

OUR NEW CONSTITUTION

The Society's new Constitution has been approved by the members and our official title is now "THE COUNTRY DANCE SOCIETY OF AMERICA". As soon as the voting is completed on a number of amendments involving changes in wording, a copy of the Constitution will be sent to all national members and affiliated Centers. We are now ready to develop our regional and district set-up, and any member knowing of a dance group that might like to be a part of a district and take part in district activities, should send in the name to the headquarters office, so that the group be sent an invitation to become a Center. Centers can be groups with open, or restricted membership (such as a student group in a college or school or an invitation group). The simple requirements governing affiliation will gladly be sent to any interested group.

YE MORRICE

In reading George F. Willison's "Saints and Strangers" (Reynal & Hitchcock, N.Y., 1945, \$3.75) recently, we found some interesting notes on early English Puritan Sabbatarianism. It seems the Puritans sternly disapproved the customary celebration of Whitsuntide--with ale brewed by the parish wardens and sold in the church as a money-raising scheme--when "...it was usual for the 'wild-heads' of the parish, decked out in bright scarves and ribbons, their legs gartered with bells, riding hobby-horses and dragons, to dance into church and up the aisle, piping and playing, as the congregation climbed up on the pews to cheer and laugh at their antics.

"Agitation against this sort of thing grew so rapidly that early in the next reign James I issued a proclamation known as the Book of Sports (1604). In this, to the great offense of the Puritans, the King declared that Englishmen were not to be 'disturbed or discouraged from dancing, archery, leaping, vaulting, having May games, Whitsun-ales, Morrice dances, setting up May Poles, and other sports therewith used, or any other harmless recreations, on Sundays after divine service.'"



THE COUNTRY DANCER

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ABBOTS BROMLEY HORN DANCE
BY THE COUNTRY DANCE SOCIETY

THE COUNTRY DANCER

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NEW HEADQUARTERS OFFICE

At the beginning of November we moved to new quarters at 31 Union Square W., New York City (corner of 16th Street and Broadway). Although we cannot offer you dancing space, we do have room for you to drop in and visit with us and consult our reference Library. We are on the 15th floor with a wonderful view of the downtown skyline, and two floors above us is a roof garden maintained by the building. We have visions of offering you Tea on the roof in Spring and Summer - anyhow, be sure to come and see us when you are in New York. We are increasing our sales service and a catalog will be reaching you before long.

The telephone number is still ORegon 3-3033. Office hours are 9 - 5, Monday through Friday; 9 - 12:30 on Saturday. We are also pleased to announce that Miss Betty Rudoy has been engaged for full-time secretarial work in the office.

NEW CENTERS

A very warm welcome is extended to two recently affiliated Centers - ESSEX COUNTY SQUARE DANCE GROUP, GLEN RIDGE, N.J. The group meets on the third Saturday of each month under the direction of Robert H. Hider. Its program consists mainly of American dances, with some English country dances, and, occasionally, dances of other nationalities.

FOLK ARTS CENTER OF THE COUNTRY DANCE SOCIETY OF LEXINGTON, KY. The group holds regular Thursday evening sessions of folk dancing, folk singing and recorder playing and plans to hold several Parties a year with special interludes. Its dance program includes dances from all parts of America, from England, and from the Scandinavian countries. Mrs. Raymond F. McLain and Mrs. J. P. Wright (who was at Pinewoods this year) are co-directors, and they are assisted by a committee of twelve.

This is the second Center to be organized in Lexington so that they are ready to function on a District basis. The Center formed earlier is directed by M. G. Karsner and Lovaine Lewis.

ABBOTS BROMLEY HORN DANCE

This photograph on our cover shows the COUNTRY DANCE SOCIETY performing the dance at the Spring Festival at "Piper's Fancy" in New Jersey. The costumes are not copies of those worn by the traditional dancers, but follow precedent in that those worn at Abbots Bromley today are also of fairly recent design. The old ones were destroyed in a fire. We may regret this break with tradition, as well as the fact that the musician accompanying the dancers now plays any popular tune on an accordin, instead of the beautiful fiddle tune noted by Cecil Sharp; but at least it is proof that the ritual is a living tradition and not something kept alive by anti-quarians.

CREDITS: Dance photographs in this issue are reproduced by kind permission of Mr. Robert H. Buckie, who took them at the Festival held by the COUNTRY DANCE SOCIETY at the home of Mr. W. R. Partington.

The line drawing is reproduced by permission of King Features Syndicate, Inc.

