

## PINEWOODS CAMP

Long Pond, Buzzards Bay, Massachusetts

*August 8 to 26, 1948*

### COUNTRY DANCE SOCIETY

#### AMERICAN and ENGLISH DANCES

Country - Square - Morris - Sword  
Folk Music and Songs

#### SUMMER CAMP DIRECTORS

MAY GADD, Chairman

Louise B. Chapin

Robert H. Hider

Mrs. Richard K. Conant

Philip Merrill

Evelyn K. Wells

The Staff will include guest teachers and musicians  
from England.

Pinewoods Camp, Buzzards Bay, RFD 2, Mass.  
Telephone Manomet 3480

# THE COUNTRY DANCER

VOLUME 4

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## THE COUNTRY DANCER

### EDITOR-IN-CHIEF

Mary P. Judson

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## C.D.S. PUBLICATIONS

We have received permission from England to bring out American editions of the English dances that we use. "English Country Dances of Today" was our first book, and we are now working on others. It would be very helpful if our members and subscribers would write to us concerning the following:

- Dances that your group would find most useful. Make the list as long as you like, in order of importance.
- The size book and price that you feel would be most generally used.
- Your opinion of "English Country Dances of Today."

**THE ANNUAL GENERAL MEETING** of the national Country Dance Society will be held at Pinewoods Camp at 7 p.m. on Tuesday, August 10th. It is the privilege of all national members to attend. Dinner will be at 6 p.m., so that the meeting may end in time for the usual evening dance session.

**THE NATIONAL COUNCIL MEETING** will be held at Pinewoods Camp at 7 p.m. on Saturday, August 7th. Centers are asked to inform the national office if a representative can attend. As the meeting is being held the day before Camp opens, Council members can be accommodated for the night, even if they are not attending the regular Camp session. Dinner will be at 6 p.m.

**OFFICE SPACE** has at last been found in New York, and C.D.S. is happily ensconced in two small rooms at 63 Fifth Avenue, New York 3, N.Y., (at 13th Street). All members, and any other people interested in C.D.S. activities, are urged to stop in the office at any time, where music and other publications are available, and where the Director or the Secretary will gladly answer questions or supply information about C.D.S. activities. The office telephone number is ORegon 3-3033. Please make a note of the new address and use it when communicating with the Society.

## FORWARD UP SIX

ADRIAN L. HULL

*Mr. Hull has had long and varied experience in the field of square-dance calling and recreation leadership in New York State and many other sections of the country. He also served as M.C. for C.D.S.'s weekly country dance party on CBS television before the war.*

One of the most popular formations for experienced square dancers is that in which three are facing three on opposite sides of the set, and lone gents facing each other on the two remaining sides. The usual method of getting into this formation is for the leading couple to lead to the right and circle four. Leading gent leaves his partner with that couple and proceeds to the next couple on the right and circles three. He takes that lady, *puts her on his right*, and proceeds with her to the remaining couple on the right, where they circle four. He leaves that lady with that couple and returns to his home station alone. Although it seems that a lot of complicated exchanging of partners has taken place, if the set were merely to join hands from this formation, forming a single circle, each gent would find that he has his own partner on his right.

Many different figures can be executed from this formation. My personal favorite is a call very popular in the Adirondack section of New York State. The first two gents give right hands and cross to the opposite side of the set. The opposite six do the same thing. The first two gents cross back, giving left hands. The opposite six do the same thing. The first two gents do a do-si-do. The opposite six do the same thing. Then all execute allemande left and promenade partner. When doing this as a singing call to the tune 'When the Work's All Done this Fall, I vary the figure slightly because of the time element involved in executing the do-si-do. In place of the do-si-do, I call for the two head gents to go in and bow, then the opposite six the same.

In southern Iowa, the following figure is executed from this formation. The lines of three go forward and back, then forward, and, releasing hands, pass through to the opposite side, each person passing left of the person opposite. The lone gents cross to each other's places, keeping to the left. This entire movement is repeated to change sides again. The two lone gents then lead to the three on their right, execute hands four and the Western do-si-do, the conclusion of which will bring all the couples to their own places.

