

ENGLISH DANCE RECORDS

The following HMV records are now available and may be ordered through the Country Dance Society. Minimum order: three records; each \$1.31; no postage, no mailing charges.

PLAYFORD

(Folk Dance Band; Folk Dance Orchestra)

- | | |
|---|---|
| B8687--Newcastle; Old Mole | B9881--Childgrove; Picking Up Sticks |
| B9480--Black Nag; Rufty Tufty; If All the World Were Paper; Maid Peeped Out | B10458--Dargason; Goddesses |
| B9483--Jenny Pluck Pears; Shepherd's Holiday; Parson's Farewell | B10459--Hole in the Wall; Queen's Jig |
| B9880--Draper's Maggot; Shrewsbury Lasses | B10620--Jack's Maggot; Merry, Merry Milkmaids |
| | B10621--Fandango; Geud Man of Ballangigh |

TRADITIONAL

(Folk or Square Dance Band, unless otherwise noted)

- | | |
|---|--|
| C1264--Christchurch Bells; Flowers of Edinburgh (melodeon) | B9811--Corn Riggs; Durham Rangers; Roxbury Castle |
| C3892--Drops of Brandy; La Russe (melodeon) | B9812--Speed the Plough; The Triumph |
| B4455--The Mary and Dorothy; Ribbon Dance | B10013--Bonnets So Blue; Thady You Gander |
| B8684--Steamboat; We Won't Go Home Till Morning | B10014--Circassian Circle Medley |
| B8685--Flowers of Edinburgh; Hunt the Squirrel | B10044--Morpeth Rant; Soldiers' Joy; Waltz Country Dance |
| B9279--Galopede; We Won't Go Home Till Morning | B10301--Bonny Breast Knot; Winster Galop |
| B9540--Huntsman's Chorus; Kendal Ghyl; Meeting Six (melodeon) | E10302--Nancy's Fancy; Ring Dance |
| B9568--Brass Nuts; Turn Off Six (melodeon) | B10303--Long Eight; Wiltshire Tempest |
| B9569--Belfast Hornpipe; Rickett's Hornpipe | B10304--Portland Fancy; Washington Quickstep |
| | B10113--The Rifleman; The Tempest |
| | B9519--Double Lead Through; Over the Hills to Glory |

MORRIS

(William Kimber, concertina, unless otherwise noted)

- | | |
|--|---|
| B9520--Bean Setting; Rigs of Marlow; 29th of May | B9669--Constant Billy; Country Gardens |
| B9577--Fool's Jig; Ladies' Pleasure; Lumpbs of Plum Pudding; None so Pretty (Joan Sharp, pipe & tabor) | B9670--Laudnum Bunches; Shepherd's Hey |
| B9578--Double Set Back; Getting Upstairs; Hunting the Squirrel | B9671--Jockie to the Fair; Old Mother Oxford |
| B9579--Blue-Eyed Stranger; Haste to the Wedding; Trunkles | B-9672--Headington Morris Reel (Soldiers' Joy); Bacca Pipes |

SWORD

(North Skelton Long Sword - melodeon)

- B9539--Lass O' Dallogill; Oyster Girl

THE COUNTRY DANCER



FOLK SCHOOL FARM, BRASSTOWN, NORTH CAROLINA

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Number 2

SUMMER
1954

THE COUNTRY DANCER

Editor: May Gadd. *Associate Editors:* Edward Tatnall Canby, Anne Davis, Maggie Mahon, Florett Robinson, Ruth Sanders, William Sellers, Genevieve Shimer, Roberta Yerkes.

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WELCOME TO THE EAST

To Rickey Holden, who after six years of calling and teaching in San Antonio and throughout South and West Texas, is moving his home base to Arden, a suburb of Willmington, Del. With Rickey and Marti Holden move their time-consuming children; Leslie, 2 years 3 months, and American Squares magazines, aged 9 going on 10.

