

ENGLISH COUNTRY DANCES OF TODAY

*With a foreword by May Gadd, National Director,
The Country Dance Society of America. 24 pp.*
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A valuable addition to the library of all dance teachers, community recreation leaders, and any one who enjoys folk dancing has just been published by the Country Dance Society. In the convenient pocket, or "kit" size, we offer a collection of 14 dances popular with all ages, under the title of "English Country Dances of Today."

Originally published in England in 1947, under the title of "Community Dance Manual," the book was prepared by Douglas Kennedy, Director of the English Folk Dance and Song Society. The American edition includes additional descriptive notes and instructions for the benefit of those not familiar with the basic patterns of English dancing.

The dances included are mostly of the progressive longways (or contra) and circle types, with one square formation, one grand circle, and two set dances similar in formation to the American Virginia Reel. Most of them can be successfully presented to people who have no previous knowledge of this type of dancing, and who meet to dance for fun and sociability.

The traditional tune for each dance is included. The full melody is given, with bass chords also indicated in the notation. It is Mr. Kennedy's belief that these traditional dance melodies are more important than the dance descriptions, for "...on the playing of [them] the whole success of Community Dancing depends."

CONTENTS

The Belfast Duck, The Butterfly Hornpipe, Double Lead Through, Bonnets So Blue, The Morpeth Rant, Soldier's Joy, The Cumberland Reel, The Cumberland Square Dance, The Circassian or Sicilian Circle, Speed the Plough, The Steamboat, Sir Roger De Coverley, The Waltz Country Dance, The Hole in the Wall.

ERRATA

A special note to those who have already bought copies of "English Country Dances of Today." In the music for The Hole in the Wall, on p. 24, the B music should NOT be repeated. This correction has been made in most copies, but check yours just in case you obtained it before this error was discovered.

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"English Country Dances of Today" may be obtained from the C.D.S. office. The price is a mere 25 cents. Quantity rates are also available. Order your own copy now, and write for information on prices to supply your entire group. Address all orders to the Country Dance Society, 25 Park Avenue, New York 16, N.Y.

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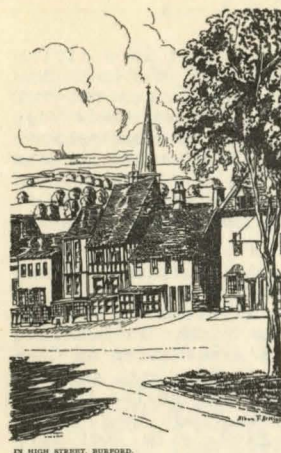
ENGLISH DANCE RECORDS

We are happy to report that a number of English dance records are again available. Since a great many groups have found that when an accompanist cannot be obtained, dancing to records is most satisfactory, we feel it will be of great interest to readers to have the current records listed in each issue of "The Country Dancer." The Gramophone Shop, Inc., 18 East 48th Street, New York 17, N.Y., carries, to the best of our knowledge, the largest supply of these records imported from England. They also stock many American square dance records. The list below contains some of the new records, with prices. A more complete list will be furnished by the Gramophone Shop on request. The Gramophone Shop will ship orders for a total of \$4.00 or over, via Express Collect or C.O.D. When ordering, please be sure to mention "The Country Dancer."

NEW HMV FOLK DANCE RECORDS

The following 10" imported records are priced at \$1.45 each:

- B-9519: Over the Hills to Glory & Double Lead Through. Billy Kimber (*Concertina*)
- B-9520: Rodney; Rigsof Marlow; Beansetting; The 29th of May (*Morris Dances*). Billy Kimber (*Concertina*)
- B-9539: North Skelton & Boosbeck Long Sword Dances (*Yorkshire*): Part I, Lass o' Dallogill; Part II, The Oyster Girl. George Tremain (*Melodeon*)
- B-9540: The Huntsman's Chorus; Kendal Ghyll; Meeting Six. George Tremain (*Melodeon*)
- B-9568: Turn Off Six (to Soldier's Joy) & Brass Nuts. George Tremain (*Melodeon*)
- B-9569: Rickett's Hornpipe & Belfast Hornpipe. The Square Dance Band of the English Folk Dance and Song Society.
- B-9570: Jigs for Square Dancing; Charlie Mack's; Swimming in the Gutter; Tipperary. Reels for Square Dancing; Flannel Jacket; Lamplighter; Wind Up. The Square Dance Band of the English Folk Dance and Song Society.



