

dents of the subject. His reason for dancing is, however, nothing more nor less than sheer enjoyment...I do not know whether Mr. Welch has ever attended the Morris Ring's week-end gathering at Thaxted, as I have done regularly for the last twenty years. It is safe to say that he had never seen there a knobbly knee (unless in the privacy of a bedroom or other chamber of intimacy), for the uniform of every team in the country provides for the concealment of knees beneath long trousers or knee-breeches. Sandals are unknown to Morris teams, and of the many hundreds of men who regularly dance the Morris about six wear beards.--DONALD CASSELS (Squire of Morris Ring).

Sir: Surely the survival of both English sword and Morris dances is due to the fact that both these forms of ritual dance have so much in them that they give great pleasure and satisfaction to the performer as well as to the audience.

The success of English sword and Morris teams at the International Eisteddfod at Llangollen in the last two years, and the enthusiasm their dances have engendered in festivals abroad show that these English traditional dances have great artistic value enabling them to compare favourably with other forms of European dance.-- J.L. LEWIS.

COCKLEBOAT JIG A New Dance:

Longways for as many as will.

Duple Minor Set.

1. First and second couples four hands round to left and back. (As they come back the ring splits between second couple and forms into a line.)
2. First and second couples - in line - promenade down the set.
3. First and second couples in line promenade back, first couple casting into second place. (N.B.--Keep sides very close.)
4. First man and second woman set once to each other, moving forward as they do so.
5. First man and second woman figure eight round first woman, second man.
6. Second man, first woman repeat 4 and 5.

Then carry on with next couples.

It will be found that the first woman comes straight from the figure eight into the four hands round, therefore she must NOT be late in starting her moves.

--J.E. SMART in ENGLISH DANCE AND SONG

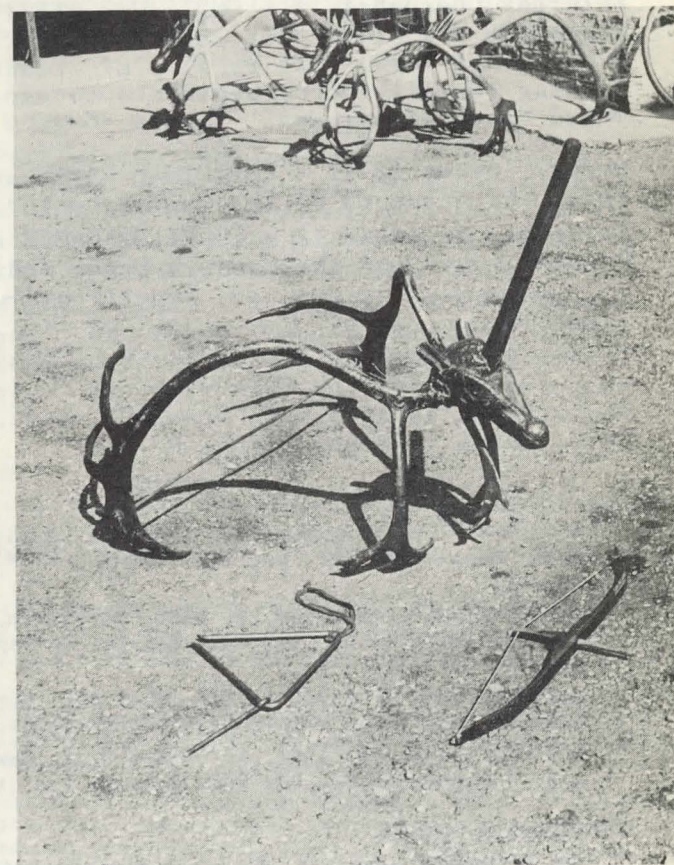
MUSIC SUGGESTIONS: Many tunes in 6/8 rhythm would fit this dance. Try "Billy Patterson's Jig" from "Favorite Jigs, Reels and Hornpipes." For a record, the Pinewoods Players record of Jig tunes (F1115) would fit well.

THE COUNTRY DANCER

VOLUME 10

Number 3

NOVEMBER
1954



ABBOTS BROMLEY HORNS, TRIANGLE, BOW AND ARROW

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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CALENDAR

Saturday, December 11 - CHRISTMAS FESTIVAL of Country Dance Society of America, at Hunter College, 695 Park Avenue, New York, 8:15 to 12 p.m. Country and Square dancing for all - from beginners to experts. Morris and Sword dance interludes. Carols, Boar's Head Processional,

Friday, December 17 - CHRISTMAS PARTY at Summit, N.J., under the auspices of the Summit Center of the C.D.S.

