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THE COUNTRY DANCER

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THE COUNTRY DANCER

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ONE OF OUR MEMBERS WRITES: "You ask for readers' reaction to the material presented in 'The Country Dancer'. Well, here is this reader's reaction. Enclosed is a check for \$2. Please send the magazine to these two persons . . ."

Again we say, would you like to praise or prod! Have you any news, views, comments or criticisms? Address all correspondence to THE COUNTRY DANCER, 31 Union Square West, New York 3, N. Y.

NEW CENTERS

We give a warm welcome to the following dance groups who have affiliated as Centers of the national Country Dance Society. They are listed in order of date of affiliation:

GATEWAY SCHOOL, NEW HAVEN, CONN. Dance Director: Miss Audrey Cowling.
HUNTINGTON, W. VA. Director: Miss Lenore Cottle.

JUILLIARD SCHOOL OF MUSIC SQUARE AND COUNTRY DANCE SOCIETY, N. Y., N. Y. Co-Chairmen: Mr. Lewin T. Griswold and Miss Cecile Clement; Director: Mr. Norman Singer.

SHERWOOD SQUARE AND FOLK DANCE CLUB, Denver, Colo.

THE POTSDAM POLKA DOTS, Potsdam, N. Y. President: Mr. Howard M. Smith.

Also, THE ADULT FESTIVAL, which met this season at Lincoln Memorial University, Harrogate, Tenn.; the MOUNTAIN FOLK FESTIVAL and the CHRISTMAS COUNTRY DANCE SCHOOL, both held at Berea College, Berea, Ky., have affiliated as annual activities of the Country Dance Society of America. All three events are sponsored by the Recreation Committee of the Council of Southern Mountain Workers, Asheville, N. C.

The next issue of THE COUNTRY DANCER will carry a complete list of affiliated Centers of the Society.

Handing Down the Little Devils

By JEAN RITCHIE

(ED. NOTE: Jean Ritchie sings regularly on the Oscar Brand folk song program over WNYC, Sundays at 6:00 p.m. She is collaborating with Alan Lomax on a book about her family and their songs.)

When I was a little girl, I used to overhear the older people around me talk learnedly about things, and it would have made them smile if they could have known the curious meanings that got attached in my mind to some of the phrases. I wouldn't really be listening hard; I'd be maybe building a car road underneath the front porch while Dad and Uncle Joe talked old times above me, so that the absorbing of the conversation and the fitting of it to my childish understanding were almost unconscious. But how strong and everlasting! One of these chance remarks I remember to sound something like this: "Yes, the little devils was handed down from Granddaddy Crockett . . ." What kind of association with that song do *you* think I have to this day?

Seriously, the "handing down" of songs within families and groups has become a first interest to me. It is never a boring subject, because each song has its own story, and the stories are as varied and colorful as a hit-and-miss rug, or, to make a circle out of it, as the songs themselves. I was especially happy to learn the true story of how the *Little Devils* got handed down, and I'd like to pass it on to you.

Una, fourth child from the top in our big family, heard Uncle Jason sing *Little Devils*, and she and Sabrina, Jason's daughter, sang it with him until they knew it by heart. It was these two girls who gave the song to the famous English collector Cecil Sharp when he visited Hindman, Ky., and they are given credit for it in his book.

"IT WAS THIS WAY"

May, our family's firstborn, told me how the rest of the family got that song from Unie. It was this way. We were behind getting the corn laid by that summer, but that wasn't much unusual; we generally were. And I was always so ashamed for us to be behind. You see, Uncle Frank's field was over on the hillside next to ours, and him and his youngins'd get up there at the crack of dawn and be working their

hearts out even before we'd *get* to our field. And no nonsense out of them either; they'd not look up until dinnertime, and they'd be back at work soon's they got up from the table.