NATIONAL EXECUTIVE COMMITTEE

Members of the Executive Committee, the "working" committee appointed by the National Council to meet each month in New York and carry on the business of the Society, have been announced as follows for 1949-1950: Robert Hider (chairman), Violet Carroll, Leo Jones, Mary Judson, Kenneth Knowles, Jack Langstaff, Diana Lockard, Maggie Mahon, Alfred Sheinwold, Genevieve Shimer, Margaret Stanley-Brown, and Roberta Yerkes. May Gadd, National Director, and Norman Singer, New York Dancers' Council Chairman, also participate in the work of of this committee.

SET RUNNIN' IN EASTERN KENTUCKY

by
Patrick E. Napier

"Tune up the fiddle, rosin up the bow;
Grab a partner and a dancin' go ---"

(Ed. Note: Patrick Napier is a graduate of Berea College and is now teaching at the Highland Institution; Guerrant, Kentucky. He attended Pinewoods Camp this summer and made a great hit with his dancing and "calling.")

The traditional square dance of Eastern Kentucky has been the chief form of recreation in that area for many years. With the coming of better transportation, better roads, better communication, and more varried forms of recreation, the square dancing has changed some. For one thing, the square dancing is moving from the private homes to the commercial dance halls and beer joints. Much is being lost from the true dance. However, with all the changes that have taken place you may still find the traditional square dances being done in some parts of the area.

The size of the rooms in the mountains is the limiting factor as to the number of couples in a set. Usually there are only four couples in each set. If there are more than four couples in the house who wish to dance, and that is the reason for going to a square dance, the extra couples can join the set. If there are eight couples, four couples make another set and move the furniture out of another room and have their own caller.

The step used does not differ from any other type of square dancing. The feet should stay close to the floor. The step used will vary with the dancer. Some prefer a fast walk, some a slow running step, some use very few foot movements and change-steps while others use a great variety of foot movements. The fancy foot-work is usually left for the more advanced dancer.

The swing is usually the two-hand-swing-once-around. The social dance swing is sometimes used but the "buzz" or "pivot" step is never used while swinging. The two-hand-swing-once-around keeps the dancers together and makes for a much smoother dance.

The Caller is usually the *Number One man*. He calls the figures and keeps the dance together while he is dancing. The success of the dance depends mostly on his calling the figures and keeping the

dancers with the phasing of the music.

The music for set-runnin' need not be any faster than that used for any of the American squares. Quite often the true character of Kentucky square dancing is lost when the music is played too fast.

For the set to run smoothly the dancers should pay close attention to the calls. Each person should dance with his partner as well as the others in the set. If the set (area enclosed by the dancers) is kept small, the dance will be more enjoyable.

The first couple starts the figure for the set. They dance with the second, third, and fourth couples; a filler is then called. The filler may be anything the Caller desires. The second couple leads the same figure around the set; another filler is called, etc., until each of the couples in the set has lead the figure.

Many of the figures which are done in Kentucky are similar to those done elsewhere. The following figure, which we call "OCEAN WAVE," is sometimes called "OPEN AND SHUT THE GARDEN GATE" in other parts of the *Southern Area*.

The Call

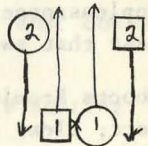
OCEAY UP (Pronounce: OH SHE)

OCEAY BACK

OCEAY AROUND THAT OUTSIDE TRACK

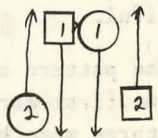
OCEAY UP

The first couple takes hands in the promenade position (right in right over left in left) and move four steps forward between the second couple. The second couple move forward four steps on the outside of the first couple.



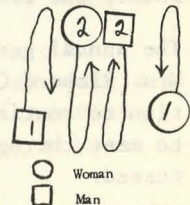
OCEAY BACK

The first couple turns in place, still holding hands, and move four steps forward between the second couple to their original place. The second lady and second gent turn in place and move back to their original places. (Often-times the couples do not turn but back into their places).



OCEAY AROUND THAT OUTSIDE TRACK

The two couples reverse action. The second couple moving between the first couple, forward and back to place.



CIRCLE FOUR AND AROUND YOU GO
BREAK THAT RING AND ON YOU GO
CIRCLE FOUR ^{or} AND AROUND YOU GO
BREAK THAT RING WITH A DO-SI-DO.

The Do-Si-Do that is usually done in the mountain area around here is the one that Frank Smith likes to use for the BIG SET at Berea. It goes like this:

After a figure is danced by two couples, the call DO-SI-DO is given by the Caller.