Saturday, December 18 - YULETIDE DANCE at Old South Church, Boston, Mass., of the Country Dance Society Boston Centre.

December 27 to January 2 - BEREAS CHRISTMAS COUNTRY DANCE SCHOOL at Berea College, Berea, Ky. Sponsored by Berea College and the Council of Southern Mountain Workers in cooperation with the Country Dance Society of America. Register in advance with Frank H. Smith, Director, Box 1826, Berea College, Berea, Ky.

WEDDINGS

McLAIN-STOVALL: Septemer 13, 1954, in Lexington, Ky., Rosemary Ruth, daughter of Dr. and Mrs. Raymond F. McLain, to James Reed Stovall.

DAVENPORT-GUILLARD: May 23, 1954, in Wilton, Conn., Elizabeth, granddaughter of Mr. and Mrs. Maurice Davenport, to Robert Russell Guillard.

MAY-ROSS: May 9, 1954, at Danville, Ky., Margaret Lucille May of Danville and James Pheane Ross of Lexington, Ky.

IDE-CURL: June 26, 1954, in Quaker Hill, Conn., Katherine McDonald, daughter of Mr. and Mrs. John M. Ide, to Rane Locke Curl.

RECORDER CLASSES

The following schedule of classes has been announced by Theodora and Richard Schulze: adult beginners, 8 to 9 p.m. Monday evenings or 10 to 11 a.m. Saturday mornings; children's class, 9 to 10 a.m. Saturdays; repertory class - for more advanced players - 11 a.m. to 1 p.m. Saturdays. Additional classes will be formed wherever there is sufficient demand, hours to be arranged, and private instruction is also available for those who prefer it. Address inquiries to Studio 837, Carnegie Hall, 154 West 57th St.; Circle 5-8561.

CHRISTMAS FESTIVAL IN NEW YORK

We hope to see all who are in the New York area - or who can travel there - at the Christmas Festival, which will be held at Hunter College from 8 p.m. to midnight on Saturday, December 11. As well as plenty of dances in which all can join, and some special dances for experienced dancers, there will be enough interludes to make the evening a very good show even from the non-dancers point of view. The Abbots Bromley Horn Dancers will bring their magic to the evening. Though it is now performed in Abbots Bromley in September we are told that its proper place is with the ritual Winter dances. The Boar's Head will make its annual appearance with its own Carol and the Morris dancers will do it honor. Having performed the Mummers Play for three Christmas gatherings, this year we are returning to the still older Sword Dance Play and will present it in a shortened form. And there will be Carol singing for all. It will be a good evening. Get your ticket in advance and avoid waiting at the door. Posters are ready too and available for distribution. Help us to get them around.

FRONT COVER:

The sight of the great reindeer horns waiting to be carried by the dancers in their annual pilgrimage to all the farms in the Abbots Bromley area, will make all our dancers wish that they could have been in Staffordshire on the Monday following the first Sunday after September 4th - the date when the dance is now performed. The fact that other Horn dances - notably the Deer Dance of Taos - are performed around Christmastime would seem to confirm the theory that the dance properly belongs to the Winter Solstice and is the descendant of a sympathetic magical rite designed to bring the deer within reach of the hunter's arrows.

Dr. Raymond F. McLain

Around the first of the year, our Vice-President at Large who is also a member of the C.D.S. Advisory Board will be covering a far wider territory than we had expected. We quote from the New York Times for September 3, 1954:

"The appointment of Dr. Raymond F. McLain as president of the American University at Cairo was announced yesterday. He succeeds Dr. John S. Badeau, now president of the Near East Foundation.

"For the last three years Dr. McLain has been general director of the Commission on Christian Higher Education, National Council of Churches. He previously served as president of Transylvania College, Lexington, Ky., and Eureka College, Eureka, Ill.

"The American University in Cairo was founded in 1920. It has an enrollment of 850 students, representing twenty-eight nationalities. The college is owned and governed by a group of American citizens, operating as a board of trustees, and has executive offices in Philadelphia."

Our good wishes go with Dr. McLain in his new field, and with Mrs. McLain. We feel sure that they will both find opportunities to continue their interest in folk material - and that we shall benefit by this too. It is pleasant to know that the appointment includes annual visits to America.