Now, Dad has, all of his life, laid down for an hour after dinner before going back to work, and so we all piddled around too, and never hurried back to hoeing. Uncle Frank's children were jealous of us, I guess, and they always teased us and called us slow and lazy. Even when we'd start work same time as they did we'd not get near as much done, because we'd prank around and sing and make jokes and carry on, and hoe maybe four rows while they'd hoe sixteen. 'Specially when Unie worked with us; she kept us all a laughing from daylight to dark anyway, and in the cornfield we'd hoe along and she'd tell us big tales about what she was going to do some day — sail across the waters and go to big schools and things like that; anything, it seemed to me, to keep us from working. I used to fuss at her and try to keep them hoeing, but first thing you know I'd be laughing and carrying on with the rest.

IN CHARGE OF THE HOEING

One day, I recollect, Dad couldn't go to the field after dinner. He had to go somewhere, so he put me in charge of the hoeing and said he hoped we'd finish up to the new ground by evening. I felt pretty responsible and I determined in my heart that we'd not disappoint Dad. Well, we got to the field and began to hoe, me taking the lower row because I was the fastest, and Ollie and Unie and Raymond strung out above and behind me. Over on the other hill the Engles were just about to the top of their field too, but they were laying their corn by and we were just getting ours through the first weeds. I told the others, "Now, we'll race Uncle Frank and see who gets to holler first" — remember how we always used to send up a shout when the last hill was hoed at the top of the field? And on the last row, Dad'd always say, "Well, chillern, it's all over but the shoutin' now, and the good cool river's awaitin'!"

SOMETHING GOING ON

Well I decided we were going to do the first shouting that day, but pretty soon I begin to see I was getting further and further ahead of the other three, and I could look back and see by their actions that there was something going on besides straight work amongst them, and I couldn't hear — I was hard of hearing even then. Unie'd wave her arms and sing out something and they'd all laugh hard as they could. Raymond'd just double up; I thought sure he'd fall over and roll off down the hill he'd get so tickled.

I kept hollering at them trying to get them to work, and they paid me no attention at all, and I got madder and madder, and finally I just laid down my hoe and made for them, aiming to get them to work or find out the reason why, and when I got close enough to hear them, Unie was singing them the song about the little devils that she'd learnt from Uncle Jason whilst she was visiting with Sabrina on Ball Fork. It went this way:

*There was an old man and he lived near hell; (whistle...)
He had a little farm and upon it did dwell,*

Sing hi-ob-rat-tle ding-day.—chorus

*The devil came to him one day at his plow,
"There's one in your family I have to have now."*

*"It's neither your son nor your daughter I crave;
It's your old scolding wife and it's her I must have."*

*He hobblest her up all on his back
And like a bold peddler went packing her back.*

*As they drew near the high gates of Hell,
Saying, "Rake back the coals and we'll roast her real well!"*

*Two little devils came rattling their chains;
She hauled back her cudgel and knocked out their brains.*

*Two more little devils peeped over the door;
She hauled back her cudgel killed ninety-nine more.*

*Two more little devils peeped over the wall;
Saying, "Take her back, Daddy, or she'll kill us all!"*

*He hobblest her up all on his back,
And like a bold peddler went packing her back.*

*Oh, it's twenty years going and twenty years back;
She called for the baccar she left in the crack.*

*"Here's your old scolding wife and it's her I won't have,
She ain't fit for Heaven, she can't stay in Hell!"*

*O, the women they are so much better than men;
When they go to hell, they are sent back again.*

I couldn't get a word in edgeways and I couldn't help but listen, and the song *did* strike me so funny that I couldn't do a thing but double up and laugh too. Then we got to joining in on the little chorus, and the whistling part, and laughing, and before we knew it there was a big shouting from the other hillside and Uncle Frank's folks' corn was laid by!

We scattered out quick and got to work on that corn patch, and I wouldn't let them quit without finishing, and I reckon it was pretty near black dark when we stacked up our hoes at the edge of the new ground and let out our yell. Must've scared the hoot owls!

Anyway that song has been a favorite all the way down, hasn't it?