SIX MONTHS IN ENGLAND

May Gadd, National Director, C.D.S.

In 1947 England had its coldest winter for over a hundred years - combined with the absolute necessity of using a minimum of fuel or power for heating purposes. But it also had one of its loveliest summers; its people are still courageous and willing to accept hardship as a part of the price of freedom; its dancing and music have new life and purpose; and I would not take anything in exchange for the six months that I spent there from January 25 to July 25, 1947.

It was a very happy day for me when Mr. Douglas Kennedy, Director of the English Folk Dance and Song Society, suggested that I make a break between the end of my work with U.S.O., and my return to the Country Dance Society, by spending six months in England. I 'terminated' with U.S.O. in November; took a little time to catch up with C.D.S. happenings, including teaching at the Berea Christmas School, with a visit on the return trip to Cazenovia and Boston; and sailed on the Queen Elizabeth on January 18, 1947.

On arriving in England I had a few days with my family in Sussex, and then went to London to stay with Mr. and Mrs. Kennedy and see what was happening to the E.F.D.S. Cecil Sharp House, national headquarters of the Society, is in operation again, but is still suffering from bomb damage. Temporary repairs have made it safe, but the upper floor cannot yet be used, and the buffet occupies a corner of the Library and the offices are housed in the basement. Very little heating is possible, so 'dancing to keep warm' is taken literally. Musicians wear their coats.

But in spite of these obstacles, Cecil Sharp House has more people dancing than before the war. The neighborhood drops in for Saturday night Square Dances, as well as people from Greater London. While Saturday afternoon Country Dances take care of those who come from a greater distance. Instruction groups meet during the week, including a daytime training course for those wishing to qualify as teachers of the dances, songs, and music, either as a full - or a part-time profession. Players, both professional and amateur, and playing all kinds of instruments, meet to practice together as dance orchestras; and meetings for members and friends bring in speakers and performers related to all aspects of the Society's work. A folk song recital by Stuart Wilson, and another by Engel Lund, both of whom have appeared in this country, give me two very happy memories.

This activity at the national headquarters is extending to all parts of England. Before the war, the weekly country dance meeting was in danger of becoming a gathering of people - with too few men - who found satisfaction in dances, rather than in dancing, and who were therefore apt to lose sight of the social value of the dances. The impossibility of organizing the formal type of class during the war led to informal gatherings, where experienced and inexperienced danced together for fun. This is carrying over into peacetime, and community dance evenings, with a mixture of English and American dances, are fast becoming very popular.

American stock is high - especially among the youth of the country - and boys and girls who would hesitate if asked to join in a folk dance, will gladly take a partner and promenade into a square. American soldiers stationed in England had a share in this growing interest in the square dance, and a number of villages have become attached to certain forms of the square dance because their particular

soldiers called them that way.

But the major share of the credit for this interest in a living form of the folk dance must be given to Douglas Kennedy, who has taken every opportunity to learn more about the American dances and has recognized the qualities that give them their vitality and their kinship with the English dances that developed during the same period. He has recognized also that the same quality is inherent in the revived Seventeenth Century dances, if we will allow it to emerge, and not lose it by becoming involved in too much complexity of figure or too much insistence on the lyrical quality of the music, when used for dancing.

In addition to observing and working at Cecil Sharp House, and teaching at the Easter vacation school at Felixstow, my job was to hold leaders' training courses and community dance evenings in various parts of the country. I visited the West and the North, including a delightful dance evening given by the village of Armathwaite in Cumberland, at which I was invited to be 'Caller.' American squares offered no difficulties to these country dancers. They sailed through them with the same ease, and dignity and vitality, that they showed when they danced their own Cumberland Square Eight - in fact they danced them just as experienced rural square dancers dance in America.

But the greater part of my time was spent in the Southeast area, with Miss Elsie Whiteman and Miss Kathleen Bliss, who together are working as organizers and musicians for part of this area. I stayed with them at their delightful Seventeenth Century cottage 'Benacre,' in Surrey; and although the water froze in our bedroom pitchers in the winter, when summer came the garden was a dream of beauty. The Benacre Band - concertina, flageolet, drum, and piano - is doing much to foster country and square dancing in Surrey, Sussex, and Hampshire. Fortunately gasoline was then not quite so restricted as it is now, and together we made fifty-five trips for youth leaders' training courses, and community dances in villages and towns. I have never had more fun.