Rickey and Marti have enjoyed visits from many travelling square dancers while in San Antonio, and hope that their friends will continue to drop in for a night or a week whenever they come East. New address: 2117 Meadow Lane, Arden, Wilmington 3, Delaware.

SINGER OR PHOTOGRAPHER?

Born June 3, 1954, in New York City; Peter Ritchie Pickow, son of Jean and George Pickow.

SYDNEY PARSONS

Died May 8 in Newton, Conn. She was actively associated with the development of the Society when it was still the N.Y. branch of the E.F.D.S.S.

APPRECIATIONS

To E. LELAND DURKEE for giving his week at Pinewoods, won in the Raffle, to the Society to use as a scholarship. (Leland and Mrs. Durkee are coming to Pinewoods, also.)

To the JUVILIAARD SCHOOL OF MUSIC C.D.S. CENTER for the country dance benefit party that brought the Society \$26.10.

To the NEW JERSEY C.D.S. DISTRICT - composed of the Mt. Bethel, Essex County Square Dance Group and Summit Centers - whose Spring Festival contributed \$108 to our Fund. Special thanks to Mr. and Mrs. William Partington for again organizing the Festival in the garden of their home at Mt. Bethel, and for giving us such a good time. The Maypole was better than ever, the dancing most enjoyable and the picnic arrangements wonderful

Photograph credits: Mrs. Campbell and Folk School wood carvers, by Hemmer; front cover, Betty Denash; Abbots Bromley, Reece Winston, Bristol, England.

PINEWOODS - August 8 to 30

Perhaps you've never been to Pinewoods; perhaps you have been. Either way, this is a good year for you to come. For we have a well-founded feeling that this will be one of the best camps in our history - and that's going back a good many years. This will be the 28th annual national C.D.S. Camp.

Come for three weeks, two weeks or one week. Special weekend August 27-30. For both members and non-members. For both dancers and leaders. American and English dances; music and songs; recorder and orchestra playing; painting, too; swimming and canoeing. Two beautiful lakes. Pinewoods directors, May Gadd and Mrs. Richard K. Conant. Callers include Dick Forscher of Greenwich, Conn.

And don't forget that Douglas Kennedy will be there part of the time. His years of work with traditional dancers and musicians have given him a deep understanding of the real quality of dance. He has a magic touch which brings new life to dances, music and songs.

If you are a dancer, you will enjoy dancing even more; if you are a leader, you will find inspiration for your own work - at Pinewoods!

A MAY WEEKEND

There's always something new in the New York H.Q. area. In this instance, a spring weekend May 14-16 in the country - at Holiday Hills near Pawling, N.Y., about 70 miles from New York City. Available accommodations were limited as to number but, altogether 55 persons attended - including six on the staff, and three very good cooks. Connecticut, Massachusetts, New Hampshire, New Jersey, Ohio and Pennsylvania - as well as New York city and state - were represented among the dancers. "One of our most successful events," reported C.D.S. members who were there.

The program opened with dancing Friday evening. There was a regular schedule for Saturday and Sunday - English country, morris and sword, music and singing; American squares and contras - with a grand country dance party Saturday evening.

Much of the success was due to good management by Bob Bliss and the staff headed by Miss Gadd and including Phil Merrill, Genevieve Shimer, Norman Singer and Mr. and Mrs. Schultz.

YE OLDE MAYING

Along with reports of May activities in this Country Dancer, you might be interested in a glimpse at Maying in Henry VIII's day from Stow's Survey:

"In the Month of May - namely, on May-day in the morning, every man, except impediment, would walke into the sweete meadows and greene woods, there to rejoyce their spirits with the beauty and savour of sweet flowers, and with the harmony of birds, praying God in their kind.

"I find also, that in the Moneth of May, the Citizens of London (of all estates) lightly in every parish, or sometimes two or three Parishes joining together, had their several Mayings, and did fetch in Maypoles, with divers warlike shewes, with good Archers, MORICE-DAUNCERS, and other devices for pastime all the day long; and toward the evening, they had Stage-plays and Bonfiers in the streets."