THE C.D.S. REGION BY REGION

We propose to try this plan for a year — unless some very real reason for a change presents itself before then. We should welcome opinions on the way the regions have been defined. Would you have put the same or different states together? The best combination is quite a puzzle. If you try your hand at a realignment, keep in mind that if you take a state away from one region you must put it in another, as we are limited to twelve. It is very probable that we shall need to make changes after a trial.

The main purpose of dividing into regions is to insure the representation on the C.D.S. National Council of all affiliated Centers, by someone from the section in which he is located, and to help Centers and national members to develop activities in which all can join together — such as a Festival or a Workshop. Even if the area of a Region is too large for all to attend a regional activity, it may be possible to get group leaders together. Within a Region there can be any number of Districts, each composed of a number of Centers that are reasonably close together. District leaders could perhaps attend a Regional gathering. Let us have your ideas.

—C.D.S. EXECUTIVE COMMITTEE

THIS MAP SHOWS THE REGIONS



SPECIAL FEATURE — CALLERS' FAVORITE CALLS

JOLLY IRISHMEN

Harold T. Goodfellow's Favorite — both for calling and dancing

1. TUNE: Irish Washerwoman.

"All the gents go into the center and stamp 1-2-3-4." (All gents stamp their feet four times in the center of ring.)

"Swing with your partner and don't be afraid to take your partner and then promenade." (All swing partners and walk once around set, counterclockwise, back to original position.)

2. TUNE: MacNamara's Band.

"All the gents go out to the girl on the right and swing her round and round." (All gents pass in front of their partners and swing next lady on right.)

"Leave her alone, go on to the next and swing her round and round." (All gents go to next lady on right and swing her.)

"Go back to the one that you just swung, and swing her round and round." (All gents retrace steps, go back one lady, and swing her.)

"And take that same sweet lady and promenade the town." (Gents promenade once around set with lady they just swung. Return to gent's position. Each has a new partner.)

REPEAT THIS SEQUENCE FOUR TIMES to get back original partners. Then, ladies go out to the gent on the right, etc; repeat four times until original partners are together again.

3. TUNE: Irish Washerwoman.

"All the ladies go into the center and stamp 1-2-3-4." (Ladies stamp feet four times in center of ring.)

"Swing with your partner and don't be afraid to take that partner and then promenade." (All couples swing and promenade.)

Our Featured Caller

Harold T. Goodfellow has done a lot of calling at all kinds of places . . . at the Village Barn in Greenwich Village last year — seven nights a week for four-and-a-half months, with a weekly TV show . . . then, Child's restaurant on Times Square — "some kind of a first". He has called square dances on a coast-to-coast network, including Hawaii, more than fifty times.

He was introduced to square dancing on vacation in Vermont in 1929. But Mrs. Goodfellow, who is from Texas, had never seen a square dance until she came to the big city. Now she is giving him new and good ideas on how to teach squares and folk dances so they will be easier for beginners!

THE BALLAD TREE

Few people are better prepared to write about the ballad than C.D.S. member Evelyn Wells, author of *THE BALLAD TREE* (Ronald Press, \$4.50).

As a mountain-worker for some twelve years or more, she heard ballads sung, learned them from the singers, and sang them herself. Later, in more critical mood, she pursued her interest at Wellesley and delved into the archives of England and Scotland.

The living ballad had practically disappeared there, but a revival in folk-song and dance had brought with it a lively interest in what had been in the past.

The ballad records the beliefs and ways of earlier days, while its story, gradually shorn of magic and special circumstance, centers on some simple, dramatic, human incident which might have happened in any Scottish or English village, or Appalachian community. Miss Wells makes clear how a "good story," freed from local connections, may attach itself quite unwarrantably to a special person.

Surviving more commonly are those ballads which need no explanation or special background: Barbara Allen of the hard heart; Lord Thomas, who chose the girl who could give him "houses and lands"; Edward, who killed his brother-in-law because of "a little bit of a bush that soon would have made a tree", something the mountaineer could understand as well as his forebears in England and Scotland.