In a later issue I should like to discuss further this question of amateur dance bands with players using simple instruments. Mr. and Mrs. Kennedy have been pioneers in this field, and their Square Dance Band - concertina, violin, guitar, drum, piano - has made records which are now available in this country. Monthly broadcasts given by this band in the form of a program known as 'Everybody Swing,' with Mr. Kennedy as 'Caller' (and very good, too), have done much to popularize the dancing and tunes. One of the most exciting memories of my visit is the evening when I was invited to be 'Caller' for a Square Dance for E.F.D.S. members at Cecil Sharp House, and had two bands - the Square Dance Band and the Benacre Band - playing alternately. I felt I really had reached the 'Name Band' class!

Does it seem strange that we are importing square dance music from England? Well, it has always been a two-way process. Much of the foundation of American country and square dances and music came from Great Britain - American developments have brought new life and understanding into the English dances and have added to the existing material. Perhaps England can still help us to realize what is finest in our dance music here, and by her appreciation lead us to make full use of what we have.

C.D.S. SPRING PARTY

The date for the C.D.S. Spring Party, held each year in New York since the war forced curtailment of the annual Festival, has been tentatively set for Saturday, May 8. Try to keep this date open. Complete details as to the time and place of the party will appear in the next issue of 'The Country Dancer.'

A SPECIAL CONTRIBUTOR

Captain W. R. W. Kettlewell, R.N., author of the article on the Cotswolds, and Mrs. Kettlewell, are well known to C.D.S. members who met them when they visited Pinewoods Camp; and to others who have experienced the welcome that they have given to so many visiting Americans at their beautiful home in Burford, in the heart of the Cotswold country. During the war, Burford housed an American Army Hospital, and the Kettlewells' house was a haven for Red Cross and military personnel.

They are again in this country, for six months, visiting friends in Washington, New York, Boston, and Lexington, Kentucky. They will be glad to visit any group that would like to have a talk on any subject in their field. As no English people, at present, are allowed to take any money out of England, full traveling and living expenses for the period of the visit must, of necessity, be covered by the group. They will be here until the middle of April.

Many years of experience with rural institutes, and other educational and cultural groups, have made Captain and Mrs. Kettlewell experts in presenting the background of English folk music and kindred subjects. A selection from their talks is outlined below:

Captain Kettlewell:

1. AMERICAN FOLK SONG OF BRITISH ORIGIN.
Definition - origins - variants - tunes - words - vocal illustrations.
2. SEAFARING IN THE BIBLE.
Illustrated by quotations and readings of selected passages.

Mrs. Kettlewell:

1. DRESS FASHIONS THROUGHOUT THE AGES.
Why people dress as they do - general trends.
Illustrated by Picture Gallery of Women's Fashions during the last 900 years.
2. LIFE IN OUR VILLAGE IN WARTIME.

COTSWOLD

Cotswold is a name to conjure with in England and has become almost a synonym for everything that is good and beautiful. It is indeed one of the Country's most visited districts, but there is more to it than that.

Cotswold is an upland tract which, although it rises to but little over 1000 feet above the sea, looks bigger than it is because of its open nature and far-ranging views. Its main mass is but 40 miles long and slopes away from its high Northwest edge for 30 miles of width.

On the map it can at once be located, since it practically cuts England in half between the Wash on the east coast, and the Bristol Channel on the West, a distance of some 100 miles from tidewater to tidewater.

To the north lies the industrial Midlands and to the south, the residential South.

In earlier times it was difficult of access, with but a few poor roads. Today, although there is only one main line of railway (Oxford to Worcester) which crosses it, the roads are many and good.

But, by some change of custom, it is doubted whether the average

'Abingdon Princess Royal' when round the corner came a small black pony cart driven by a small black-faced sweep. No sooner did he sight the dancers than he almost threw away the cart and leaped into the middle of things and danced as many of the corners as it was possible for one man to do. At the end, he was almost in tears with excitement for, having been the fiddler of the local 'Side' in days gone by, he had given up all hope of ever seeing the Morris again before he died. And there it was, by some miracle, his own beloved tradition and upon the same old spot!

