

C. D. S. BANNER

A banner that will last and last has been beautifully made for us by Mr. and Mrs. Henry Carroll of New York City. It is very large and is made of bright blue felt with COUNTRY DANCE SOCIETY OF AMERICA in champagne colored letters. It is stretched on two poles, set in Christmas tree stands and made so that each pole can be taken in half for carrying purposes. We have long needed such a banner to draw attention to our information table at public events. The banner was first used at our Greenwich Square Dance Festival. Our very grateful thanks go to Henry and Violet Carroll.

PINEWOODS 1951

This is going to be such a good Camp that we want to get the news around. The fact that our English musicians, Kathleen Bliss and Elsie Whiteman, will be with us again is one good piece of news—we can't wait to hear that flageolet and concertina again sounding through the Pines and taking us off our feet; and it is more good news to know that the Texas Caller, Ray Smith, will be with us this year. You probably know Ray's two books of square dancers and mixers. He is a marvellous Caller—stimulating and gay. His calls are very interesting, and the smoothness and speed of his dancing will appeal to country and square dancers alike. Another engagement obliges him to be a few days late the first week, but he will then stay for both weeks of the general session and for the Leaders' Workshop. This will be a wonderful chance to learn to dance and call southwestern style dances. The final Square Dance on the evening of Saturday, August 25 will be open to visitors from the surrounding area. The rest of our program will go on as usual, but we shall offer more square dance sessions than usual—and with attention to the needs of dancers of different grades of experience, as we do with the country dances.

All interested in the various aspects of folk music are reminded that the third week includes a special course for them. Folk Music Week offers a real opportunity to music teachers, singers, instrumentalists, composers—and listeners who want a restful week in lovely surroundings. Teachers who have been engaged in summer work will find this Folk Music course—or the Leaders' Workshop—a wonderful refreshment.

Those who have been to Pinewoods are our best salesmen, so we do not need to talk of the lovely lake, the meals, the swimming, the comfortable out-door living, the four open-air dance pavilions, the evening parties, the near-by villages of Cape Cod and the summer theaters to visit on the weekly free evening. Register now—last year all accommodations were taken.

NEW PUBLICATION

COUNTRY DANCES OF TODAY — BOOK 2 is now ready. Fifteen English and two American dances with a tune for each. 50c. Includes "La Russe," "Rifleman," "Drops of Brandy."

THE COUNTRY DANCER

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Maypole at Padstow, Cornwall

THE COUNTRY DANCER

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COMING EVENTS

June 11 - 23 JOHN C. CAMPBELL FOLK SCHOOL, BASSTOWN, N. C. American, English and Danish dancing; puppetry, recorder playing, folk singing; carving, weaving and metal craft. Course designed primarily for those working in the Southern Highlands, but a limited number of applications from other areas are accepted.

June 22 - 25 BOSTON CENTER DANCE WEEKEND AT PINEWOODS CAMP. American and English dances and songs, orchestra playing, swimming and canoeing. Open to non-members of the Center. Director: Louise Chapin, with Staff of Callers and Teachers.

July 1 - 14 & July 23 to August 11 ROCKY MOUNTAIN FOLK DANCE CAMP, GOLDEN, COLORADO. Western and Texas squares and couple dances; Eastern country dances; English and Danish folk dances; play-party games and folk songs; calling practise. Director: Paul Kermiet.

August 5 - 26 PINEWOODS CAMP - TWENTY-THIRD ANNUAL SESSION OF THE NATIONAL COUNTRY DANCE SOCIETY OF AMERICA. American and English dances and songs; recorder and orchestra playing; folk-music; calling practise; swimming and canoeing. First two weeks of interest to both dancers and leaders; third week of special interest to leaders and callers, and to students of folk music—each group will work mainly in separate sections. All weeks are open to non-members.

EVER-RETURNING SPRING

Spring came again to Barnard Hall, ushered in by the Country Dance Society's annual spring festival, gayer and livelier and more packed with dance and song than ever. The opening had an authentically traditional note: the Morris Call, an air played every Whit-Monday morning for many generations by the fiddler of Clifford's Mesne, Oxfordshire, summoned the participants in this contemporary gathering to dance. Then, in the darkened hall, while spectators paid their tribute of awed silence, the Abbot's Bromley Horn Dancers performed their age-old ritual of nature's mysterious light and dark, creative and destructive forces, to an ancient haunting melody.