Riddles, carols, chanties, nursery rhymes, and games grow on the Ballad Tree. One branch bears "White Spirituals", some of whose words are reminiscent of ballad text, while the ballad melody is often incorporated in the tune.

Often the Ballad Tree touches and interlocks with trees from other countries. It is interesting to read of Child's long correspondence with the Danish Grundtvig. Only recently as we were singing an English version of the Tree in the Wood, a young Dane said, "We have that song in Denmark, only it starts with a tree a long way off all alone in the wood, and ends with a baby on a pillow."

"The folklore of every race has its tree of life," says Miss Wells, "whose roots touch the bottom of the world and whose branches reach to heaven." Perhaps it is the roots that are intertwined rather than the branches. Miss Wells does not speculate on this very uncertain ground.

The latter part of Miss Wells' book is given to a gathering-up of the various threads of the history of the English ballad, especially to the parts played by Percy, Scott, Child and Cecil Sharp. Sharp was not by any means the first of many col-

lectors in England and America, but he was the first to see words and melody as an inseparable whole, and to record them in a systematic fashion which has set a standard for all collectors since. His delightful harmonizations have put English folk song back again into the repertoires of English and American singers.

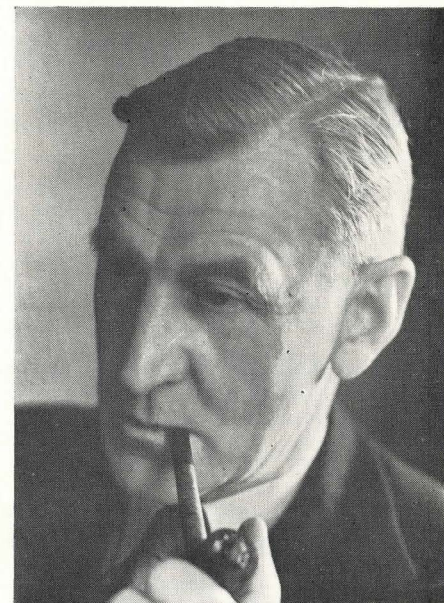
Miss Wells proceeds, in orderly and scholarly fashion, through a maze of tradition and history with all its fascinating by-paths. No other one book covers quite the same ground. Student and general reader alike will welcome *The Ballad Tree*.

—Olive D. Campbell

PINEWOODS CAMP

Get your reservation for camp in as soon as possible — it is filling up fast. Inquiries come asking if it is possible to register for less than the whole period. The answer is that you can register for any one complete week — or for two or three weeks. Registrations for less than a complete week cannot be accepted except as a last-minute arrangement — if there happens to be space.

Do not fail to come this year if you can possibly do so. It may be a long time before you again have the opportunity of dancing with Mr. and Mrs. Douglas Kennedy. We had hoped that they could stay for an October tour, but the pressure of work in England is too great. We still hope to keep them for a September vacation with a dance evening in New York just before they sail. Our square dancing will not be neglected at camp this year. Our own callers are getting around the country this summer — to North Carolina, Colorado, and Texas — and will be eager to share their findings with you at Pinewoods; and we have plans for a weekly square dance evening with special visiting callers.



DOUGLAS KENNEDY
Director of the E.F.D.S.

The dates for camp this summer are August 6 to 27. During the last week a leaders' workshop and a folk music week will run concurrently. Write for folders to the Country Dance Society of America, 31 Union Square West, New York 3, N. Y. (After July 31, address inquiries to the Society at Pinewoods Camp, Buzzards Bay, R.F.D. 2, Mass.)

Country Dance Material

AVAILABLE AGAIN THROUGH THE COUNTRY DANCE SOCIETY:
A new printing of the Country Dance Book, Part II, by Cecil Sharp (instructions for thirty Playford dances) . . . \$1.75.

Also, The Country Dance Book, Part VI, by Cecil Sharp (instruction for fifty-two Playford Dances) . . . \$1.75.

Write for a list of other material available through The Country Dance Society at a 10 per cent discount. All the Cecil Sharp Country Dance Books are now in print.