The two couples face; the gents' partner is on his right with her left hand in his right hand. The gent allows the lady to pass in front of him, around behind him and back to her place (both couples do that at the same time). The partners hold hands through part of this figure and drop hands when the lady is passing behind the gent.

The gent then swings his opposite (corner) lady and (without completing the turns) then swings his own lady. (The two-hand-swing is used in the *do-si-do* as well as in the figures).

PINEWOODS 1949

Country Dance Camp 1949 is now part of the dim past, but it holds many bright memories for all who participated. There was only one unpleasantness which probably will be remembered, the excessive heat that swept down during the first week.

Abbots Bromley got camp off to a good start. The night was perfect; clear and moonlit. The men in their red jerkins, carrying their antlers, were impressive, and the music was hauntingly beautiful.

The pattern of camp life began to take form the next morning with the first morris classes. By the middle of the week, when temperatures were hitting new highs, there were complaints of morris shins, but everyone took heat and aching muscles in his stride.

The annual general meeting was held during the first week, with Mrs. Richard Conant, President of the C.D.S., presiding. In addition to routine business, geographical and organizational plans to meet the needs of a growing society were explained and discussed.

This year the craft shop was under the supervision of Frank Smith, whose proteges took home all sorts of carved wood items. Doris Aldrich again led the folk singing, and Kathleen Church-Bliss and Elsie Whiteman were on hand with their flageolet and concertina, respectively. They played in the folk dance orchestra, and provided the music for some of the classes. Unfortunately, this was their last visit to Pinewoods for a while. We may look forward to a real treat next year, however, for Mr. and Mrs. Douglas Kennedy, of the *English Folk Dance and Song Society*, have promised to be with us. Another attraction to which campers may look forward is participation in the *Plymouth Festival*, which was postponed until next summer.

Recorders were much in evidence, especially during off hours, when Genevieve Sheimer's neophytes and Ethel Capps's advanced players could be heard practicing all over camp. An added musical treat this year were two recorded concerts that Ed Canby gave in the camp house.

Campers represented all parts of the country. They came from as far west as the *Pacific Coast* and as far south as *Georgia*. A *Kentucky contingent*, Pat Napier, Melrose McGurk, Barbara Allen, and Badgette Dillard, showed us how to "swing your partner" *Kentucky Mountain style*.

Following the two weeks of regular camp, a short Leaders' Workshop was held. It proved most valuable to those who were able to attend.

Not everyone was there for the entire camp season, but no matter how long campers stayed, they were reluctant to leave. What could be a better testimonial of a successful camp?

--Natalie Bunting

REGIONAL FESTIVALS IN THE SOUTHERN HIGHLANDS

As a field worker for Berea College, I have had opportunity this fall to help with two *Regional Festivals* in the mountains: at Hindman Settlement School, October 8; and at Knoxville, October 11. These occasions were well attended and successful.

At Hindman, Ruth White's playing, as always, was a high spot in the program. Jane Bishop did a good job as Master of Ceremonies and Elizabeth Watts, Director of the School, was our gracious hostess.

At Knoxville, Ethel Capps and Edna Ritchie were the active leaders. The South Knoxville Junior High School, where Ethel teaches, was host center. Rachel Grubbs was the efficient musician; she also played for the *Regional Festival* at Ringgold, Ga., on October 22. Ethel Capps was certainly "on the ball" with an organization that ran smoothly; Edna Ritchie and Mary Clare Milligan, from Smith College, brought in three groups from Central Tennessee.

The first *Adult Festival* was held at *Lincoln Memorial University, Harrogate, Tennessee*, November 11 - 12. Florence Goodell, Secretary for the Council of Southern Mountain Workers, reported in October that prospects were good for a successful affair. Bicky McLain, Chairman of the *Adult Festival Committee*, has been the guide and philosopher for this first *Adult Festival* in the Southern Highlands.

--Frank H. Smith

ENGLAND'S DANCES. FOLK DANCING TO-DAY AND YESTERDAY

by Douglas Kennedy

London, G. Bell & Sons, 1949. 7s. 6d. 158 pp. Illustrated.
Available through the Country Dance Society of America. \$1.75



MORRIS AROUND THE MAYPOLE
NEW JERSEY SPRING FESTIVAL

This is a small book, but the material is so well selected from the broad field that it is hard to state briefly the ground it covers. It should be a must for anyone who cares to know of the development, the meaning, and the present state of folk dancing in England and even in America. No one is better qualified to write it than Douglas Kennedy, Cecil Sharp's successor as director of the English

Folk Dance and Song Society. He has distilled the essence from a mass of available facts to make an illuminating little book and write some passages that are memorable.