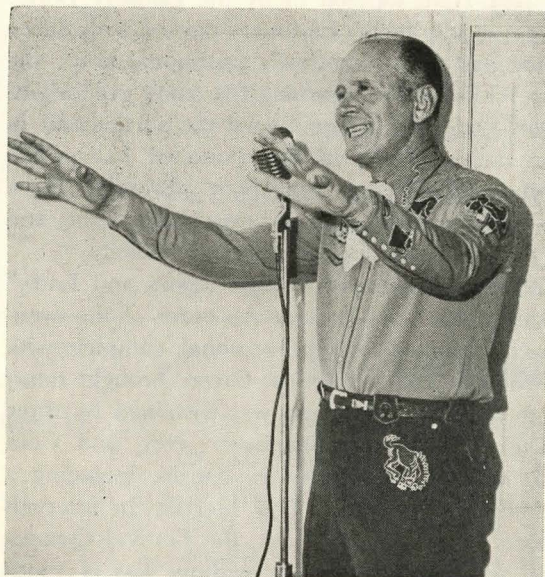
Then, with the further summoning notes of "Come Lasses and Lads," sung by the Festival Quartet, gaiety and light became the order of the evening. The hearty Kielder Schottische, Northcountry processional, complete with Maypoles, Hobby-Horse, Maid-Marian and Jack-in-the-Green, brought many of the participating dancers into action. The tempo was sustained by three lively morris dances, the Winstar Processional, Shepherds' Hey, and Constant Billy, followed by English and American country dances, including a square dance called in the inimitable manner of Phil Merrill. In intervals between dances, while the dancers caught their breath, the Festival Quartet sang several English folk songs, artistically "set," but without loss of spontaneity and "folk" flavor.

A quite unusual feature of this twenty-fifth annual festival was the Silver Anniversary Cake Dance, based on the ancient fertility ritual of the ceremonial sharing of a cake made of samples of all the grains in the region. While dancing the "Rifleman" sets of dancers went in turn to the center of the circle, where "good luck" cakes were distributed to them by the "Fool" and his helpers, after which they returned to the dance. All dancers and spectators were then invited to join immediately in the dance and to receive their own tokens of luck and good will.

The stately and graceful "Hudson House" and "Green Sleeves and Yellow Lace" added their own touch of beauty and dignity to the evening's events, followed by the equally graceful, if more rapid and humorous, "Parsons' Farewell." The dancers and spectators were pleasantly surprised to hear Oscar Brand present his interpretations of some American folk songs. A morris jig, "The Nutting Girl" added zest and grace to this part of the program; and Bob Hider's square dance calling and the "Circassian Circle" brought the evening to a lively close.

Much credit is hereby accorded to Mrs. Max Seller's festival committee, especially for the decorations—those gaily bedecked maypoles, shields, flowers and streamers that brought the true breath of spring to this indoor setting—to the Festival Quartet, a group of accomplished musicians from the Juilliard School of Music, to all guests, participants, and patrons, to Philip Merrill, director of music, and to May Gadd, the Festival Director. —BILL SELLERS

Our Featured Caller



RAYMOND SMITH was known as "Big Smith" when he was a football star at North Texas State Teachers College. Now he is one of Dallas' most popular Callers and considered by many to be among the nation's best.

His books, "Square Dance Handbook" and "Square Dances and Mixers," give a comprehensive collection of south-western dances and he has also recorded an "Album of Texas Square Dances."

ELBOW SWING

(New Version)

Head two men, go forward and back.
Forward again, and swing in the center
With a right-elbow swing.
Opposite lady with an elbow swing.
Back to the center with the same old thing.
Left-hand lady with an elbow swing.
Back to the center with the same old thing.
Right-hand lady with an elbow swing.
Back to the center with the same old thing.
Now, home you go,
And everybody swing—swing.
Then allemande left with your left hand,
Right to your partner with a right and left grand.
Now, meet Old Sal, and meet Old Sue,
And meet that gal with the run-down shoe.
And promenade 'em, two by two,
Get 'em on home like you ought to do.

Repeat for "Side two men"; "Head two ladies"; "Side two ladies," to lead out.

EXPLANATION OF "ELBOW SWING" CALL

"Head two men go forward and back." Self-explanatory.

