

THE COUNTRY DANCER

Spring
1959

THE COUNTRY DANCER

The magazine of
THE COUNTRY DANCE SOCIETY OF AMERICA

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Calendar of Events

- April 3 - 4, 1959 NINTH ANNUAL FOLK DANCE FESTIVAL - LEXINGTON C.D.S. Center, at the University of Kentucky, Lexington, Ky.
- April 4 - 5 DAYTON, OHIO WEEKEND with PHIL MERRILL
- April 16 - 19 TWENTY-FOURTH ANNUAL MOUNTAIN FOLK FESTIVAL Berea, Ky. The Festival is affiliated with the Country Dance Society of America.
- April 17 - 19 COUNTRY DANCE SOCIETY SPRING HOUSE PARTY WEEKEND, Andover, New Jersey.
- May 2 COUNTRY DANCE SOCIETY SPRING FESTIVAL Hunter College, New York. 8 to 12 p.m.
- May 17 C.D.S. THEATER BENEFIT MATINEE: "OUR TOWN" Circle in the Square, New York.
- June 3 END OF SEASON GATHERING OF N.Y. WEDNESDAY dancers - and friends.
- June 26 - 29 DANCE WEEKEND at PINEWOODS - BOSTON C.D.S. Center.
- July 27 - 31 CRAFTSMAN'S FAIR of the SOUTHERN HIGHLANDS Civic Center, Gatlinburg, Tenn.
- August 9 - 30 PINEWOODS CAMP, National C.D.S., Buzzards Bay, Mass.
- October 7 C.D.S. NEW YORK FALL SERIES OPENS.
- October 16 - 18 COUNTRY DANCE SOCIETY FALL HOUSE PARTY WEEKEND, Andover, New Jersey.

See page 12 for other events

Births

LEBER: To Eric and Jennifer Leber of New York, N.Y. February 18, 1959, a son, Lorn Merrill.

KNOWLES: Kenneth and Maud Knowles of Monsey, N.Y. announce the adoption of a daughter, Betsy, born September 23, 1958.

MCLAIN: To Raymond and Betty McLain of Hindman, Kentucky, May 18, 1958, a daughter, Ruth Helen.

The Country Dancer Editors apologise to Ruth Helen for having omitted her from our list of 1958 babies.

Spring in Folk Custom

DOUGLAS KENNEDY

After a succession of foggy dews it is heartening to notice how England is just beginning to grow green again. As I write the air is balmy and gently lifts the papers on my desk. A moment ago I said to Peter Kennedy, we must try and catch the Minehead Horse this time. By catch I meant film him in colour when he comes out on May Day.

There is a real danger that this ancient Somerset custom might suddenly cease. It depends upon just a handful of people 'seeing to it' and one never knows if they will until the very last minute. The Minehead Horse is one of the intensely interesting survivals in folk custom of our pagan days when our ancestors made Gods of the animals they venerated. No animal has come closer to man in country life and lore - especially in England, - than his friend the 'Horse.' So it is no wonder that the 'man-horse' appears as a character in the customs and dance rituals that for centuries reflected English peasant belief, even after the arrival of Christianity.

As the reflection of a noble animal, the Minehead Horse is perhaps disappointing, but to watch him perambulating through the streets and solemnly 'dying' at intervals at the front doors of various 'important residents is a fascinating sight. This horse, like his more savage-looking 'kinsman' further west at Padstow, in Cornwall is the harbinger of Spring, dispensing the May-Day medicine through the town and representing the annual cycle of death and resurgence of life through his ritual dance.

For the visitor looking for the traditional evidence of an English May Day, Padstow is the better bet. Quite apart from the dramatic appearances of the 'Osses,' the town is beflagged and bedecked with green and down in the market square is the Maypole. It rises from a mound of spring flowers - blue-bells, primroses, cowslips, which have been laid lovingly in the early morning by the rough hands of the 'Mayers.' The pole itself is hung with garlands also strung with the sweet-smelling posies, and to stroll round the corner into the sunlight to be met with this great 'tree of life' rearing its garlanded head to the blue sky is a marvellous way to begin the day.

Perambulations of one sort or another have survived in many parts of England. Only in Helston do the Mayers really dance in the procession. But processions of walkers with music and flowers are regular May-Day sights. One type of procession that has evolved from the long dance through the streets is the club-walk - a rather informal but pleasant affair.



CASTLETON GARLAND KING AND QUEEN

At Castleton, Derbyshire, the May Garland Procession goes to the Church and below the tower the Queen Posy is taken off the great Garland, which is then hoisted from King and Horse and fixed to the central pinnacle of the tower. In these times, the King then places the Posy on the village War Memorial - tradition goes on.

The flowers are concentrated into a few very large bouquets each fastened to the end of a long pole. The poles are carried by the Tutti men who lead the procession. Those who can't join in the walk must play their part by 'contributing' - paying their way with a few coins. If reluctant to pay they may be pressed, and if ready enough they may be kissed. The Tutti men at least make sure of having a good time.

The club-walk may be just an excursion into the country for a picnic and alfresco dancing in the corner of a field. This kind of spring celebration might be met with in almost any part

of Europe. But in towns processions must be ordered and controlled so that they do not interfere with business and traffic. So it is best that they take place out of working times on Saturdays or Sundays.

In the North of England they have a taste for Sunday processions. Manchester is noted for its great stretches of spotless white-dressed children walking hand-in-hand to the stirring strains of a brass band.

Our Lord Mayor's procession in London happens in business hours and suffers considerably from the impatient 'jobber' or bank official waiting to cross the road.

I remember with a prickling skin our arrival at Cape Town when we were in a party of a hundred and fifty dancers from Europe touring the Union. Our eager hosts had thought it a charming idea and good publicity to walk us from the station to breakfast in the centre of the town. Our little procession struck the 'rush hour' of business people hurrying to their offices and shops and for whom the smallest delay was a personal insult. So far from our being made to feel welcome we were a major obstacle, a target for some quite uncalled-for sallies.



PADSTOW HOBBY HORSE

Our May-Day procession in London has been nicely tailored to fit smoothly with town life. It's held on a Saturday afternoon, finishes in Regent's Park quite near Cecil Sharp House, and is composed mainly of horses - real horses pulling carts. They don't wear their working clothes but are in Festival dress, garlanded and decorated with fresh spring flowers, their skins glossy with grooming. As harbingers of spring they do very well and as they prance proudly past the Londoners, come to celebrate May-Day, it is easy to understand why man has been for so long content to regard the horse as friend and kindred spirit.

One would like to think that this noble animal has been a central figure representing 'life' in folk ritual solely on account of its great spirit and vital energy. But one has to remember that when our European hunting ancestors were decorating the walls of caves with wonderful horse pictures this creature was the staple item in their diet.

Visits and Workshops

1959 has brought me some interesting opportunities to spread knowledge of our English and American dances and music. On February 3rd I was invited by Mrs. Sanford Martin of the department of recreation of the city of Richmond, Virginia, to give a Workshop evening in that city. Attendance was affected by the fact that the radio announced that there would be a sleet and ice storm on that evening (which did not happen, just a rainstorm). In spite of this, correspondence has since been going on concerning a series of evenings next season.

An invitation from Joe and Gwynne Blundon of Keyser, West Virginia, took me there on February 27. We spent a pleasant evening discussing the introduction of English dances to this state. Joe's plans included training a team to dance the rapier sword dance Earsdon at a Festival and to continue with English country and American Contra dances. Early on the 28th we drove a long way over winding mountain roads to Elkins, West Va., where the Tygarts Valley Folk Dancers of Elkins and the Alleghenny Mountain Square Dance Group of Keyser were together sponsoring my Workshop.

