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THE COUNTRY DANCE SOCIETY OF AMERICA, Inc.

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COMING C.D.S. EVENTS

NATIONAL DIRECTOR'S JANUARY TOUR

Miss Gadd will be on tour during January and will be at the places listed below. Any group wishing to make a contact with her should write to the Society's office. Miss Gadd's tour is sponsored by the Association of American Colleges.

January 4-5 Topeka, Kansas—Washington Municipal University
8-9 Oakland, Calif.—Mills College
11-12 Cheney, Washington—Eastern Washington College of Education
15-16 Palo Alto, Calif.—Stanford University.
23-24 Billings, Montana—Eastern Montana College of Education

NEW YORK HEADQUARTERS CLASSES AND PARTIES.—New series starts on Wednesday, January 3 at Greenwich Mews Playhouse (*every Wednesday*) and on Saturday, January 6 at Washington Irving High School (*every Saturday*). Our Twenty-fifth annual Festival will be held at Barnard College on either the first or the second Saturday in May. Robert Hider, Philip Merrill and Genevieve Shimer will be in charge of program during Miss Gadd's absence, with Norman Singer as chairman of dance activities.

BOSTON CENTER CHANGE OF ADDRESS—The Boston Center of the Society has a new office at 14 Ashburton Place, Boston 8. Our good wishes go to them in their new home. (See letter on "From Our Mailbag" page.) The Center sponsored Doris Aldridge at a concert at the Women's Republican Club in Boston on December 27.

Dancing in Grenoside

This summer, while visiting in Yorkshire, England, we decided to go and see two traditional teams dance; Grenoside in South Yorkshire and Winster in North Derbyshire. We received an invitation from the Grenoside Sword team first. There was a misunderstanding about time and we arrived two hours before the men were going to dance. The Hon. Sec. offered to round up the men in an hour while we passed the time in the local "pub."



As we started to leave, he casually mentioned that there happened to be a village Country Dance before the team met and "maybe" we would like to see that! We urged him to keep to our original appointment and we soon joined several sets of Parson's Farewell in a small classroom in the village school.

After the country dancing, the men got out their swords and started an impromptu hockey play, but the captain soon called them to order. They apologized for not wearing their traditional costume but they did wear their clogs—soft leather uppers and curved wooden soles, specially made for them in Rochdale, over the borders in Lancashire. The Captain started his song and while the men stood in formation, he walked between them brandishing his sword and sometimes swishing it swiftly between the noses of two imper-turbable opposites. Then the fiddler started, the dances began, and the village classroom, men in suspenders, faded out and re-emerged as a set of serious men doing their own dance.

They danced with perfect precision and a nonchalant exactness and one felt the magic and tenseness and excitement always associated with sword dancing. The men had an easy precision in rhythm and feeling for the set as a whole and still each one kept his own individual style. The dance today differs somewhat from the way it was done when Cecil Sharp saw it. A distinctive feature of the dance is a double sword movement during the single over and under section of the dance when the leading man places his sword parallel to the sword which he and the others go over. Throughout the dance, as a chorus between the execution of each figure, is a shuffle, each dancer with his own variation in step, but all to the rhythm of da di da da, da di da da, dum dum. Otherwise the step is the single clump, clump of the wooden clogs, which mounts up over the dance—at first monotonous, and then unrelenting—so that the observer gets caught up in the whole dance.

A wonderful part of the dance was the “roll”—under the arch going down, and over the arch coming up the set—which was done so briskly and smoothly that one had the impression of a hey in midair.

The lock was made and the captain “decapitated.” While the rest of the dance goes on, the Captain does an individual dance around the set, in a slower rhythm but joining in the “stepping” at the end of each section. After a repeat performance, we were invited to take over two of the places and each of us was guided by the man we’d replaced, the Captain and the fiddler, each outdoing the other in giving directions so we succeeded only in near decapitation of ourselves. Afterwards we all joined in an exposition of “Bacca Pipes” over crossed swords and fire irons.

Some of the men remembered the times when they would tour the district for twenty miles around at Christmas time, dancing at the big houses of the neighborhood. Back home we asked Mr. Charlesworth if he remembered ever seeing them when he was young, but either he had forgotten or else the team never went westwards the four miles down into the next valley. He did seem to remember mummings plays and a sort of hobby horse but his memory could not be persuaded to go further. It would be strange though if more of the same hadn’t been more widespread at one time and it is sad that only Grenoside and Handsworth remain in this area to keep up the sword tradition.

