1941 Mountain Folk Festival
At Berea College, Kentucky
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**BOARD OF EDITORS**
May Gadd - Albert Meyer - Agnes Rogers
Ruth Sanders - Evelyn K. Wells

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EDITORIALS

ENGLISH DANCE AND SONG

THE latest issue of this magazine received from the English Folk Dance and Song Society compliments us by quoting a full page of items from THE COUNTRY DANCER and by making the suggestion that English members might like to subscribe. The news given by the magazine of activities in London and all over England show the same wonderful determination to keep going in an insecure world. "Music notes" by Everal de Jersey ends with these words: "Stirring in men’s minds with the beginning of spring have been thoughts of reconstruction: The faint, first ideas of a new Heaven and a new earth. No one can shirk the issue, all must have their part in it, even though all may not see it in its glory. Much will be lost in upheaval and change but there are possessions that must be guarded jealously. Of such is our heritage of music—the music of our people, which once lost could never be regained. It should never be looked upon as unimportant but rather as one of many foundation stones or as a welding force; to those ends it should be used with care and great respect, being also a means whereby the gospel of beauty can and must be preached in the new and groping world."

SUMMER DANCING

Many courses in English and American dances are being offered this summer. Read the back cover of the magazine. We remind you that the Society’s national dance camp opens August 9th.

THE COUNTRY DANCER

WITH this number we complete Volume One of our magazine. All the comments that we have received concerning its purpose and contents, seem to indicate that we are fully justified in continuing to publish, and that Volume Two, Number One must appear next November. The magazine has also brought us many new connections which are helpful to the general work of the Society, and there is every indication that we have a long list of subscribers waiting for us.

We ask our members—and all who believe in the usefulness of the magazine—to remember that we are not a subsidized Society and that every venture we undertake must eventually pay for itself, or be dropped. Our Silver Jubilee Fund launched the magazine, but it is not inexhaustible. A potential membership will not help us; it must be made actual. Our circulation grows steadily but the increase is bound to be too slow if all the promotion work is left to editors and office staff who produce the magazine as one of many jobs.

If each of our members and magazine subscribers would get one new subscriber for next year we should make a good beginning. Starting with Volume Two we must limit each issue to the number of advance orders, but we have a considerable surplus of each number of Volume One for use in promotion work. We are willing to send you any quantity that you can make use of to obtain new subscribers. If you can sell them, so much the better, but in certain cases it may be useful to distribute them without

(Continued on page 43)
THE Mountain Folk Festival, held at Berea College, April 17-19, 1941, certainly "went to town." The crowded Seabury Gymnasium was the scene of the best Open Evening we have ever had. Thanks to the efficient Program Committee the dances kept "moving along." Since spring had really come by a miracle of summer-like weather, we changed the procession from Helston Furry to Gisburn. I scoured the woods for miles around and brought in ample supplies of red-bud and other flowering trees. The reader must imagine the scene when with the shining floor of the Seabury Gymnasium empty, but every seat in the building occupied, and hundreds standing in the balcony, we heard the lilting music of our fine musicians, Miss Ruth White and Dr. Elisabeth Peck. Then to the gay Gisburn tune, two hundred young folks, the boys in white shirts and ducks, the girls in the various pretty dresses of their groups, danced out in the manner described by the Messenger in "Macbeth," who said excitedly, "The wood began to move."

Miss Gadd, who knows our young people, certainly would warn me not to stress the "Open Evening." But it was, nevertheless, the "high spot" of the Festival. The crowd of nearly two thousand, which was perfectly quiet as we danced, consisted of the Berea campus population with a liberal sprinkling of townspeople and out-of-town visitors, who came from as far away as Michigan, Illinois, and Pennsylvania. And so it was a family crowd. A gaiety and good humor pervaded the occasion. The next day some of my Berea Country Dancers were at our house. Someone remarked, "In a few dances the floor was too crowded for the audience to see the pattern." An immediate reply was, "The dance wasn't for the audience, anyway." This seems a paradoxical view, but as Miss Gadd says, "Although quite willing to show their dances to the general public at the final performance, it seems that this is far from being the most popular part of the Festival."

An extraordinary thing about the Festival is the great anticipations which we cherish for months before the event. One leader said in "Little Mamma's" restaurant on Friday night, "Well, we must start feeding the Festival dog as soon as we get home." Incidentally they started the 150 mile drive home after the "Open Evening" on Saturday night and would go over the last mountain at about 2:30 a.m. Sunday morning. The "Festival dog" is no flesh and blood hound, but a China bank into which pennies, nickels, and dimes are dropped for a whole year to finance the Festival trip. Take another group of dancers in which the girls "scrubbed their way to Kentucky to join the Festival." These lively youngsters for weeks had gone around their community seeking "odd jobs of work" to earn their way to the Berea Festival.

With alarm I remind myself that space in THE COUNTRY DANCER is at a premium. To come, therefore, to Festival statistics: the 212 participants represented twenty-three colleges, schools, and communities in Virginia, West Virginia, Tennessee, North Carolina, and Kentucky.