Our Featured Caller

AL MacLEOD

"My first contact with country dancing as an organized group activity was with the English Country Dance Society during the early '30's," says Al MacLeod. "As a boy I had attended the dances given by Scottish societies where they did the Lancers, Quadrilles, etc, and I had always desired to participate again in that type of activity as a man.

"Your Society presented me with that opportunity not only with the English society but also with other nationality groups, and I acquired a knowledge of international dances largely through the contacts made with Mary and Michael Herman.

"I also traveled in upstate New York and in New England, where I picked up many ideas on square and longways dances. However, the methods used by the C.D.S. in teaching - that is, graded classes - and the opportunity to participate in "party" dances had always intrigued me, and I often wondered why other groups did not follow that pattern - in both square and folk dancing.

"When I moved out to Long Island again (I had been studying in New York City to complete my college education at night) I started a group in Freeport, my home town. The group grew rapidly, and I interested Ed Durlacher of Freeport in teaming up with me, and together we endeavored to popularize square and folk dancing on Long Island. A large measure of our success is attributed to the co-operation of the Country Dance Society, whose dances we both attended when possible, and to the help rendered by Mary and Michael Herman. They came out to Long Island frequently, not only to help us teach but also to bring many of their friends to our dances, to swell the attendance and get us started in a big way.

"Most of my work now is with beginners, and has been for the past two or three years. My business takes up so much of my time, I am unable to devote the time necessary to conduct regular group activities and keep up with the new (?) dances. Many of the other callers out in Long Island are doing a fine job in conducting regular engagements, with considerable emphasis being put on the intermediate or advanced dances. I feel that there is a lot of work available with beginners, who in time attend the other recurring dances - we



hope. Consequently, most of my work is with this type of group, although I do have a regular monthly dance with my band on the second Saturday of each month in Rockville Centre, which has been drawing an average attendance of about 200.

"As far as my favorite call is concerned, I have none! Whatever is the favorite call of the particular group I am leading at a particular time - THAT call is my favorite. My greatest satisfaction is not in seeing that my made-up call goes over, or that all finish right on phrase like a bunch of automatons, but in seeing that all enjoy themselves in a wholesome recreational activity, with the hope that I have created a desire to dance oftener and to take up country dancing as a regular activity with organizations like the C.D.S. and others. Perfection will come later from other leaders who are devoting the time and patience necessary. More power to them! They are the ones who keep the movement alive and going.

"Here is a call which I find the folks seem to enjoy at my monthly dance at Rockville Centre. You will notice that the figure is varied enough to be interesting but is arranged in such a way that the music is brought out. It may be prompted or sung.

FOUR LEAF CLOVER

(by Al MacLeod - a singing call)

LADIES GRAND CHAIN OVER LIKE A FOUR LEAF CLOVER
CHAIN BACK STRAIGHT ACROSS THE FLOOR
GENTS CROSS RIGHT HANDS, THE GENTS STAR AROUND

(Gents right-hand star once around to partners)
PARTNER BY THE LEFT HAND, GO ALL THE WAY AROUND

(The gents break from their right-hand star as they approach partners giving left hands to partners and turn once and a quarter around, or so that they are in a position to advance toward corners)

NOW YOUR CORNER BY THE RIGHT, YOUR PARTNER BY THE LEFT
WITH YOUR CORNER PROMENADE THE FLOOR, SINGING

"I'M LOOKING OVER A FOUR LEAF CLOVER
THAT I OVERLOOKED BEFORE."

Repeat four times in all. Any introduction or closing may be used - keeping in mind that the tune takes up 64 counts. Windsor has a pretty good record and I believe there is sufficient music for the complete dance. This is a typical call that many of the good dancers like - enough variety and yet simple enough so they can relax and sing the strain.

(Editor's note; Al MacLeod is teaching folk dancing and square dance calling, and leadership, at Teelawooket Camp in Roxbury, Vermont, with Mr. and Mrs. Don Begenau during the latter part of June and early July. He also has quite a few engagements during the rest of July but hopes to take advantages of a visit to Pine-woods in August. More about Al MacLeod and square dancing in the next issue of the Country Dancer.