NOVEMBER CELEBRATIONS

Every English child knows that the Fifth of November is Bonfire night, historically celebrating the discovery in 1605 of a conspiracy to destroy the King and his Parliament by Gunpowder, with Guy Fawkes as the leader of the plot:

Remember, remember the Fifth of November
Gunpowder Treason and plot:
I see no reason why Gunpowder Treason
Should ever be forgot.

Bonfires still burn in England on this night, fireworks are set off, the "guy" is paraded round the streets and sacrificially burned in the fires, and the Yeomen of the Guard carry on a traditional search of the Houses of Parliament and afterward send a message to the reigning monarch that all is safe.

It may seem strange that this conspiracy -- historically only one of many -- should gain such a hold on the imagination of the people that the celebration of its discovery should reach all over England and should be carried on through the centuries to this day. But although the event was new in 1605, the custom of celebration by fire at this time of the year was old before the Romans came to England. Martinmas - the feast of St. Martin -- is on November eleventh and marks the end of the ancient Festival period of the autumn fires when beasts were slaughtered and salted down for the coming Winter season.

St. Martin was a kind man who liked to provide for the needy and it seems fitting that his feast should have been placed at the time of an earlier festival that celebrated the making of provision for the coming need. Earlier spellings give "Martilmass" and a connection is seen with "mart", a fair or market. In vine-growing countries it was the time when the new wine was tasted and the accompanying feast stemmed from the ancient Grecian Festival observed in honor of Bacchus. In northern countries the provision of food for the winter months was more important, while the thanksgiving feast used the portions of the animal unsuitable for salting down. Presents of food were given at this time.

Various writings show that this custom was continued until modern methods made it unnecessary. "A piece of beef hung up since Martlemass" is mentioned in the Pinner or Wakefield, 1599; in Tusser's "Five Hundred Points of Husbandry" we read:

"And Martilmass Beefe doth bear good tacke,
When country folke do dainties lacke."

and in Tusser Redivivus, 1744 - "Martlemass beef is beef dried in the chimney, as bacon, and is so called because it was usual to kill the beef for the provision about the feast of St. Martin, Nov. 11."

In the Statistical Account of Scotland, 1793, we read: "between Hallowmass and Christmass, when the people laid in their Winter provisions, about twenty-four beeves were killed in a week; the best not exceeding sixteen or twenty stone."

It is pleasant to think that the Church carried on the tradition of a feast on St. Martin's Day. In the Churchwardens' account of St. Martin Outwich, London, 1525, we read of fifteen pence being "payd for brede, ale, and wyne, and garlonds, on Synt Martyn's Day."

And how about our own Thanksgiving day? It would seem that it might have its roots in something even older than the Pilgrims' giving of thanks for survival.

MAY GADD

E.F.D.S.S. DIRECTOR

Douglas Kennedy not only came to Pinewoods this summer but also was in New York afterward long enough for the C.D.S. to stage a highly successful "Dance Day with Douglas Kennedy". A Workshop was conducted in the afternoon with a program divided between Traditional and Playford country dances, Morris, Sword, discussions, with the needs of both experienced and inexperienced dancers considered.

The evening session provided an opportunity for enjoying some of the material taught at the Workshop and for presentation of additional material, including American squares and contras.

The entire Headquarters Area was well-represented at both of the sessions, and there were dancers from Boston, among them our national C.D.S. president, Mrs. Richard K. Conant.

We are very much hoping that before too long Mr. Kennedy will be with us again - this time for a longer stay so that we can arrange a tour for him in various parts of the country. We are deeply appreciative of the effort he made to be with us this summer. To come by plane from England to British Columbia - for the Empire Games, where Mr. Kennedy was a "Queen's Man" working with the Duke of Edinburgh - then on to Brazil for the International Folk Music Council Festival and Conference and so to Pinewoods (breakfast in Venezuela and supper at Long Pond) takes quite a bit of determination and planning.

And how rewarding for us. Mr. Kennedy's few days of work at Pinewoods and his Workshop and Dance Evening in New York brought new life and meaning to our dances to everyone who was there. In between these events he took in two hurricanes - Carol at Pinewoods and Edna in New York - and added these to the sum of his experiences.