Later in the summer we were present when the traditional Winsters Morris Men’s team made its reappearance after a lapse of several years since before the war. The difference between the newly revived group and the long practised Grenoside men was enormous, of course, but the Winsters Men had a charm and style quite disarming.

Winsters is a small village in Derbyshire and a large crowd had gathered from round about to see the dancing. We met several old time dancers, some returning to the village for the day and others who had remained, like the farmer’s wife who, although she’d been up all through the night to finish her work so she could see the dancing, took time out to show her trophies and

the picture taken at the time when her morris team had won the Shield in 1908 in Buxton.

Before the dancing began, the jester appeared with a huge bladder which he used to swat anyone within his reach. The witch, dressed in black and with sooty face, who represents the man-woman, swept the streets, and soon after most casually, appeared the King, in a scarlet jacket and with a wonderfully waxed moustache. He led a demure, parasolled, well-shaven “Queen.” They remained in the background most of the time and were treated very matter-of-factly. These four characters, the musician and four of the dancers were in the former team and the King was in the original team as seen by Cecil Sharp. His picture is in some of the editions of Morris Book III. Normally the team is composed of sixteen men but only eight were rounded up for this first reappearance. Consequently the Winsters Reel wasn’t performed. They did dance their other dances however, the Winsters Processional, the Winsters Galop and the Winsters Morris. There was also other dancing by visiting Morris teams from Ripley and Cambridge. We joined the Winsters dances and other Morris dancing was done in the main street and in the Manor House gardens. During an interval at the Manor House someone came up with a photograph of Cecil Sharp and the old Winsters team dancing in the very spot where we were dancing forty-two years later. This picture is the frontispiece of Morris Book III.

After more dancing in the streets, we disbanded for a long climb to the “Miners’ Arms.” Here there was a final session of dancing by all the teams, followed by the traditional supper of pickled onions and cheese helped out by other non-traditional foods and with much singing and toasting of local Kings and Queens.

It was a very successful reappearance, and should help them get together a full team for next year.

—NORMAN SINGER

NOTE: The photograph of the Sleights Sword Dance Team was taken by Betty Sheinwold.

VIOLIN TEACHER

MARSHALL WOODBRIDGE, 167 W. 60th Street, New York City.
Available for violin lessons. Folk material included in teaching material.
Details from above address.

EDITOR’S NOTE: Miss Woodbridge is giving invaluable service to the Society by playing at classes and parties in New York. Any violinist interested in the study of folk tunes would gain much by studying with her.

Dancing in a Kentucky School

We specialize in folk dancing. This is probably one of the few secondary schools serving public school pupils that can make such a statement. Here at Stuart Robinson School in Blackey, Kentucky, (under the auspices of the Presbyterian Church, U. S.) the leadership, the facilities, and the need for just this sort of thing meet. Our program has been commended by a visiting



"They move with greater and coordination . . ."

committee of educators which evaluated the school; and Dr. M. E. Ligon, our state chairman of the Southern Association of Colleges and Secondary Schools, has said that if he had the money, he'd have such a program in every school in the state. Ours is an educational as well as a recreational program.

The state requires that each student take some form of physical education; and four of our eight sections receive instructions in folk dancing as a regular part of the curriculum, for which they receive a quarter unit credit per year. The students have two classes a week, each of which is seventy minutes in length. About 45% of the students receive this training and another 10 to 20% participate at some time.

The main body of instructional materials are English Country dances, Sword, and Morris, followed by American Squares and Danish numbers. When

available, records are used, or the piano instructor plays for the dancing.

From these groups special teams are taken for exhibitions and for festival participation. When preparing for special performances the teams often practice several nights a week. These teams are used for both teaching and demonstration experiences. The group dances in a regional festival in the Fall and in the Spring festival at Berea, and at the Letcher County School Fair. During the year they exhibit in about a half dozen local schools in an exchange of assembly programs. The other schools send their bands or glee clubs to S. R. S. Each spring a team of twelve or eighteen students goes on a five day tour through North Carolina. Traveling by bus during the day, we dance at a different place for each of four nights. The sponsoring groups, usually a church or school, secure lodging for the students in the homes of the community. Each year at graduation season almost the entire student body joins in a festival.