In the Midwest as well as the East, the left hand lady pass under version is very popular. This consists of each gent with two ladies moving forward and back with hands joined, and then passing the left hand lady under his right arm to the lone gent on his right, at the same time passing his right hand lady over to the lone gent on his left. He and the opposite gent thus become lone gents, and the erstwhile lone gents have each acquired two ladies. The figure must be repeated three more times to get back to the starting formation, from which all swing partners, allemande left, and grand chain.

In the Pocono Mountains of Pennsylvania, the 'left side shave' is very popular. In this version, each set of three keeping hands joined in line, leads around to the left and exchanges positions with the opposite three. The lone gents also change places, leading to the left as they do.



In the area around Pittsburgh, Pennsylvania, the leading gent does not become a lone gent in getting into this formation. The head couple leads to the right and circles four. Instead of leaving a lady with that couple, the leading couple takes the lady and circles three, leaving the lone gent. The three lead on to the next couple, the second lady dropping to one side while the leading couple circles four with the third couple. The third gent drops out of the circle and stands beside the second lady, while the leading couple then circles three with the third lady. The leading couple leaves the third lady with the third gent and second lady, and leads on to the fourth couple and circles four. Leaving the fourth gent alone, the leading couple takes the fourth lady with them to their home position. It will be noted that the leading couple has not been separated throughout this exchange, and that it still results in each gent having merely to swing the lady on his right if he wants to swing his original partner.

There are many other versions and variations, but limitation of space precludes their recording here. A word of caution to be passed on to the dancers: be sure to instruct each gent who is left with two ladies that he must hold them securely by the hand to prevent their wandering around and further complicating the figure!

### PINEWOODS CAMP

PINEWOODS CAMP, at Long Pond, Buzzards Bay, Mass., will run from August 8 to 26 this summer, with a two-week general session followed by a three-day Leaders' Institute. A competent staff of teachers and musicians has been assembled, and will be supplemented by at least two E.F.D.S. staff members from England. Graded classes in English country, morris, sword, and American dancing are held daily, with dancing for all every evening and a Country Dance Party each Saturday night. There are also interesting talks and discussions on folk material, a daily singing period, and plenty of swimming and boating. Special emphasis will be laid on developing amateur country dance orchestras this summer, as well as the usual informal groups of recorders and other instruments. For the beginner and advanced dancer alike, Pinewoods Camp offers a stimulating and thoroughly enjoyable vacation among congenial people.

For complete information and descriptive folders write the Country Dance Society, 63 Fifth Avenue, New York 3, N.Y., before August 1. After August 1, write to Pinewoods Camp, Buzzards Bay, RFD 2, Mass.

### CHEYENNE MOUNTAIN SCHOOL DANCERS

On April 1, in the Needles Trade School in New York City, Lloyd Shaw and his group of students from the Cheyenne Mountain School gave a performance of Early American, Mexican, and Cowboy Dances.

Mr. Shaw is very well known for his work in the field of American traditional dance, but many of us had never had the opportunity to see and hear him before. It was indeed an entertaining experience.

The dancers were very young, exceedingly well trained, charmingly costumed and stimulating to watch, and Mr. Shaw himself kept an informal, running commentary throughout as he introduced the dances.

Old dance forms were presented as 'grandmother' did them, and for contrast, the way she would be horrified to see them done today. The set dances, many of them familiar to us, were performed with ease and grace, with the exception of the Kentucky Running Set, which did not have the ring of authenticity.



*Grand Promenade*

### SPRING FESTIVAL... 1948

May 8, 1948, was circled on many a calendar...no ordinary day that! May 8 was an important date, the day of C.D.S.'s first post-war Spring Festival, held at Barnard Hall in New York City. Committees and individuals had been busy for weeks getting everything set for the festivities. The large, airy hall, Barnard College's beautiful main gym, was festooned with flowers, colorful posters and country dance decorations, including the traditional locked swords which commanded attention from the rear wall of the hall. Two brightly decked booths, one on either side of the stage, added to the spirit of a fair, selling Brasstown animals and country dance music and books.