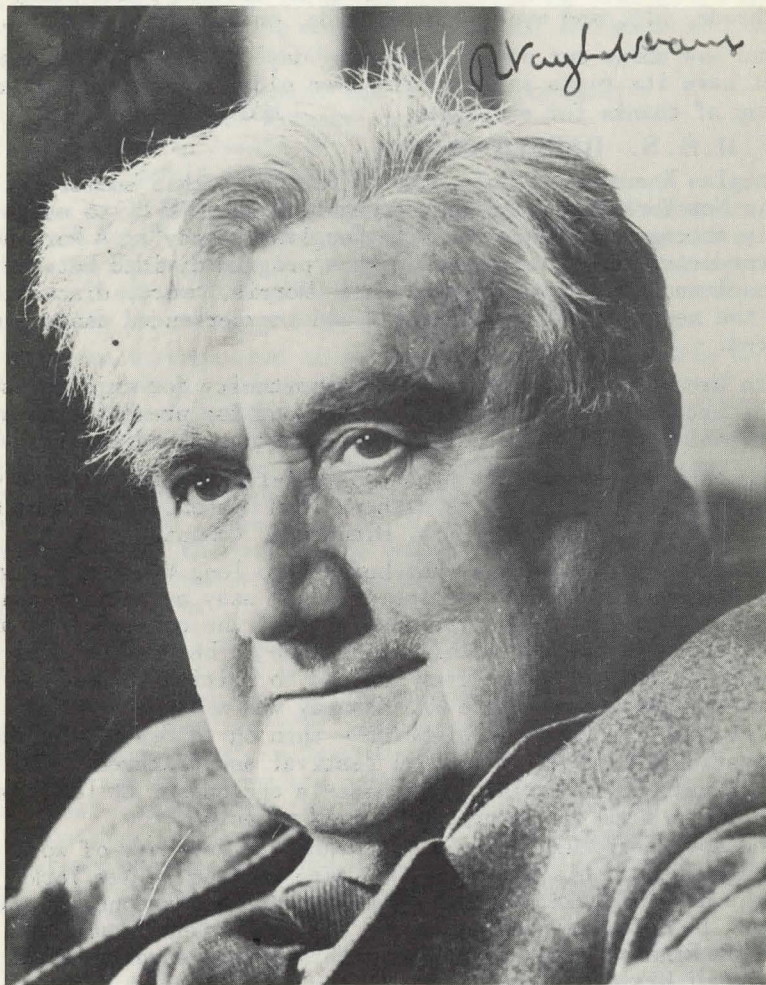
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E.F.D.S.S. PRESIDENT



R. VAUGHAN WILLIAMS, O.N., MUS. DOC.

It is a great pleasure to know that Dr. Vaughan Williams, president in England of the English Folk Dance and Song Society, is in this country for two months for a lecture series at Cornell University. It is true that Dr. Vaughan Williams is here as a great musician rather than as the President of the E.F.D.S.S. but we feel sure that all who hear his lectures will gain understanding of folk as well as other music. We take great pride in our connection with him through our affiliation with the English Society.

We hope that he will very much enjoy his visit here.

PINEWOODS CAMP

The thing that always hits me when I return to the Camp in the woods on the south shore of Long Pond is the aromatic scent of the pines. I should be accustomed to the fragrant smell for most of my youth was spent among Scots Pinewoods. But the Long Pond pines have something all their own. Possibly it is the ground-up granite which forms the subsoil of the Cape region and provides the filter bed for the pond water, which is the cleanest and purest I have ever seen. To be in the sun on the silver strand until scorched and then to quench the scorching in the crystal lake is my idea of holiday bliss.

But Pinewoods Camp provides so much besides the joys of the water and the cool scented shade of the pines. Real beds in well fitted little houses with electric light take care of the creature comforts and the "alimentation", to use the French word, is of a high order indeed. Personally, I have never found open air eating so enjoyable - food so attractive and satisfying.

Pinewoods Camp is unique in its covered but open-sided assembly rooms. These were specially built for country dancing but screened as they are by the friendly trees prove equally suitable for music making betimes, and discussions. The central camphouse affords complete shelter. Here one can stand with one's back to a wood fire, sip tea, enjoy social conversation and at the same time look out over the blue water at the lovely vista of boats with their white sails filling to a gentle breeze. I have never seen any place that can contribute so much to the enjoyments and benefits of a camping holiday and I hope that more and more people will get to know of it.

DOUGLAS KENNEDY

BEREA CHRISTMAS SCHOOL

The seventeenth annual Christmas School at Berea, Ky., sponsored by Berea College and the Council of Southern Mountain Workers in cooperation with the Country Dance Society of America - will be held December 27 to January 2.

The program will include Southern square dances and play party games; American quadrilles and contra dances; English country, sword and Morris dances; Danish country dances and singing games; children's singing games; recorder playing, puppetry and a Mummers' Play; group singing, etc.