At Knoxville last year we adopted a five dollar membership for centers; and for individuals a one dollar membership. Non-member groups may join in the Festival by paying a registration fee of two dollars. All this to pay our way and cease sponging on the Conference of Southern Mountain Workers for office labor. Well, we got sixteen center memberships, twenty-one individual memberships, and ten center registrations. We have paid $50.00 for office labor, taken care of our postage and mimeographing, and taken out an institutional affiliation with the Conference.

We had a charming program of folk music on Friday afternoon. Mr. Sherman Cook, a venerable mountain patriarch, played his dulcimer; Mrs. Frances Parsons, a charming lady, 86 years old, sang in a clear voice the ballad "John Riley." The Hindman Settlement School students dramatized two ballads, "Gipsy Laddie" and "Gentle Fair Jennie"; and sang two old mountain hymns, "The Little Family" and "Brightest and Best of the Sons of the Morning." Pauline and Wilmer Ritchie sang the humorous song, "The Farmer's Curst Wife," the moral of which is:

"Women they are so much better than men
When they go to hell, they are sent back again."
The groups from Lees College, the John C. Campbell Folk School, and Hindman Settlement School got into a huddle and sang "Foggy Dew," "The Edward Ballad," "Lark in the Morn" and the traditional Southern hymn, "The Garden Hymn."

We had some speaking on this occasion. Miss Gladys Jameson spoke about the heritage of American folk music. Miss Grace Ryan, author and festivals to keep alive the song and dance traditions. Mrs. Katherine Rohrbough spoke charmingly of the significance of creative leisure-time pursuits.

In the illogical manner of a dance enthusiast I will end this report by coming to the starting point of the Festival. On Thursday, April 17, we had received from President Francis S. Hutchins a most cordial welcome to the Berea campus. We shall always recall with pleasure the happy hours which followed. I have a letter on my desk at the moment from Miss Elizabeth Watts of Hindman, who writes: "As we left, 'I wish it was just starting' was voiced by first one and then another, and I was amused at the number of times I heard remarks on what they'd do next year when they went."

CHEYENNE MOUNTAIN SCHOOL

LOYD SHAW and his Colorado dancers gave a performance in Boston on April 22nd, which was well attended by members of the Country Dance Society. Dr. Shaw's genial and illuminating comments on the dances of the Southwest and West, including, to the surprise of most of us, the ballroom dances of the gold rush as well as Cowboy Squares and Mexican-influenced polkas, schottisches and quadrilles, brought before us a picture of American dance which folk dancers can ill afford to ignore, a true contribution to dance America. The ease and grace of his young people was a joy to behold; more significant was their adaptability of style, swinging from the courtly mannered lancers or the Viennese waltz—a revelation of a past generation during which one heard the audience whispering, "Can young people really dance like that today?"—to the moving solemnity of an Aztec ceremonial procession and again to the compactness and speed of the Cowboy Square, that strange combination of the New England quadrille and the Kentucky Running Set.

After an hour in which the audience danced with Dr. Shaw, experiencing some ineptness, it must be confessed, in its efforts to perform the Varsoviana and the Mexican Mixer, a few of the Society's teachers and square dance experts, and one or two New England callers, met with this apparently tireless dancer for a "midnight chat" over coffee and sandwiches, to hear more of his ideas on dance origins and connections, and to enjoy the exchange of experiences between experts, noting with particular interest Dr. Shaw's eagerness to be told more about New England dances by Ralph Page.

Such an evening with Lloyd Shaw is a sort of "refresher course," giving us a look backward at America's dance beginnings, and more important than that, a prospect of the future of dance newly invigorated by the intelligent use of dance material that lies at our own doorstep.

EVELYN K. WELLS

BRITISH WAR RELIEF BENEFIT

On Tuesday, May 6th the New York demonstration group was invited to give a performance in New Haven in order to raise money for War Relief. The affair was organized by Mrs. Tucker Brooke and by Mr. Bruce Simonds, and seemed to be much enjoyed by both dancers and audience. After the program there was general dancing in which the New Haven Center supplied most of the dancers.

THE COUNTRY DANCER

(Continued from page 41)
RHYTHM AND THE DANCER

Part Three (conclusion)

Melville Smith

TWO ideas have emerged from the discussions of rhythm in the preceding articles of this series:

1) Rhythm cannot be defined in physical terms, and such definitions as "the alternation of strong and weak pulses" are misleading.

2) Rhythm is nevertheless expressed in physical terms, and in the auditory realm pitch, intensity, duration and quality are the factors through which it is expressed.

The object of this final discussion is to ascertain in what terms rhythm can be explained or apprehended.

It will be no surprise to the dancer that rhythm is intimately tied up with the kinesthetic sense, and that we cannot properly understand it if we attempt to divorce it from the realm of movement. It is the business of the dancer always to express rhythm through movement. For the musician, this movement is often present only in imagination, or is represented in performance by minimum movements varying with the technique of the instrument employed. Nevertheless, in the simplest combination of tones, movement is implied—an imaged movement far in excess of the simple motions of the hand or vocal chords by which these sounds are created.

