

Book 2

FIFTY CENTS

COUNTRY DANCES OF TODAY

CIRCLE MIXER
CUMBERLAND LONG EIGHT
DROPS OF BRANDY
GALOPED
HUNT THE SQUIRREL
KIELDER SCHOTTISCHE
LA RUSSE QUADRILLE
NINEPIN REEL
NORFOLK LONG DANCE
NOTTINGHAM SWING
SICILIAN CIRCLE
THE RIFLEMAN
THADY YOU GANDER
THREE MEET
WASHINGTON QUICKSTEP
WINSTER GALOP
YORKSHIRE SQUARE EIGHT

This book of fifteen English and two American Country Dances, with descriptions and music, and some additional tunes for use as alternatives, has been prepared for publication by

MAY GADD

COUNTRY DANCES OF TODAY — BOOK 1
Pocket edition other dances 25 cents

COUNTRY DANCE SOCIETY OF AMERICA

31 UNION SQUARE W., NEW YORK 3, N. Y.

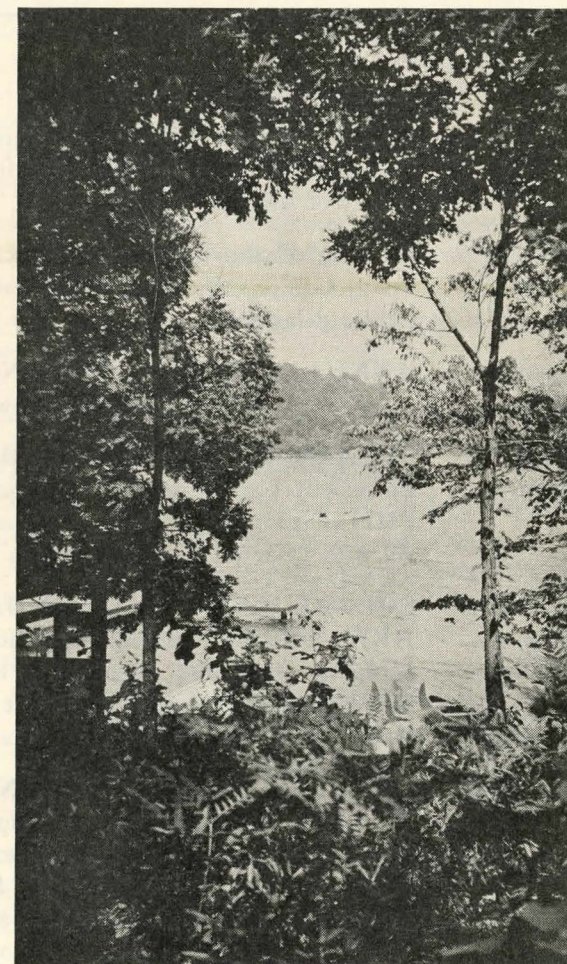
THE COUNTRY DANCER

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LONG POND

THE COUNTRY DANCER

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COMING EVENTS

August 5-26 **PINEWOODS CAMP**, Long Pond, Buzzards Bay, Mass. Twenty-third annual national Camp of the Country Dance Society of America.

August 4 **Meeting of the C.D.S. NATIONAL COUNCIL** at Pine-
10 a. m. woods Camp. Officers, General membership representatives, Center delegates.

August 14 **ANNUAL GENERAL MEETING** of the C.D.S. at Pine-
7 p. m. woods Camp. Dance evening follows.

August 25 **SQUARE AND COUNTRY DANCE EVENING** at
8 p. m. Pinewoods Camp, *open to non-campers*. CALLER: RAY SMITH from Dallas, Texas. Orchestra: direction Phil Merrill with Elsie Whiteman, Kathleen Bliss, and others.

Sept. 19 **SQUARE AND COUNTRY DANCE EVENING IN**
8:30 p. m. **NEW YORK**—Farewell party for Elsie Whiteman and Kathleen Bliss, and opening of 1951-1952 season. Regular Wednesday evenings start first Wednesday in October. Details from office. Place: 201 West 13th Street, New York.