The teaching staff consists of Frank Smith (Director), May Gadd, Georg and Marguerite Bidstrup, Beatrice McLain, Ethel Capps, Edna Ritchie, Leila Smith, Raymond K. McLain, Patrick Napier, Lynn and Lucile Gault.

This year Miss Gadd will conduct a class in leadership and teaching methods. This includes fundamentals of good dance style; the selection of games and dances, and teaching methods for their presentation, suitable for a wide variety of groups and occasions; sources of dance materials, including records. An opportunity will be given to members of the class to direct dances in class and sometimes at the evening parties.

PHOTOGRAPH OF MURAL PAINTING AT CECIL SHARP HOUSE



CECIL SHARP HOUSE in London is the headquarters of the English Folk Dance Society. Our Society is its representative in this country. The recent reconstruction of the House has been followed with much interest by our members and Mr. Kennedy's lively account at Pinewoods of how the mural came into being left us longing to go and see this presentation of all that the House itself represents.

In the original building the chief decorative feature of the main Hall was a Musicians' Gallery with carved and painted panels depicting characters and regalia associated with the folk dance. The gallery was found to be too high for practical use and when it was destroyed it was decided to replace it with a mural painting running the length of the hall. IVON HITCHINS was selected as the artist.

The great painting - 69 by 20 feet - could not be done straight on the wall and the artist had to make considerable structural alterations in his home in Sussex to accommodate it. While the work was in progress chemists and technicians were working out methods of hanging the canvases on the wall so that the Mural would stand the vibrations of the dancing and fit in with the general acoustic requirements.

The painting was unveiled on July 1st, 1954. Without color and in reduced size it is impossible to get a clear idea of it from a photograph. But we give some of the highlights in the artist's own words. After stating that the subject embraces the chief features of certain famous dance forms, in some sort of a woodland setting, with costumes of no special period, and that most of the action takes place in the side sections leaving the middle of the painting open and quieter to serve as a background for the actual dancers on the floor of the hall, Mr. Hitchins says:

"Here is a mythical wood with figures taking part in a chain dance among the bracken (left side)....Above them and behind the great tree trunk a mother and a girl and boy observe the ceremonies. Farther back in a clearing are visible most of the performers in a three-a-side Morris dance. Music is provided by three musicians (top center) who are seated on the bank above the shaded pool.... Above, among the trees, zephyrs join and copy the actions of the dancers below.....Below them two boys.....lie amidst bracken while watching three pairs of Horn Dancers dancing their way through the foliage.....

Behind them on Horseback are the traditional Green Man and Queen of the May, who having just arrived, look down into a small clearing which two woodmen are on the point of enlarging by sawing down a chestnut tree. This right side of the wood shows the commencement of urban life. A woman with two children has just emerged from her home....she remonstrates with the tree cutters, pleading to save her family tree.

From behind her house.....emerges the prototype of Padstow's Hobby Horse which is lured forward by its 'Teaser' to take part in the proceedings.

While this right side is based in design upon a series of vertical circular forms originating in and repeating the rolling movement of the Hobby Horse, in the left side of the Mural the ring dance establishes the elliptical motif of a circle lying horizontally in perspective and repeated above.

The main coloring ranges from woodland blues and greens on the sunny West side of Cecil Sharp House to warmer shades on the North-East side, while the whole is held in one great hemicycle to unite it to the hall and the spectators."

The foregoing account of the mural is taken from a little booklet

put out by the English Society. If you would like to read it in full it can be obtained from the C.D.S. price 15¢

The cost of the mural was around \$6,000. Part has been already paid by the E.F.D.S. and part was contributed by the Arts Council of Great Britain - the remainder is still being raised. People at Pine-woods were so interested in this wonderful contribution to the appreciation and understanding of the background of folk arts, that \$50 was contributed for Mr. Kennedy to take back to England. If any other of our readers would like to have a part in this enterprise, we will gladly forward contributions to the E.F.D.S.

A SATURDAY EVENING WITH DOUGLAS KENNEDY

This report is written by someone who has been more on the fringe of Country Dancing than at the heart of it; whose view of it is blurred; whose skill at it is minimal.

Yet the evening when Douglas Kennedy, Director of the English Folk Dance Society, led the Country Dance Society of New York (Saturday, September 25, 1954) proved an extraordinary experience for me, as for everyone else there.

For Douglas Kennedy turned out to be one of the rarest of all things: a truly great teacher.

A great teacher, I suppose, might be defined as someone who makes Truth exceptionally clear and infinitely appealing.

Douglas Kennedy did just that.