A single tone cannot create rhythm, but a minimum of two tones is required. In Fig. 1, for example, a) creates no feeling of rhythm. It may be likened to standing with one foot on the ground. It is static. The body is poised for movement, but muscular action of the foot and leg are needed before movement can take place. In Fig. 1 again, b), c), d) and e) create a feeling of rhythm. As soon as we throw our weight from the foot on which we are poised and recover it on the other foot, a movement which is at the basis of all rhythm has taken place.

There are obviously several parts to this movement; 1) the take-off from the supporting foot, wherein muscular effort is required to push off the weight of the body from the floor, 2) the flight of the body through space, corresponding to the muscular impulse given, which momentarily is sufficient to overcome the force of gravity, and 3) the recapture of the weight on the other foot (or the same foot, in the case of a hop). At this final stage, the force of gravity has triumphed, and the body is once again comparatively motionless, though poised for further action.

Thus a step in dancing is seen to be a kind of throw of the body. The two terminal points, the take-off and the landing, have been called by theorists of rhythm the arsis and the thesis respectively. Arsis implies effort, vitality, the overcoming of inertia; thesis implies cessation of effort, a repoising of weight, repose. There is no term to express the moment of flight through space mentioned as 2) above. The term arsis is used to include the initial throw and the succeeding movement up to the thesis.

We may now rewrite the rhythmical groups in Fig. 1 (b-e) in ordinary musical notation. A bar line is used to separate arsis from thesis. (See Fig. 2.) Though the bar line implies that the tone immediately following it is a tone of rest (thesis), the conception that this tone is necessarily strong or "accented" must be rigidly guarded against. The term ictus is used to denote the point where the cessation of effort or tone of rest occurs, and the ictus may be indifferentily loud or soft. In examples b) and d), for instance, the second tone is undoubtedly louder, as shown by the crescendo sign, but in c) and e) the first will be the louder, although the ictus occurs on the second. This points to the independence of rhythm from intensity, as mentioned in the previous articles, for no matter how much we "accent" the first tones of c) and e) we cannot make the group sound as though the ictus occurred on the first note. In the ordinary course of events, intensity parallels pitch, and high tones bear more stress than low ones. A stress on the arsis in no way impairs the feeling of repose on the thesis. Intensity is an expressive, not a rhythmic element in music, and will be discussed in this capacity later.

What is it then, we may ask, which makes us feel that the thesis, or point of repose (ictus)
falls after the bar lines in Fig. 2? Observe that in examples b) and c) the thesis is represented by a tone of longer duration than the arsis. In melodies of any length, this will usually be found to be the case, and the majority of the tones on the thesis will be long. In examples d) and e), the two tones are equal. This seems a less natural rhythm, and it is quite unusual to find a piece of music in which all the tones are of equal length. When this is exceptionally the case, we probably tend in performance to drag out slightly the tones on the theses, creating what is sometimes called a time accent. Duration, not intensity, is therefore seen to be the fundamental attribute of tone by which rhythm is expressed, and in most cases the composer has so arranged the relative durations of tones so that there is little doubt as to where the ictuses occur.1

The small rhythmic groups discussed above constitute what is called the elementary rhythm of music, the lowest phase of musical rhythm which is ever present. Out of the two kinds of rhythmic groups, that in which the second tone is longer than the first, and that in which the two are equal, arise two kinds of musical "time,"—so-called compound meter (6/8 being the commonest) and simple meter (2/4 or 2/2). Fig. 3 gives examples of these two kinds of time, and also an analysis of the elementary rhythm created by these groups, in graphic symbols. The upward curve denotes the throw or arsis, and the downward fall of the line the thesis, or repose. Dotted bars have been added to show the smallest groups of the rhythm, and the ictuses are indicated by short vertical lines. The steps used in the dance are also shown beneath the music, as in the morris books. The 6/2 step in morris represents perfectly the first type of elementary rhythm, that based on the small 3/8 measure, where the thesis is longer than the arsis. The conventional designation of the morris step—right, hop-right, left, hop-left—fails to represent faithfully the real rhythm of the morris step. In reality, the first

(Continue on page 52)

1. Other factors, such as pitch and harmony (actual or implied) are also frequently responsible for making the ictus apparent to the hearer. There is not space enough in this article to discuss thoroughly the mechanism of these various factors.
THERE is very little that a school can offer to equal folk dancing in all-round value—and nothing that can outstrip it. For folk dancing is aesthetic, it helps to keep the body well, it is an emotional outlet, it passes on to the future the historic past, and it permits large groups of people to do together the same thing at the same time without making any demand for a slavish uniformity.

In games it is inevitable that small groups should be performing—while large groups look on. The groups can take turns to be sure, but it takes a long time for them all to perform—one by one. Beautiful as these games are—tennis, hockey, basketball, badminton—they are not so beautiful as dancing. The rhythm of dancing is one of the most beautiful things in the world.

The dancing girls on the Greek vases give us proof of the beauty of dancing from early times. Their movements are those of grace itself. But even better than this sheer beauty, is the fact that in folk dancing all are dancing together, and the spirit of cooperation must inevitably be present. It is one more thing to bind a class together. It offers the opposite of athletic heroes. Some dancers are better than others—a few excel—but all dance together and the spirit behind the dancing sways the whole group.