Sept. 21-23 **COUNTRY DANCE WEEKEND** at A.M.C. Cardigan Ski Lodge, Alexandria, New Hampshire. Sponsored by Appalachian Mountain Club and Boston Center of the Country Dance Society of America. Staff: Louise Chapin, Director; Helen Conant, Duncan Hay, Beth and Dick Best, and Roger Pinard. Apply Miss Edith Johnson, 53 Mt. Everett Street, Dorchester 25, Mass.

PINEWOODS

We still have a few vacancies—especially during the third week, August 19-26—and shall be glad to see all who can come. In addition to our regular staff members, our guest staff will still be with us that week—Elsie Whiteman and Kathleen Bliss from England and Ray Smith from Texas.

Third week Campers will be interested also to meet Miss Muriel Webster from England, who is making her first contact with America at our Camp. She is coming on a teacher exchange from Anstey College of Physical Education in England and is going to teach for a year at the State University of Iowa.

Miss Webster is a member of the Edinburgh Branch of the E.F.D.S., an examiner for the Scottish Country Dance Society and technical director of the European National Dance Handbooks. In her letter she says: "I should be very thrilled to come (to Pinewoods Camp) as I do not know anyone in America and should like to have a little community life—with an interest in common, folk dancing—before I make my way west."

There will be a **SPECIAL OPEN SQUARE AND COUNTRY DANCE EVENING AT PINEWOODS** on our final Saturday, August 25, at 8 p. m. During the camp period we are obliged to restrict the number of non-campers that we can accommodate at evening dances. As we know that many Massachusetts dancers who cannot attend Camp would like to dance to **RAY SMITH'S CALLING**, we are throwing open this closing evening for a grand square dance.

Non-campers will be asked to make a contribution of \$1.00. Those who make reservations in advance can be accommodated for dinner at 6:30 p. m.

WAKE UP AND DANCE

Our English Dance Film is really getting around; it has been shown at: **CLEVELAND, OHIO**. Party arranged by Frances Jackson.

DENVER, COLORADO. Sherwood Folk and Square Dance Club.

HOUSTON, TEXAS. All Texas Folk Dance Festival.

LEXINGTON, KY. Lexington Folk Arts Center.

NEW HAVEN, CONN. The Day School.

NEW YORK, N. Y. A.A.H.P.E.R. Eastern District Convention.

Board of Education—Physical Education Ass'n.

Central Commercial High School.

Country Dance Society Members' Meeting.

Juilliard School of Music.

Town Hall Club—Maud Karpeles Evening.

ST. LOUIS, MO. National Folk Festival.

Comments on the film show that people have thoroughly enjoyed its color, gaiety, music and dance quality. Other centers and organizations are reminded that it is available for a rental of \$10 and mailing charges.

Festival

From "THE TALK OF THE TOWN" IN THE NEW YORKER

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ONE recent night, the Country Dance Society of America held its twenty-fifth annual spring festival, in the gymnasium of Barnard College Hall, right across Broadway from Columbia, and we attended this cheerful event. As we arrived, a five-piece orchestra was tuning up. The walls were festooned with bright-colored paper flowers, and five twelve-foot Maypoles, similarly festooned, stood here and there about the floor. A few hundred country dancers were present, ranging in age from around fifteen to around sixty-five, and dressed, according to sex, in open-necked white shirts and white ducks or in blouses, wide skirts, and low-heeled shoes. Noting a large sign, "Smoking in Jake," on the bulletin board, we asked a girl who seemed to be native to the premises what this meant. "Main hall, right outside the door," she told us. "You can smoke there. Big plaque on the floor says the building was donated to Barnard by Jacob Schiff. So the hall's [ake. Simple?" She pirouetted off, and an energetic gray-haired lady, leading by the hand two teen-age girls in bobby socks, came by, the three of them executing a warm-up whirl or two. "One-a, two-a, three-a, four-a," the woman said. "That's excellent, girls." She let go of them, and they scuttled to a group underneath a banner marked "Gateway School, New Haven."