The stage itself, garlanded with flowers, was the main attraction. A huge paper fresco depicted two lively dancing figures on a grassy knoll with white, fluffy clouds overhead -- veritably the spirit of country dance. The entire picture was composed of tiny bits of colored paper sewed onto an outline drawing on the cardboard backing. Dr. Mooshy Sergis, whose inspiration it was, almost became embarrassed at the many spontaneous compliments that came his way.

And now, the real event of the evening...the dancing. That's when the fun began. National Director May Gadd and New York's Bob Hider announced and called some dances and taught others, from a mike just below the paper fresco. Opening with the Grand Promenade and Sellenger's round, they went through a varied and delightful program of dances and soon had every one out on the floor enjoying himself. C.D.S.'ers from



New York, Boston, Philadelphia, New Haven, and other centers, danced with a contagious spirit and infected the newcomers with the real enjoyment of community dancing as they helped them through their first tentative steps.

Two interludes of demonstration dances were programmed between the three main groups. Highlighted by Royton Morris, Step Stately, a North Skelton Sword Dance and the Bledington Trunkles, they were enthusiastically received and roundly applauded. The Hobby Horse, the Jack-in-the-Green, and the Jester were, of course, on hand with their merry-making and symbolic overtones of spring. Miss Jean Ritchie graciously entertained with a group of folk songs...one of the high spots of the evening.

It would be difficult to say which feature of the Spring Festival caused most comment, but as the dancers and visitors trooped toward the doors and home, different groups were heard still talking about the dancing, the music, Miss Gadd's warm, informal welcome to all, the decorations, the folk songs, and, oh yes, the essential and delicious refreshments, and above all, the fun every one had had.

--Maggie Mahon



Bledington Trunkles

INCREASE C. D. S. MEMBERSHIP

## SPRING GENERAL MEETING

The regular spring meeting of the Country Dance Society was held in New York on Saturday, May 15. Mrs. Conant, President of the Society was unable to attend, and Bob Hider, Chairman of the Executive Committee, therefore presided.

The first accomplishment of the evening was the unanimous election of the following officers:

President.....Mrs. Richard K. Conant  
Vice-Presidents.....Mrs. Arthur O. Choate  
Mrs. David LaForest Wing  
Treasurer.....Mr. Benjamin Harrow

### General Membership Representatives:

Mrs. Phil S. Dickinson, Chicago, Illinois

Miss Margaret Holland, New York, New York

Mr. Kenneth Knowles, New York, New York

Mrs. Charles Judson, Stamford, Connecticut

Mr. Raymond Kane McLain, Lexington, Kentucky

Mrs. Richard Montgomery, Media, Pennsylvania

Mr. Frank H. Smith, Berea, Kentucky

The meeting adopted a regulation by which any ten voting members of the Society may propose an amendment to the Constitution and By-Laws and have the proposal mailed by the Executive Committee to the general membership. As before, a proposal may be made also by the Executive Committee or by the National Council. The proposal is adopted if a two-thirds majority of members voting approve it within thirty days.

May Gadd, National Director, reported on the present membership of the Society, including eight full Centers and seven Centers within other organizations. She also gave an illuminating talk on dancing in the South, the Midwest, and the Far West. The feeling of the meeting was that much more work was needed to make the work of the Society known to dance enthusiasts and potential enthusiasts all over the country.

After the formal part of the meeting, Bob Hider and others ploughed their way through some music at the piano, while the rest of the membership enjoyed their favorite dances.

-- Albert Sheinwold



## COAST TO COAST

This season the C.D.S. has surely justified its existence as a national organization, for its national headquarters work has been carried on from New York and New Jersey to California, and from Ohio and Minnesota to Georgia and Oklahoma. That we were able to make so many connections over such a wide area is proof that the work of past years has not been without effect.

What stands out from such a tour? Mainly the vital interest that people all over the country have in their own traditional dance and in the other traditions that have contributed to its development. Community and student groups everywhere are eager to increase their own knowledge and skill and to find occasions when they can participate in this form of recreative dance. The group or individual that needs to be coaxed to get out on the floor is the rare exception, as are those who feel that their present knowledge fills all their needs. Almost without exception people are ready to give new material a chance and to increase their own capacity for getting the utmost out of the dances.