Nothing could be better for a school than this cooperating of its pupils in an act of beauty.
Dancing in the yard of P. S. 127, Queens, N. Y. C.
A part of the group that danced at the New York 1941 Festival

**COUNTRY DANCE SOCIETY SPRING FESTIVAL**

We seemed to fit into our new hall very well on April 26th and everything went smoothly. Dancers of course like to have space around them, but it seemed that many of the audience preferred the closer view that they had this year. “It was more intimate” we were told—“You felt as if you were a part of the dancing.” We were delighted to have Cherry Lawn School with us again in their new pink dresses; after their absence last year, and to find that they have added a Faculty group to the boys and girls. We had no long distance visitors from the mountains—and we missed them—but we were able to welcome back most of our regular groups as well as two new ones—Englewood, N. J. and Smith College. The following groups took part:

- Boston, Mass.
- Cazenovia, N. Y.
- Englewood, N. J.
- Hartford, Conn.
- Lincoln, Mass.
- Bellevue School of Nursing, New York City.
- Cherry Lawn School, Darien, Conn.
- Child Education Foundation Training School, N.Y.C.
- Lincoln School of Teachers College, New York City.
- Panzer College of Physical Education, E. Orange, N.J.
- Queens, P.S. 127, L. I., N. Y.
- Smith College, Northampton, Mass.
- Summit School of Music, Summit, N. J.

Mr. Walter Terry, dance critic of the New York *Herald Tribune*, gave a lively account of the Festival, on April 27th, as follows:

“Five hundred men, women, boys and girls crowded onto the floor of the Royal Windsor
ballroom yesterday afternoon to participate in the fifteenth annual spring festival of the Country Dance Society. Under the direction of May Gadd, these folk-dance enthusiasts from many Eastern states performed the traditional dances of England and America.

"The opening processional, an ancient May Day ritual in celebration of the fertility of Spring, was beautiful to see as the hundreds of dancers dressed in brightly colored costumes and carrying branches of laurel, wove the design of the dance around the maypole bearers. "There were gay Morris dances and a dance in which the performers executed intricate steps around and among fragile clay pipes which lay at their feet. The white-clad men with jingling bells on their legs danced the traditional and exciting sword dances of England weaving their blades of limber steel over their heads and shoulders, leaping over them and sliding them into complicated geometric designs so quickly that you couldn't see how it was done.

"All ages were represented, for gray-haired men and women raced about with energy enough to match that of the boys and girls in their 'teens, and showed that there were at least five hundred Americans who retained physical agility in spite of the sedentary existence of the present day. At the end of thirty lusty folk dances that required skill, bounce and unwavering high spirits, the dancers seemed to have lost none of their pep and looked as if they could go on forever. Mrs. Franklin D. Roosevelt and Viscount and Lady Halifax headed the honorary committee, and the sponsoring committee included Martha Graham, Hanya Holm, Doris Humphrey, Agnes de Mille, Ted Shawn, Charles Weidman and other American dance artists."

**MAY PARTY IN NEW YORK**

At the Country Dance Party which followed the General Meeting we had the pleasure of entertaining Miss Grace Ryan, author of "Dances of our Pioneers." As a matter of fact it was really she who entertained us. Before this Party we were grateful to Miss Ryan because her book first introduced us to "The Fireman's Dance." We now have a number of other dances from her collection to remember her by, and we shall especially remember her for her delightfully easy and natural way of leading the dances and for her clear explanations. We hope that she will visit us again.

**NEW HAVEN CENTER**

We read in the _N. Y. Times_ the following announcement: "Bruce Simonds, professor in the Yale School of Music, has been appointed dean of the school. Mr. Simonds will continue his courses in pianoforte and the history of music and his work as head of the department of music."

"We congratulate the New Haven Center on its distinguished leader. The center was organized by Mr. Simonds and the dances are taught by him. It has grown from small beginnings to a considerable size. Its meetings are a happy combination of real enjoyment and respect for the material used, which produces really good dancing. Mr. Simonds is also an active member of the Executive Committee of the National Society.

**APPOINTMENT TO LONGY SCHOOL**

Mr. Melville Smith, member of the Advisory Board of the Country Dance Society, has been appointed Director of the Longy School of Music, Cambridge, Mass. He will leave Western Reserve University, Cleveland, where he has been associate professor of music at Flora Mater College since 1931, to take up his new appointment on July 1st.

Mr. Smith, organist, teacher, composer, author, majored in music at Harvard and was graduated in 1920, A.B. magna cum laude, Phi Beta Kappa. He studied in Paris four years, first as an Elken Naumberg Travelling Fellow and then as a John Knowles Paine Fellow. As holder of a research grant from the Carnegie Foundation, 1938-39, he studied in England and again on the continent, specializing in the study of plain song and the restoration of old organ music. He taught at the David Mannes School in 1924 and was instructor in theory at the Eastman School of Music 1925-30. During this period Mr. Smith organized the Rochester Center of our Society.