Just then, the lights went down to a dim twilight, everyone moved off the center of the floor, and, after an introductory air had been piped on an oboe, the festival opened, with a serpentine dance around the May-

poles by some men holding deer horns in front of their foreheads. After the lights had come up again, there followed a dance featuring a short, dour man in a hobby-horse costume, a man dressed as a woman, and a man who spun around clad in the foliage of a tree. "You know what they're up to?" a man at our elbow, not wearing white ducks, inquired. We said we didn't, and presently a feather-cut blonde came along and enlightened us. "That was the Kielder Schottische," she said. "They do it every year in Kielder, in the English North Country, and have been doing it since the Year One. The hobby-horse is James Quillian, who in real life is a pianist. That first dance was the Abbots Bromley Horn Dance. The dim lights were to give the impression of six o'clock in the morning, which is when they begin it in Abbots Bromley. Those horns symbolize a mixture of fertility and the chase. I'm Maggie Mahon, and I do publicity for Town Hall, so when the Country Dance Society needs any promotion, I'm elected. I joined it three years ago. Some friends of mine kept urging me to come and I kept saying no, I thought it was insane. Finally, one Thursday, I came, and it was mad fun, so I've been coming ever since. I'm a recorder fiend, too. It's amazing how many of our members are also recorder fiends."

Miss Mahon led us to a platform behind the orchestra and introduced us to the gray-haired lady, who proved to be May Gadd, the society's national director and a well-known authority on English country dances. Miss Gadd told us that the society has about five hundred subscribing mem-

bers, most of them professional and academic people, in about thirty centers, some as far afield as Boston, Denver, and Knoxville; that it exists more for the fun of dancing than for antiquarian reasons; and that it was called the English Folk Dance Society of America until 1940. The change in name was made because the society had become almost as interested in American square dancers as in old English dances.

By this time, a lively morris dance was under way. Each participant carried a stout stick. At intervals, all paired off and lustily cracked sticks together. "That's Constant Billy," Miss Gadd said. "Comes from Adderbury, in Oxfordshire. Excuse me, I must organize the Cake Dance; it's next." We returned to the sidelines, stopping en route to have a word with Mr. Quillian, who was standing around in his hobbyhorse costume, a sort of hoop skirt with head in front and tail behind. It was his costume for the Cake Dance, too. "I symbolize fertility in animals, also the general to-

hell-with-convention spirit of spring," Mr. Q. informed us. "This is my nineteenth festival as the hobbyhorse. How old is it horses get before they shoot them? Jack-in-the-Green—that's the walking tree—symbolizes fertility in plant life, and Maid Marian, the man-woman, fertility in people. As a matter of fact, practically everything in these dances has to do with fertility of one sort or another."

There followed the Cake Dance, in which a small, dignified man, who led a procession, carried a large cake to the center of the floor, and the rest of the country dancers then crowded around to get a bite. Miss Mahon reappeared, and explained that the Cake Dance is common to the old English Whitsuntide festivals. "The cake is supposed to be made of all the grains of the area," she said. "Our cake came from Madison Avenue." "You get your cake, then you go away!" Miss Gadd called from the platform. "What does the cake symbolize?" we asked. "Fertility," said Miss Mahon.

TRADITION

Is tradition stronger than we realize? One of our members has been reading "The English Folk Play" by E. K. Chambers and, having seen the part of the "Man-Woman" played on several occasions by Murray Sylvester of New York, was thrilled to learn that "Madam Sylvester" is the name given to the Man-Woman character in the Escrick, Yorkshire, version of the play; also, names given to this character in other folk plays are usually variants of the name of Mrs. Murray Sylvester (Betsy)—such as "Bessy", "Betty", "Besom Betty" (due to her function of sweeping the way before the sword dancers to clear away evil influences), and "Dirty Bet" (because she sometimes wears a blackface disguise.)

AS OTHERS THINK WE ARE

Fred Enholm of Denver writes that he was much amused by a visiting Englishman who, when he saw the Center members dance English dances, said "You don't tell me that those dances come from England—they've got far too much life and vitality."

Our Featured Caller

DICK BEST began to call in 1941, while studying at Cornell. He moved to Boston in 1943 and has been Calling ever since in and around Wayland, where he lives, and other Boston suburbs. He is also an electrical engineer at M.I.T.

He and Beth married in 1945 and with her accordion, and Dick accompanying his Calling with his fiddle, guitar or string bass, they are completely equipped to handle any square dance evening. They use contra dances and English country dances too. They can always be found at Cambridge Y.W.C.A. on Thursday evenings.