Quite often there was prejudice to overcome concerning the English side of our work -- particularly in the Far West. But always this proved to be due to a wrong conception of the basic style, technique and quality of the English dances. Once this was understood, their essential relationship with the American country and square dances became clear, and they never failed to be popular. One rather surprising aspect was the popularity of the English sword dances and the morris stick dances, and the grasp of them that was shown by the participants. No doubt our own increased understanding of the basic technique of the English ritual dance contributed to this.

It seems clear that our Society's particular mixture of American and English dance has considerable appeal. Of the groups that come within our influence some will be satisfied with only American dances; a few with only English. The majority will do both, and some will use both English and American as two of many nationality dance groups. Whatever plan is used, it is clear that our work has something to contribute that is welcomed. During the more than twenty years that the C.D.S. staff and membership have been making a study of the American country dance, the regional nature of its development has come clear. One advantage of a six months' tour is the opportunity afforded of once again observing this regional development. Each has something to give to the other. The western dance has a spectacular quality and a vitality that is most infectious and it is not surprising that groups that come in contact with it adopt it as their own; but the ease and smoothness and lack of frills of the dances of the central states has its own very real appeal, as does the robust quality of the dances of the East; while the strong rhythm of the music and dances of the South, and their freedom from confinement in any set group pattern or strain of music create a rhythmical pattern in which the dancer can completely lose himself.

Dress varies considerably. In many districts you dress as you would for any other 'Party' occasion. This is no doubt the traditional custom. But other present-day groups like to develop their own version of costumes of the past, or to reproduce peasant costumes of other nations. Certainly long swirling skirts and bright shirts add to the spectacular quality and may help you to become a real part of the dance. But they may not be right for every one. The essential thing

would seem to be to wear something that is fitting for you and for the occasion.

Already evidence of lasting results of this season's tour are being shown. We have new C.D.S. Centers in Chicago and San Francisco, and a Rocky Mountain district is developing in Colorado. Individual national members and magazine subscribers are coming in and should increase as connections become more firmly established. Several people who met C.D.S. work for the first time this year will be at Pinewoods camp in August. It would be very pleasant if each of the places in which institutes or community evenings were given, could be represented at Camp. They were: -

California: Los Angeles, Palo Alto, Redlands, San Francisco  
Colorado: Denver, Greeley  
Georgia: Moultrie  
Illinois: Chicago  
Indiana: Muncie, Richmond  
Kentucky: Berea  
Minnesota: Minneapolis  
New Jersey: Ocean City  
Ohio: Delaware, Cincinnati, Cleveland, Chillicothe, Columbus, Oberlin, Wooster  
Oklahoma: Oklahoma City  
Pennsylvania: Harrisburg, Pittsburgh

Sponsoring organizations are too numerous to list here, but the Society's thanks go to each.

-- May Gadd

## COUPLES SWING AND CHANGE PLACES

The announcement quoted below appeared some months ago in 'English Dance and Song.' As dance leaders in this country had experienced the same difficulty, it was decided at Pinewoods Camp last summer that the Country Dance Society would adopt the suggestion given here, and instruct couples to swing around one another on a counter-clockwise track in any dance in which this movement occurred.

"In the traditional country dance the 'swing and change' is performed sometimes with crossed hands and sometimes with the man holding his partner in the embraced or waltz position. It is customary for the progression to be danced in a counter-clockwise direction if the waltz hold is used, but in a clockwise direction if the other hold is used. This choice of direction is quite arbitrary and many novices get confused by the fact that during one evening they may be instructed to progress at one time in a clockwise way, and soon after, in a counter-clockwise way.

In order to avoid confusion, the staff have been recommended to make all traditional swings on a counter-clockwise track. The occasions on which this standardization is adopted must obviously be left to the discretion of the M.C. of the Party. Its real value is for novices; for your experienced dancer finds no difficulty in performing the swing in both directions. I think it is very important for the M.C. at all dances and parties to make it quite clear to the gathering how any particular figure will be performed if there is likely to be any doubt."

-- Douglas N. Kennedy  
Director, E.F.D.S.