At Sherborne I remember two American friends of ours sketching a local Morris dance on the road in front of the Post-Office. In any ordinary village there might well have been a riot but, at Sherborne, no one turned a hair. The Morris, although defunct, was still well enough remembered to be quite in order even if danced, as to one third, by overseas strangers.

Yes, the men of Cotswold were great singers and dancers in their day!

1947 SUMMER CAMP

'Standing room only, the sure sign of a dramatic success, was very nearly true at the 1947 camp of the Country Dance Society, at 'Pinewoods' near Plymouth, Mass. There was 'dancing room only' for the capacity - plus group of American and English country dance enthusiasts, who traveled to Plymouth from places as distant as Knoxville, Tennessee; Yakima, Washington; and the British Isles.

In the collection of doctors, musicians, janitors, social workers, students, housewives, teachers, civil servants, and others who came to dance, the common denominator was an interest in folk music and dance, their background, and their possibilities as constructive recreation.

The dance tunes and figures and songs echo further than the pavilions of Pinewoods, since the Society estimates that over half the people who attend camp use their knowledge to teach other groups, in all parts of the United States, during the winter.

An innovation in emphasis was introduced this summer by Miss Gadd, director of the Society's activities, following her visit to England last spring. Instead of striving for perfection in imitating dance patterns, the accent is placed on group unity through the feeling of the music.

The great success of the camp session was due to the unceasing efforts of Mrs. Richard Conant, owner of Pinewoods and newly elected president of the Society, Miss Gadd and her staff of teachers and musicians, and the cooperation of the dancers.

MISS GADD'S TOUR DATES

Miss Gadd will be in Ohio, and possibly Kentucky, during January; in Denver, Colorado, February 8 - 14; in San Francisco beginning February 19; in Los Angeles early in March; in Cleveland April 5 - 10; in Oklahoma and Texas the remainder of April; and in New York in May.

Any one wishing to make a connection with her, either in any of these places, or en route, should write the Field Work Committee Chairman, Miss Louise Pitman, c/o the Country Dance Society, 25 Park Avenue, New York 16, N.Y.

LETTER FROM BELGIUM

The letter reproduced in part below was received by Miss Gadd while she was in England last summer. The periodicals mentioned in it are in the C.D.S. office, and are available to any one who can read the Belgian language. We print the letter here, thinking that some of our readers may be interested in accepting Mr. Schelkens' invitation to correspondence.

Volksdanscentrale voor Vlaanderen
Brussels, 23rd June 1947.

Being mostly interested in American Square Dancing, ... this letter is in the form of a request for contact with the Society or American Folk-Dance pen-pals.

With attention E.F.D.S. & Am. F.D. Soc., included are two numbers of our periodic with a good picture on the front-page of the end figure of "Schoon Lief" at Antwerp, 18th June 1946. Hope to show that way in a little what our F.D. is like.

In the hope of succeeding in contacting the Am. F. D. Soc., I remain,

Sincerely yours,

SCHELKENS Raymond

Wolvenstraat, 32,
ANDERLECHT-BRUSSEL.
BELGIUM.

NEWS FROM REGIONS AND CENTERS

Berea College, Berea, Ky.

To write even a brief report of country dancing at Berea College is like celebrating a return from the West. We had a great time in Montana, but it is nice to be back 'at the old stand.' We find here that business is good; country dancing is well regarded in these days on the Berea campus. I should report, too, that the Norris Conference, three regional festivals, and a few thousand miles of auto travel in the Kentucky mountains, have given us again the 'feel' of our movement.

Berea College has many occasions when country dancing is enjoyed. The students have organized nights for folk and square, under student leadership. 'The Country Dancers,' which at present is composed of sixteen couples, is in good shape. This group attended and enjoyed the Annville festival on November 8. About a dozen faculty members have formed a new dance group, and at the moment are doing chiefly American squares.

At the Kentucky Recreation Workshop held at Camp Piomingo in September, great interest was shown in American square dances and play party games. English dances like the Belfast Duck, found a popular place in the program.

A new interest in country dancing is developing at the University of Kentucky. I have had charge of group dancing at Lexington on two recent occasions and, in addition, at a University Extension Conference at Jackson, Ky. The first occasion at Lexington consisted of an open-air dance at the Freshman Reception. About a thousand students attended, although, for lack of space, the dancing had to be limited to about 250 couples.