And he did it so easily. In a little talk that lasted no more than 10 minutes in the middle of the evening, he described the essence of Country Dancing. He had no need to mention that this happens to be the essence of a Good Life too, but that became wholly clear. For he pointed out that good Country Dancing is rooted in two things:

1. The dancing must come from inside the body, from a person's "center", and not from the self-conscious manipulation of legs and arms. If the feeling of the dancing is there, in the deep center, the arms and legs take care of themselves. It is the feeling and not technique that makes for rightness. (Any modern psychologist will tell you this is the way to a good life too.)

2. To do Country Dancing well, one must focus one's attention on the group, not on oneself. It must be directed outward, not inward. The dancer must become a flowing part of the group; must give up the loneliness of the ego.

How sharp a lesson of life this is, is suggested by the fact that Air Force psychiatrists discovered, during World War II, that the men who "cracked" under the strain of fighting, who became psychological problems, were the men who could not find a higher value outside themselves than in themselves.

Under the pressure of intense danger, the men who depended only on the strength of their own egos broke down; those who allied themselves in feeling and concern with the men around them did not.

Country Dancing is no different in its essential situation; and suddenly, hearing Douglas Kennedy talk about it, one could see it is no less important.

But he was a good deal more than a philosopher that evening. He led us through dance after dance with a twinkle in his eye, and with completely communicable delight.

Then he topped the evening by singing an old Scotch song, and in such a manner as to make clear he is a great performer too -- a man able to project his feelings from deep inside himself to the outside edge of his audience.

With great appreciation, respect and affection for many other very good evenings with Country Dancing before this, there never was an evening of it when I enjoyed it more.

Or when I danced better!

VICTOR M. RATNER

SQUARE DANCING Part 2

As I told you in the preceding issue of the Country Dancer, I started a group in Freeport, Long Island, my home town. The group grew rapidly, and I interested Ed Durlacher in teaming up with me.

Then came the World's Fair, 1939-40. Square dancing was scheduled on a Thursday night but the band and caller from upstate did not appear, due to transportation difficulties. So, MacLeod and Durlacher were summoned to the rescue, and we were hired for every Thursday night thereafter until the end of the Fair.

As you remember, other groups also participated in the country dancing at the Fair, and I believe that the demonstrations and dancing at that time were major factors in spreading the movement. Many people from other parts of the country saw country dancing for the first time, and the seeds were sown and scattered from there. At our final Thursday night dance, we held a square dance jamboree at which there were present over fifteen different callers and bands, including Floyd Woodhull; Ferdie Grofe, who played for the Ford Motor Company exhibition group; Benjamin Lovett, who called for Ford; Happy Hale, and others.

As a result of the dancing at the World's Fair, square dancing spread rapidly on Long Island. We played at Lowell Thomas' during that season, at his home in Pawling, N.Y., and it seemed as though square dancing was getting a foothold as an ordinary recreational activity. I continued with my group in Long Island and for a number of years played and called at least five nights a week for various church groups and fraternal organizations. I taught two members of my band to call, and today they are well-known callers. I taught and worked with many other prospective leaders so that today Long Island can boast of callers and leaders who I think are doing a good job.

I hope that my business will permit me to give more time to regular group activities in the future. In the meantime, I give considerable time and attention to making the dances enjoyable to anyone I am calling for, or teaching. I believe that a leader's pri-

mary objective is to give those whom he is leading an enjoyable social time. This may mean doing advanced Western squares; it may mean doing simple Quadrilles, or it may mean doing the contras and circles - or folk (round) dances.

If a leader keeps that primary purpose in mind, he will further the movement immeasurably. In order to do this, he will of necessity build his program around what he thinks the participants will enjoy, keeping always in mind high standards of good dance taste.

Some of our leaders build a program around what THEY like!

A friend of ours from Australia, when asked recently to criticize American callers, made the observation that it seemed to him that many callers endeavored to do just that - to make the people do what THEY wanted them to do, like soldiers being compelled to go through a drill, so that he could have the internal satisfaction of seeing them execute his made-up calls. I don't know that I agreed entirely with this gentleman's analysis, but I do think that he had a point. And it is something that we callers should guard against.

I pay a great deal of attention to the music used for the dances. I believe more people listen to the music, or would like to, than leaders realize. Many times, people will ask me for certain dances which they can only designate by the tune. When the melody is emphasized, the dancers get a double enjoyment from the dance; from the pattern itself and from its music.