WE SING BEHIND THE PLOW



Olive Dame Campbell

1882 - 1954

On June 14th Olive Dame Campbell came to the end of a life dedicated to the purpose of "singing behind the plow." Founder of the John C. Campbell Folk School in Brasstown, N.C., she first studied the Folk Schools in Denmark and founded the School in the Southern Mountains of this country on the Danish Folk School principle - "to stimulate, enliven and enlighten." Under her guidance the School developed as a force for intelligent cultivation of the land and of handling the work of home-making, together with a full use of the cultural opportunities available in a rural setting.

Many are the former students of the School and the members of the community who today are feeling that they have lost someone who changed their whole lives, but that they can never lose what she did for them.

Those who found a greater happiness in their work because of the awakening to opportunities that she gave them, those who find both an interest and a means of income in the carving that she led them to develop, those who enjoy the folk songs that she collected and made to live again -- all these and many more think today of her stimulating presence, her quick appreciation and her generosity.

It was largely due to the welcome that Mrs. Campbell gave to Cecil Sharp when he came to the Southern Mountains that he was able to complete his great collection of Southern Mountain folk songs. After Mr. Sharp had visited with Mr. and Mrs. Campbell in the spring of 1916 and had studied her collection, which she generously made available to him, he wrote to a friend, "She has just the combination of scientific and artistic spirit which work of this kind needs if its is to be of use to posterity."

All of us who knew her are the richer for having been touched by her quality of "singing behind the plow" and know that by it we have been "stimulated, enlivened and enlightened."

M.G.

KENTUCKY FOLK FESTIVAL

Our fourth annual Kentucky Folk Festival was held at the University of Kentucky April 9-10. The festival began with a session for children, the first through the eighth grades, Friday afternoon with classes divided into primary, elementary and secondary groups.

Plans were made for about 300 children but we were swamped with more than 1,300 eager and interested children. Some of our plans had to be changed, but we now know how large a group is really interested and we can plan accordingly for next year. Mr. Richard Chase told them folk stories, and Miss Edna Ritchie led the groups in folk songs.

The festival proper began Friday evening, continuing Saturday morning and afternoon, and closing Saturday night. Seven callers from all over Kentucky added much to the variety and enjoyment of the dances. We had two orchestras! One was the dance orchestra from the University of Kentucky's Music Department, under the direction of Mr. William Worrel; the other was a string band. This "live" music was appreciated and enjoyed by all the dancers.

The dances were American, English and Danish, which gave us a wide selection of figures and music.

The festival included many other entertaining and delightful experiences for participants. Special sessions were held for folk singing to give the people a chance to come together to have a good time learning and singing our old folk songs. A story-hour session was conducted by Mr. Frank Smith, who also presented a Punch and Judy show which included active audience participation and was a highlight of the festival.

An Arts and Crafts exhibit was held Saturday after noon. Here everyone could see the actual processes of pottery making, puppet and marionette making, the fashioning and construction of dulcimers, weaving of native grasses, enameling, other wood crafts. All these were open to the public. After the exhibit, a tea was held, again gave us an opportunity to get together for more delightful songs and dulcimer playing.

Mary Withers Bowman Snyder.

KENTUCKY MOUNTAIN SONGS By Jean Ritchie

A NEW LONG-PLAYING RECORD FOR YOUR ENJOYMENT. 33 1/3 R.P.M. Cover photograph by George Pickow. Booklet containing words for each song with each record. Jean Ritchie sings, accompanying herself on dulcimer and guitar:

Cedar Swamp	False Sir John	Lonesome Dove
Nottamun Town	Bachelor's Hall	Old Woman and Pig
The Hangman Song	The Girl I Left Behind	The Little Sparrow
O Sister Phoebe	Jimmy Taylor-O	Goin' to Boston
	Killy Kranky	

DULCIMER PIECES: Shady Grove...Old King Cole...Skip to My Lou

Price: \$4.45 plus 23 cents for postage; regular discount to national C.D.S. members.