He tells first of the work of Cecil Sharp, the founding of the Society, and the trend of its influence since Sharp's death. Then, doubling back, he describes the probable origins and meaning of morris and sword dances, and processions, their features in various regions of England and the Continent, their attendant characters such as fool, man-woman, hobby horse. Joseph Needham's map of England is reprinted to show the striking clustering of the Cotswold morris dances, the confinement of sword dances to the eastern areas where invading Danes penetrated in the Tenth Century. The ebb and flow of the country dances among townsfolk and country people is traced, as well as the histories of the tunes, the instruments, and the players.

Running through the whole book is concern with the meaning of rhythm and dance in the life of bird, beast, child, and man. Primitive man "stamps the ground, and believes that his stamping rhythms reach those who have been buried." Modern man gropes for communication with his fellows and community of spirit, and can find a key to them in the pleasure and teamwork of the folk dance.

The morris dancer may carry away from reading the book a sense of taking part in one of man's ceremonies most heavily charged with meaning. Every dancer can find in it both historical background and wise practical advice--on keeping the mind from interfering with the body, on receptivity, buoyancy, and being physically aware of the support of the air.

--Roberta Yerkes

DEER DANCERS

by May Gadd

Fall is the season when the Horn Dancers of Abbots Bromley nowadays carry "the Luck" to all the farms surrounding their village in Staffordshire, England. The first Monday after September fourth is the day that in recent times has been chosen for this celebration - it coincides with the dedication of the church and a holiday or "Wakes" week; but more ancient custom shows that the dance really belongs to the mid-Winter Festival, and it is at this time of year that the Deer-dances of the New Mexico Indians are performed.

The six Abbots Bromley dancers carry Reindeer antlers - three being painted white and three black - and, accompanied by the stock characters of Hobby-Horse, Fool, and Man-Woman, and a boy carrying a

bow and arrow, they wind in serpentine procession and line up in a symbolic fight between the whites and the blacks: a contest between life and death. That the dance is an ancient fertility rite is shown by the local feeling that it is bad luck to have the dancers miss your farm in their annual pilgrimage; and that it is also a hunting dance is shown by the fact that throughout the procession the boy aims his arrow at the leading horn dancer, or stag.

The dance seems to be the only one of its kind now danced in Europe, but in America the Deer-dances of Taos and San Felipe are an integral part of the lives of New Mexican Indians. Although sometimes reproduced at other seasons, the dance is ceremonially performed in the mid-winter season. At Taos the dancers represent the animal closely. About fifty men and boys take part, wrapped in deer hides with antlered heads, and moving bent over two sticks to make the animal's front legs. Very small boys walk hidden under the bent bodies of the men. "These costumes are probably an example of the most primitive type of mask: the use of the entire skin to transform the man into the animal and so, somehow, to trick the game into the path of the hunter. This dance is given at Taos today is as ancient as the earliest human efforts at sympathetic magic, and it leads to more highly symbolic and artistic versions of the same thing in other pueblos."*

Two women lead the dance, wrapped in white robes and carrying pine twigs in one hand and a gourd in the other. "At certain points in the dance each woman moves slowly down the line of waiting men, making sharp peremptory motions with the gourd. As she does this, each man drops to his knees. Returning, she makes a reverse gesture and the men rise. This perhaps typifies the call of the universal spirit of fertility, the usual significance of a woman figure in the Indian dances."*

When the men dance, the Chiffonete - Fools or Clowns of the English tradition - bound about, making jokes and occasionally snatching away one of the smaller animal dancers. "Long ago, according to the legend, men and animals lived together and understood each other... and the animals knew that they must be sacrificed that their human brothers might live. This dance is an appeal to that old understanding. The Chiffonete who tries to snatch a dancer away typifies a hunter who tries to kill the game...in the course of the dance a few Chiffonete get away with their captives as a few deer must be killed in the course of the year. It is said that in hunting, the Taos Indians do not worry if they are seen by the game, for they know that if the dance has been properly performed, they will be permitted to kill what they need."*

* Erna Fergusson: *DANCING GODS - Indian ceremonials of New Mexico and Arizona.* Alfred A. Knopf - New York 1942

At San Felipe the Buffalo and Deer-dance has a distinct dramatic form. The costumes are more symbolic; color and design are primarily important and the animal is suggested chiefly by the use of real antlers or horns on the headresses. One woman dancer, accompanied by hunters, goes out to lure the game into the plaza, and after secret rites in the ceremonial house they emerge for the ceremonial dance or prayer. Buffalo, elk, deer and antelope each move in imitation of the real animal, and in between figures the Koshare perform the same function as the Chiffonete or Clowns, of amusing the audience and keeping everything moving along in the right way. Then the dance changes into a dramatic pantomime of a hunt. The game shelters in the symbolic forest represented by the little pine-trees that have been set up in the plaza, and the hunters stalk them. Finally each falls a victim and successful hunting for the year is assured.