Dick is the editor of "Song Fest", a collection of about 250 old-time songs with tunes compiled for the Intercollegiate Outing Club Association. The book is published by Oliver Durrell of New York and sells for \$1.75.

Dick's strong belief is that calling should be done so that the dancer is helped to dance with the phrase of the music; therefore, in Prompting Calls the call must precede the phrase. As this cannot always be done in Singing Calls, he believes these should usually be simpler than Prompting Calls, with a fixed pattern so the dancer can keep to the phrase by dancing with the Call and not have to rely on being prompted. Even when giving Prompting Calls, he is apt to sing the melody rather than chant.

Here is one of Dick's Calls with his own explanation and comments.

BETWEEN THE SIDES AND FORWARD SIX

THE CALL

First couple balance and swing

.
.
.

Down the center and split the ring

TIMING OF FIGURE

End of Introduction

First couple balance

First couple swing

" " "
" " "



Continuing—

THE CALL

Lady go right and gent go left
Between the sides and forward six

.

—Swing in the center

—Between the opposite sides
And forward six and back once more

.

Swing in the center and six hands

Around, six hands around

.

Allemande left your corner girl

And go back and swing partners all

.

.

Promenade around the hall

Promenade—

.

.

Second couple balance and swing

etc.

TIMING OF FIGURE

Down the center, split the ring
Around outside, between sides
Forward six
Six fall back

Swing, once and a half
Step between opposite sides

Forward six

Six fall back

1st couple swing, six hands around

" " " " " "

" " " " " "

" " " " " "

Allemande left

" "

All swing

" "

Promenade

" "

" "

" "

COMMENTS ON THE "CALL"

This is an example of a Prompted Call. The dancers dance with the phrases of the music; the calls anticipate the action just enough so that the dancers know what to do next but are not rushed. It is frustrating to dance to calls that are directly with the phrase, since the dancers are always behind the music (unless they know the figure by heart).

Callers who ignore the phrasing of their music force their dancers to miss an entire dimension of the dance. My dancers are never more together than when they know a figure well enough so that I can stop calling entirely, and they listen to the music alone. (I wouldn't try that with this particular dance, however.) It is hard for a caller to realize that there are times when the dancers would prefer to listen to the music. Singing calls are fine when the figure is simple enough so that the dancers rapidly memorize it. They can then dance with the phrase even though the calls are not anticipating the action, and will soon be singing it themselves. Then the caller can rest! Hash can be called in the above illustrated manner. To call hash so that its parts are danced with the phrase is really a challenge to the caller!

—DICK BEST

FESTIVAL AT ALBERT HALL

The following account of one of the E.F.D.S. contributions to the Festival of Britain is supplied by two of our traveling members—Georgie Birch and Geoffrey Charlesworth:

"The Festival of the E.F.D.S. was beyond all expectations. The immense Albert Hall was about full; the programme was varied, colorful and fascinating, with dances from England, Scotland, Ireland and Yugoslavia, and songs from Wales. The organization of the Kennedys was superb, and we were treated to a non-stop performance lasting about three hours.

"Among the traditional teams dancing were the Grenoside, Kirkby Malzeard and Royal Earsdon sword dancers; the Headington Morris dancers, and the Bacup dancers from Lancashire. The Dirk Dance, done by Billy Cain from the Isle of Man and played by Elsie (Ruby) Avril, a clog dance from Northumberland and the Flamborough sword dance by a London team completed the high spots of the English dances. The general dances done by the English were colorful and gay—and included many of those done at our own New York Spring Festival! We much enjoyed the Padstow Hobby Horse and Players; it was the first time Georgie had seen this enchanting play.

"The Irish dancers were extremely skillful and the dance steps very intricate; the Scottish dancing was exquisite—a highly polished version of Scottish village dancing. Both were in sharp contrast to the sturdy English folk dancing.

"The Yugoslav dances were sometimes dramatic, sometimes wild, sometimes comic, and the dancers themselves were always in full control and beautifully co-ordinated. The only dance in which the women took part, had no music, but rhythm was supplied by the jingling of coins sewn to the women's blouses. The beginning of the dance was done in complete silence, then the jingling started quietly, gradually increasing in intensity and, finally, grew to an exciting climax when the sound of the men's feet was added.