This program is a permanent activity which we feel makes a vital contribution. The students learn to move with greater ease and coordination. They learn to play fair as good sports and to know real concern for others, as they are encouraged to dance with a variety of partners. They learn much of the good music used in the dancing. They learn most of all how to conduct themselves socially as part of a group. They have the advantage of traveling and of seeing new places and meeting new people. The spirit of cooperation takes precedence over the spirit of competition; our program is a real educational experience. Here is a wholesome kind of recreation, that finds a place in lives all too void of interesting and worthwhile activity in communities offering few recreational opportunities. This dancing they can carry back to their various neighborhoods.

Any school, public or private, could do at least a part of what we are doing and be the better for it. The dance could be a part of the physical education work and it makes an excellent co-curricular activity. We who are interested in spreading the dance can encourage this movement in the school and help in supplying the leadership. At Stuart Robinson we have the advantage of the leadership of W. L. Cooper and Mary Louise Corbett. Through them and through our groups we are reaching out to help other school and church groups. During the last year we have helped to train teachers in the county schools and two county schools have begun folk dance activity.

Those of you who read this can help do these things. And our youth will profit from your efforts.

—WARREN CORBETT

MARRIAGES

Cynthia Ann Leibert to William Diaz Warner on December 2, 1950, in Scarsdale, N. Y.

Our Featured Caller



ED DURLACHER, of Long Island, New York, now nationally famous as a visiting Caller and for his books of Calls and music and his Record Albums, is our CALLER for this number. We should be glad to have him at any time, but are especially glad to feature him just now as he and Mrs. Durlacher have just celebrated their Silver Wedding Anniversary. While we are not certain how many of those twenty-five years have been spent in Calling (Ed) and Supporting (Adele) we certainly expect to see them carrying on for another twenty-five.

They celebrated their anniversary by giving an invitation Square Dance held at Adelphi College in Long Island, under the auspices of the Long Island Square Dance Callers Association. When they picked the Sunday of Thanksgiving weekend for this celebration, they could not foresee that this was going to be the weekend of the near-hurricane. Results showed what can be accomplished by a group of real enthusiasts. Light and heat failed at the College—but dancers do not need heat, a special generator provided arc lights, and the dinner was held by candlelight (fortunately the cooking was done by gas.) Guest Callers, Ralph Page and Lawrence Loy of Massachusetts, and Floyd Woodhull of upstate New York were unable to get transportation, but the large number of dancers had a wonderful time with the Brundages of Connecticut, Ralph Tegerteller of Tennessee, and Ed Durlacher and the members of the Long Island Square Dance Callers Association. The Country Dance Society was invited to give a demonstration of English dances, and only one couple (no lights and a family of children) failed to get there. Altogether, it was a great occasion.

Ed tells us the Call "My Little Girl" is sweeping the country. If it has not yet come your way, now is your opportunity.

MY LITTLE GIRL

Sing—FIRST COUPLE PROMENADE around the OUTSIDE
Round the outside of the ring
The LADIES CHAIN Right Down the CENTER (Couples 1 & 3)
Then you CHAIN THEM BACK Again
The LADIES CHAIN the RIGHT HAND COUPLE (Couples 1 & 2)
Now you CHAIN THEM BACK Again
The LADIES CHAIN the LEFT HAND COUPLE (Couples 1 & 4)
And you CHAIN THEM BACK Again

Patter—ALL AROUND YOUR LEFT HAND LADY
Oh boy what a baby
SEE-SAW YOUR PRETTY LITTLE TAW
She's the best you ever saw
ALLEMANDE LEFT now with your Left Hand
A RIGHT to your Own and a RIGHT and LEFT GRAND
Hand over hand, foot over foot meet your own
Go lickety scoot and PROMENADE HER

Sing—PROMENADE your Honey HOME
Then SWING your Honey, cause she's a bunny
She's the girl that you adore

NOTE:—The only new part for most dancers is the "All Around Your Left hand Lady, See-Saw Your Pretty Little Taw." The Gents simply pass behind and then in front of their Corners. As the Gents move around the Ladies simply balance into the center allowing them leeway. This is followed by "See-Saw Your Pretty Little Taw" with the movement repeated with partners. As the Gents glide around the ladies they should be facing the center of the set at all times.

FALL TOUR

An invitation to teach at the weekend Workshop sponsored by the C.D.S. Lexington Center and the University of Kentucky, started Miss Gadd on a Southern visit. An evening with the Lexington Center preceded the Workshop, which was very well organized by the Center President, Mr. James S. Brown and his committee of Center and University representatives. The Workshop was attended by a large number of old and new C.D.S. friends. An orchestra to play for the evening dancing was a very welcome addition.