CHRISTMAS COUNTRY DANCE SCHOOL --- BERE, KENTUCKY

The Council of Southern Mountain Workers and Berea College will sponsor the twelfth Christmas Country Dance School at Berea, Kentucky, December 26, 1949, to January 1, 1950.

The recreation movement in the Southern Highlands is a unit within the new organization of the Country Dance Society. May Gadd, Director of the Country Dance Society, will be Director of the Dance Program at the Christmas School. Other leaders will include George Bidstrup, Mrs. Raymond McLain, Raymond (Bun) McLain, Edna Ritchie, Ruth White, Lelia Smith, and Frank Smith.

The Christmas School is regional in character, and is intended primarily to serve the needs of the Southern Highlands. While the program will continue to be planned according to the needs of the Southern area, a limited number of persons from all parts of the United States are cordially welcome.

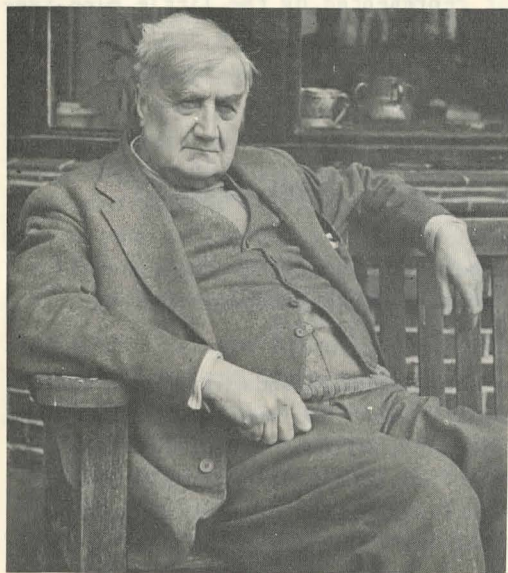
Instruction will be given in the use of recreational material suitable for teachers, social workers, ministers, home demonstration agents, county agents, physical education instructors, recreation directors, students and others. The program will include: Southern square dances and play party games; New England and Middle West quadrilles, and contra dances; English country, sword, and morris dances; Danish country dances and singing games; children's singing games; discussion of recreation questions; recorder playing; crafts; and puppetry.

Registrations should be received not later than December 1, 1949. For complete information and application forms, write to: Christmas Country Dance School, Box 1826, Berea College, Berea, Kentucky.

SUMMER FOLK-DANCING IN ENGLAND

--Nancy Langstaff

(Ed. Note: Jack Langstaff has been a country dancer as long as he can remember. He and his wife, Nancy, managed to do quite a bit of dancing with the EFDS in England this summer, and below Nancy reports on the highlights of their trip).



DR. VAUGHAN WILLIAMS, PRESIDENT OF THE
ENGLISH FOLK DANCE AND SONG SOCIETY

Our summer abroad included a great deal of fun with folk-dancing and singing in England, and we met a lot of wonderful people in the English Folk Dance and Song Society while we were there. Our second night in London, we were invited to attend a large party at Cecil Sharp House in honor of the Society's Patron, Princess Margaret. In spite of the pretentious atmosphere and formal dress, Princess Margaret was so charming that she put every one at ease, and entered into the dancing with enthusiasm. (Jack waltzed with her and says she's as sweet and natural as can be.) A high spot of that evening for us was the morris dancing by the *Headington team* led by William Kimber with his concertina, and some expert jigs by some of the old-timers of the Society's demonstration team.

We spent many other delightful evenings dancing at Cecil Sharp House (quite damaged from bombing). Jack gave a recital in London of English and American folk songs and ballads. The Gramophone Company had representatives at the concert, and asked Jack to record later in the summer. It was a great pleasure to work for the people at His Master's Voice; they were most thoughtful and friendly.

It was good to see Ruby Avril again and to hear her play; and Captain and Mrs. Kettlewell (we spent a lovely day with them and Joan Sharp in the country); and of course the Douglas Kennedys, with whom we had many good times.