"Forward again, and swing in the center with a right-elbow swing."

Gents 1 and 3 hook right elbows, swing once around in the center of the set.

"Opposite lady with an elbow swing." Left-elbow swing the opposite ladies.

"Back to the center with same old thing." Gents 1 and 3 right-elbow swing in center of set all the way around and until they face their corner ladies.

"Left-hand lady with an elbow swing." Left-elbow swing corner ladies.

"Back to the center with the same old thing." Gents 1 and 3 right-elbow swing in center of set, all the way around and until they face the right-hand ladies.

"Right-hand lady with an elbow swing." Left-elbow swing the right-hand ladies.

"Back to the center with the same old thing, etc." Again Gents 1 and 3 right-elbow swing in the center of the set. They break and go home, where each gent in the square waist-swings his partner twice around. The balance of the dance is self-explanatory.

NOTE: When the ladies lead out, of course, the calls must be changed so that they swing "Opposite gent," "Left-hand gent," etc.

OUR FUND

The Society gratefully acknowledges a contribution of \$50 from the Lexington Center (Chairman: James S. Brown), and of \$5 from the Knoxville Jr. High School. We are very appreciative that Lexington found time to think of us immediately after coping with its first State Festival, and we greatly value the cooperation of the Knoxville boys and girls, who dance with Ethel Capps.

CONTRIBUTIONS FROM FESTIVALS

Our grateful thanks go also to the committee of the Mountain Folk Festival held at Berea and directed by Frank Smith, who thought of us in the middle of their Festival and sent us \$16.35; and to the Essex County Square Dance Group of New Jersey, directed by Bob Hider, who sponsored the May New Jersey Festival, in cooperation with Mr. Partington, and sent us a Festival contribution of \$82.45.

WE MAKE THE NEW YORKER

An amusing account of the NATIONAL C.D.S. SPRING FESTIVAL appears in the June 2nd issue of THE NEW YORKER in "Talk of the Town." It will be quoted in the next issue of our magazine (by permission).



KENTUCKY FOLK FESTIVAL

THE FIRST KENTUCKY FOLK FESTIVAL is now a thing of the past, but for those who worked so hard to make it a success, it is something to be remembered with pride. The Festival far exceeded expectations; the most tangible reason for its success being the degree of cooperation received from all those who participated, not only leaders from throughout the State, but from the various departments of the University of Kentucky and the Lexington Center. Chairman for the Festival was James S. Brown, who is also Chairman of the Lexington Center. Callers from many parts of the State not only participated on a voluntary basis, but were glad to pay the registration fee. The eleven Kentucky callers and three out-of-state callers who led the dancers were: Lovaine Lewis, Lexington, program chairman; James Pheane Ross, Wyman Stephens, Rodney Hays, Lexington; Mary Louise Vetter, Estelle Volin, John Gettler, Sherlock Holmes, Howard Mitchell, Louisville; Edna Ritchie, Ary; Abbie W. Christensen, Pine Mountain; May Gadd, New York; Gordon Kuhn, Evansville, Indiana; and Gus Heismann, Cincinnati, Ohio. Miss Gadd not only made the long journey to Lexington, but lent ready moral support which is always so valuable for a first venture of this kind. The University Music Department furnished a 12-piece orchestra to play for some of the English dances, and Barbara Kilpatrick with her accordion, accompanied by Imogene Cravens, played for the Danish dances. A five-piece square dance band was hired for the other sessions. All of these contributors were invaluable in aiding the primary work of the Lexington Center.

The Festival included sessions of folk dancing, group singing led by Miss Edna Ritchie, a luncheon and an afternoon tea highlighted by a display

of weavings of Miss Abbie Christensen, and an exhibition of pottery making by Walter Cornelison of Bybee, Kentucky.

It was evident that the Festival was to be a success from the opening night, March 30, but until the final figures on enrollment were assembled there was no idea of how far beyond expectations the Festival could go. There were participants from 68 communities in Kentucky, and from 12 cities in six other states. Over 600 persons were registered.

Before the end of the last dance, plans were going forward for next year's Festival, to be held April 4th and 5th. Some mistakes in planning will be corrected by that time, and a greater participation in Folk Arts other than the Dance is expected. The valuable work of the Lexington Center thus continues to expand, and to reach more and more persons.