Both groups include European as well as American dances in their interests, but on this occasion we concentrated on English dances. Three hours in the afternoon and three in the evening gave opportunity to introduce a good variety of English traditional and Playford country dances and the morris dance "Beaux of London City", which proved to be extremely popular. In between and after this activity, there was oppor-

(continued on page 30)



H.R.H. THE PRINCESS MARGARET OF ENGLAND

Here is the Princess arriving at Cecil Sharp House in London for the Ball held in her honor on October 27, 1958 by the English Folk Dance and Song Society - parent Society of the CDS. She was greeted by Mr. and Mrs. Douglas Kennedy and by members of the Executive Committee, and a bouquet was presented to her by Miss Avril, who once taught her folk dancing.

Princess Margaret is the Patron of the EFDSS and takes a keen interest in its affairs. She evidently enjoyed the Ball as she danced in most of the dances and stayed later than scheduled.

Fairfield Fancy Contra

About five years ago, Fairfield Fancy was first called by Dick Forscher who devised it for his Fairfield Dance Group, as a contra dance with automatic progression. It has since become a favorite among the many American contra dances. Ralph Page and Rickey Holden introduced it to dancers in Japan and Europe on their recent overseas tours, and it proved as successful and fun there as it is here.

For groups who wish to enjoy this 20th Century American Contra, here are Dick's directions for his dance:

FAIRFIELD FANCY

Records: Folkcraft #1259 Fairfield Fancy Bob Brundage calling.
Folkcraft #1151 Paddy on the Turnpike without calls.

Contra Dance - Duple Minor

Active couples cross over. Second couples face up.

Calls:

DO SI DO THE ONE BELOW
DO SI DO YOUR OWN
SAME FOUR CIRCLE LEFT*
SAME FOUR CIRCLE RIGHT*
DOWN THE MIDDLE FOUR IN LINE
(Twos break to form line)
ENDS TURN IN AND DUCK UNDER
(Twos lead up while Ones back up)
COME ALL THE WAY UP AND A LADIES CHAIN
(with new couple facing you; direction of chain up and down the set)
CHAIN THE LADIES BACK AGAIN
(next round starts with do si do with this same couple)

*For advanced dancers, Dick substitutes a HEY FOR FOUR

C.D.S. THEATER BENEFIT

C.D.S. has 100 seats for the May 17th matinee performance of the revival of OUR TOWN at the Circle-in-the-Square arena Theater at Sheridan Square, New York. The production has just opened and has received wonderful notices from the critics. We hope that all of our friends in this area will give themselves a treat and at the same time help the C.D.S. Coffee will be served after the performance at C.D.S. Headquarters - almost opposite the Theater. Benefit prices are \$6.00, \$4.50, \$3.00 (tax included). On sale at 55 Christopher Street and at all C.D.S. New York events.

Morris Dance Costumes

Morris Bell Pads

HOW TO MAKE BELL PADS FOR MORRIS DANCERS - MEN

What you must buy for each pad - each dancer needs two pads so double quantities below if you are outfitting one dancer, or multiply by 12 if you are making for a "side" - 6 men.

A piece of pliable leather, about $6\frac{1}{2}$ inches square.

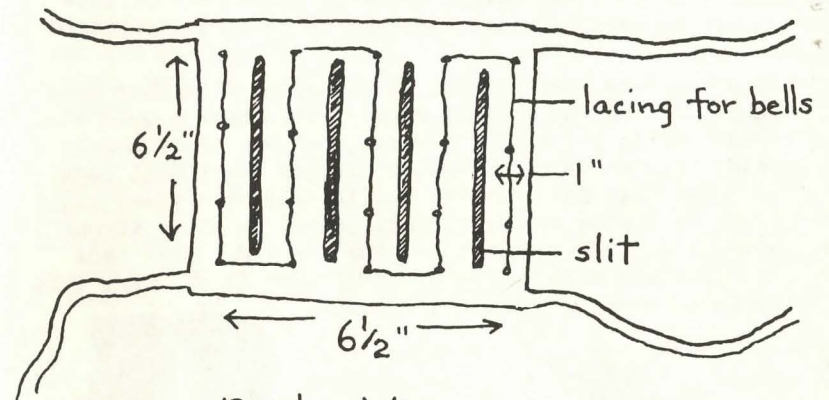
3 yards, or less, of colored tape - this can be dyed.

3 yards brightly colored braid, or equivalent, about $\frac{3}{4}$ inch wide. 2 shoelaces. 15 to 20 bells.

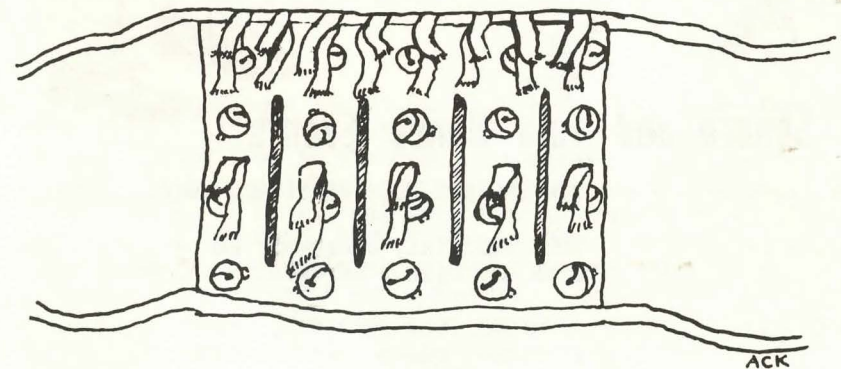
- Slit leather into five strips by making four lengthwise cuts, evenly spaced, with an uncut inch at top and at bottom of pad. Round the cuts slightly at top and bottom to prevent them from splitting further.
- Cut tape into two $1\frac{1}{2}$ yard lengths (or less) stitch one piece across the top and one across the bottom of the pad, leaving ends for tying around leg.
- Cut braid into 8 inch lengths (approx.) Fold each piece in two so that $\frac{1}{3}$ of length is on top. Stitch 8 of these folded pieces across top of pad (over the tape) so that each piece touches the next, and then stitch one piece halfway down each of the five strips (so that they all hang down, with the shorter end on top of the longer end.
- Pierce four evenly spaced holes along each of the five strips (if 20 bells are used). Knot the end of a shoelace and sew the end to the back of the pad, just above the top hole of an outside strip. Push the shank of a bell through the hole (towards the back of the pad), thread the shoe lace through the shank and knot it. Proceed in the same manner down the strip, across the bottom to the next strip, and so on. Fasten firmly on reaching the end of the last strip. Tie a second shoelace to the first one as needed. If the metal end of the shoelace is left on, it will be easy to thread.

HOW THE BELL PADS ARE WORN

The pad is tied round the leg, just below the knee. The tapes are crossed at the back, brought round to the front of the leg and tied in a firm bow. The pieces of



Back View



Front View

Morris Men's Bell Pads

For ease in viewing, the pieces of braid have been shortened in the sketch above. The bottom row should hang down to the bottom of the pad and the top row should hang slightly over the bottom row. The pieces of braid should touch along the top.

colored braid hang down over the bells. (Mark the "Top" of the pad on the back, in ink.)

If you are unable to obtain colored braid (wool is best) substitute any material that does not fray or curl - flannel or thin felt might be used. A variety of colors can be used, or just two, e.g. red and blue arranged alternately.