-- Frank H. Smith

Boston, Mass.

On Saturday, November 1, the 1947-1948 season of the Boston Center opened with an introductory party in the parish house of the South Church.

The annual meeting of the Boston Center was held at the Lagoon Building on Monday, November 3. After a welcome by President Davis, reports were given by the officers and committee chairmen, which showed the center to be in a healthy condition.

The Center's planned activities for the season include a party every month. The Drop-in-Evenings of square dancing, which have been so successful in past years, are being continued, novices coming on the first and third Thursdays, and more experienced dancers on the second and fourth Thursdays. To date attendance has varied from fifty to one hundred twenty-five. An innovation is an introductory class in English country dancing held each Thursday before the square dancing. This has aroused great interest. Weekly classes in beginners' and advanced morris and in sword dancing, for both men and women, are well under way. An intermediate class in country dancing is popular, and the advanced couples' class, meeting in a pleasant hall, turns out forty or more strong each week.

Besides the regular events scheduled by our Center, the services of Miss Chapin and other members of the Center are frequently in demand to conduct parties of widely diverse types, a worthwhile kind of propaganda. The New England Folk Festival, bringing together dancers and other artists from all New England, was held on November 15 and 16. The Center, as usual, was one of the sponsors of this affair, and had a demonstration group performing.

--Marjorie Hurd

John C. Campbell Folk School, Brasstown, N.C.

All through the summer months old and young gathered at the John C. Campbell Folk School every Friday night in Open House, our 'C Sharp', dedicated during our May course. We were fortunate this summer in having Philip Merrill with us for seven weeks.

With the coming of fall we happily returned to the community room where a big log fire is a welcome sight. Every Friday night is open to any one, which means we always have some new people. As it is necessary to do fairly simple dances on these nights, an advanced group meets twice a month for morris and country.

This September, Edna Ritchie of Kentucky (many know of the Ritchie family and their rich heritage of folk songs), came to us to help with folk songs and folk games and dances in the two rural consolidated schools for children which are nearest to us. Children, parents, teachers and school principals appreciate this service. One afternoon one of these schools had a special program of plays, songs and dances. Many of the parents came for it, and when it was over I asked a mother of six if her children enjoyed the dancing. Such a lovely smile came over her face as she replied - 'Law, it's their life.'

--Marguerite B. Bidstrup

Hartford, Conn.

The Hartford group is having a very good season, with Adrian Hull coming every Wednesday from New York to give instruction. We had forty-eight people dancing at the Hallow'een Party. We have enjoyed having members of the New Haven group dancing with us on several occasions.

--Mary Wrinn

Lexington Center, Kentucky

A hearty welcome to the 'comeback' of this Center. It is reorganizing on very sound lines. The Society is very appreciative of the interest in national membership that is being taken by Center members. Ten are listed in this issue.

* * *

In September the Lexington Center of the Country Dance Society announced its 1947-48 season to run from October 29 to May 1. The Center will conduct evenings of English, American, and Danish country dancing from 7:30 to 9:30 each Wednesday at the Y.W.C.A.

General plans were made by a small group of ardent dance enthusiasts led by Mrs. Raymond McLain, Chairman; Miss Lovaine Lewis, and Mr. M.G. Karsner.

Plans include general dancing for everybody at the Center. They also include a demonstration each week by a group of more experienced dancers, practice in leading English and American dances by those interested, opportunity for group singing of folk music, and special dance parties planned from time to time to which invitations will be sent to Kentucky groups.

In 1940, Lexington was accepted by the Country Dance Society as an affiliated center. The Center was active until 1943 when the war made it difficult to continue on a regular schedule. An executive committee including Miss Betty Beaty, Mr. James S. Brown, Mrs. Gilbert Cravens, Mr. Karsner, Miss Barbara Kilpatrick, Miss Lewis, Miss Rosemary McLain, Mrs. McLain, Mrs. Robert Taylor and Mrs. J.P. Wright has been instrumental in reorganizing the Center. Mrs. McLain has been elected Chairman; Miss Kilpatrick, Treasurer; and Mrs. Wright, Secretary.