Dance Record SALE

SALE OF FOLK DANCE RECORDS AT HALF PRICE while they last. At the Gramophone Shop, Inc., 18 East 48th St., New York City 17.

Records will be shipped Express collect only. Please mention "The Country Dancer" when ordering.

(Instructions for all the dances listed below are available through the Country Dance Society, 31 Union Square West, New York City 3. Write for the new list of Instruction Books and Music.)

10-INCH HMV RECORDS — SALE PRICE 73 CENTS

- B-2954 Oaken Leaves; Mage on a Cree; Hey, Boys, Up Go We
- B-2956 The Old Mole; Shepherd's Holiday; Parson's Farewell
- B-4455 The Ribbon Dance; The Mary and Dorothy
- B-9482 Queen's Jig; The Comical Fellow
- B-9485 My Lady Cullen; Mutual Love

12-INCH HMV RECORDS — SALE PRICE \$1.00

- C-1263 Nancy's Fancy; Tink-A-Tink
- C-1645 Speed the Plough; Pop Goes the Weasel
- C-3496 Nancy's Fancy; Pop Goes the Weasel
- C-3497 Speed the Plough; Tink-A-Tink

10-INCH ENGLISH COLUMBIA RECORDS — SALE PRICE 93 CENTS

- 5503 Fourpence Halfpenny Farthing; Lilli Burlero
- DB-82 Dick's Maggot; Nonesuch
- DB-182 Oranges and Lemons; Grimstock; Hyde Park
- DB-183 Never Love Thee More; Maid in the Moon; Chestnut
- DB-494 Row Well, Ye Mariners; Sweet Kate; New Bo-Peep
- DB-574 Goddesses; The Mock Hobby Horse
- DB-813 Christchurch Bells; Brighton Camp
- DB-814 Jamaica; Maid's Morris
- DB-1002 Black Jack; London Is a Fine Town
- DB-1003 Greenwich Park; A Trip to Kilburn
- DB-1004 Argeers; Broom, the Bonny, Bonny Broom; Althea; The Merry Conceit
- DB-1360 Haste to the Wedding; The Spaniard
- DB-1361 Morpeth Rant; The Twin Sisters
- DB-1593 Northern Nancy; Soldier's Joy
- DB-1594 Corn Rigs; Three Around Three
- DB-1671 Norfolk Long Dance; Opening Flourish; God Save the King
- DB-1797 Bonny Breast-Knot; Step and Fetch Her
- DB-1954 The Way to Norwich; The Bishop
- DB-2243 London Is a Fine Town; Row Well, Ye Mariners

JEAN RITCHIE SINGS

Jean Ritchie's "recital" of folk songs — if such a wonderfully informal evening could be called a recital — which the New York Dancers' Council presented in the new Wednesday evening series this spring, was surely one of the highlights of C.D.S. activity of the year for all of us who love the folk music that is so closely allied to folk dancing.

Jean sang an imposing list of some thirty different songs, carefully arranged under four headings in a most scholarly manner, but her personality and her winning way of describing each one, with usually an anecdote attached, (as though we, the listeners, were an intimate group of her favorite friends!) had the large audience enthusiastic before the program was half through. Jean sang many of the songs without accompaniment, but for some she used the dulcimer or the guitar.

Jean Ritchie comes from Viper, Kentucky, from one of the old families of the mountain country who have preserved among their numerous relatives the music that even today is sung or played at almost every opportunity. Many of the songs came over from England or Scotland and are related to English folk songs well known to us here. Practically all of Jean Ritchie's songs come directly from her own family or from some other first-hand source — many are "Ritchie" versions, but she also knows alternative versions by the dozen from neighboring counties and states. As a matter of fact, it seems, Jean also knows virtually every English folk song one can name — for she is an ardent and educated collector and a profound musician. Jean is now working on a book, from her prodigious store of material; she "wrote" it by singing song after song into a tape recording machine, from which the songs are being transcribed and arranged with piano accompaniment for publication. We are hoping that there will also be Jean Ritchie recordings soon.