C.D.S. imports morris bells from England - we have been unable to find any in this country that have a good ring. We can supply you at 75¢ a dozen; but we cannot supply braid. The above requirements are for men's bell pads. For boys, the pads could be smaller and with fewer bells, as few as six on a pad. Strong canvas or other strong material could be substituted for leather. Bell pads are sometimes made in the style of a small rag rug, with the bells sewn in between the tufts.



Square and Folk Dance Events

- | | |
|---------------------|--|
| April 24 - 26, 1959 | NEW ENGLAND FOLK FESTIVAL, Medford, Mass. |
| May 1 - 2 | FOLK FESTIVAL, Roosevelt Center Auditorium, 13th and Upshur Streets, Washington, D.C. |
| May 6 - 10 | NATIONAL FOLK FESTIVAL, Nashville, Tenn.
Director: Sarah Gertrude Knott. |
| May 28 - 30 | EIGHTH ANNUAL NATIONAL SQUARE DANCE CONVENTION, Denver, Colorado. |
| June 27 - July 4 | DANCE WEEK with BRUCE McCLURE and PAUL and GRETEL DUNSING, at the Lighted Lantern, Lookout Mountain, Golden, Colorado. |
| July 24 - 27 | SCOTTISH COUNTRY DANCE WEEKEND, Pinewoods Camp, Buzzards Bay, Mass. |
| August 12 - 22 | INTERNATIONAL FOLK MUSIC COUNCIL in Rumania. |

CENTER NEWS

Berea, Ky. The Berea College Country Dancers, a campus organization, is made up of fourteen couples of dancers, and directed by Miss Ethel Capps. The group meets once a week for one and a half hours of practice. English, Danish, Scottish, and American Country dances are done, as well as Morris and Sword.

The Country Dancers take several trips each year, participating in folk festivals and giving special exhibition programs. Their most recent trip was to the Twelfth Annual International Folk Festival at Wilmington College, in Wilmington, Ohio, where they appeared with such distinguished persons as Basil Rathbone and Clement Atlee.

On March 5, Mr. John Langstaff, the famous singer, visited Berea and the Country Dancers, and gave an exciting program of traditional ballads and folk songs.

At the present time, plans are being made for the Annual Mountain Folk Festival which will be held in Berea, April 16-19. Many of the high schools and colleges in the mountain region participate in this festival, and this year plans are for a bigger and better festival than ever before.

ELLA FAYE ADAMS

Boston, Mass. The Boston Centre of The Country Dance Society has had a busy program as usual this year. In addition to the regular Wednesday evening classes in English Country and Morris dancing, which are held weekly at the Cambridge Y. W. C. A., and the Thursday drop-in square-dance evenings at the Union Boat Club, 144 Chestnut Street, Boston, there have been occasional special party evenings plus the annual Christmas party and a New Year's party.

The spring program is as follows:

- | | |
|------------|---|
| April 4 | An English and American Dance Party at the Cambridge Y. W. C. A. |
| April 30 | A Square Dance Party, 144 Chestnut Street, Boston |
| May 28 | A Square Dance Party, Beachview Hall, Revere, Mass. |
| June 6 | Picnic and party at Walpole, Mass. Both American and English Country dancing. |
| June 26-29 | Pinewoods Weekend at Long Pond, Plymouth, Mass. |

Anyone interested in participating in any of the above mentioned activities will be very welcome. Phone LA 3-5695 for further details. Classes will continue through May 27.

Hindman, Ky. We at Hindman were delighted and thrilled to have Jack Langstaff in these parts for an all-traditional chapel concert at Berea this past Thursday, March fifth. It was very well received, and I think he enjoyed getting to know a little of our mountain area.

Now for a "run-down" on our Hindman activities. We have been having a rewarding year down here. Dick Ramsay and I are the recreation directors of the Settlement School and of Knott County. Our work involves many interesting phases of recreation, such as dramatics in the high school, hikes and games with the students, craft work (puppets, basketry, painting, etc.) and the inevitable chaperoning to ball games, movies, and school activities. But the meat of our work is dancing. Dick has groups dancing at Hindman and Cordia High Schools, and I at Carr Creek High and in the Elementary School at Hindman. You should see the cute little first and second graders dashing to choose partners for Pattycake Polka or Circassion Circle! I sure get a chuckle out of them! In the settlement there is quite a lot of enthusiasm, and we have three nights during the week for dancing classes; and then Saturday nights we have a big "party" in Recreation House, singing with Ruthie White for a while and then dancing our favorites, which range from Totur and Nine Pin Reel to the Old Mole and Argeers.

Another important aspect of the recreation program here is County work; I take a jeep out into isolated areas of the County to small one- and two-room schools to play with the children and bring them new games and singing games. I am called the "play" teacher." We try to keep giving new material to these schools, as well as encouraging and sharing the ones they know and do themselves. It is very rewarding work, as you can well imagine.

In our region we also have a grand tradition started of an adult "area dance night," usually falling on the first Monday of every month, meeting at a different center each time. People bring pot luck dishes, we eat together, and then push the tables back and start dancing. We have a wonderful interest . . . Anita Swindle, one of our regulars, even comes from Virginia with a group, to participate. We have had wonderful success with this adult meeting, and thoroughly recommend it to other groups!

Soon now the Mountain Folk Festival at Berea will be here, with all the joy and fun of sharing dancing and singing with groups from all over the Southern Mountains. We all are looking forward more and more to it as Spring creeps into the Mountains and buds begin to swell on the trees.

MARY OWEN

Lexington, Ky. The Lexington Folk Dance Center is looking forward to its ninth annual Folk Dance Festival which it will present on the University campus in cooperation with various departments of the University of Kentucky. Dr. Lovaine Lewis, chairman of the 1959 Festival has announced that leaders from several sections of Kentucky and from neighboring states will be present.

MRS. JACK TODD

McLean, Va. The Virginia Reelers have enjoyed a series of monthly Country and Square Dances held at the Potomac School with Miss May Gadd as Caller. The evenings are attended by a large number of couples who are connected with the school as parents or teachers, or who live in the neighborhood. Expenses are insured by registering a considerable number of couples for the season, but drop-ins are also allowed. The Center is very fortunate in being allowed to meet in the lovely Hall of the Potomac School. An active Committee takes care of arrangements and serves refreshments at each meeting.

Scarsdale, N.Y. The SQUARES-UP Club of Scarsdale began its 14th consecutive year with a registration of 30 couples. Phil Merrill has been our very jolly caller from the beginning and Ed Leibert our industrious chairman.

This year we moved back into the music room of the Heathcote School, which is more warm and intimate than the gymnasium where we danced for the past two years.

We are very pleased this session to have registered six new young couples who are real enthusiasts for square and contra dancing.

The SQUARES-UP Club meets alternate Friday evenings and we welcome any visitors to the New York area to enjoy with us square, contra, and country dancing, with Phil and his accordion. A call to Mrs. Dunkle, SCarsdale 3-7849, will ascertain the date and the location of Heathcote School.

FRED BOSWORTH

BEREA CHRISTMAS SCHOOL

Congratulations to ETHEL CAPPS for her able direction of the Berea Christmas School. Naturally, we missed Frank Smith and were delighted when he came to visit the school from his retirement house, that he and Leila have built near Asheville; but Ethel has settled right in as successor to Frank's position at Berea College - and has brought her own special brand of humor along with her. We are delighted that she will be a member of our Pinewoods Staff this summer.