For that reason, I frequently use popular tunes for square dances, polkas and schottishes, particularly for the young set who may feel that country dancing is old-fashioned. When they hear a popular polka, or one of the pop tunes like "Shanty Town", "Bye Bye Blues", etc, it seems to be easier to get them to dance.

I think the leaders throughout the nation have done a competent job in improving the leadership, calling, music, and dance variations. Many opportunities are present today for newer callers and leaders to learn the business.

AL MacLEOD

CENTER NEWS

HINDMAN, KY.

HINDMAN SETTLEMENT SCHOOL: I am recreation director for the school this year. Jane Bishop Nauss was director for the past two years but is now in Connecticut with her husband, who was recently released from the Army. It might be of interest to add that Betty, my wife, was recreation director for two years - 1950-52 - so in a way it is like coming back home.

The outstanding Fall activity was the Southeastern Kentucky Regional Folk Festival October 9th, to which we sent a group. It was held in Viper with Dilcie Combs School as host and Edna Ritchie as hostess.

General dance activities here are about the same as they have been - a party each Saturday night with singing and folk dancing; evening groups each week for beginning, intermediate and advanced dancers; beginning and advanced recorder groups; a ballad-singing group once a week, which meets with Ruth White (we're fortunate to have her play for our dancing as well).

There is dancing four periods a week in the County High School; games and some dancing in each of the grades in our county grade school. I have also been visiting Carr Creek and Cordia High Schools

in Knott County once a week to help them with their folk dance clubs. Eldon Davidson at Cordia also leads other recreational groups in folk dancing two days a week.

I go by jeep, up creek beds mostly, to the rural 1-, 2- and 3-room schools (there are lots of them) in Knott County for playground games, singing games; to tell stories, draw pictures and sing with them. I meet from thirty to thirty-five groups each week for some form or other of recreation.

At the Settlement, Miss Watts has plans for elaborate Christmas festivities, and we also have the other appropriate parties such as Halloween, etc. The participation in dancing in the Settlement is extremely good; most of the children enjoy it and are good at it.

Recent visitors have included my mother and father, Jean and George Pickow (Jean sang a grand program for us) and Richard Chase, whom I'm helping with music for his forthcoming Mentor book. He helped get us off to a good start with Morris for the boys, as well as sharing Jack tales, etc.

It seems very appropriate to mention how well Miss White's ballad group sang "Barbara Allen" recently - the beautiful version which Mrs. John C. Campbell heard sung in 1907 here in Knott County. This is the first ballad Mrs. Campbell noted for her amazing collection which caused Mr. Sharp to come and collect ballads in the mountains down here.

RAYMOND K. McLAIN

LOUISVILLE, KY.

MUNICIPAL COUNTRY DANCE SOCIETY: On September 17th our Society was host to the square dance contestants at the Kentucky State Fair. They danced city style and country style. Teams came from Illinois, Indiana and Kentucky.

Many in the Society attended camps this summer. Miss Carolyn Jaegers went to Boulder University, Boulder, Colo., for summer school and spent all of her spare time and weekends at the Lighted Lantern, Lookout Mt., Colo.

Mr. and Mrs. Howard C. Mitchell went to the American Squares camp in Minnesota, and eight of our members attended the Kentucky Dance Institute at Lee Junior College, Jackson, Ky. Miss Shirley Durham, a Louisville teacher who was raised in the Kentucky mountains, was on the staff at Jackson, and also at Stokes Forest in New Jersey. She taught singing games.

RUTH MITCHELL

CLEVELAND, OHIO

CECIL SHARP CLUB. The Club has arranged a series of meetings to take the form of a "photograph" (physical - emotional - spiritual) presented by the Chairman for the evening of some specific Camp, Institute, or travel experience with dance groups. Discussion, comments and freely interrupting remarks will be in order and the proceedings may also be interrupted by a skeleton tryout of any dance mentioned in the report.

This may sound a trifle vague but the members are enthusiastic, and I feel that it may help to broaden the outlook.

CHRISTMAS BALL: December 17 in Adelbert Gymnasium. Miss Olive

Whitworth and the Square Dance classes invite all members of the General Education Division to dance with them and make a gay Party. The program is so planned that even a beginner can fit in with ease most of the time. There are no fees but tickets are required and reservations should be made by December 6.