## SACRE PRINTEMPS

The Country Dance Society of the New York area held an all-day outing on May 1 in rural New Jersey at Piper's Fancy, the home of Mr. and Mrs. William Partington.

It was by no means the intention of the Society merely to picnic, or merely even to dance, important as the latter may be. For it was Mayday and we felt ourselves heirs of a tradition.

In the afternoon a procession was formed which moved out from the fringe of woodland and along the side of the pond. Heading it were the Cake bearer, the Hobby Horse, and the Jack-in-the-Green; then the Helston Furry dancers, followed by the pole, twenty-five feet in length and adorned with boughs and blossoms and carried by six men. Arriving at the lawn the pole was planted, the sword men clashed the trunk and encircled it with the magic lock, and the morris men danced their invocation with wavings and caperings. Then Peascods, after which the Cake bearer made his rounds with the sacrificial cake.

There may be a difference of opinion as to what constitutes a properly set up maypole. A weighty factor, we maintain, was that ours was attended by morris men. And that our morris men are as genuine as any that ever capered in Olde England, none will doubt that knows them. Let Shakespeare testify as to the connection between morris and maypole: 'As fit as ten groats is for the hand of an attorney, as pancake for Shrove Tuesday, as Morris for Mayday.

The ceremony was of more than passing significance, for it was possibly the first maypole of the English rite to be erected in America. To those who were present the ceremony was both lovely and moving.

-- William Partington

## NEWS FROM REGIONS AND CENTERS

### NEW CENTERS

A hearty welcome to our new Centers in Chicago and San Francisco and to the revived Center in Philadelphia. Leaders in Chicago are George Zimmerman and Barbara Rohrke; in San Francisco, Erwin W. Bischoff and Norah Porter; and in Philadelphia, John and Ruth Hodgkin.

We shall hope that there may be some exchange visits between these and other Centers before long, and that they will keep us posted concerning their activities.

### DONATIONS

Our grateful thanks go to the John C. Campbell Folk School at Brasstown, N.C., for a donation of \$14.00, being the proceeds of a Country Dance Party given with the express purpose of contributing to C.D.S. national funds; and to the Folk Dance Club of the South Knoxville Junior High School, Knoxville, Tenn., for a donation of \$5.00. Ethel Capps reported that about 150 children took part in a spring program given by the Knoxville Club.

Such expressions of affection and support are very heartening.

### CHICAGO, ILLINOIS

In the spring of 1947 several students at the University of Chicago, who had engaged in English folk dancing at various places throughout the country, came together and formed a group on the campus to engage in that activity. The organization became popular in a short time, and after only a few meetings a sufficient number had joined so that the organization became firmly established. Meetings now attract between thirty and forty people.

At first English, and to a lesser extent other European dances, were performed. After a while, however, it was decided to replace the European dances with American ones; and so at present the English dances are the major interest, with American contra and longways dances being performed occasionally.

The group has given many demonstrations already, among them at the annual International House Folk Dance Festival last summer and at the Student Union Folk Dance Festival this past spring.

Much of the music for the dances is provided by student musicians, and wherever possible they are used, since the group prefers to provide its own accompaniment rather than depend on records. Non-students also participate both in the music and the dancing and are helping to establish a permanent nucleus around which the group will function when present student leaders and members depart.

The dancing is carried out under the instruction of George Zimmerman and Barbara Rohrke, both veterans of several summers at Pinewoods Camp.

-- Sanford Cohn

### LEXINGTON, KENTUCKY

As Bicky McLain, our director, remarked when she introduced Dunbar Sulong who was to sing for us, we at the Lexington Center have had one treat after another, beginning with the very special one of having Captain and Mrs. Kettlewell with us the third week in February. We enjoyed very much their two song-lecture recitals, given at Hamilton



Hall on the Transylvania College campus.

Another occasion which afforded us much pleasure was that of having Mr. and Mrs. Frank Smith and Marie Marvel as guests one Wednesday evening in March. Marie, in spite of a bad throat, led our singing that night, and Frank directed us in some 'Big Set' figures.