M.G.

IN THE NEWS . . .

. . . MAY GADD, National Director of C. D. S., who was accorded national recognition by being listed on page 456 of WHO'S WHO OF AMERICAN WOMEN, "a biographical dictionary of notable living American women." The listing includes all sorts of fascinating biographical information. For example, did you know that "Gay" used to be physical education instructor at St. Mary's College, Newcastle-on-Tyne, England? (She was directing The Northumberland Branch of the E. F. D. S. S. at the same time.) "Gay" last received national recognition when she was made the subject of a "New Yorker" profile by Angelica Gibbs, in the issue of February 7, 1953.

. . . ERIC LEBER, director of the C. D. S. recorder section in New York, who recently played the harpsichord in a program of Baroque Music for Voice, Harpsichord, and Flute presented at the New York Historical Society and broadcast in New York City over WFUV-FM.

. . . JOY BUBA, New York sculptor who is a frequent participant in the Wednesday night dances of C. D. S., whose bronze seated statue of Dr. Florence Rena Sabin, woman medical scientist, was recently unveiled in the Statuary Hall at the Capitol in Washington, D. C.

THANKS ARE DUE

If you should ever want to check C. D. S. dances and events, one good way is to look through CUE magazine. They have been publishing, faithfully, many of our activities.

The March issue of DANCE MAGAZINE reported our two February Saturday nights, the Country Dance night and the Square Dance evening called by Dick Kraus. We hope that this is just a beginning and that the magazine will continue to keep the dance-minded public informed.

Our thanks go to DANCE MAGAZINE and CUE.



PICTURE CREDITS: By P.A.- Reuter: H.R.H. The Princess Margaret
Reprinted by permission.

By Suzanne Szasz, New York: Frank Warner and English Country
Dance at Pinewoods.

Furnished by the EFDSS: Padstow Hobby Horse

CONCERT BY HOWARD BOATWRIGHT

On Saturday, March 14th, a program of Sacred Vocal Music by Henry Purcell was presented at the Grace Rainey Rogers Auditorium of the Metropolitan Museum of Art in New York City. Howard Boatwright, of the Yale Music Faculty, directed the Choir of St. Thomas Episcopal Church of New Haven and Members of the Yale University Orchestra. The evening's disappointment was that an attack of laryngitis prevented Helen Boatwright from appearing as the featured soprano soloist. Miss Sheila Zinck of St. Thomas Choir who substituted for Mrs. Boatwright handled the parts with notable competence and often with ringing beauty. The presentation will be remembered for Mr. Boatwright's most lucid and responsive interpretation of the Purcell anthems. We are proud that he is a member of our Pinewoods group of musicians.

FOLKLORE CONFERENCE IN RUMANIA

THE TWELFTH ANNUAL CONFERENCE OF THE INTERNATIONAL FOLK MUSIC COUNCIL to be held in Sinaia, Rumania, this August offers a rare opportunity to study the folklore of this country. There will be performances by folk musicians, dancers and singers, including an all-country competition, and an expedition to study the living folklore of the countryside. Write us for details.

C.D.S. FAMILIES

One of the most delightful aspects of Christmas is that it always brings us so many cards from our CDS friends and pictures of the many families who are a part of us. On the next page is our Christmas 1958 collection.

Some members of nearly all of the families shown have been at Pinewoods and so are known to many of you. We are most happy to be able to include the children of our national CDS Treasurer, Murray Sylvester and his wife, who, as Betsy Bankhart, was the first of the Smith College "Workshop" recreation workers in the Southern Mountains. If you knew Rosemary McLain as a little girl, you will have no difficulty in recognising Holly Stovall as her daughter. David and Atossa French danced with us when they lived in New York but now live in Ann Arbor. The picture of the David Langstaffs comes to us from Germany, of former "Terry" Langstaff and daughter from Holland and the Nathan McMillans from France. The latest addition to the Knowles family, although born in September did not join the family until December and was too late to be included in the picture. We'll look for her next year. Although the Kennedy family live in England we thought that we should include the Director of the E.F.D.S.S. in our C.D.S. Family Gallery.



Douglas and Helen Kennedy
Peter and Eirlys Kennedy
David and Jonathan Kennedy



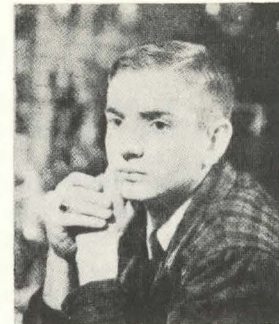
The Shrigleys
Dr. Ed, Marjorie, Becky, Sue, Ronald, Philip



Nathan McMillan
Sally Leibert McMillan
Cindy



Bill Warner
Cynthia Leibert Warner
Geoffrey and Jonathan



Peter Leibert



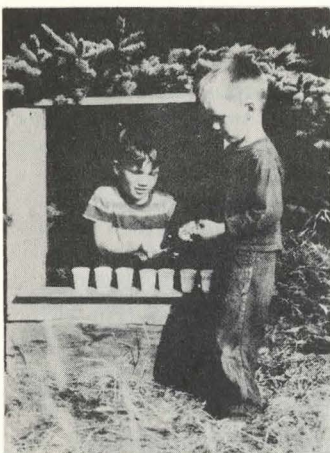
Ruthie and George Sylvester



Holly and Jimmie Stovall



Dossy and Kenny Knowles



Stephen and Paul Cartwright



The French Family



The John Langstaff Family



Esther Langstaff Horstmann
Catherine Emily

THE
LANGSTAFF
FAMILY



The Kennedy Langstaff Family



The David Langstaff Family

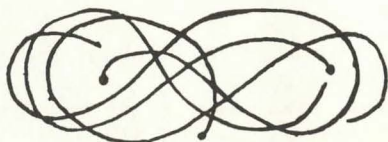
Inspiration from the Hey?

Long before I started country dancing, I remember sitting in a balcony looking down on an exhibition of Folk and Country Dancing, and being enthralled by the patterns the dancers made. I was sure these dance patterns as well as the steps the dancers used had been written down, but I wondered if the abstract lines that some of the figures suggested had ever inspired an artist. Not too long ago, I was reading Cecil J. Sharp's The Country Dance Book, Part II and came upon a quotation from Hogarth's Analysis of Beauty on pages 18 and 19. The passage describes the Hey as "one of the most pleasing movements in country dancing...". As I read this, I thought perhaps I had found the answer to my question. I immediately remembered that Hogarth had conceived what he called "The Line of Beauty", and that this line is a simple elongated half of a figure eight, the basic pattern of the Hey.

It seems that Hogarth's "Line" first appeared in the corner of the portrait he painted of himself with his dog Trump. It was drawn on an artist's palette with the words "The Line of Beauty" inscribed above it. This hieroglyphic roused such comment that Hogarth was obliged to explain and defend it. He did so by writing his Analysis of Beauty in 1753. As I read through the various sections of the essay, Hogarth's preoccupation with lines seemed to be leading to an answer. In his study, he came to the conclusion that "... the waving line,... is a line more productive of beauty than any of the former (lines) for which reason we shall call it the line of beauty".