—DEE AMYX

A NEW C.D.S. VENTURE

On March 11th the Country Dance Society of America held the first SQUARE DANCE FESTIVAL arranged by the national C.D.S. in cooperation with Callers and organizations of the state in which the Festival was held, and adjoining states.

This first Festival was held in the Connecticut State Armory at Greenwich, Connecticut, from 6 to 11 p.m. The line-up of Callers was most impressive: Al Brundage and Dick Forscher of Connecticut; Ed Durlacher, Elisha Keeler, Dick Kraus and Phil Merrill of New York, and Bob Hider of New Jersey; other Callers brought groups and were introduced during the evening; music was supplied by Ray Johnson and his Hay Barn Boys, of Connecticut; short demonstrations were given by Al Brundage's Stepney Country Dancers, the New Haven Scottish Dancers, and the Country Dance Society of America.

With such a line-up, success was assured. Over 600 attended and everyone's enjoyment was very evident. The interest shown by other dance groups and the cooperation received were very heartening. The Society's thanks go especially to the Callers and the demonstrators for their willingly given services, and to the Long Island and Westchester Callers' Associations, and the Connecticut Callers, who all supported us in force.

The C.D.S. received many compliments on its organization of the event. May Gadd was Program Director, and Mrs. Charles Judson, as Festival Committee Chairman, did a grand job of taking care of all arrangements. The Armory officials were most helpful, and the difficult problem of amplification was ably solved by Ray Johnson. It was a wonderful evening.

Any Group, or Caller, interested in working with the C.D.S. in a similar Festival, in any state, is invited to get in touch with the Director. If there is a reasonable expectation that adequate cooperation from the area can be obtained, the Society will undertake the financial sponsorship, and the national office can handle the necessary promotion.



MOUNTAIN FOLK FESTIVAL

The sixteenth Mountain Folk Festival was held at Berea College, April 5-7. Two hundred and fifty young people and their leaders from five states on hand for the fun, "had themselves a big time," dancing, singing, listening to ballad singers from Transylvania College and Hindman Settlement School, and to tall tales told by Dick Chase and Frank Smith.

We missed May Gadd and Marie Marvel. The former, at St. Louis, and Marie from her responsibilities in Illinois, sent greetings. The big shock came, however, when 2,000 seedlings, a plumber and a bulldozer arrived together at Brasstown, preventing Georg and Marguerite Bidstrup from coming, as they had intended.

In spite of everything the dancing was hot and fast. The mountain youngsters can certainly step lively, and do so without benefit of silk shirts and \$75.00 pairs of Western pants. We like color and good style in dancing, too. Good music, good company and good fun were the order of the day at the Mountain Folk Festival.

I doubt if Playford dances are meat and drink to people anywhere in the world as they are down in the Appalachian Mountains. In England, we hear that Dargason, for example, is said to be arty, for women only, or something abnormal. That just doesn't make sense in the South.

One wonders if a better recipe for fun exists than American, English and Scandinavian country dances, with a liberal sprinkling of Morris and Sword?

A word about the dance music: we had Ruth White, our standby in all weathers. Other experienced practitioners were Dr. Elizabeth Peck, Mrs. Ted Wright, Robert Spillman. Then, for the first time, we had Andrew Lisco,

whose playing for Earsdon was described by Bicky McLain as "inspired."

It was a good Festival; as the leader of a new group said, "It will be remembered by the boys and girls long after the event is over."

—FRANK H. SMITH

PHILADELPHIA FOLK FESTIVAL

The Cultural Olympics, under the direction of Frederick C. Gruber, is a division of the School of Education of the University of Pennsylvania. The Olympics consists of a series of educational festivals, featuring respectively folk dancing and singing, dramatics, vocal and instrumental music, etc.

Of these, the Philadelphia Folk Festival is the outstanding folk dance event of the year in the Philadelphia area. The program of the Festival, occurring this year on February 2 and 3, included American Indian, Cuban, Hawaiian, Irish, Lithuanian, Mexican, Portuguese, Russian, Scandinavian, Scottish, and Ukrainian Groups, and in addition American Groups specializing in American, Danish, English, Palestinian and Spanish folk dances.

For many years the Country Dance Society of America has contributed to the success of these festivals. Several years ago, the New York Morris Men were an outstanding feature of the program. The Philadelphia Center has been on the program consistently for years.