We have had a small group doing sword dancing from 7 to 8, followed by our large group dancing from 8 to 10. At this time we do English country, Danish, some Lithuanian (M. G. Karsner's specialty), and American squares. Attendance has been consistently good - mostly regulars - with some new dancers dropping in from time to time. Average attendance is about 30.

I nearly forgot to mention one of the nicest 'treats' that we have had. Right after Berea Christmas School, Miss Gadd and Diana Lockard came to Lexington to visit us. We had pot luck supper at Alice and M. G. Karsner's house. After supper we rounded out the evening with singing and dancing in the U. K. gymnasium.

This dancing season came to a close the last week in May. We feel very happy about it, and are looking forward to next season with interest and enthusiasm.

-- Anne Wright

#### NEW HAVEN, CONN.

This past winter the New Haven group has continued its new system of taking turns teaching dances, and perhaps as many as 25 members have had a chance to try it. Six people have shared in planning the evening programs, each taking two evenings in turn. The result of so many different hands has been some lack of continuity and too great a spread of our efforts, things we can try to correct next year; but it has been excellent practice and given wide variety.

During the winter a group was organized among the graduate students and others at Yale to do square and international dancing. One evening during vacation when both groups were expected to be small, we had a joint meeting -- with the result that some of them now come to do English dances with us and others may drop in to call squares at the end of an evening. The vote of the majority, I regret to report, is still against mixing in the American squares -- so they are segregated!

-- Roberta Yerkes

#### PINE MOUNTAIN SCHOOL, KENTUCKY

May Day winds up a very successful year of dancing at Pine Mountain. A large and promising freshman class, by virtue of weekly classes has been inoculated with the virus and has done its share of dancing with the more experienced upper classes.

Now that transportation is less of a problem than it has been for the last five or six years, we have been able to take out teams and have accepted eight invitations to show dances in nearby communities and as far afield as Frankfort, where we interrupted the modern dancing at the Capitol on the night of the governor's inaugural to show Rosalil and Bacca Pipes, Hunsdon House and Earsdon. The demonstrations before Lions Clubs and Women's Clubs, at schools and at col-

leges, are well worth while in breaking down the still strong religious prejudice against dancing. When we can get the Baptist or Holiness preacher on the floor in a Circassian Circle, it is pretty certain that a grain of antagonism has melted away.

In consequence of two programs at the Harlan High School, a folk dance group has been organized there and is carrying on. Our most recent trip roused sufficient enthusiasm to provoke the question of a program of folk dance in that community, which may lead to an interesting experiment.

These eight trips, and those to the regional festival at Stuart Robinson and the spring festival at Berea, have given the twenty-five students participating unbelievable pleasure. 'I never had such a good time in my life,' was the somewhat wistful comment of one boy after our last trip.

-- Abby W. Christiansen

#### SAN FRANCISCO, CALIF.

A result of the visit of May Gadd to California has been the formation of the Society's farthest west center - the San Francisco center of the Country Dance Society. The group meets on Sunday afternoons in San Francisco's beautiful Golden Gate Park to learn and perform English and American country dances. The sound of the music and the jingle of the bells of the morris dances has attracted large numbers of spectators. Instructing the group is Miss Norah Porter, formerly of England. The group has no elected officers but is governed by a Board of Directors consisting of its entire charter membership. Dances already perfected by the center include Rigs O'Marlow, Beansetting (both of these complete with morris sticks and bell pads), Newcastle, Picking Up Sticks, Cumberland Square Eight, Tichnor's Quadrille, Sir Roger de Coverley, Danish Four Dance, and Kentucky Running Sets. E. W. Bischoff has been acting as 'caller'.

During the state-wide folk dance festival, sponsored by the Folk Dance Federation of California and held at Fresno, the center acted as host at an informal country dance program held in Roeding Park. Folk dancers from all parts of California witnessed the demonstrations and joined in the dancing.

-- Erwin W. Bischoff

#### MOUNTAIN FOLK FESTIVAL DIARY

(Badgette Dillard started dancing at Rabun Gap Nacoochee School as a freshman in high school. He is now a junior at Berea College and an enthusiastic member of the Berea Country Dancers. He has as wide an acquaintance among the dancers in the whole area as any one person.)