We joined the Festival at Stratford-on-Avon for a week in August, where, to our surprise, we met members of the Chicagogroup. We had a marvelous time dancing through the old streets and on the green, with hundreds of townspeople joining in. There was time out to see a few Shakespearean plays (poorly done, we thought, with all the emphasis on costume and staging), and to indulge in occasional rounds of beer and cider at the local pub. Jack sang at a BBC broadcast at the Festival, and many times during the week.

In between these events, we managed to see a lot of England. We hiked and hitch-hiked through Somerset, where Cecil Sharp had collected most of his English folk songs and ballads; saw ten Cathedral towns (Norman and early Gothic styles are our favorites!), the Cotswold countryside, the Downs, the Kentish country, Oxford, Stonehenge, the Moors, and numerous castles. Back in London, we spent many hours in their wonderful art galleries.

Of course we saw as much as we could of Maud Karpeles, and had lots of talks about the folk music she has collected, and how it should be sung. She was working hard on the International Festival which was held at Venice in September. We were supposed to be on hand for it; but as we had already spent part of the summer in Florence, Rome, and Paris, seeing the paintings and sculpture, another Continental trip was out of reach of our budget!

Just before we left for home, we were asked to take part in a conference of EFDS members from all over England, held at Barford. There was lots more dancing (sword, country, and morris in the mornings; running set if every one wasn't too exhausted in the afternoon; and parties at night.) There was a great deal of group singing, which Jack led, and he taught a lot of ballads and songs that were new to the conference members. We left behind us there two of our best friends -- Kenneth and Sybil Clark, who ran the course for the Society.

The end of our summer was brought to a thrilling climax when we went down to Dorking to visit Dr. and Mrs. Vaughan Williams. They are both such wonderfully vibrant and interesting people -- all that we had expected and more!

Some of our friends are coming to us here in America next summer.

The International Folk Music Council will meet in Canada then, and we ought to have the best camp ever at Pinewoods, with so many of them dancing again there with us for the first time since pre-war days.

* * *

John Langstaff gave his first New York recital on Monday evening, November 14, at Times Hall. On his program he sang one entire group of American folk songs arranged by John W. Work, Howard Brockway, Cecil Sharp, and Katherine K. Davis. A report on the recital will appear in a later issue.

John Langstaff's first recordings of children's songs will be released in early December by His Master's Voice in England, and they will be available in this country through The Gramophone Shop, Inc., 18 East 48th Street, New York 17, New York, in time for Christmas. His HMV records of American and English ballads and folk songs will be released in January 1950.

REGIONAL FESTIVAL AT RINGGOLD, GEORGIA



"Ah got all these folk songs from mah old pappy. He's got the biggest collection of phonograph records in these parts."

The regional festival for the southern part of the Southern Highlands was held at Ringgold, Georgia, Saturday, October 22, with around 100 present from schools and centers in Tennessee, North Carolina and Georgia. It is the first time that an Older Youth Group of a county has acted as hosts; they did all of the original ground work. Six car loads of us set out from Brass-town - two consolidated schools and the Folk School, early in the morning for a gorgeous three-hour ride over the mountains. It was fun to see home agents, county superintendents,

school principals, teachers and students all dancing and singing together and enjoying some dramatics.

--Marquerite Bidstrup

REGIONAL FOLK FESTIVAL AT HINDMAN

On October the 8th, Hindman Settlement School's gates were flung wide open to greet students from six neighboring schools or centers for our 1949 *Regional Folk Festival*. From Haydn, Homeplace, Stuart Robinson, Lothaire, Viper, and Cordia, they came to Hindman, about seventy-five of them, to join together in dancing, singing, fun, and more dancing.

The folk-dancing was held at the high school gymnasium, and the meetings were directed by Jane Bishop and Frank Smith. Miss Ruth White supplied us with that kind of music which makes you want to keep moving. And so we did, from the ten o'clock session in the morning, to lunch at the Orchard House (we had to feed in the good old country style, asking all those who weren't participating in the Festival to wait until the "second tables"), another dance session after lunch, then much good singing and a "Jack Tale" up on the hill at Recreation House. Then came the always necessary, but satisfying business meeting, made enjoyable by tea and coffee, and a needed rest period for the weary dancers.

Dinner time came, and the evening country-dance party came---and went, much too soon. "It was the best day we've ever had," someone said.