This year a number of dancers from the Media Center assisted the Philadelphia Center in presenting a program consisting of Mr. Isaac's Maggot, Princess Margaret's Fancy, Picking Up Sticks, Hunsdon House and Abram Circle. Princess Margaret's Fancy was new to all the group except a few who had been to Camp last year, but met with enthusiastic acceptance. This dance is well fitted to join company with the Bohemian Beseda and the Scottish Eightsome Reel.

A "Bush" was prepared for Abram Circle. We felt that we could not spare any dancers for a King and Queen, so the Bush was made to stand on its own. The literature is a little vague on the details of the Abram Bush, but indicates that it was made up of hoops and was something like a beehive rather than a plant structure. To simulate this, a conical peach basket was used in the inverted position. Three laths about 3 feet long were wired to its sides to form spreading legs. Short branches pruned from hemlock trees were wired to the sides of the basket. The family teapot was put on the flat bottom of the inverted basket. The lath legs were camouflaged with the helical windings with bright ribbons and an assortment of ribbons hung on the hemlock branches.

The Festival runs for two evenings, with a different program each night. The performances are on the stage of the Irvine Auditorium on the University of Pennsylvania campus. Immediately following each session, there is a folk dance party for the audience in an adjoining building.

—LEO D. JONES

DIRECTOR'S 1951 TOURS

Kansas, California, Washington, Montana—that was the order of my college tour arranged by the Association of American Colleges.

Starting with the Municipal University of Topeka, Kansas, I went next to Mills College, in Oakland, California, with an afternoon at San Francisco State College; then to Eastern Washington College of Education in Cheney—a side trip here when the plane could not land at Spokane in the eastern part of the state, so went instead to Seattle, on the West Coast, and sent its passengers back by night train; then back to California to Stanford University at Palo Alto; Central Washington College of Education at Ellensburg. Again the plane was unable to land at Yakima, but I changed at Portland, Oregon, this time and took a Greyhound bus. It was a lovely trip over the mountains, although slightly hair-raising at times. Everyone in the bus was glad when, after seeing several trucks off the road, the driver announced that he thought that he had better stop and put on his chains. All this is, no doubt, commonplace to westerners—they told me it had been an unusually open winter—but it was very exciting to an easterner. From Ellensburg I went by train to Eastern Montana College of Education in Billings.

The college visits were extremely interesting and I was received with great hospitality, and interest in our particular aspect of the folk arts. I stayed two days at each college. The general plan followed was a talk on English and American past and present day folk traditions at an Assembly; practical work with physical education, recreation, dance and music departments; evening workshops or dance evenings, which were usually open to the community as well as to students; and talks on historical and ritual background to smaller groups in English and American Literature, Drama and Social Studies classes. The balance of practical work and lectures varied with each college. It was good to have an opportunity of visiting with faculty members and students in between classes.

In the Spring I made a visit to Kentucky, Missouri and Iowa. In Kentucky the occasion was the Kentucky State Festival sponsored by the University of Kentucky and the Lexington C.D.S. Center—a very well organized two-day gathering of dancers and leaders from Kentucky and neighboring states. Then, after one night in Louisville to St. Louis for the National Folk Festival, and from there to Fort Madison, Iowa, at the invitation of Dr. Lyman, to spend an afternoon working with the boys and girls of our new Center at the Catholic High School.

I much regret that the tightness of my schedule did not permit me to pay visits to other C.D.S. centers or members in the West and South. I did manage to see Kay White in San Francisco. She is now head of the recreation work at the Naval Hospital in Vallejo. Next November I expect to visit New England and be in some of the south-western states in February. I'll hope to see many of our members then.

—MAY GADD

STYLE IN DANCING: II

ALL THE GIRLS KNOW
WHIRLING WALTER.

HE LIKES THE MOST
COMPLICATED HOLDS
FOR SWINGING &
IS HAPPIEST WHEN
HE CAN GET HIS
PARTNER OFF HER
FEET - WHICH IS
INEVITABLE UNLESS
SHE FIGHTS
BACK - NOT MUCH
FUN FOR HER.



AND BY CONTRAST, THE MEN ALL KNOW
SPINELESS SUE .
SHE EITHER GIVES NO
WEIGHT AT ALL (AND
WHO CAN SWING WITH
A FEATHER?) OR ELSE
HER PARTNER FINDS HIM-
SELF HOLDING A SACK
OF FLOUR. BOTH OF
THESE BIRDS SEEM TO
FORGET THAT SWINGING
IS A MUTUAL AFFAIR.