A PLACE OF FRESH GREEN

For the past two weeks I have been taking part in the annual Folk Arts Recreation Course of the John C. Campbell Folk School in Brass-town, N.C. Known as the "Short Course" to distinguish it from the longer Winter Course, it this year celebrated its 25th anniversary.

The Course is directed by Georg and Marguerite Bidstrup with Phil Merrill, May Gadd, Otto and Marguerite Wood, Jane Nauss, Lynn and Lucile Gault and Greta Dunsing assisting with the dancing, music, play party games, singing, recorder-playing and story-telling, and Murray Martin and Fannie McLellan in charge of wood carving and the making and use of puppets. Dance classes - Danish, American and English - occupy two hours of the morning, with a dance party for everyone - preceded by play party games - for an hour and a half at night. The rest of the day is taken up with other activities, together with talks, discussions and visits.

The course is designed to show the place of folk arts in rural living, and to provide the tools for their use; to help those living in a rural situation to get a fuller appreciation of its assets as well as its problems; and to bring an understanding of rural life to those living in an urban situation. It is a happy meeting place for people from both rural and urban areas.

To accomplish these purposes, the course not only provides instruction in various types of folk arts and their use as an enrichment of rural living but brings in people directly concerned with rural problems and progress. The County Agent and the Home Demonstration Agent first present and explain what has been done to improve farming and living conditions, and then back up their statements by conducting a guided tour to neighboring farms.

A pleasant feature of this tour is that it ends with a picnic supper at beautiful Shatuge lake, made by TVA, with the Great Smokies as a background - with opportunity after supper for students to question their guides concerning what they have seen.

A talk on another day by Mr. W. L. Landis of TVA Agricultural Relations Department gave the philosophy behind an intelligent program for rural living. The putting of theories and plans into practice is ably demonstrated by the Folk School itself with its improved methods of cultivating its farm, its fine dairy herd, its community program.

On the first morning of the Course, Georg Bidstrup, now director of the Folk School, gave a picture of how the Folk School came about, and why. A number of years before the school was founded, Mrs. John C. Campbell and Marguerite Butler, now Mrs. Georg Bidstrup, visited Denmark to study the Danish Folk Schools. They felt that much of what they saw would apply to a folk school in this country, with the result that when the School was built Georg Bidstrup came from Denmark to be a member of the staff. Folk dances were used until it was found that dancing was banned by the churches and that the young people were being forbidden to come to the school as a result.

The School realized that it must introduce such a recreation more slowly in order to carry the community along with it. When the large



A GROUP OF FOLK SCHOOL WOOD CARVERS AT WORK UNDER THE TREES

hall was built, community social evenings were started and it was found that a Grand March at the end of the evening was acceptable. Gradually, simple turns and circles were introduced, and it was soon understood that there was no harm in such an activity. Drinking and wild dancing - the original cause of the objection by the churches - were absent from the school gathering and soon it was possible to do simple Danish and English dances, and play party games. However, the ballroom dance hold could not be used until much later, and it was as a long time before square dances could be used. Nowadays, there is not much prejudice against it but people who want to square-dance can find it in the neighborhood, so the School feels it had better devote itself mainly to other forms.

Through Georg, the dancing and games spread to other communities. They were introduced at Berea College, Warren Wilson College and Asheville Normal School, and soon there was a greater demand for his services than the School could fill. By now, Georg had started the School Farm, with students coming during the winter months, and he could not be spared to travel to institutes. So the Short Course was started to bring those who wanted to learn, to the School, at a time when most of the regular students were away. All of the private schools in the area sent teachers, and the communities sent leaders. Many ministers, wanting this form of recreation for their young people, were among those who came.

