "Sourwood Mountain." Familiarity with the tune is a great help in getting the spirit, and it is often well to choose a tune to which the dancers can sing, for at least a part of the time. "Pop goes the Weasel" will of course use its own tune.

BIRTH

On April 10, 1943, to Nina and Albert Smith, (now of Cambridge, Mass.) a daughter, Katherine (Katy).

MARRIAGES

On April 26th at Chicago, Ill., Mrs. Mildred Barnard Zook to Mr. Philetus Sawyer Dickinson.

On June 13th at Woods Hole, Mass., Miss Barbara Gates to Mr. Edward Langdon Burwell.

On June 19th at Watchung, N. J., Miss Clarissa Wells to Mr. John Root Fetcher.

WITH THE U.S.O.

Lovaine Lewis has recently been appointed Associate Director of the U.S.O. Club at San Marcos, Texas. She writes of an extremely busy but most interesting time. She says the climate is hot, but plans for a new building include an open-air dance floor, and swimming facilities are close at hand.

THE COUNTRY DANCE SOCIETY, Inc.

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