He is co-author with Max T. Krone of a widely-used textbook "Fundamentals of Musicianship." He has been organist of the First Unitarian Church of Cleveland since 1936 and organist of the Cleveland Orchestra 1935-39. His compositions have been generally for orchestra and voice. His latest work, "Tarheel Fantasy" is based on North Carolina folk tunes and was written for the Cleveland Philharmonic Orchestra.
A SQUARE DANCE MURAL

A MERICA'S growing interest in her dance inheritance is indicated by a mural entitled "Fiddler's Green," executed for the Springville, N. Y. Postoffice by Victoria Hutson Huntley. A letter has been received from Mrs. Huntley—in response to a request for a photograph of the mural—from which we quote:

"The subject matter for this mural came out of the local history of this little town near Buffalo. It was settled in 1808 and originally was called 'The Green' due to the fact that the early settlers were very proud of the green grass which grew in the main square of their settlement. Shortly after this, a fiddler named Leroy built a log cabin on the edge of the Green. The local history books say 'because he fiddled day and night the Green soon was called Fiddler's Green.' Other fiddlers from near by settlements would come to visit the fiddler on occasions and when they did—they sat on the Green and fiddled and the pioneers came out and square danced.

"Unfortunately this little town changed its name many years ago to Springville, N. Y., a most common place name, which they now regret. They would like to change the name back again, but seem to lack the necessary initiative to do so.

"I happen to live in a Connecticut village where we all square dance—city people who have settled there, as well as the country people. I painted this mural when I was first learning square dancing and I made one mistake which of course you will recognize. In the grand right and left I should have the men moving to the right and the women to the left. I have it just the opposite I regret to say. However I have caught the gay spirit of the dance. It has received favorable comment everywhere and been frequently reproduced. I am a square dance devotee now and am painting easel pictures of square dances and fiddlers.

"The mural commission was given me under the patronage of "The Section of Fine Arts" Washington, D. C., which has to do with the decoration of Federal buildings. It was installed in October, 1938."

Fiddler's Green
Mural by Victoria Hutson Huntley for the Springville, N. Y. Post Office
Reproduced by the courtesy of the Section of Fine Arts

AMERICAN LEGEND

ON Sunday, May 11th, the American Actors Company, collaborating with Agnes de Mille as choreographer, produced "An informal revue based on American folk material." It opened with a stylized but delightful sequence of Kentucky Running Set figures, and closed with "Hell on Wheels," in which the genteel attempts of "Mr. and Mrs. J. Emerson Fitzggomery and their Young Dancing Ladies" to entertain a frontier audience with skipping rope dances and speeches from Shakespeare, come to an end when the "members of the audience" pour on to the stage and turn artificiality into
realistic. An opportunity for Miss de Mille’s vital reel and jig dancing is offered here—and taken.

Two act plays are included. The first presents with great sincerity a peaceful “Saturday Night” in the Southern Mountains, written by Paul Green, and the second is rather grim incident, by E. P. Conkle. The “Lowlands Low” chantey is sung by Richard Hale and “The Cherry Tree Carol” by Andrew Rowan Summers, who accompanied himself on the dulcimer. It was satisfying to read an appreciation of the style of this folk carol, and of the singer, by Mr. Brooks Atkinson, dramatic critic of the New York Times, who, while asking for keener articulation, said: “It might just as well be a masterpiece as a beautiful casual diversion.”

Among other diversions offered is a most entertaining meeting of a nineteenth century “Boston Singing School” assembled to practise Purcell’s “Nymphs and Shepherds.” Miss de Mille carries out a long projected plan to dance the theme of the folk song “Hares on the Mountains” which she first heard sung at Cecil Sharp House in London. She and Katherine Litz give a most skillful and not too literal interpretation of the actions suggested by the song, and introduce an unexpected and apt comment on the boasts of action made by the hunter-singer.

In conclusion we should like once more to quote Mr. Atkinson: “Miss de Mille’s excellent choreographic ideas are a great help to ‘American Legend,’ especially when she is wearing country manners. . . . What could be more enchanting than the country dance that opens the program, and what could be more rousing than the spontaneous good humoured frontier dance at the conclusion? In a word, nothing.”

If you do not see “American Legend” at either its second or third performance on the afternoon and evening of Sunday, May 18th, be on the watch for later presentations of this revue—you will enjoy it.

M. G.

BOOK REVIEW


Here is a book that should be of considerable help both to the novice dancer and the novice teacher. Instead of following the usual plan of gathering together the dances peculiar to a certain locality, the author has attempted to reduce the Country Dance to its simplest terms by assembling all the figures that form the basis of the variations found in any locality. To quote his own words: “This book contains only the simplest dances and calls, or changes. It is by no means a complete catalogue, but rather a danceable collection, written and illustrated for beginners, from the beginner’s point of view. . . . Swing Your Partners employs a new and simplified technique. This new technique allows enough variation and freedom so the dancers may enjoy the dances anywhere from the hills of New England to the coast of California.”

After giving a glossary of terms, in which the explanations are clear and concise, the author shows how all square dances fall into one of five “patterns,” according to the way in which the various couples combine with one another. For example—in one pattern head couples dance together and side couples dance together; in another, each couple in turn dances with all the other couples, and so on. The book then gives the calls for thirty-seven “changes” with an ingenious system of cross references, to show which of the five patterns the calls fit into and how they can be made into a complete dance.