The Short Course has gone on ever since. It has made use of folk dances and songs, and as there was no prejudice against the songs of the area, it has drawn on the valuable collection of songs made by Mrs. Campbell and on those collected by Cecil Sharp during his visits from England. One is impressed by the gratitude shown by the School to this English musician for his help in making so many of the songs

of the region available for general use, for the dances he brought from England and for the fact that he stimulated awareness and appreciation of the value of the songs, music and dance of the region.

In developing its program, the School has chosen material that will fit naturally into the times of the people and will be acceptable to them; and material for which leaders are available with direct knowledge of their subject, so that they can pass it on with real understanding of its quality.

The handicrafts of the area have been developed, and forgotten crafts revived. Instruction in these crafts is available either during the Recreation Short Course or the Handicrafts Short Course that follows. This course adds iron work and pottery to the crafts listed before. As I am attending this course as a student, I'll be able to tell you about it in our Fall Country Dancer.

Brasstown is a beautiful spot - unlike its name, which I understand comes from an Indian name meaning "a place of fresh green." You should plan to come one June, either to the Recreation or the Handicrafts Short Course - or to both. The Little Folk School follows for children of the neighborhood, and then comes the five-day Craftsman's Fair in Asheville, N.C., where native craftsmen can be seen at work. The dates this year are July 20 to 24.

MAY GADD

DENVER FESTIVAL

The Steele Community Center of Denver, Colorado - under the leadership of C.D.S.'s Fred G. Enholm - held its Village Folk Festival on Friday evening, May 14th, at the center. The festival was for the pleasure of the community and it was a most colorful occasion.

The hall was decorated with posters from many countries. A garden backdrop at one end of the hall was flanked by colored streamers and pictures of folk costumes of other lands - drawn by Patricia Allison, a member of the Sherwood Club, folk dance group of the Steele Community Center. Above the backdrop and masking a basketball basket was a huge and handsome arrangement of spirea. In the center of the hall was a gaily draped maypole.

The Little Tot group presented a rhythm band, playing in accompaniment to folk tunes, and then did folk games. The Sherwood Club presented dances of many nationalities, while the Drama Group danced around the maypole.

The United States was represented by the children's group with Southern Mountain play party games, while the Campfire Girls danced the Grand Square. Fred Enholm called "Hot Time in the Old Town Tonight" and "Cowboy's Dream Song" for the Sherwood Club to show American square dances.

The Thursday Evening Folk Dance Group, which is a recent addition to the Center's activities, demonstrated the "Oxford Minuet" and the "Spanish Circle."

Pop was served, and a good time was had by all, with everyone looking forward to next year's festival!

NATIONAL SPRING FESTIVAL IN NEW YORK

The first of May came in with all the glory of Spring herself - as far as the C.D.S. and its annual Festival were concerned certainly! The festival was held at Barnard College with May Gadd as Festival Director and Phil Merrill as Orchestra Director. Many groups were represented, among them dancers from at least half a dozen states, which made the New York group very happy.

Spring dancers - for Helston Furv and Jack's Maggot, followed by Sellenger's Round around the Maypole - were led on by Hobby Horse, Clown, Besom Betty and Whiffers. These characters, of course, symbolize the return of new life in the spring. Furthermore, it is the job of the Whiffers and Besom Betty to sweep all evil spirits from the path of dancers. That they did the job full well was shown by the high spirits of the dancers all through the evening, which lasted till the witching hour of 12 midnight.

We wish that we had pictures of the dancing, and of Genevieve Shimer's Maypole, splendid with flowers, greenery and mirrors and bright metal--to attract the life-giving sun---traditional English fashion. Bill Partington again provided for our Jack-in-the-Green. He trimmed the frame with greenery just outside of the entrance, much to the mystification of early-comers.

The H.Q. demonstration group presented a special Garland Dance preceded by the Winster processional. Morris dancers did Beaux of London City, Jockie to the Fair and Bacca Pipes, and the Sword dancers danced Earsdon with its flexible rapper swords.

Several English country dances were presented by Festival dancers who had practised but there were many American and English dances "for everyone," including spectators who came down from the balcony to dance. All wound up in the Country Dance Waltz, danced to the beautiful Scottish tunes so popular in England.