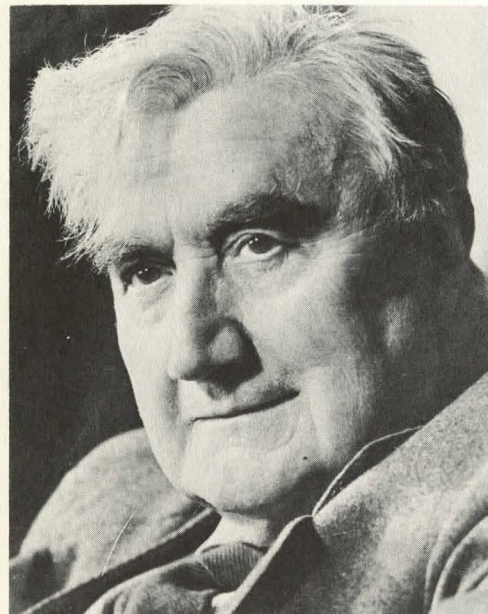
Among the many illustrations, there is a diagram of the Hey, not as elongated as the illustration Mr. Sharp has used on page 55, but evidently Hogarth's conception of "... a cipher of S's, or a number of serpentine lines interlacing...".

Although nowhere in the Analysis of Beauty did I find direct reference that the dance figure had inspired "The Line of Beauty", the inclusion of the Hey diagram and the mention of country dancing suggest that the artist had studied the figures of the dances, perhaps done a few turns himself, and certainly felt this a worthy example among others to use in defense of his idea.



A tracing of Hogarth's Hey which is in "Analysis of Beauty".

FOLK MUSIC FUND for the endowment of the *Vaughan Williams Memorial Library*



RALPH VAUGHAN WILLIAMS
MEMORIAL

Shortly before the death of Dr. Ralph Vaughan Williams, the E.F.D.S.S. had established in England the NATIONAL FOLK MUSIC FUND, with the purpose of raising fifty thousand pounds as a permanent endowment for the Folk Music Centre of the Cecil Sharp House Library. One purpose of the Fund being to take the cost of the Library off the general overhead of the Society's national Headquarters in London. The money so released to be used for other purposes of the Society, which is financially hard pressed.

It has now been decided, with the approval of Mrs. Vaughan Williams and of members of Cecil Sharp's family, to use the Fund to endow the Library as a permanent Memorial to the Society's great President.

Here in America we should like to have a share in commemorating a great musician who loved and honored the folk music of the people, and in helping on the work of the Society in England. Writing in "English Dance and Song", the newly elected E.F.D.S.S. President, The Earl of Verulam, says: "As you probably know, the Library at Cecil Sharp House is unique of its kind in the world, and it comprises recorded music as well as books, manuscripts and sound films. It is therefore in a position to pass on to posterity both the history and the music and the dances themselves. If you can help in any way I do hope that you will do so."

If any of our C.D.S. members or other friends would like to share in this great project, from which we shall benefit very directly - by means of interchange of tapes etc., send your donation to C.D.S. for forwarding, or directly to Cecil Sharp House, 2 Regent's Park Road, London, N.W.1, England.

MAY GADD



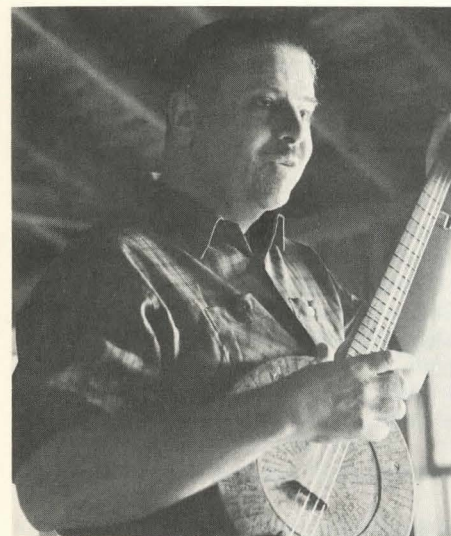
ENGLISH COUNTRY DANCE AT PINEWOODS

The picture above shows a typical dance group at Pinewoods Camp — with one difference. If you've ever danced on sand you'll know it is far from ideal. At Pinewoods, where the facilities are designed for dancing, there are four fine pavilions with excellent smooth wooden floors. Each pavilion is roofed, to permit dancing in all weather, and has an alcove to accommodate the musicians (it's more fun dancing to live music) without interfering with the dancers.

Have you made your reservation for 1959? We have heard that quite a group is coming from the Southern Mountains.

Engagement

SULLIVAN-GRIFFERTY: on February 14, 1959, Adrienne Sullivan to James J. Grifferty. The wedding will take place on July 11.



FRANK WARNER

Here is Frank and his famous banjo, almost covered with the autographs of the many singers and friends who have been a part of his folk song collecting life.

Frank will be with us for the whole of Pinewoods FOLK MUSIC WEEK this year. With John Langstaff and Frank Warner working with us, plans for singers and guitar and dulcimer players are really shaping up and very exciting things are happening.

DANCE WEEKS too are going to be wonderful. Callers will be Dick Forscher (1st) and Bob Brundage (2nd) and our regular C.D.S. Staff.

RECORDER NEWS: What's Playing

In the belief that recorder players everywhere are interested in what other recorder players everywhere are playing, we present below a list of the books currently being used by the various classes at some centers of recorder activity.

This list may help recorder players to increase their repertoire and will suggest new and varied compositions to try. In giving all our recorder players a larger common musical background, it will add to the fun at Pinewoods.

IN NEW YORK

The New York recorder groups, with Groups 1 to 4 under the direction of Eric Leber, and Group 5 directed by Abe Gamzon, meet at C. D. S. Headquarters at 55 Christopher Street, each playing twice a month.

GROUP 5 BEGINNERS

"Recorder Playing" - Erich Katz
Simpler pieces from Elizabethan and Jacobean
books - Claude Simpson

GROUP 4 ELEMENTARY

"Recorder Playing" - Erich Katz
Songs for two Recorders - Henry Purcell
Suite for Recorders - J. C. Faber
Practice book by Rooda

- GROUP 3
INTERMEDIATE Suite for Recorders - J. C. Faber
Italian Villanellas of the XVIth Century
Divertimento and Serenade - F. J. Haydn
Selected Movements - W. A. Mozart
Chorales - Samuel Scheidt
Handel Album
- GROUP 2
INTERMEDIATE
to ADVANCED Twelve Ayerie Fancies Vol. II No. 4-6 - East
Fantasias and Ricercars - Erich Katz
Fantasy No. 3 - Orlando Gibbons
Eight Psalms - Heinrich Schutz
Five Carnival Songs of XVIth Century -
La Noue Davenport
Ricercare del 12 Tono - Andrea Gabrielli
Three Liturgical Settings - Thomas Tallis
Handel Album
And a variety of "reading" pieces
- GROUP 1
ADVANCED Deutsche Meister des Barocks - Willi Hillemann
Fantasia No. 3 - Henry Purcell
Four Spanish Tientos - Miguel de Fuenllana
Consort - Matthew Locke
Fantasias A Tre - Erich Katz
Fantasia No. 3 - William Byrd
Fantasia No. 4 (No. VI) - Orlando Gibbons
Fantasia No. 5 (No. IV) - Orlando Gibbons
Three Trios - Guilermus Dufay
Three Pieces for Three Recorders - Henry Cowell
Pavan and Gaillard - William Byrd
Terzetto - James Hook
Twelve Ayerie Fancies Vol. I - Michael East

IN CHICAGO

Gretel Dunsing, who directs several recorder groups in Chicago and, with her husband Paul, makes beautiful music, prefaces her list of "what's playing" in Chicago with an important note that all recorder players might well take to heart.