What can be seen among such a group, aside from the fact that they come, they dance, they sing? Much, by the watchful eye. Most important is the common ground upon which they stand. Among many communities that meet on some competitive basis, there is often a strong feeling of rivalry, almost hate. Here there is no competition, there is only fun and friendliness. Here there is a chance for many to learn. Much experience is often gained by mingling with those who know more, and even sometimes by mingling with those who are searching for experience. Steps are directed, mistakes are corrected, and all who join in know the joy of moving in acquaintance with someone who is actually new to you. And you know the joy of being a small "moving" part of an ever growing movement.

--Jane Bishop

CUMBERLAND REGIONAL FOLK FESTIVAL

The Cumberland Regional Folk Festival, under the sponsorship of the Council of Southern Mountain Workers, was held on October 15 at South Knoxville Junior High School, with Miss Ethel Capps as chairman.

Several schools of East and Middle Tennessee were represented, including Baxter Seminary, Pleasant Hill Center, Livingston Academy, Homestead Junior High School, Cumberland County High School, and South Knoxville Junior High School.

In addition to the regular activities of folk-dancing, singing, story-telling, and puppetry, the program provided for a bus tour of points of interest in the city, such as Blount Mansion, Chisholm Tavern, Church Street Methodist Church, and the University of Tennessee campus.

Among the leaders were Frank H. Smith, director of recreation for Berea College and the Council of Southern Mountain Workers, and Mrs. Smith, who is well known for her work in puppetry. Miss Edna Ritchie, folk singer and itinerant recreation worker in the Southern Highland Regions, also directed folk games, with the assistance of Miss Mary Clare Milligan, who holds a workshop from Smith College. Miss Rachel Grubbs was the accompanist for the group.

Meals were served in the school cafeteria under the management of Mrs. Louise Slack, with the cooperation of the PTA and Home Economics Department.

--Marguerite Taylor

CHRISTMAS PARTY IN NEW YORK

Hunter College, in New York City, will be the scene of the *Annual National Christmas Party* on December 17. Dancing begins at 8:30, preceded by carol singing at 8:00. There will be a program interlude and plenty of dancing for all. Do plan to be with us on that date.

* * *

From Penland, N.C., Ronald W. Gallup (who was at Pinewoods Camp last summer) writes that he has available handmade gifts for Christmas and other occasions. A descriptive list, with prices, can be obtained by writing him at School Handicrafts, Penland, North Carolina.

LABOR DAY SQUARE DANCE FESTIVAL AT FAIRLEE, VERMONT

A square dance festival, sponsored by the Fairlee Recreation Council, organized by Herbert E. Warren, and directed by Ed Durlacher, attracted hundreds to the Lake Morey Casino, Fairlee, Vermont, on Labor Day.

The forenoon session for leaders featured presentation of the basic fundamentals of square dancing by means of Durlacher records. Will Ayer, well known for his 60-odd years of fiddling, told of the old days and gave his versions of old fiddle tunes. Frances Kiely and Evelyn Springstead explained their uses of square dancing in school for educational purposes. Gene Gowing commented on conditions in New England from his point of view as Caller. Herbert Warren related the festival to the general recreation program in Vermont. Benjamin Lovett, prompter for Henry Ford, told of his experiences in Dearborn.

In the afternoon the teen-agers took over for a large party. A group from the Fairlee school demonstrated their use of records in dancing at school, and a youth group from Hanover put on an exhibition of foreign couple dances.

The evening party brought all groups together for square dancing, called by Ed Durlacher, with Jimmy Packard's orchestra providing the music. There was another demonstration by the Fairlee school, and several calls by one of the Durlacher sons. To the huge crowd of callers, teachers, and dancers, this party brought to an extremely happy ending a most enjoyable and profitable day, with their special gratitude going to Mr. Durlacher for his great contribution to its success.

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C.D.S. members who know Jack Crockett, who is now an information attache at the *United States Embassy* in Prague, will be interested to know that he has initiated bi-weekly folk-dance sessions there. He writes of the enthusiastic reception of English, American and Scottish dances, and of fine demonstrations by various nationality groups in the area.