Lexington considers itself greatly indebted to the directors and other individuals responsible for reviving one of its most enjoyable recreational activities that the community has to offer its residents.

--Ann Wright

Media Country Dance Group, Media, Pa.

The Media Country Dance Group began its 1947-48 season by participating in the Third Annual Chester Folk Festival, Chester, Pennsylvania, in September.

Many members of the Media Country Dance Group have been dancing country dances, morris dances and sword dances from ten to fifteen years under the leadership of Walter Coppock of Moylan, Harry Seymour of Swarthmore, and John Hodgkin of Philadelphia.

The Group meets on the SECOND and LAST WEDNESDAYS of each month at the Third Street Meeting House, Media, Pennsylvania, Mary B. Montgomery acting as co-ordinator.

--Richard A. Montgomery

New Haven, Conn.

The New Haven group is meeting as usual every other Friday night from 8 to 10 in the gymnasium of the Gateway School. There are a good number of newcomers, and the group is growing considerably--with 35 dancers at the last meeting. We are running on the plan that we experimented with last year: having no one leader but taking turns teaching the dances. The evening's program is planned by one person, who assigns dances to various teachers; but the planner is changed every two times. Our dances are almost all English, with perhaps one American square thrown in.

One of our members, Philip Cowles, in his spare time last summer made a superb victrola with speed control which the Gateway School is buying and letting us use, so that we get along pretty satisfactorily with records; and we call for the Belfast Duck or other unrecorded items on the mouth organ.

--Roberta Yerkes

New York, N.Y.

Our dance season here in New York opened at the beginning of October with our usual series of Thursday evening classes at the Dalcroze Studio in the New York City Center. We have morris from 6:30 to 7:30; the regular country class begins at 8:30 to run until 10:30. The teaching of both classes has been done by Bob Hider, and by Miss Gadd when she has been in town. We have been filled with delight over the success of the morris class. The country class has been quite well attended, with a number of new members who came to try it at first, and have stayed on to come regularly, as well as a faithful few who come very frequently all the way from Philadelphia.

Our Saturday night open parties have been held about every two weeks in the Washington Irving High School, with Bob Hider and Phil Merrill doing the teaching. At these parties we usually have a number of people who have never done any of our dances before, so the program is kept as simple as possible. Out-of-town guests are very likely to drop in on us these evenings.

Our dance activities here in New York are being run at present by a committee, headed by Kenneth Knowles, of the New York Area Dancers' Council, subject to the approval of the Executive Committee of the C.D.S. We were asked to represent the C.D.S. at the United Nations' Fiesta at Rockefeller Plaza on September 18. Sixteen couples, with Hobby Horse and Clown, took part in this. One other demonstration was given in October at the Brooklyn Art Museum, by a smaller group. The hall was well filled, and echoed to the strains of the bagpipes played by the Scottish dancers who were on the program with us.

For the remainder of the season we plan to hold our regular Thursday classes, and parties at the Washington Irving High School on the following Saturdays: January 24; February 14, 28; March 13, April 10, 24.

--G. Shimer

Annville Institute Regional Festival

The festival was held on November 8. There were nine centers represented, and about one hundred and fifty boys and girls participated. This was the third regional festival that we have had in this section.

We did all the dances in Group I of our festival list; and since almost every one knew it, we did the Danish Double Quadrille. There were three dancing periods during the day and two periods for singing, and Frank Smith told us some Jack Tales. It was a most enjoyable day and every one had a wonderful time.

The centers that participated were: Berea College, Highland Institute, Ezel School, Hazel Green Academy, Sue Bennett College, Eubank High School, Estill County High School, Frenchburg School, and Annville Institute.

At the first regional festival in 1945, there were about sixty present, so you can see how much the interest has grown.

--Happye West

North Carolina Regional Festival

This year our regional festival was held at the Cherokee Indian School, on the edge of the Smoky Mountain National Park at Cherokee, North Carolina. The roll call showed there were fourteen centers represented; two hundred and fifteen had registered.

This was our sixth regional festival and those of us who have watched it grow, rejoice in what has happened. Each year new groups have come in, and each year the quality of the dancing has improved and our interests have widened.

In the afternoon, following a dance session in the big gymnasium, we gathered in the auditorium for singing, some Indian folk legends, recorder playing and dramatizations of folk songs--one dramatized and others by shadow puppets. There was also a lovely exhibit of handicrafts made by the Cherokee Indians.