In cases where no familiar name for a figure exists, the author has manufactured one for purposes of identification; the choice of name being evidently influenced by his statement that “Country dancing is as modern as we want to make it today.” The basic Circle dances (e.g. Portland Fancy) and Contra Dances (e.g. Lady Walpole’s Reel) are included as well as the Square Dance, in order to give the complete Country dance picture.

The book is hand-lettered by the author, and lithographed, and is very readable (except for those early English s’s in the Publisher’s introduction!). Five hundred small sketches and diagrams are of considerable help in making clear just how a figure is danced, and their repetition beside the accompanying “Call” is useful as a reminder to the novice. The combination of the Aigno binding and flexible background allows the caller to fold the book at any page, and fully justifies the claim that the book is designed for actual use on the dance floor. There is no music, but a list of suitable tunes and where to obtain them, is given. We recommend this book to our readers.

M. G.
NEWS FROM REGIONS AND CENTERS

BOSTON The Boston Center’s final musical afternoon was held at the Society headquarters on Sunday, March 9th. After folk singing for all, a most delightful program of madrigals, rounds and folk-songs was given by the Wellesley College Madrigal Group, twelve members of the college choir working under student direction. The leader at present is Miss Katherine Cox, and the work of the group showed most thorough coaching and remarkable finish, along with delightful musical feeling.

PROGRAM

MADRIGALS (16th Century)
Love learns by laughing
Where the bee sucks
The nightingale
Anonymous

ROUNDS AND GLEES (18th Century)
Nothing fairer have I seen
Wind, gentle evergreen
Anonymous

FOLK SONGS (20th Century settings)
Staines Morris
My Johnny was a Shoemaker
Poor Wayfaring Stranger
Old Woman and the Pedlar

In response to enthusiastic demands for more, the girls sang Orlando Gibbons’ “Silver Swan,” after which tea was served.

The Center is organizing “A Weekend of Dancing” at Pinewoods Camp, June 27-30.

MARGARET FITZHUGH BROWNE

CLEVELAND The Cecil Sharp Club bulletin takes a census of opinion concerning “The Country Dancer” showing great interest in the various features. One member says: “It’s a fine magazine, interesting and informative. I like to hand it to my friends when they say ‘What do you do in your dancing group—is it fun?’ They are always impressed with the scope of activity and organization as evidenced through The Country Dancer.” Miss Olive Whitworth gives a hint concerning methods of arousing interest in the magazine. In describing a visit made to a dance group she says: “I was asked to say a few words. I said that I would explain a little about the Country Dance Society. I did this and reaching for my brief case I said, ‘I happen to have a few copies of the magazine which is published by the society; I will leave a few copies here and you can look them over.’” Perhaps other members and Centers could “happen to have a few copies” on similar occasions. We have a supply of back copies available to promoters.

VIRGINIA May has been full of Festivals in Virginia. Mr. Richard Chase produced country dances and Kirby sword at the Dogwood Festival at King College. Marion College and Emory and Henry College had country dance May Days, and folk games by High Schools, upper and lower grades, were a feature of the Washington Country Choral Festival. Dances and games were given at Madison College on the occasion of Horton Barker’s ballad program. A one week course is to be given at the University of Virginia summer school, and dances and games are to be taught at the one week courses given by the Choral Workshop at Massanetta and by the State 4-H clubs. A letter from Mary Washington College, Fredericksburg, speaks of the interest aroused by dances and discussion led by Mr. Chase on the occasion of the Virginia sectional conference of the Athletic Federation of College Women, and the determination of the college to carry on the work and “relive the pleasure of these dances.”

A NEW CENTER

We welcome Berea College, Berea, Kentucky as an affiliated Center of the Country Dance Society. The College has for some time been affiliated indirectly with us through the Conference of Southern Mountain Workers, and the following letter has now been received from Mr. Frank Smith, C.D.S. representative for the region and the College: “I feel strongly that since Berea College is in a real sense becoming a genuine headquarters for our Southern movement and is the center for the Christmas School, there should be this direct affiliation. I put this point of view to Dean Shutt and President Hutchins and in spite of a present vigorous policy of economy, the decision was made by the Cabinet and Prudential Committee to affiliate.”

Pine Mountain Settlement School and the John C. Campbell Folk School are other organization members of the Conference that also have direct affiliation with the Country Dance Society. All three are doing wonderful work.
RHYTHM AND THE DANCER (continued from page 45)

right is the thesis of an elementary group, of which the arsis is the take-off from feet-together, the position in which the dancer necessarily finds himself before beginning to dance. We should teach the morris step not as

\[ \begin{array}{cccc|cccc|} 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 \end{array} \]

r.\-h.\-r.\-l.\-h.\-l. but as h.\-r.\-l.\-h.\-l. \- r. 

The growing tendency to emphasize the hop as the real beginning of the morris step is a recognition of the fact that rhythm goes from arsis to thesis, and not vice versa.

The 2/4 example in Fig. 3 is based on the small 2/8 measure, in which arsis and thesis are equal in length. The 4/3 step in the first two measures is but a development of the basic morris step, in which a step replaces the usual hop on the arsis.