PROFIT BY THEIR LOSS!



**"Oranges and Lemons" at National Folk Festival
Danced by Catholic High School Group from Fort Madison, Iowa**

NATIONAL FOLK FESTIVAL

The Seventeenth Annual NATIONAL FOLK FESTIVAL, held in St. Louis April 4 - 7 was a very interesting and colorful affair. Afternoon and evening performances were given on the stage of the Opera House of Kiel Auditorium and a large audience attended on each occasion. Groups presenting American dances from various regions, and groups presenting the dances of their own national background, came from many parts of the United States, and St. Louis dancers presented their own massed version of square dancing. Indian dancers opened each program. Singers sang songs handed down from past generations and story tellers told traditional tales. Playparty and singing games and skipping rope rhymes were included. English country, morris and sword dances, as well as American dances, were presented by the group pictured above and by the C.D.S. Affiliated Center in Denver—the Sherwood Folk and Square Dance Club.

Each group was introduced and the background of their presentation discussed by SARAH GERTRUDE KNOTT, Director and Founder of the Festival. After performance gatherings gave all Festival participants a chance to meet and try one another's dances, refreshments being provided by St. Louis dancers. Morning were devoted to conferences with discussions opened by a number of speakers and a dance Workshop was held on two mornings.

It was an illuminating and interesting occasion. The wealth and variety of folk material in this country was well demonstrated. Presentations ranged from the extremely simple to the semi-professional, and while the purist might take exception to some of the items included all were presented with sincerity. In a few cases the lily was gilded pretty completely, and inevitably,

the natural beauty and live quality of the dance was obscured; but in most cases groups presenting European dances kept faithfully to traditional costumes and style of dancing, and square dance groups used only the degree of costuming and staging required by a stage performance.

"Live" music was used throughout and groups were encouraged to use instruments in their own tradition. It was pointed out to them that while a borrowed orchestra composed of instrumentalists of various nationalities might denote a much to be desired international unity, the dance presentation suffered because of the lack of unity of style between dancers and musicians.

Such a Festival is a large undertaking and should be a force in the understanding of the folk cultures to be found in this country.

—MAY GADD

NEW CENTERS

The C.D.S. extends a warm welcome to its two most recently affiliated Centers. The folk dance group at THE CATHOLIC HIGH SCHOOL, FORT MADISON, IOWA, affiliated in April. Dr. Frank Lyman manages to spare time from his busy Fort Madison practice to hand on his love of English morris, sword, and country dances and American square and contra dances to the boys and girls of the school, and the school authorities and the students are very appreciative of his interest in them. Last summer he arranged for two of the boys, Mark Peterschmidt and Paul Koellner, to attend Pinewoods Camp for two weeks. We wish the school many happy years of dancing.

THE MT. BETHEL DANCE GROUP of Mt. Bethel, N. J., with Bill Partington as leader, affiliated on May 26 on the occasion of the New Jersey Festival, held at the home of Mr. and Mrs. Partington. The Mt. Bethel Dance Group is a direct result of the New Jersey Festival and of Mr. Partington's long-standing interest in the activities of the C.D.S. A long and happy life to the Center.

CENTER NEWS

JOHN C. CAMPBELL FOLK SCHOOL, BRASSTOWN, N. C.

The Folk School celebrated its twenty-fifth anniversary on May 4 to 6. There was a large gathering of community and visitors including many former students of the school. During the three days many aspects of the school's life were presented. Greetings at the opening meeting were given by Mrs. John C. Campbell, Founder and former Director of the School, a talk on "Education in the Southern Highlands" was given by Dr. Arthur Bannerman, and Folk Dancing was led by Mr. and Mrs. Georg Bidstrup. The next day the school's crafts were on display, with the Carvers at work. There was a Round Table

discussion on the "Region's Needs and Possibilities" in the fields of Rural Life, Crafts, Citizenship, and Religion, and a Remembrance Luncheon, honoring those who gave land and labor in the early days. Tea was held at the home of the present Director, Mr. Howard Kester, and folk singing was led by Miss Edna Ritchie. In the evening Mr. Kermit Hunter gave a talk on "Keeping the creative spirit alive in today's world" and there was more folk dancing. Religious services were held on Sunday May 6.