Jean Ritchie plans to be at Pinewoods Camp this August, to take part in the singing activities. Folk dancers who also like to sing can look forward to adding a fine new unpublished repertory to their own "collections".

—Edward Tatnall Canby

Mr. John M. Glenn

The Country Dance Society lost a good friend and strong supporter of its work with the death of Mr. John M. Glenn of New York City in April. For many years Mr. Glenn, general director of the Russell Sage Foundation, was a member of the Society's Advisory Council. His interest and assistance were instrumental in enabling Cecil Sharp to make his study of the songs of the Southern Mountains.

DANCE DIRECTORY

HANYA HOLM SCHOOL OF DANCE: June 1-21

Concentrated course of dance technique, elementary theory and composition.
Faculty: Hanya Holm, Alwin Nikolais and assistants.
For complete information write to Hanya Holm, 743 Eighth Avenue, New York 19, N. Y.

RECREATION LEADERSHIP WORKSHOP: June 12-July 1

Creative dramatics, folk dancing, singing games, music, pottery, puppetry, story telling.
For complete information write to Frank H. Smith, Box 1826, Berea College, Berea, Ky.

BRASSTOWN SHORT COURSE: June 14-24

English and Danish dancing, singing, recorder playing, wood carving, puppetry.
For complete information write to Marguerite Bidstrup, John C. Campbell Folk School, Brasstown, N. C.

WEEKEND OF DANCING AT PINEWOODS CAMP: June 23-26

Sponsored by the Boston Centre of C.D.S.
Send applications or write for leaflet to Country Dance Society, Boston Centre, Inc., 87 Beacon Street, Boston 8, Mass.
Total charge, \$18.00 (\$1.00 reduction to national C.D.S. members).

ROCKY MOUNTAIN FOLK DANCE CAMP: July 2-15, 16-29

Western and Texas square and couple dances, English and Danish dances, folk songs, recorder playing.
For complete information write to Paul J. Kermiet, Route 3, Box 383, Golden, Col.

INTERNATIONAL FOLK MUSIC CONFERENCE: July 17-21

For complete information write to Dr. George Herzog, Indiana University, Bloomington, Ind.

PERSONALIA

ENGAGEMENTS:

Betsy Bankart of Norwich, Vt., to Murray Sylvester of New York City.
The wedding will take place in July.

Miss Sarah Tod Lohmann of New Haven, Connecticut, will be married this summer to Mr. Frank Kellum Smith, Jr., of New York City.

NEW DANCER:

Maud and Kenneth Knowles have announced their adoption of a daughter, Dorothy Maud, born December 4, 1949.

MARRIAGE:

Dr. Margaret Stanley-Brown to Mr. Max Kenneth Sellers on May 5, 1950, in New York City.

. . . HAPPY PEOPLE . . .



A scene from the 24th Annual Spring Festival of The Country Dance Society of America, held in Barnard Hall, New York City, on May 13. Dances for "all who will" brought countless sets out on the floor. For more than 600 persons were present, and practically everyone danced. The Cover Picture shows the climax of Brighton Camp, danced by the New York men's Morris Team.

FESTIVAL DANCERS

Participating in the Festival were groups from Barnard College, N. Y.; Boston C.D.S. Centre, Mass.; Brooklyn College Folk Dance Club, N. Y.; Bryn Mawr College, Pa.; Essex County Square Dancers, N. J.; Folk Dance Workshop, N. Y.; Hartford Community Folk Dancers, Conn.; Haverford College, Pa.; Hunter College, N. Y.; Juilliard School of Music, N. Y.; Kaaterskill Dance Group, N. Y.; New Haven C.D.S. Center, Conn.; New School Folk Dance Group, N. Y.; New York C.D.S. District, N. Y.; Queen's College Square Dancers, N. Y.; Queen's Teachers — Districts 45 and 46, N. Y.; Sunnyside Folk Dance Group, N. Y.; Yale Divinity School, Conn.; as well as many dancers from Connecticut, Kentucky, New Jersey, New York, Ohio, Pennsylvania, and other states.