"You know how I feel about recorder playing, so I want to say this: The music you choose should be satisfying to you and to the people who play with you, and, whether you are a beginner or an intermediate or advanced player, simple music, well played, is a must for all. Do not feel that in order to be advanced you must play technically difficult, fast and furious music. Often the slowest, easiest looking music is the hardest to perform WELL."

Here's what Gretel's groups are playing:

- BEGINNERS "Recorder Playing" - Erich Katz
Also the simpler pieces from the Jacobean and Elizabethan books arranged by Claude Simpson
"Hirtenrufe und Volkstaenze" - Rudolph Schoch
- INTERMEDIATES Play all of the above; also
Ausgewahlte Stuecke - Correlli
Terzettos - Hook
Italian Villanellas of the XVIth Century
Fuenfstimmige Taenze - Samuel Scheidt
Vierstimmige Chorale - J. S. Bach
Galliarden - Christoph Demantius
Neue Artige und Liebliche Taenze -
Valentin Haussmann
Rodrigo Suite - Handel
Also a few modern German compositions
- ADVANCED All of the above; also
Loeillet Sonatas
Sonatas by Scarlatti, Mattheson, and Sammartini
Two Fugues - J. S. Bach
Music of the Hebrew People (Hargail Music Press)
Weltliche und Geistliche Arien (Madrigals and
Motettes) - Heinrich Albert
Missa Brevis - Buxtehude
Eine Kleine Messe - Kugelman
Sonatas by Telemann
Several Partitas from Eine Kleine Hausmusik

Gretel adds: "We also do German and other madrigals and motettes from two thick volumes with beautiful compositions by Isaac, Orlando, di Lasso, etc. Often we make use of voice for these, as our friend (and yours), Helene Alter, is a member of our HYDE PARK RECORDER CONSORT.

"On April 5, we are giving a concert at the College of Music of The Renaissance and Baroque, using Helene Alter, a very good violinist, and a cellist. Several group members play the piano and will accompany several sonatas. We are charging admission and hope to start a fund for buying a harpsichord."

By the time this issue of THE COUNTRY DANCER reaches you the concert will be ancient history. We do hope that it made a great deal of money and that the harpsichord is all paid for.

MAXWELL REISKIND



On the first of April, the geud man of Ballangigh left Hunsdon House and set out past Roxburgh Castle and Barrack Hill to Newcastle. As he went by, the maid peeped out at a window, turned to the merry, merry milkmaids and said, "He will be gone until the twenty-ninth of May."

The black nag was a slow horse, but before long, the geud man came to Epping Forest. The beggar boy was busy picking up sticks, so our friend went on without stopping. The way to Norwich was not too far now, and he reckoned he would reach the banks of Allan by nightfall. He got out his bag of oranges and lemons and was eating happily when he saw the twin sisters gathering peascods among the gooseberry blossoms. "Goddesses!" he exclaimed as he tipped his Scotch cap.

Christchurch bells sounded in the distance. Presently two young men appeared on the road. "I'm melancholy Martin," quoth one. "And I'm black Jack," said the other. "So three meet," returned the geud man. "I'm making a trip to Paris. Where is your destination, kind sirs?" With a great sigh, Martin said, "The fine companion and I are bound for Jamaica, but I must confess.." "Now, now, Martin," interrupted Jack, "you know we must haste to the wedding. That's Nancy's fancy." "Yes, but I don't like to leave Kitty alone."

Presently they came to Apley House and inquired of the Spaniard where they might find the dressed ship. "It goes but once a night. Perhaps Putney ferry would be better." "No, that's only good for a trip to Highgate," said the geud man, "we must see the boatman." "Do the pleasures of the town first. The lasses of Portsmouth are lots of fun, and my Lady Cullen will join the party." "Just so long as I get the ten pound lass," chuckled Jack, "it'll be mutual love." "Here are the Shrewsbury lasses too! Hey, boys, up go we to the whirligig at Bath carnival!" roared the geud man. And off went the corporation, cheerily and merrily!

Our friend, the geud man (certainly the comical fellow too) became the happy captive of one so fair as my Lady Cullen. Next day he sent her an amarillis as a token of his love. He then went to the Bishop to inquire about a date for the wedding. "My dear sir, she is already married to dull Sir John," and he bid the geud man a parson's farewell. "Bung your eye!" muttered the geud man, "and to think the old mole has the butterfly!!" And he decided to change his plans and make a trip to Dublin instead.

A. C. KING

The world has seen many changes since 1940 when we became THE COUNTRY DANCE SOCIETY Inc., and, a little later, adopted as our "popular" name, COUNTRY DANCE SOCIETY OF AMERICA, with the purpose of emphasizing our national standing. During 1940 to the middle of 1943 we proceeded on our usual lines, becoming gradually more and more affected by the war. THE COUNTRY DANCER magazine was born in November 1940. It continued until July 1943 and then became a mimeographed bulletin called "The Country Dancer in Wartime". The magazine resumed publication in the winter of 1948.

In July 1943 the National Director went on leave of absence in order to join the USO, working in various parts of this country until November 1946 when she returned to CDS. At the end of January 1947 she went to England, working as a member of the EFDSS Staff, in order to get in touch with dance developments there and to help the English Society increase its knowledge of American Squares and Contrasts.

During this period, CDS work was carried on by the national Executive Committee, assisted by teachers and musicians in the headquarters area, and by affiliated Centers in many areas. No meetings of the national membership or the Council, requiring traveling, were held in 1943, 1944 and 1945. Pinewoods Camp was not held in 1943 or 1944. In August 1945 a two week session was held, organized and directed by the CDS Boston Center. In 1946 the national Society again took over with assistance in the preliminary organization from Miss Chapin of the Boston Center.

In 1946 the Society suffered a great loss in the death of its President, Mrs. James J. Storrow, but the appointment of Mrs. Richard Conant has given us another most valued President. During the war the Society gave up its New York office and operated from the home of Dr. Margaret Stanley-Brown, at that time Chairman of the Executive Committee. In 1948 we took another office and moved to our present Headquarters at 55 Christopher Street, New York, in December 1956.

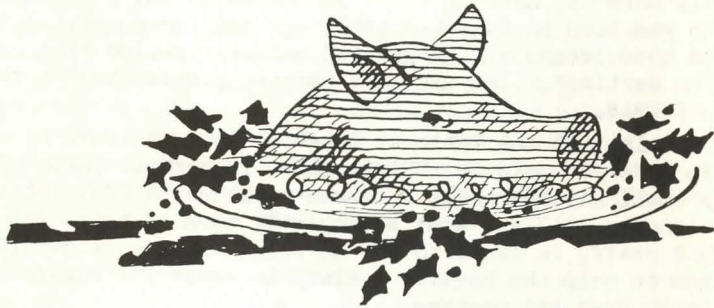
The addition of a Folk Music and Recorder Players Week to our Pinewoods Camp season, and the formation of C.D.S. Recorder groups meeting throughout the year is indicative of the growth of interest in our music. During the almost 44 years of our existence as a Society we have seen the interest in folk music, dance and song as an activity for all types of people increase steadily to its present lively state. It is a satisfaction to know that we have been a force in this progress.