The gymnasium was a festive scene that night as the dancers, carrying autumn leaves and hemlock boughs, came on the floor in Gisburn Processional. For two hours and a half we danced, and every one had a merry time. As is our custom, we ended in a big circle for a good-night song and 'Auld Lang Syne.'

--Marguerite E. Bidstrup

Tennessee Regional Mountain Folk Festival

Our Regional Mountain Folk Festival was held at the Cumberland Homestead Junior High School, Crossville, Tennessee, October 11, 1947. There were six groups registered with teams. Seventy-five participated in the day's program.

Every one considered this the most successful Regional Folk Festival in the Cumberland Mountains. We also enjoyed the wonderful meals prepared by the Home Economics Department, under the supervision of Mrs. Jane Hale.

The program consisted of folk dancing, music, dramatics, singing and story telling. There was a surprise enjoyed by all during the evening party when Frank Smith told one of the famous Jack Tales.

--Marguerite Taylor

ACKNOWLEDGMENTS

We wish to give a very special word of thanks to the groups who provided the donations from Regional Festivals held at Annville Institute, Kentucky, and Cumberland Homesteads, Crossville, Tennessee.

Miss Happye West, Secretary of the Festival held at Annville, writes: 'At the regional festival for this section, it was decided that we send a contribution of \$5.00 to the Country Dance Society as a token of our appreciation for the many things that the Society has done in 'mothering' our folk dance movement.' The Society is most appreciative of the cooperation that the Southern Mountain region has always given to its work. It is a most happy connection.

NEW MEMBERS WHO HAVE JOINED THE C.D.S. SINCE MAY 1947

SUPPORTING: Mr. Joe A. Gleason, Yakima, Washington

CONTRIBUTING: Miss Miriam A. Cochrane, Boston, Mass.; Dr. W.L. Cooper, Blackey, Ky.; Mr. Robert Guillard, New York, N.Y.; Mrs. Richard A. Montgomery, Media, Penna.; Miss Barbara Rohrke, Chicago, Ill.; Miss Jean Stuart, Palo Alto, Cal.; Mrs. Robert H. Taylor, Lexington, Ky.; Mrs. J.P. Wright; Lexington, Ky.

REGULAR: Mrs. Barbara Allen, Lexington, Ky.; Mrs. Clifford Amyx, Lexington, Ky.; Mrs. Georgiana Birch, New York, N.Y.; Mr. Harry Bleacher, Rutledge, Penna.; Mr. James S. Brown, Lexington, Ky.; Mr. E. Dana Caulkins, Scarsdale, N.Y.; Mrs. E. Dana Caulkins, Scarsdale, N.Y.; Mrs. Gilbert Cravens, Lexington, Ky.; Mrs. Douglas Eastwood, Lexington,

REGULAR:
(Cont.)

Ky.; Miss Edith Fairchild, New York, N.Y.; Miss Sarah P. Foss, Denver, Colorado; Miss Barbara Kilpatrick, Lexington, Ky.; Miss Cope McWhinney, New York, N.Y.; Miss Madeline McWhinney, New York, N.Y.; Mr. Marvin Metzger, New York, N.Y.; Mr. Richard A. Montgomery, Media, Penna.; Mr. Charles Riggs, Lexington, Ky.; Mr. Norman Singer, New York, N.Y.; Mrs. Kathleen Uhler, Concord, Mass.; Miss Carolyn Irene Whiterack, Lexington, Ky.; Mrs. Essie B. Williams, New York, N.Y.

ASSOCIATE:

Mrs. Harry Bleacher, Rutledge, Penna.; Miss Viola Gilbert, Troy, N.Y.; Miss Norah G. Porter, San Francisco, Calif.

THE CUMBERLAND SQUARE DANCE

The Cumberland Square Dance is among the English dances most popular currently for community dancing both here and in England. It is a relatively vigorous dance, and can be learned quickly and easily by all - particularly those with a background of American square dancing.

Music and notation for this dance appear in 'English Country Dances of Today,' now available through the C.D.S. office. An excellent record of the tune is listed by the Gramophone Shop in New York (English Columbia #C-DB 2259). However the dance can also be done to any tune such as Captain Jinks.