Of course, one of the high spots during the evening was the drawing of prizes in the C.D.S. raffle, reported on another page.

DANCING IN BALTIMORE

Here is some information on folk and square dancing in Baltimore which I hope will be of use. Folk dance sessions are held two or three times a month on Sunday or Monday evenings at the Jewish Community Center, 395 West Monument Street and are open to the public. Sunday sessions are led by Dave Rosenberg of Washington. Bill Neelands leads folk dancing every Thursday evening at 1006 North Charles Street.

Square dances are more numerous - every Friday evening during the summer, on the roof of the YMCA, Franklin and Cathedral Streets. For square dance information, one might call George Meekins at BELmont 5-0094. For folk dance information, call Nathan Gerber at LIBerty 2-4653.

All Nation's Day will be held August 29 at Gwynn Oak Amusement Park. On this day, Baltimore's ethnical groups will present a pageant of their traditional music, songs and dances. They also will present exhibits of handicrafts, ornaments and other of their cultural objects, and they will prepare traditional delicacies. All of this will be open to the public.

We in Baltimore are somewhat behind, I'm afraid, in English dances. But I hope that we can remedy this. I am very anxious to attend a Country Dance Society session and intend to come to the classes when I visit New York.

NATHAN GERBER

THE DANCING ENGLISH

(Editor's note; Ethel Capps of Knoxville, Tenn., went to England last August to teach in Birmingham on a Fulbright Fellowship. An active C.D.S. member and organizer of the Knoxville Center, she has now been actively concerned with dancing in England.)

One of my best introductions to England was the Barford Anglo-American school directed by Bicky McLain and the Clarks - Kenneth and Sybil, Midlands organizers for the English Folk Dance and Song Society. I met many of the "dancing English" there and liked Barford so much that I plan to finish my year here with a week there.

I also went to a weekend in Sussex directed by Elsie Whiteman, Kathleen Bliss, Bill Ganniford and Michael Bell. Other courses which I attended include a Birmingham weekend under the leadership of Miss Sinclair, Mr. Ganniford and Mr. Smedley - all from headquarters - and a grammar school event, directed by Cyril Pine, where the boys and girls had such a good time the atmosphere was very much like that of the Berea Festival in Kentucky.

All the courses had excellent music and leadership. It was so good to hear Elsie and Kathleen play their lively tunes again after having heard them at Pinewoods. There is a great deal of music here with that certain lift which makes for rhythmical dancing.

The first demonstration which I saw was for school children. An adjudicator, Bill Scott, pointed out good and bad features of the dancing. This kind of activity is pretty general here. The next demonstration was for the annual members' meeting at Cecil Sharp House in London. There was general dancing as well - great fun for me, since many of my friends from Barford showed up.

Perhaps the most spectacular demonstrations which I saw were at the Albert Hall in London in January. My greatest thrill was when William Kimber walked on to the floor amid thunderous and sustained applause. His humble manner in accepting the recognition endeared him to everyone. We saw the first performance of Michael Bell's Folk Ballet and many other fascinating groups, including the Devonshire Morris men who danced with such evident enjoyment.

The Midlands area will hold a festival in Birmingham June 16, and a children's festival. After that, a day at the Stratford festival will round out my attendance at festivals in England. And how lucky I have been to see performances of a traditional nature!

ABBOTS BROMLEY, September 7: We first caught sight of the Horn dancers on the lawn in front of a manor house just outside of Abbots Bromley. We watched them there and then followed them down a long, tree-lined lane, through the village streets, where they paused to dance or accept refreshment at the more generous houses. The tunes were those we associate with country dances. Although the procession cast its spell, I did miss the beautiful Abbots Bromley melody which we still hear with less traditional performers.