MAY GADD

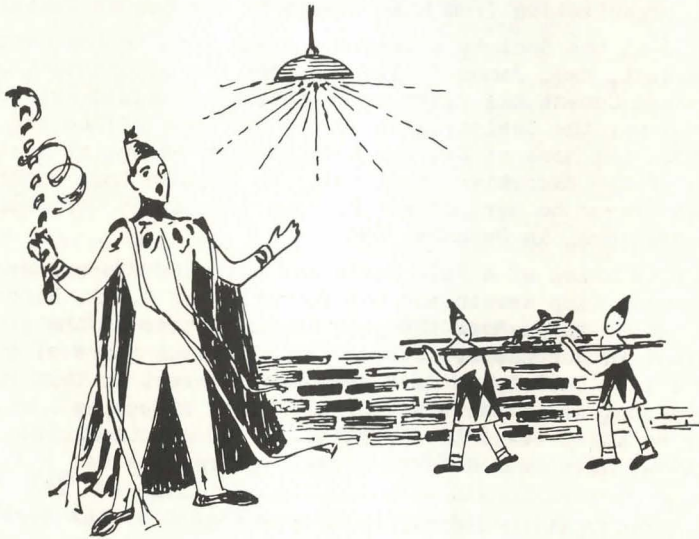
IN MEMORIAM We learned with deep regret of the death of Dr. Curt Sachs, world renowned musicologist, dance historian, scholar and lecturer. Dr. Sachs was author of World History of Dance and History of Musical Instruments.

New York Activities

The dancing has been very lively this winter. Wednesday evening classes have been well attended, and we have had fun with some Welsh dances May Gadd brought back from England.



The annual Christmas Festival was held at Hunter College on December 13th. It brought out a large crowd, and got us off to a grand start on Christmas Spirit. The full program, including Square Dances called by Dick Forscher, was highlighted by two interludes. In the first part of the festivities, the Hobby Horse, Herald, Cooks, and Dancers joined in singing the Boar's Head Carol. Greensleeves and Yellow Lace



was beautifully danced by the company, and we all joined in in The Somerset Wassail Song and Dance. Before the second interlude, Jean Ritchie delighted us with her singing. The Mummers and Sword Dancers presented the traditional Saint George ritual with great gusto. We are still wondering how Pete Leibert learned to roar like a dragon. Father and son-Bob Hider and Bob, Jr. joined forces with Bob, Sr. leader of the Sword Dancers and Bob, Jr. as Saint George. Superb music, gay decorations, and good refreshments all combined to make the evening a happy one. The illustrations on these pages are artist Elsa Allerton's impressions of the festivities.



On December 17th the Christmas Carol Sing at CDS Headquarters, 55 Christopher Street, was a small but merry gathering. Carols led by Phil Merrill with his accordion and a recorder music concert by the advanced players gave pleasure to all. An attractive display of items suitable for Christmas gifts was set up. Candlelight and two lovely small Christmas Trees made the Headquarters very festive and cosy. After refreshments, we snatched raisins from the flaming Snapdragon to insure our luck for the coming year.

Saturday Country and Square Dances have been lots of fun. The New York Activities Committee merits a round of applause for the many good evenings that we have had. The January Country Dance Party featured a Morris interlude. The team of Jack Shimer Russ Houghton, Eric Leber, Pete Leibert, Sam Lindenbaum and Harold Seidel gave energetic demonstrations of various Morris traditions. Decorations made by the committee made the Hall very gay. Rickey Holden's calling for the Square Dance on January 24th brought out a large crowd. Judging from the number on the floor, no one wanted to miss a single dance. It is good to

have Ricker back in this country again.

On St. Valentine's evening there was a festive Country Dance - the theme being Love. As each person arrived he received a Heart to wear, with a number on the back. Later in the evening each person found his matching Heart; Phil Merrill led "I've been to Harlem" and those with "Matchless Hearts" stole partners. "Love is Blind" was demonstrated by volunteers who danced Ruffy Tufty blindfolded - try it sometime; and the program arranged by May Gadd included all the dances with a "love" theme - in the name.

Dick Kraus gave us a very good Square Dance on February 28th. Judging from the applause after each dance, the dancers were eager and enthusiastic. It was a pleasure to watch Dick and his lovely wife dance favorite couple dances like The Gay Gordons and St. Bernard's Waltz. Our March Country Dance featured an Interlude of Recorder playing with a group led by Eric Leber; and the March Square Dance brought us Bob Brundage as Caller. He gave us a very lively and enjoyable evening with many new variations and dances that all could enjoy.

VISITS AND WORKSHOPS (continued from page 7)

tunity to take part in a wonderful group dinner, and for visiting and talking with people very interested in knowing more about the style, technique and history of the English dances. A very satisfactory aspect of this Workshop is that Joe Blundon of Keyser is willing and able to help both his own and the Elkins group in "follow-up" work, while David Dan Brown, leader of the Elkins group, is a very good dancer and musician ready and able to absorb all that can be offered him. The inner core of dancers who already knew some of the English dances, through Joe and Gwynne Blundon, helped considerably in the Workshop's purpose of interesting others.

The Elkins group is very fortunate in being able to use a beautiful hall owned by one of its members, who donates it for their dance events. A doctor in the same building who was having Saturday afternoon office hours directly underneath us, was not quite so happy when we embarked on "Beaux of London City", with its vigorous stick dishing on the floor; so that dance was deferred until the evening.

Before this magazine appears, Phil Merrill will have been to Dayton, Ohio, for a weekend Workshop presented by The Miami Valley Folk Dancers. He will bring us back news of many old friends. Grace Wolff and her daughter Mary will be there, Sam and Sara Fleischer too and Henry and Violet Carroll, who used to be with us in New York. Just after Christmas Phil took part in the Christmas Festival of the Folklore Village in Wisconsin. At the same time I was at the Berea Christmas School.

MAY GADD

Ballads, Songs and Snatches...

REVIEW NOTES

Bertrand H. Bronson: THE TRADITIONAL TUNES OF THE CHILD BALLADS, Volume I. 478 pages, 8-1/2 x 11. Princeton University Press, 1959, \$25.00.

Over sixty years ago the greatest and most scholarly collection of 13th- to 19th-century English and Scottish ballads, that of Professor Francis J. Child (Harvard) had been published in its full and definitive edition. Yet, as late as the 9th edition of The Oxford Companion to Music (1955), Percy A. Scholes was lamenting: 'The musical side of the form has, unfortunately, not been so thoroughly explored by any authority, and as the tunes did not so often get into print as the words, it offers more difficulty.'

Now, however, with the publication of this first, monumental volume of The Traditional Tunes . . ., a beginning has been made in publishing the musical counterpart to the texts which the Child collection established. Professor Bronson's work provides both tune and texts and follows the order of the Child collection. Drawing from all available sources -- manuscript, printed, phonographic, this first volume brings together most of the folk tunes so far recorded, in their variant forms, of the first fifty-three ballads of the Child canon. The thousand-plus tunes represent about a quarter of the surviving Child ballad tunes.

Dr. Bronson, who is Professor of English, University of California, is the author of Catches and Glees of the Eighteenth Century . . . as well as of several studies of Samuel Johnson.

Harold W. Thompson, editor, assisted by Edith E. Cutting: A PIONEER SONGSTER: Texts from the Stevens-Douglass Manuscript of Western New York, 1841-1856. 198 + vii pages. Cornell University Press, 1958, \$3.50.

This "Treasure of Arcade" is a remarkable collection of the songs the early settlers sang in Western New York from about 1836 until just before the Civil War. The eighty-nine songs in the manuscript give much information about the period which Jared van Wagenen, Jr., calls 'The Golden Age of Homespun,' for beyond the 36 ballads and songs from the British Isles, there are 14 songs of American history and 5 about 'the mimic warfare of American politics.' There are also songs of pioneering to the Wisconsin wilderness, of worship, and even 'of that peculiarly American form of entertainment which we call the minstrel show.'