In summary, elementary rhythm goes from "weak" to "strong" beats, to use the common terminology, with its mistaken emphasis on intensity. No movement, musical or physical, starts at the beginning of a measure (or after a dotted bar line), but this is always a point of repose created by what immediately precedes it.

Though morris dance steps express the elementary rhythm in an obvious way, in country dances the situation is somewhat more complex, since steps occur less frequently, usually only two in a bar. We are here obliged to consider the second phase in the synthesis of rhythm, that of composed rhythm. There is no ostensible movement on the arsis, like the hop in morris. Reflection will show, however, that when we transfer the weight of the body from one foot to the other we are really concealing the spring which represents the arsis of the elementary rhythm, and binding it up with the step which has just preceded. As soon as the right foot, for example, comes to the floor, the end of a movement (thesis) has been accomplished. Now the ankle and leg muscles begin a new activity, which serves as the take-off (arsis) for the succeeding fall on the left foot. While elementary rhythm consists of a series of independent groups, each of which could be final, in composed rhythm, each thesis becomes at the same time an end and a beginning. The ictus in composed rhythm represents both the thesis of a step which has been completed and the arsis of that about to come, making possible a continuous series of steps which does not come to rest until the final thesis of the phrase has been reached, and complete repose attained. The ictus, the stopping point of the elementary rhythm, now becomes merely a ictus, a point of union between a completed thesis and an arsis which is on the point of commencing.

Only by means of this mechanism of composed rhythm is continuity in the dance made possible. The dancer who halts at every step, whose dancing has no flow or phrasing, has not progressed beyond the stage of elementary rhythm in his understanding. Phrasing is easier in the country than in the morris, because only the composed rhythm is normally expressed, but even in morris the composed rhythm may be brought to the fore by the size and energy of the component steps and hops, the carriage of the weight of the body, and the emphasis on elevation and arm movements.

Fig. 4 illustrates the compound rhythm synthesis, and the graphic signs bring out the fact that each arsis arises on the wave, as it were, of the preceding thesis. The conventional sign for the spring has been inserted in the footing, to show the arsic activity of the foot which begins as soon as the weight has been taken on it.

This discussion would be incomplete without pointing out that there is a still higher synthesis of rhythm which is closely bound up with the shape of the melody, more closely indeed than either the elementary or the composed rhythm. So far as these factors is concerned, one 6/8 tune, for example, is much like another, since the internal rhythmic organization is the same. Yet we "interpret" each dance differently, since each consists of different sets of figures, and since the tune for each is different so far as the melodic arrangement of tones is concerned. We move now in the realm of expressive rhythm, and as the phrases of the melody rise and fall, reaching musical climaxes and falling away from them, the dancer responds to this stimulus and does likewise.

We may now use the terms arsis and thesis in their largest sense. The ictus, which in the elementary rhythm is always thetic, and in the composed rhythm is usually both arsic and thetic, in this largest expressive sense may be either one or the other, according to its place in the melody. Here the pitch arrangement of the melody is the decisive factor. Ictuses which are borne on a rising line of melody tend to be arsic in feeling; those borne on a falling line, thetic. Musical phrasing, properly speaking,
arises from this last synthesis of rhythm, and in musical performance a crescendo usually accompanies a rising inflection, and a decrescendo a descending inflection. Similarly in the dance, the dancer expresses by the amplitude of his movements a crescento in certain places, and a decrescendo in others. The ways in which the dancer expresses this highest feeling for rhythm are almost too subtle for analysis, but everyone who has watched an accomplished dancer will verify the fact that they are there. This is indeed the final step in the coordinations required for fine and expressive dancing.

Several melodies are analyzed (see Fig. 5) from the point of view of this highest synthesis of rhythm. "A" indicates an ictus which is arsic in the large melodic line; "T," one which is thetic. In the graphic symbols, a loop indicates an ictus which is arsic, and a falling wavy line one which is thetic. It will be observed that ictuses and ictus may succeed each other in many different combinations, and that the length of the phrase is determined by how soon a thesis is reached, for then the phrase is on the decline, and must soon come to rest. The crescendo and decrescendo marks under the music indicate in a general way the rise and fall of intensities. The smaller rise and fall is submerged in the larger climax to the highest point, as shown in the example Newcastle. The degree to which this intensity factor is emphasized is a matter of taste and style, and depends somewhat on the instrument and its capacity for intensity differentiation. Often, it must be said, it exists principally in the mind of the performer, for too great emphasis tends to sentimentalize the music.

To summarize briefly,—rhythm arises from the realm of movement, and consists basically of the arsis-thesis relationship. This relationship is expressed at three stages,—the elementary, the composed, and the expressive. At each of these stages, the dancer finds means through appropriate physical movements to make the rhythmic intention clear, the final and highest stage being the projection of his body through space to the point of culmination of the phrase, or climax, and the consequent falling away from that point. At times, one stage is expressed at the expense of the others, and the different "interpretations" of a dance arise from the decision, whether conscious or otherwise, to stress one rhythmic factor or another. Certain dances, furthermore, like The Old Mole, rarely can rise beyond the second synthesis, because of the nature of the music and the figures of the dance itself, whereas others, like Step Stately, seem to demand the utmost concentration on the third and expressive stage, while the smaller rhythmic components are subdued. The dancer with the finest "feeling" automatically chooses the vital element to be expressed at any given point, and he is able, by means of his superior technique, to recreate the rhythm of the music in the realm of bodily movement. On all these factors, and above all on the dancer's innate conception of rhythm, beauty in the dance depends.