A week spent in Louisville with Mary Louise Vetter resulted in classes at the University, an evening with the newly organized Louisville Center, an

open evening sponsored by the Center and the University, an afternoon with groups at the Ormsby Children's Village and a radio interview.

On the return journey Miss Gadd spent an evening with the Lexington C.D.S. Folk Arts Center at the invitation of the director, Mrs. Raymond McLain, and in between visited the first "National Square Dance Festival," held in Chicago.

This Festival was organized by the Chicago Park District and the "Prairie Farmer" radio program. A very large audience assembled to see the dancers from a number of states. Each State group—ranging from one to ten sets in a group—came on to the floor in turn to dance its own dances called by its own caller, or callers. A very excellent set from Canada provided the "International" note. Of the State teams it was interesting to note that a group from one of our two Louisville C.D.S. Centers took a high place for the rhythmical quality and the reality of their dancing. The name chosen by the group—Society for the Preservation of Kentucky Style Square Dancing—was well justified. Indiana was another state that produced characteristic dancing of the region.

Lectures and Concerts

LECTURE ON FOLK MUSIC BY MAUD KARPELES

Members of the Country Dance Society and the Town Hall Club were able, together with authorities and celebrities in the field of folk music, to profit from the experiences and conclusions of Maud Karpeles, noted collector of English and American folk songs, at Town Hall, Monday evening, November 6. Among the singers and collectors present were Oscar Brand, Norman Notley, David Brindley, Frank Warner, Ben Botkin, Jean Ritchie, and Nemone alfour. Mrs. Burl Ives was also present. May Gadd, Director of the Society, introduced Miss Karpeles and Miss Ritchie. Jean Ritchie, as she is known to members of the Society, sang a number of the songs cited by Miss Karpeles in the course of her lecture.

Miss Karpeles spoke informally, with delightful humor and a flair for interesting human detail, of her past and recent experiences in quest of authentic folk songs in the Southern Appalachians. She introduced her account of collecting adventures with remarks on the wealth and variety of English and American folk music and on the confusion prevalent between folk and popular music. Popular music is composed at a particular time by a particular person; folk music is the product of slow, unconscious growth through many generations of oral transmission.

It was Cecil Sharp who discovered the beauty of folk music and dedicated himself to the preservation of genuine folk songs. He was inspired to do this

through hearing his gardener, John England, singing "The Seeds of Love"—a charming song tastefully presented for the present audience by Miss Ritchie.

By virtue of his extensive work in collecting and publishing English folk songs and dances, Cecil Sharp became founder of the English Folk Dance and Song Society. In spite of the difficulties of transportation in those days and the problems of recording by manual notation, he had by the beginning of World War I collected over 3,000 examples of authentic folk music. But the best was to come. It was Mrs. John Campbell who told Mr. Sharp of the wealth of variant versions of English tunes and lyrics to be found in the Southern Appalachians of America. Miss Karpeles told of the fascinating quest of these songs as she experienced it in her capacity of assistant to Cecil Sharp.

The people in those days were isolated and self-supporting, living in cabins accessible only by "jolt-wagon" or on mule-back. They lived on maize and razor-backs, but they had time to think and time to live. Recreation had to be creative: singing and "play-party" dances were the chief means of entertainment. Manners were of the best, and life had the dignity that comes with taking time to live happily and gracefully.

On her recent trip, with Mrs. Henry Cowle as technician and assistant, Miss Karpeles retraced the steps of her first travels and found great changes everywhere. "Progress" had brought the mechanical advantages of highways, electricity, refrigerators, washing machines, and radios; but, the economic changes meant harder work in order to buy goods, and the old leisurely ways had largely disappeared. The radio had caused the submergence of many indigenous songs. The authentic tradition of folk singing is passing away in its last habitat. But the folk song is not a thing of the past. It stands on its own merits as a thing of beauty; and as long as it is preserved and reinterpreted by honest and devoted artists, it will continue to charm its hearers and will persist as an integral element of the culture which it helps to sustain.

Jean Ritchie illustrated the lecturer's remarks on the nature and value of the Southern Appalachian songs by singing several that sprang from the tradition in which she grew up. Conditions of life in the early days and some of the old singers themselves were brought to the audience in pictorial form by means of slides.

The lecture was followed by a showing of the Society's new sound and color film, "Wake Up and Dance," recently awarded the Grand Prix at Cannes, France, for the best documentary film of the year. Dr. Jean Malik contributed his services as operator and his projection equipment.