Of perhaps greatest importance are the fourteen songs on historical themes, including 'Lady Washington' not previously found elsewhere. The political songs, prepared for the 'coal-ile parades' of the 1840's and 1850's, are of special interest, as are those about the 'Noble Savage,' who was '... the sort of romantic person whom the nineteenth century could accept comfortably.' And, among the 'mysteries' are several songs on satirical themes, so mouse-bitten as to be almost unidentifiable, including one about a Roving Bachelor and another about the Gunner and Boatswain.

Each song is carefully annotated, and there are general introductions to each of the main divisions and their subsections: I. Songs and Ballads from the British Isles, A. Child Ballads, B. Love Themes, C. Historical Themes, D. Irish Themes; II. American Songs and Ballads, A. Love Themes, B. Historical Themes, C. Pioneering Themes, D. Political Themes, E. Tragic Themes, F. Minstrel Songs, G. White Spirituals; and III. Minor Groups -- English and American, A. Indian, B. Moral, C. Tearful, D. Satirical. There is an excellent Bibliography, and a combined Index of song titles and first lines of songs. No music.

The editor is Goldwin Smith Professor of English Literature Cornell University, and is the author of *Body, Boots and Britches* as well as of numerous articles for folklore journals.

PENN ELIZABETH SCHRADER

OTHER REVIEWS

ROUNDS & ROUNDS Edited by Mary Catherine Taylor. Decorations by Richard Erdoes. Music designs by Joseph Zizza. 1959 edition published by Hargail Music Press. Price \$2.50.

A delightful collection of 112 rounds selected by Mary Taylor from her collection of around 1500. She has chosen those that she considers to be the finest of her favorites and those that she has found to "sing the best". The very varied collection includes many old favorites and many that will be new to singers of rounds - even two contemporary pieces.

The book is most attractively produced. The music is clear and well spaced and the words are placed under their notes. Richard Erdoes's sketches add immeasurably to the gaiety of the book and we agree that they "impact some of the zest and flavor, not only of the rounds themselves, but of the sport of singing them."

The author has written a most interesting and informative introduction in which she defines the musical form of a round, reasons for their popularity, the origin of this musical form (the British Isles), and their history and purpose. She takes us from the first round on record, "Sumer Is Icumen In," through various 17th and 18th Century collections beginning with Thomas Ravenscroft's *Pammelia* published by the author in 1609, when he seventeen years of age, having taken the degree of Bachelor of Music at the age of fourteen. She feels that many of the ribald songs were the result of the prohibitions and suppressions of

Cromwell's rule, when, "reacting like small boys, people took refuge in deliberate and flaunted naughtiness." Many of the rounds produced by society under the Stuart rule of the Restoration "reached an all-time low of turgid bawdiness", while at the same time "genial and refreshing rounds" such as "Great Tom is Cast and "Hark! The Bonny Christchurch Bells" were being composed and sung.

Mary Taylor has shown discretion in her choice of rounds for her book and gives source and date (if known) for each round. She includes a preface on HOW TO SING ROUNDS drawn from her own experience; and ends her introduction by adopting for herself a quotation from Thomas Ravenscroft's introduction to *Pammelia*: "The only intent is to give general content, composed by art to make thee disposed to mirth. Accept, therefore, kindly what is done willingly, and published only to please good company."

MAY GADD

SPRINGTIME IN SWEDEN By Alice J. Sorensen.

University of Washington Press, November 1958. Price \$1.50
A most attractive book of songs, photographs and background material describing Sweden's celebration of Walpurgis, the coming of Spring, on April 30 of each year.

The words of the songs, printed under the tunes, are given in both English and Swedish. Dance tunes are included and general descriptions of some dances, but not steps or details.

Delightful photographs illustrate dances, singers, folk customs, folk musicians and horn blowers. They were taken in Sweden at the time of Walpurgis by Gordon E. Tracie, the American Swedish News Exchange and the Swedish Travel Information Bureau.

Alice Sorensen is of Scandinavian parentage with a career as a music and art instructor in this country. Her book makes one really believe that Spring will return each year. M.G.

FOLK DANCE GUIDE 1959 by Paul Schwartz. Price \$1.00

The ninth Annual Edition of this Guide has expanded into a brochure of 32 pages. Contents include a chapter on the history and use of international folk dances in the United States; four pages of "Dance through the Ages" - quotations from past and present poets and writers on the subject of dance; a national directory of instruction groups and calendar of annual events; a selected bibliography; and a list of current folk and square dance periodicals. In a publication of this type, directories and calendars are necessarily limited to the groups who send in their events to the author; but in spite of limitations, the book serves a useful purpose in drawing attention to the wealth of opportunities for folk dancers in this country.



LEAP FROG

Does morris dancing provide healthy exercise? Come and see at Pinewoods this summer.

Pinewoods offers also many less athletic forms of dance for your choice—and you do not "leap" in all morris dances.

The picture shows the Leap Frog morris of the village of Bledington. In the final figure the men dance round in a ring and each in turn leaps over the back of the dancer in front of him.

Have you seen the new Pinewoods photographic folder?

SUGGESTIONS INVITED

The people whose names you see on the masthead of this magazine or signed to an article are not the only ones who contribute to it. They are the ones who assume responsibility for what goes into your publication, but they get ideas, suggestions, news items, and other bits, from the members and friends of the C.D.S. And they love getting them.

So if you have any ideas, suggestions, articles, news items, comments, and other bits that may be of value to the editors, please send them in. Be assured that we'll make them welcome. Each idea, suggestion, etc., will be given very serious consideration. Don't forget that while we write and edit THE COUNTRY DANCER, it is YOU who read it.

The Editors wish to express their thanks to all those who wrote notes on Christmas Cards or told us in person of their enjoyment of the last issue of The Country Dancer. We were particularly happy to receive the following comment from Miss Sara Jackson, Librarian at Cecil Sharp House. "We are very impressed with the last issue of The Country Dancer, and like the design of the cover very much."

Have you read A TRIP TO PARIS on page 26? We'd like to know if you can find all the dance, song or dance tune titles that come in the story. Perfect score is 59.

R E S E R V E

GALA HOLIDAY TOUR - JULY 1959

Visit MOSCOW - LENINGRAD - LONDON - PARIS
COPENHAGEN - STOCKHOLM - Extension to SPAIN
Includes Folk Dance Classes - Tickets for Performances
Sightseeing - Write KAY PERPER, Tour Director
200 W. 58th Street, New York 18, N.Y.
or make reservations at your nearest
AMERICAN EXPRESS TRAVEL OFFICE

Coming soon ----- Watch for
the **LABANOTATION**® Book

on **Folk Dancing** by

Fred Berk and Lucy Venable
dance notation bureau, inc. 47 W. 63rd, NY 23
EN2-7740

Craftsman's Fair

CRAFTSMAN'S FAIR of the Southern Highlands

Sponsored by the Southern Highland Handicraft Guild

July 27 - 31, 1959

Civic Center, Gatlinburg, Tennessee

Guest folk singer: Jean Ritchie

Formerly held in Asheville, North Carolina, the CRAFTSMAN'S FAIR of the Southern Highlands will be held this summer in the beautiful new air-conditioned Civic Center in Gatlinburg, Tenn., popular tourist spot in the Great Smoky Mountains. As part of the Folk Dancing and Music presentation under the direction of Marguerite Bidstrup of the John C. Campbell Folk School, Jean Ritchie will be the guest folk singer. Beautiful crafts will be on exhibit and for sale. The craftsmen will be on hand demonstrating their work.