LEXINGTON, KY.

With the Kentucky Folk Festival behind us, the Lexington Center will move back into its regular routine of beginners dancing on Tuesday night, intermediate dancing on Thursday night, and the advanced group meeting on call. A set of standards for advanced dancing has been set up by a committee and any members interested in joining the advanced group must qualify before being invited to join this call group.

Requests for aiding new centers received at the Festival, from groups not previously contacted were: Burnside, Union County and Frankfort.

In March and April, local assistance was given to the Fayette County Homemakers and their husbands, the Lexington Business Girls Club, Picadome School Parent Teachers Association, its families and children, Henry Clay High School, the Alpha Delta Pi Sorority, Beta Sigma Phi Sorority and the University of Kentucky Arts and Sciences annual dinner, where faculty members enjoyed participating in dancing following the dinner. Groups outside of Lexington to which callers were sent were: the University of Kentucky K.E.A. Alumni reception in Louisville, Versailles High School, North Middletown High School, Paris Country Club and Midway Junior College.

—DEE AMYX

LOUISVILLE, KY.

The Center has had a good season and was pleased to welcome a big group for Frankfort on a recent meeting night. Affiliation with the Louisville Dance Council seems likely to bring the Center prestige, city recognition and organized publicity, so that next season the Center should be very well established.

MEDIA, PA.

Media Center held a most successful Spring Festival with Morris and Sword demonstrations and English Country dances for all. The Philadelphia Inquirer gave the group a very good article, with pictures, in its Magazine on April 29. The article was headed "Dancing Medians—Promote international amity with feet as well as heads" and went on to say that "like the other groups which make up the Country Dance Society of America, the Media Branch is unrestricted in membership and, judging by the diversity of interests among its members, this type of dancing also is unrestrictive in its appeal."

POTSDAM POLKA DOTS, N. Y.

The Club has continued its policy of arranging visits between its own and other clubs in the area. It has been working to form a Frontier Folk Dance Association of a number of clubs, including some from Canada. On May 5 Mr. Howard Smith, the Club's leader, was Program Director for an International Square and Folk Dance Festival sponsored by Lawrence University at Appleton Arena, Canton, N. Y.

SHERWOOD CLUB, DENVER.

Hello from the Sherwood Folk Dance Club. Our fifty members have a regular business meeting each second and fourth Saturday, and on each Wednesday night we have classes during which we help our very able dance instructor, Fay Ferree, to conduct beginner and experienced dancers in the art of square and folk dancing. On every second and fourth Thursday, we have practice sessions for advanced dancers.

We are having a very active and interesting year. We began by having open house on Saturday night, January 27th, with a good crowd in attendance.

On February 25th we participated in the observance of Brotherhood Week by giving a demonstration of English dances at Denver's City Auditorium. We did three dances, "Black Nag," "Rigs of Marlow," and "Newcastle." After the program, our members went to the center where we stuffed ourselves with hot dogs and ice cream prepared by Chuck Shissler, one of our sponsors. Then the rest of the evening was spent dancing.

On March 2nd, the group attended the Annual Aggies Haylofter Festival at Colorado A & M College in Fort Collins where we gave a seven minute demonstration of folk dances.

We had a very successful St. Patrick's Day dance on Saturday, March 17th. This was a benefit dance to raise funds to send some of our members to the National Folk Festival in St. Louis. During the evening we had a showing of the color, sound movie "Wake Up and Dance," which was very well received by the audience. The members of our club who went to St. Louis this year to appear in the program of the National Folk Festival at Kiel Auditorium stopped enroute in several of the larger communities in Kansas to give demonstrations and lead square dance sessions. This trip to St. Louis has now become an annual affair for the Sherwood Club. Next time we will tell you all about it.

STUART ROBINSON SCHOOL, BLACKKEY, KY.

In March a group of experienced dancers—girls and boys—went on a four day dancing trip to North Carolina. They visited Warren Wilson College in Swannanoa; Creek Presbyterian Church, Graham Presbyterian Church, and Wilson High School in Charlotte. In Raleigh they visited Peace College and were entertained in the Governor's Mansion. Eighteen young people went in three cars, and had a wonderful time.

—W. L. COOPER