Note: The terminology and graphic symbols used in this article are those used by the monks of Solesmes Abbey, France, in their analysis of rhythm in plain song. Full acknowledgment is made to this source, and to Père Gajard, whose patient instruction made these ideas clear to me.

THE CAMP DOCTOR

The doctor went to Long Pond quite full of eager zeal
And dreamed of all the ailments she'd be called upon to heal.
She'd stop an epidemic which would threaten all the camp.
Or artificially respiate a drowning due to a cramp.
She'd deftly set a broken arm, or by a candle's light
She'd operate on some poor soul in the middle of the night.
But each morning after breakfast in her office she would pine,
Until the bell announcing class would ring at five of nine,
Then sadly she would lock the door and canvass every group
To see if someone didn't have at least a touch of croup.
Aside from burning from the sun, an irritating ill,
Or a little indigestion which required a pink pill,
Or a muscle pulled in dancing when the dancer quite forgot
To relax and use the diaphragm—the poor old doctor's lot
Was anything but active in a camp where every one
Forgot about all ills—and went at dancing just for fun.

MARGARET STANLEY-BROWN
SUMMER DANCING

BERKSHIRE MUSIC CENTER, LENOX, MASS.

July 7th to August 17th. Miss May Gadd will again be in charge of the Country Dancing at the summer school sponsored by the trustees of the Boston Symphony Orchestra. Dr. Serge Koussevitsky will direct the school. The opportunity to present English and American dances to musicians needing an agreeable recreational activity is a valuable one. Last year dancing was carried on under a variety of conditions. We circulated from the large stage erected for the opera department, to any number of places in the lovely gardens of Tanglewood—including a moonlight country dance party around a lily pool—and ended on a rural stage erected in the gardens—the occasion being a performance of “Acis and Galatea” in which the dancing had a place—and the Berkshire Mountains formed the backdrop. Miss Gadd will be released in time for Pinewoods Camp.

BOSTON CENTER 2nd ANNUAL WEEK-END OF DANCING

June 27-30 at Pinewoods Camp, Buzzards Bay, Mass.

English Country, American Square, Morris and Sword dancing, Bathing and Boating.
Inclusive cost: $10.00 (Friday supper to Monday breakfast)
Apply to Miss Louise Chapin, Lincoln, Mass.

THE COUNTRY DANCE SOCIETY, Inc.
NATIONAL SUMMER SCHOOL,
PINEWOODS CAMP, LONG POND,
BUZZARDS BAY, MASS.

General session: 1st week August 9th to 16th
2nd week August 16th to 23rd
Teachers Course: Aug. 24 (supper) to 28 (breakfast)

Dancers of all grades of experience admitted to each week of general session although beginners are advised to come the first week. Beginners are not eligible for the teachers’ course unless they have attended at least one of the preceding weeks.
Inclusive cost: Two weeks $50.00
One week $30.00
Teachers’ course: $16.00, or $13.50 for those who have attended preceding week.

THE NORFOLK MUSIC SCHOOL OF YALE UNIVERSITY, NORFOLK, CONN.

June 23rd to August 1st. The school will be directed by Mr. Bruce Simonds and we note that “Informal evening activities will include madrigal singing, folk dancing and readings.”

BEREA COLLEGE, KENTUCKY

June 5th to July 16th. A six weeks course, divided into two sessions of three weeks, in Recreational Activities offered as part of the Berea Summer School. The course will be in three sections, each meeting for two hours daily:

Arts and Crafts: Mr. Osohnik
Metal and Leather Work
Woodworking - woodcarving
Recreational Music: Miss Gladys Jameson
Folk dancing and singing games: Mr. Frank Smith
Inclusive cost (room, board, tuition)
Six weeks: $43.00. Three weeks: $22.50
Three or six semester hours of college credit

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

June 2nd to 15th Twelfth Annual Short Course. 1st week—beginners, 2nd week—experienced dancers. Each week opens with Monday supper (6:30) and closes with Sunday breakfast.

English and American dances: May Gadd
Danish dances: Georg Bidstrup
Folk dancing and singing games: Mr. Frank Smith
Folk songs - woodwork - discussions
Organizer: Maguerite Butler Bidstrup
Inclusive cost: $13.00 each session

SILVER BAY ASSOCIATION,
LAKE GEORGE, N. Y.

From June 23rd to August 8th Philip Merrill will be in charge of the Country Dancing, which has for some years been a popular activity at this recreation resort.

UNIVERSITY OF VIRGINIA
CHARLOTTESVILLE, VA.

July 7th to 12th. Leader: Richard Chase
English and American Country dances, Southern Folk Games, Virginia Square Set figures.
Tuition $5 ($2 if taking other courses).