NEWS FROM CENTERS

LEXINGTON CENTER, KENTUCKY

Mr. James S. Brown, chairman for the 1950-1951 season, writes an account of the year's work which will appear more fully in the Society's annual report. Speaking of the Center's annual general meeting he says: "It would have done your heart good to see how much the members thought of the group and how proud we were of the year's work . . . You would be amazed at how many things we have been involved in this year, and community calls are becoming more and more numerous. I think we got across to people that our group is more than just a dancing group, that we do have a 'sort of way of life' of which dancing is a part; that we want, for instance, to serve the community and recognize the great value of dancing in bringing about community as well as individual integration.

"We decided that we would have no demonstrations except those in which the group for whom we were demonstrating participated, with the exception of the University Women's Club and the Farm and Home Week program (these were excepted primarily because we feel a real obligation to the University for providing so many facilities)."

NEW JERSEY MAKES ITS BOW

The Maypole festivities at Piper's Fancy, Mt. Bethel, N. J., were held this year on Saturday, May 27, under the leadership of Robert Hider and the sponsorship of the Essex County Square Dance Center. The occasion is now known as The New Jersey Spring Festival.

A large group participated in English country, American square, Morris, and sword dancing around the tall and gaily decorated Maypole at the home of Mr. and Mrs. William Partington.

POTSDAM, NEW YORK

The Potsdam Polka Dots are working on the idea of developing a District Association with affiliated Clubs in the area of northern New York State. Mr. Howard Smith writes that the Potsdam Club has met with clubs from Malone and Massena, and has entertained the Highland Dancers from Cornwall, Ontario, Canada. Plans are being made to entertain the Indian dancers from the St. Regis Reservation near Hagansburg.

CUMBERLAND HIGHLAND REGION

On Tuesday evening, March 21, about 125 young people of the Cumberland Highland Region met in the Baxter Seminary gymnasium for an evening of folk dancing. More than 50 came from outside Baxter, some making a round trip of nearly 100 miles, to spend a lively evening doing simple English, American, and Danish dances. Schools represented were Livingston Academy, York Institute, Crossville and Sparta High Schools, Tennessee "Tech", and Baxter Seminary. Leaders in this region have planned a series of "Upper Cumberland Play Parties", of which this was the first. Livingston Academy played host on April 18, and other groups will carry on through the summer.

Some of the schools are having their first folk dancing this year. The fun of dancing with neighbors whom they usually meet in competitive games and other contests is a happy experience for all. The enthusiasm shown by the young people at this first party promises well for the success of the series.

—LOIS E. FENN

Benefit Parties

The Society's most grateful thanks go to the following Centers who have held special events to raise money for our national work. We wish that we could have a photograph of each event as it is evident that the organizers and participants had a great deal of fun — as well as working hard to make the benefit a success.

LEXINGTON CENTER held a square dance with a guest caller and raised \$55.00 and their affiliation fee; NEW HAVEN CENTER devoted its final party of the season to national interests and sent us \$35.00; THE JOHN C. CAMPBELL FOLK SCHOOL in Brasstown, N. C., gave a special party for national C.D.S. and sent us \$18.00; THE CECIL SHARP CLUB of Cleveland, Ohio, turned over to us the expense money they received for participating in a dance display at the Sportsman's Show and produced \$13.00 and their affiliation fee. Earlier in the season the LEXINGTON FOLK ARTS CENTER sent us \$20.00 as a donation from their funds and the CUMBERLAND FOLK FESTIVAL of Kentucky presented us with their surplus of \$3.00. The ESSEX COUNTY SQUARE DANCERS of New Jersey sponsored a Spring Festival at the home of Mr. and Mrs. William Partington on the last Saturday in May and are giving the proceeds to the national Society.

Our thanks go to all and everyone, both individuals and groups.