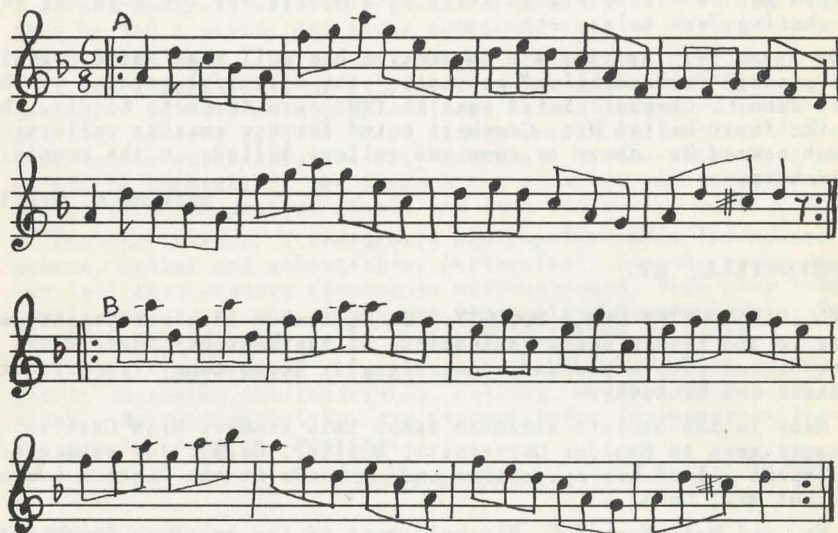
OLIVE WHITWORTH

THE LADIES TRIUMPH OR KATY'S RAMBLES

CONTRA DANCE: First, third fifth -every other - couple commence the dance.

Edited by Mary McNair.

TUNE: The Ladies Triumph.



AL 1-4 SECOND GENT LEADS THE FIRST LADY DOWN THE CENTER AND THE FIRST GENT GOES AFTER THEM. The first lady and second gent join right hands, lead down the center, then without dropping hands turn clockwise as a couple ready to walk back up the center. The first gent, who has followed them down as they turn, steps into place at the lady's left, joins left hands with her; the two gents join their free hands behind the lady's back.

A2 1-8 FIRST GENT LEADS THE SECOND LADY DOWN THE CENTER AND THE FIRST LADY GOES AFTER THEM. THE TWO LADIES BRING THE GENTLEMAN BACK. When they reach the bottom, the second lady and first gent join left hands, turn counterclockwise without dropping hands;

the first lady takes her place on the other side of the gent (at his right), joins right hands with him; and the ladies join their free hands behind the gentleman's back, to lead him home.

B1 1-8 FIRST COUPLE DOWN THE CENTER, BACK, AND CAST OFF.

B2 1/8 RIGHT AND LEFT FOUR.

This is one of the American Contras which most clearly shows its English origin, as those members of the C.D.S. who have danced the English "The Triumph" will recognize.

It is not well known today - though a group from Maine gave a good demonstration of it at the 1953 New England Folk Festival. (A combined group from the Cumberland County Recreation Council, led by Mrs. Ester Sumpter, and the Oxford County Square Dance Ass'n, whose caller is Harold Kearney.) It must, however, have been one of the most popular dances in the past, judging from the fact that Elias Howe included it in several of his books, and it is found also in Gott's "Old Familiar Dances".

Here's your chance to unbend a bit - first a little with your partner and then with the other fellow's girl (or the other girl's man). And if you're in the mood, the two gents may raise their joined hands to form a triumphal arch over the lady as they bring her back up the center (and the ladies the same with the gent) as they do in the English version. Our parents and grandparents weren't the wooden sticks that some demonstration groups who try to be "authentic" seem to think. So have fun dancing it!

MARY L. McNAIR

(Editor's note: Mary McNair has a large collection of American contra dances and tunes. She has noted them from country groups, callers and musicians, or transcribed them from old dance books. Mrs. McNair herself is a fiddler and caller.)

"No Knobbly Knees and Few Beards"

An article in the London Evening Telegraph by Mr. Colin Welch displayed a considerable lack of understanding of the interest shown today in the ritual Morris dance. Mr. Welch affected to believe that present day dancers dance them only because they are old, spoke of a strange character he had encountered somewhere known as a burry man, and aroused the justifiable resentment of the Morris dancers of England by referring to the beards and Knobbly knees that he seemed to think were the hallmark of the Morris man. We believe that the letters written in reply will be of interest and entertainment to our readers:

Sir: I could not help being amused at the admission of ignorance of Morris dancing displayed by Mr. Colin Welch in his article "Furry Dances and Burry Men". Can he really believe that men perform Morris dances "for no other reason than that they are old"?

The average Morris man is indeed interested in the history of the Morris, in so far as it is known, and there are many keen stu-