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**SOME OF THE MATERIALS NOW AVAILABLE THROUGH
THE COUNTRY DANCE SOCIETY OF AMERICA,
31 UNION SQUARE WEST, NEW YORK 3, N. Y.**

*Note: Please include 10¢ (or 5¢ on up to 6 copies of 25¢ item)
with each order to cover cost of mailing.*

	Price
ENGLISH COUNTRY DANCES OF TODAY. 14 English dances, mostly traditional. Melody and instructions.	.25
COUNTRY DANCE BOOK. Parts I, II, III, IV. Instructions. Part I contains traditional dances, Parts II-IV contain Playford dances.	\$2.50 each
COUNTRY DANCE TUNES. Sets I through XI. Piano music. (Sets I and II cover dances in Part I above. III and IV = Part II V and VI = Part III VII and VIII = Part IV)	\$2.00 each
ENGLISH COUNTRY DANCE, GRADED SERIES. Instructions and piano music.	\$2.00 each
Vol. I: Brighton Camp Galopede Nancy's Fancy Black Nag Gathering Peascode Ruffy Tufty	Vol. II: Ribbon Dance Goddesses Mary and Dorothy If All the World Were Paper Picking Up Sticks Haste to the Wedding
Vol. III: Bonnetts So Blue The Maid Peeped Out of the Window Christchurch Bells Hey Boys, Up Go We Selling's Round Merry, Merry Milkmaids	Vol. IV: Sage Leaf Epping Forest Childgrove Old Mole Hit and Miss Newcastle

APTED BOOK OF COUNTRY DANCES. Instructions. Playford dances.	\$2.50
APTED BOOK OF TUNES. Piano music.	\$2.00
MORRIS DANCE BOOK. Part I. Instructions.	\$2.50
MORRIS DANCE TUNES. Sets I, IV, V, VIII. Piano music.	\$2.00 each

DANCE DIRECTORY

Berea College, Berea, Ky.
Director, Frank Smith
Student groups dance every night except Thursday in Dodge Gymnas-
ium. There is also a faculty group.

C.D.S. Boston Centre, Inc., 87 Beacon St., Boston 8, Mass.
President, Irvin M. Davis
Director, Louise B. Chapin
Square dancing on Thursdays, 8 to 10 P.M., Brimmer-May School,
69 Brimmer St., Boston.
Squares for young people every second and fourth Saturday, Young
Men's Christian Union, 48 Boylston St., Boston, 8-11 P.M.
Country dancing: Wednesdays, 7:30 to 9, elementary; 8:15 to 10,
advanced, Parish Hall, Arlington Street Church, Arlington St.,
Boston; Tuesdays, 7:15, intermediate, 87 Beacon St., Boston.
Morris and Sword: Wednesdays and Thursdays, 87 Beacon St. Com-
plete listings are available in a leaflet from the Boston Centre.

Brasstown, N. C. -- John C. Campbell Folk School
Dancing on Friday nights, with an advanced group meeting every
other Tuesday night.

Knoxville Center, C.D.S., Knoxville, Tenn.
Members' meetings, first and third Thursday of each month, 7:30
P.M., Knoxville YWCA.
Open party, last Thursday of each month, same place and time.
Knoxville Folk Dance Institute, November 17, 18, and 19.

Lexington Center, C.D.S., Lexington, Ky.
Leaders, Lovaine Lewis and M. G. Karsner
Open evening each Tuesday, 7:30, University of Kentucky gymnasium.
Members' evening each Thursday, same time and place.
Christmas Workshop, Dec. 2-3, with Miss May Gadd directing.

New Haven, Conn.
Dancing every other Friday night, Gateway School Gym, with one
advanced and one Morris class between.

New York Dancers' Council, 31 Union Square West, New York, N. Y.
Chairman, Norman Singer
National Director, May Gadd
Country and Square Dancing, Thursday evenings, Textile High
School, 351 West 18th St., N.Y.C. Beginners, 8-9:30 P. M.
Experienced, 8:30-10 P.M.
Morris Dancing, Thursday evenings, same place. Beginners, 7:30-
8 P.M. Experienced, 6:30-7:30 P. M.
C.D.S. Members' Evening, Saturday, November 5, 8-11 P.M., Washing-
ton Irving High School, 40 Irving Place, N. Y. C.
Open Evening, Saturday, November 19, same time and place.
Christmas Party, Saturday, December 17, Hunter College, 100 East
69 Street, N.Y.C. Carols at 8:00 P.M.; dancing, 8:30 P.M.

NATIONAL FOLK FESTIVAL

April 12 - 15, 1950, have been announced as the dates for the 16th
Annual National Folk Festival. The Festival will be held at Kiel
Auditorium, St. Louis, Missouri, under the sponsorship of the
Associated Retailers of St. Louis. Plans call for singing and play-
ing of musical instruments, in addition to the folk dancing. Any
groups or individuals who wish information about the Festival can
obtain it by writing Sarah Gertrude Knott, 323 S. 12th St., Phila-
delphia, Pennsylvania; or M. J. Pickering, Rm. 625, 706 Chestnut St.,
St. Louis 1, Missouri.