During intermission and after the showing of the film, members of the audience had opportunity to meet Miss Karpeles and other authorities and singers and to buy books from the Society's stock of collections of songs and dances edited by Cecil Sharp, Douglas Kennedy, and others.

—BILL SELLERS

JOHN LANGSTAFF'S RECITAL

Members of the Country Dance Society who comprised part of the audience at Times Hall on the evening of November 13 were rewarded by a highly entertaining display of versatile talent and genuine artistry on the part of Mr. John Langstaff, member of the Society and leader of its activities in the musical field. A responsive and enthusiastic audience enjoyed his interpretation of a wide range of vocal selections, from the deep pathos of Schumann's "Der Arme Peter" to the rollicking gusto of Ferrari's arrangement of "Le Cycle du Vin." Mr. Langstaff's touch is subtle and sure; he interprets and projects the emotion of both folk and art songs with great fidelity and at the same time maintains a sincere and pleasing rapport with his hearers.

Critics have noted his accomplishments in dealing with folk material, which calls for greater understanding and proficiency than some would allow; but it should be noted that the greater part of his program consisted of art songs and of artistic arrangements of folk material calling for a high degree of technical equipment, which he possesses in full measure, as those present will testify. Among those selections which most impressed the writer were Brahms' "Feldeinsamkeit" and "Vergeblisches Ständchen," Canteloube's arrangement of folksongs from the Auvergne, and the settings of poems by Masfield, Kipling, Shelley, Yeats, Tynan, and Joyce. Worthy of special note were the first New York performances of Finzi's arrangement of Hardy's "When I set out for Lyonesse," Herbert Howells' setting of Shelley's "The Widow Bird," and Robin Milford's setting of Yeats' "The Fiddler of Dooney" in the part of the program devoted to contemporary English composers; also of interest was the introduction of Jean Taylor's setting of Tynan's "Sheep and Lambs" and Genevieve Pitot's setting of Joyce's "My Love Is in a Light Attire." A most happy selection was Marshall Woodbridge's setting of Sandburg's "Nightstuff," a sensitive and consistent interpretation of the mood of the poem, ably presented by the singer.

Mr. Langstaff's entire recital was supported by the outstandingly competent and tasteful work of James Quillian, accompanist, who possessed the restraint and subtlety called for by the singer's talents.

Encores consisted of three folksongs in the Anglo-American tradition: a charming version of "Waly, Waly," "Hares on the Mountain," and "Go Tell Aunt Nancy."

—BILL SELLERS

DOUGLAS KENNEDY—Although Mr. Kennedy was still in hospital as we go to Press, he was making good progress and hoped to be home by Christmas. We all send him our best wishes for good health in 1951.

CECIL SHARP HOUSE IN LONDON

The English Folk Dance and Song Society is appealing for funds to complete the reconstruction of its national headquarters in London. All who love the English dances and tunes, and recognize their contribution to America's folk culture are vitally concerned with the success of this appeal. Cecil Sharp House was built as a memorial to the man who not only "restored their songs and dances to the English people," but did much to make Americans aware of their own national heritage. The House was partially destroyed by a bomb in World War II and the time has come when it must be reconstructed or become totally unusable.

The House has become widely recognized as the national center of the traditional arts of the English people, and as an international meeting place for folk musicians, dancers, singers and folklorists. Visitors from many lands have paid tribute to its friendly hospitality and to the service it gives. All country dancers visiting England use it as their dance headquarters, and find that the link between English and American dance forms is so firmly established that Saturday night Square Dances are one of the features of the House.

In its appeal for Funds the committee states: "Cecil Sharp House was originally built mainly as the result of small individual subscriptions. It is our belief that the cost of reconstruction should, can, and will be met in the same way." If you can help to justify this faith, send your contribution to THE COUNTRY DANCE SOCIETY OF AMERICA to be forwarded, or get a foreign money order and send it directly to THE ENGLISH FOLK DANCE AND SONG SOCIETY, 2 Regent's Park Road, London N.W. 1, England. Donations have already been received and forwarded from the following:

Miss Isabel Arms	Mr. and Mrs. Leo Jones
Mrs. F. G. Baker	Mr. and Mrs. Kenneth Knowles
C.D.S. of America	Dr. Jean B. Malick
Mrs. E. Danneman	Miss Melrose McGurk
Miss May Gadd	Mr. and Mrs. Dwight Pitcher
Miss Marjorie Gray	Mr. and Mrs. Edmond Rafferty
Mr. and Mrs. R. Hider	Dr. Mooshey Sergis
Miss Mary Holbrook	Mr. and Mrs. Murray Sylvester
Mrs. Charles Judson	Mr. George Zimmerman

C.D.S. FUND CAMPAIGN

Our theme this year is "magic." When the sword dancers perform their magic rite of bringing in the New Year of life and fertility, the spectators who will benefit by the rite do their part by making a contribution to the

dancers. The national Country Dance Society spreads around quite a bit of magic as it works with the dances and music that bring so much pleasure to us all. Will *you* send a contribution to help us to carry on our work. Our grateful thanks go to those who have already contributed, who are listed below. Donations to date amount to \$258.25.

Helen Bed
Catherine Brigley
Mary Buckie
Mrs. John C. Campbell
Geoffrey Charlesworth
Mr. and Mrs. Sanford Cohn
Mrs. Lillian Cotcher
Dr. and Mrs. Alexander Gross
Cyrus Grossman
Dr. Laura Harris
Colton Hazard
Grace Hiott
Alexander Hoyle
Betty Jeffries
Dr. Lincoln Kanai

Rod La Farge
Mr. and Mrs. Ed Leibert
David Leone
Dr. Frank Lyman
Marie Marvel
Carroll Moses
Margaret O'Donnell
Susan Rubin
Judith Russell
Dr. Mooshey Sergis
Mr. and Mrs. Al Sheinwold
Norman Singer
Mrs. J. A. Williams
Marshall Woodbridge

FROM OUR MAIL BAG

MARJORIE HURD, Chairman of the Executive Committee of the Boston Center of the Country Dance Society of America writes:

Dear Miss Gadd:

How very nice of you in behalf of the National Country Dance Society to send us greetings for our housewarming. The members greatly appreciated your cheery greeting. It would have been so nice if you could have been with us. The party was a great success—good food and a pleasant sociable atmosphere. Our committee in charge estimates that there were some hundred persons present. The room is working out very well as a headquarters. As well as being able to do our office work there, we find that it is big enough for small rehearsals. After Christmas, we plan to have various gatherings there. We hope that we will be able to show our new office to you in the not too distant future.

JACK ATKINSON of New York writes:
To the C.D.S. Staff:

Season's Greetings—and a word of approbation for your energy, enthusiasm and skill in carrying on the Society's many activities of which the 1950 Christmas Country Dance Ball is such a delightful example.

Costumes and Dancing

As I watch Square and Folk Dance Festivals I am increasingly aware that there is a right and a wrong use of costume. First of all it would seem that the costume should be suitable both for the dance and for the dancer. In the old days there was no difficulty about this because the dancer's dress either had meaning through its ritual significance, or because it was a festival version of the costume he or she ordinarily wore. But today we need to give a little more thought to this matter. We cannot deny that our ordinary dress leaves something to be desired as an addition to the expressiveness of our dancing. It would seem that our men dancers especially are finding that dance costume offers them a fine opportunity of release, and they are taking advantage of it. More power to them. The long full skirts of the dresses worn by many of the women dancers can add a great deal to the flow and color of the dance, but here there is a pitfall, and my observation tells me that quite a lot of people are falling into the pit. Skirts should swing because the bodily rhythm of the dancer sets the skirt in motion. Picking up the skirt by the hand and swishing it to and fro is not an adequate substitute for dance quality and rhythm. Holding out the skirts at arm's length may sometimes add to the spectacular value of a figure—as may an occasional "swish"—but an automatic holding out of the skirt by whichever hand is free at the moment, is apt to give a mechanical effect, and is mere self-deception if the dancer feels that this is enough to make her a rhythmical dancer.

This magazine would like to hear from its readers about this matter of costume and its use in the dance. Let's hear from both the men and the girls.

—MAY GADD

AGAINST COMPETITIONS

The following has been received from Dr. Ralph A. Piper of the Physical Education Department of the University of Minnesota:

"The National Dance Section of the American Association for Health, Physical Education and Recreation passed the following resolution at its 1950 annual meeting: 'The National section on dance is opposed to competition in all forms of dance, such as contests in square dancing and/or square dance calling, ballroom, tap, and folk dance.' This section is strongly in favor of encouraging groups and individuals in all forms of dancing as a social and cooperative activity so long as it does not take the form of a contest."