Form: Quadrille formation - 4 couples in a square. Head and side couples dance alternately.

Music: 'My Love She's But a Lassie Yet' or any other tune.

- A.1. (8 bars) Head couples galop (slipping step) across and back without turning. (Partners facing. Keep to the right.)
- A.2. (8 bars) Side couples the same.
- B.1. (8 bars) Heads right hands across and left hands back (walk).
- B.2. (8 bars) Sides the same. (Right- and Left-hand star.)
- A.1. (8 bars) Heads form a basket and circle left with pivot step. (To form the basket: men put their arms round the girls' waists and join hands with one another; girls bring their arms under the men's arms and join hands across the middle).
- A.2. (8 bars) Sides the same.
- B.1. (8 bars) All join hands and circle left.
- B.2. (8 bars) All promenade to places arm in arm with partner. (The last two figures are danced with a vigorous even-time polka or skip step.)

WE INVITE YOUR COMMENTS

Your comments on 'The Country Dancer' - or on anything pertaining to English or American dancing - will help make the magazine interesting. Address all news and views to the Country Dance Society, 25 Park Avenue, New York 16, N.Y.

C.D.S. DIRECTOR ON TOUR

Miss May Gadd, National Director of the Country Dance Society, embarked on a tour of the United States last fall to help meet the increasing demand for square dance teaching and leadership of a high caliber. She is meeting with recreational and college groups to stimulate interest in American and English dancing, and to provide teacher-training courses in centrally located towns wherever there is a need for them.

Miss Gadd's extensive background and experience, both in this country and in England, have equipped her very well for this work. The response to her visits so far has been most enthusiastic. Following are a few excerpts from her reports to date:

'October 13 - 18. Delaware, Ohio, Cooperative Recreation Service, Director Lynn Rohrbough. We had most successful meetings, with 100 to 150 attending, each night of the week except Wednesday. On that night I taught dances to Mr. Rohrbough's class in recreational music at Ohio State University in Columbus. On Saturday night we had a supper meeting for the Country Dance Club, followed by an open Country Dance.

'October 22. An evening at Ohio Wesleyan University. About 150 to 200 students and faculty attended. We danced in an enormous gymnasium, but amplification and music were both good so everything went off very well indeed. The coach and members of the physical education department very delighted. Anxious to organize something of the kind regularly, as a means of bringing together fraternity and non-fraternity students.

'October 26. Afternoon and evening at Veterans Administration Hospital (mental) at Chillicothe, Ohio. Each Sunday, Miss Abigail Seamans, Delaware Red Cross Chapter, takes a group of students from Ohio Wesleyan University to entertain the men at the Veterans Hospital. The girls dance and play with the patients, but feel they do not have enough material. They and the Red Cross worker thought that the dances that they saw me lead would be just the thing for the men, and asked me to go with them this Sunday. We took dancing in two closed wards, and in the Recreation Hall for the paroled patients, and had very good response. [These people]...are doing a very good and useful piece of work and the doctors are convinced that it helps the men. They are anxious for the service to be extended. I am very glad to have had the opportunity to try this use of our dances.

'October 28 - 29. Ball State Teachers College, Muncie, Indiana. Five fifty-minute classes each day with men and women students. We accomplished simple country and square dances - Rigs O'Marlow and part of Flamborough. Some of the classes were part lecture and part dancing. The first evening I took dancing at a meeting at which the College Education Faculty - men and women - entertained the City Physical Education teachers. They had wanted to get together for a long time - and I was the excuse. The next evening we had a big dance for all students in the men's enormous gymnasium.

'October 25. Spoke on Use of Dance in Music Education to meeting in Delaware of Central Ohio Region of the Federation of Music Clubs.

'November 28 - 29. Week-end Institute with Pittsburgh Youth Fellowship of the Methodist Church. Meeting held just outside Pittsburgh and attended by leaders from wide area.'

Miss Gadd plans to continue in this field, and is now arranging her schedule for this spring and for next year. If your dance group, school, or community would like to have Miss Gadd visit you to help with dancing or leadership, or is interested in the background of American dances and folk music, write for dates, descriptive folders, and rates. The program is flexible and can be adapted to your particular needs. Address all inquiries to the Field Work Committee, Country Dance Society, 25 Park Avenue, New York 16, N.Y.