THURSDAY, APRIL 8 - About 2:30 this afternoon the groups began arriving. Hindman Settlement School came first; then others. All wore big smiles on their faces. It seems that no matter how many festivals you attend, that same big thrill is there each time. Some one counted and found we had twenty-nine groups from Kentucky, Tennessee, North Carolina, and Georgia.

After supper everything really got started. It sounded mighty good to hear Ruth White playing those familiar tunes on the piano again.



We started with Circassian Circle in order to get every one on the floor and loosened up. It gave another good opportunity to meet other groups and individuals, too, and made us all feel right at home. This was followed by other simple but beautiful dances including Rosalil, Captain Jinks, and good old Danish Double Quadrille. At 9:00 we called it a day.

**FRIDAY, APRIL 9** - Following breakfast we danced for a couple of hours and then met for story-telling and songs, which included 'Old Woman and the Peddler', and 'The Tiller.' This afternoon more dancing, and then a tour of the Berea College campus.

Tonight we danced some more, getting into more complicated dances.

**SATURDAY, APRIL 10** - Our schedule today included ballad singing by the groups from Crossnore, North Carolina, and Hindman, Kentucky. Also we had some very good special music by members who played recorders in the different groups.

At last it was here. The Open Evening of the Thirteenth Annual Mountain Folk Festival! As we marched out in the Gisburn Processional we saw the bleachers and balcony crowded with spectators. Almost three hundred dancers, and probably more than three times as many onlookers. It must have been beautiful. It was beautiful!

Fun? And how! Tired? Never! We reluctantly saw the hands of the clock point to 9:30 and heard the end announced. Perhaps it was the end of the performance, but not the Folk Festival. No, the Folk Festival will continue in the hearts of all of us even after we start home in the morning. It will continue as one of those treasured moments of happiness and fun which are among our lasting memories.

-- Badgette Dillard

## BOOK REVIEW

12 HOME MADE SQUARE DANCES by Charley Thomas. Published by *American Squares*, 121 Delaware Street, Woodbury, N. J.

Charley Thomas of Woodbury, N.J., editor of *American Squares*, cuts loose here with a dozen figures of his own invention, and how he enjoys them! There is the Three Quarters Chain, The Pretzel Promenade, and a number called The Mill Wheel, blithely introduced as more fun for everybody than any other dance in existence. One finds, on further perusal, that some of them do sound like fun, and the pamphlet is worth a look if only to suggest how many new wrinkles in square dancing may be had for the thinking of them.

-- Roberta Yerkes

## NEW MEMBERS WHO HAVE JOINED THE C.D.S. SINCE OUR LAST ISSUE

**REGULAR:** Mr. Morris Amburgey, Lexington, Ky.  
Miss Verna Brooks, Oberlin, Ohio  
Mr. Edward T. Canby, New York, N. Y.  
Dr. Howard Hamilton, New York, N. Y.  
Mr. Frank Keller, Lexington, Ky.  
Mr. Paul Kermiet, Golden, Colorado  
Mrs. Ben Gordon March, Lexington, Ky.  
Mrs. A. W. Pulverman, Kingston, Penna.  
Mr. Jesse Seigel, New York, N.Y.  
Mrs. Jesse Seigel, New York, N. Y.  
Miss Minetta Shanahan, San Francisco, Calif.  
Miss Trudie A. Zorn, New York, N. Y.

## ROCKY MOUNTAIN FOLK DANCE CAMP

Paul Kermiet, who is interested in developing a Rocky Mountain Center of the Country Dance Society, is holding a Folk Dance Camp at his recreation center on Lookout Mountain, 20 miles from Denver, from August 2 to 14.

Western square and couple dances will be featured, as well as English and Danish and some other folk dances. There will be horseback riding and scenic tours, and song sessions.

Enrollment is limited to 24 persons, 12 of each sex, who are expected to know the basic folk dance steps.

\$30 covers tuition, lodging and meals for one week,  
and \$50 for two weeks.

For details write to: Paul Kermiet, The Lighted Lantern Mountain Lodge, Golden, Colorado.