ROYTON: In November I visited Mr. and Mrs. Leslie Haworth in Cheshire. Friday night we went to his sister Dorothea's community group. Despite the accents, I felt very much as if I were in



ABBOTS BROMLEY HORN DANCE - TRADITIONALLY FIRST MONDAY AFTER SEPT. 4
Brasstown, North Carolina. For one thing, along with the English dances, the Danish double quadrille was on the program. The next day I went out with Mr. Haworth and the Royton dancers. Some of the men had danced Royton for years. The dancing was spirited, and the costumes very stylish, especially the hats made by Dorothea and Mrs. Haworth and entirely covered by tiny flowers cut out from red, green, blue, purple and yellow felt. Each hat had a wreath of large roses and other flowers around the crown, to top it all.

PADSTOW: May Day weekend I had two extra days off to go down to Padstow and see the Hobby Horse. It was a hypnotic performance! Festivities began on May Day just past midnight, when the company met at the Golden Lion, the village local. Although I could not get out of my hotel (no night clerk to let me back in) to be near the singers, I did hang out of my window and listen for a long time.

The next morning I was out early, to examine the Maypole and see the little boys dancing in imitation of the real "Old 'Oss" and his team. At 11 a.m., after an introductory speech which traced Padstow May Day celebrations back at least 200 years, the "Wee 'Oss," his team and a merry band of pirates appeared and began their performance outside the Golden Lion.

I followed them all morning - to manor houses, hotels and homes, as did many local people and other outsiders like me. There was surely magic in the air. One felt almost impelled to follow, even though it was the same performance and the same song all day long. Rain drove everyone inside in the afternoon but at about 5, the "Wee 'Oss" reappeared and danced through the village until midnight. I was very careful to touch the Hobby Horse for luck as others did.

BAMPTON, Whit Monday, June 7: I tried to add to my luck when I bought and ate a bit of cake from the sword of the Cake-Bearer, Mr. Wells, a relative of the late Billy Wells. The present fiddler, Mr. Clark, told me that he had lived in Winnipeg, where he played for country and square dancing some 30 years ago.

Four of the Bampton dancers were mature men; the other two were young boys. Fiddler, Cake-Bearer and Fool completed the group. As a special courtesy, Russell Wortley, Bagman of the Morris Ring, was invited to dance with the team for a dance or so.

This about covers all that I have done here in the name of dance except that I have gone to some of the weekly classes in Birmingham directed by Hilda Roberts and to some of the square dances called by the Clarks. What a shock, even after Phil Merrill's warning, to hear our American calls in English accents! But I have become so used to it, it does not seem at all strange now. I also went to a square dance where Mrs. Mildred Buhler of California was guest caller.

The opportunity to be with dancers and to see festivals and traditional teams has been one of the most gratifying aspects of my year here. And after experiencing the English winter, I can well understand why May Day and the summer have been greeted so joyously in traditional and ritual dances!

ETHEL CAPPS

OUR C.D.S. RAFFLE

This year we augmented our Funds by promoting a Raffle - in New York and the surrounding H.Q. area, as the U.S. Mail may not be used for this purpose - and raised \$300. Of this amount \$75 was used for prizes.

The drawing was conducted at the New York Spring Festival, and Mr. James Rosser - our C.D.S. vice-president for the Central area - drew the first prize of a week at Pinewoods for Mr. E. Leland Durkee of Bethlehem, Pa., and a \$25 gift certificate for Miss Carol Preston of McLean, Va. (No, no use of the mails, but raffle ticket sellers got around.)

Even if the ticket sellers did get around a bit, almost the entire credit for the success of the raffle goes to Sadie Lapiner, who - with Irving Lapiner - arranged and promoted the whole business. They got the tickets printed without cost, and as there was no mailing, there were no postage charges. Result - pure profit. Many thanks, Sadie. It was a lot of work and you managed it wonderfully. Thanks, too, to the other ticket sellers, and next year we're going to get around still more.



Sadie and Irving Lapiner

OUR C.D.S. FUND

We most gratefully acknowledge the donations that have been received from the following contributors. They include the Sponsors and Patrons listed in our Festival program.

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