"Geoffrey enjoyed most the Grenoside dancers, whom he saw for the first time in their new costumes. They told him later that the Government had paid two-thirds of the cost of their costumes. He was also fascinated and amused by the bizarre Bacup dancers, which are reminiscent of the Austrian Schuhplatter, children's games and square dances. Geoffrey also commented on the effectiveness of the few yellow dresses in the group dances.

"Georgie thought that the variety of instruments supplying the music added considerably to the interest. The Kirkby Malzeard was danced by Ruswarp Sea Scouts to mouthorgans played by three scouts; the Irish danced to a violinist whose playing was lush and ornate; the Yugoslavs danced to drums, bagpipes and pipe; the morris dancers to accordions and concertina; the Welsh brought a harp; the general English dances were accompanied

by the E.F.D.S. band, including Elsie and Kettles, Helen Kennedy, Ruby and Peter Kennedy.

"During the interval we walked across the arena to greet the band, and to have a few words with the Kennedys, Joan Sharp and with the Grenoside men. There we met Mrs. Baker and Louis, who are also spending the summer in England.

"After the performance we were invited to take part in an informal party, and we found ourselves dancing Circassian Circle and La Russe.

"Elsie, Kettles, Ruby, Helen, Maud and Joan send greetings to the C.D.S. in America. We add our own."

CECIL SHARP HOUSE REOPENS

The C.D.S. was represented at the reopening of Cecil Sharp House in London by Miss Evelyn Wells, member of our Advisory Council. First opened on June 7, 1930, the foundation stone bears the following inscription: "This building was erected in memory of Cecil Sharp, who restored to the English people the songs and dances of their country."

On September 27, 1940, the building was partially destroyed by a bomb and it has taken until now to raise enough funds to rebuild it. This has now been accomplished, and on June 5, 1951, the House was reopened by H.R.H. Princess Margaret, Patron of the English Folk Dance and Song Society.

Many Americans feel that the songs and dances were also restored to them by the work of Cecil Sharp, and a number of our members contributed both to the original building and to its later need. All who visit England at any time will enjoy the hospitality of Cecil Sharp House, and will feel proud that our Society has had a small part in its restoration.

FESTIVAL IN YUGOSLAVIA

The International Folk Music Council, of which Maud Karpeles is honorary secretary, will hold its fourth international conference September 8-14 at Abbazia, Yugoslavia, and a Festival of Yugoslav Folk Dance and Folk Song will be held then also.

Preliminary festivals have been held to select the most interesting dances and songs, and these will be performed by 770 traditional dancers, singers and musicians. The Yugoslavs will wear their regional peasant costumes, which have been handed down as heirlooms for generations.

The program will include kolos (chain dances), ritual dances and dramas and music played on the duduk (shepherd's pipe), bagpipes, pipe, the string instrument called "gusle" and the big Macedonian drum, or "goch".

Many of the Yugoslav dances go back to pagan origins; some are still danced—to invoke a good harvest, heal the sick or drive away evil spirits.

NEW JERSEY FESTIVAL

Saturday, May 26th, dawned fair and clear for the annual New Jersey Festival. Deceptively cool too, as was to be proved later in the day as the temperature soared along with the enthusiasm of the dancers assembled for the event, at "Piper's Fancy", home of Mr. and Mrs. William Partington in Millington, N. J.

The poster read, "Dancing from 10 a. m. on", and the writer and companions arrived a little after 11 to find people already there for the day, music sounding in the distance and a festive air afoot. Picnic baskets were being unpacked and an aroma of coffee was wafted on the breeze.

The afternoon dance program began more formally, at about 2:30, with the Morris Call and a procession of dancers bringing in the Maypole, decorated with greens and a "crown", to the strains of Helston Furry. The pole, a traditional 40 feet in height, was skillfully raised in its place of honor—the center of the "green". All this with the traditional characters of Fool, Cake-Bearer, Hobby Horse and Jack-in-the-Green.

A sword dance reached its climax in the weaving of the "lock" around the Maypole and was followed by Brighton Camp, which thrilled the on-lookers with its climax of one member of the team being raised high above the others' heads. The Nutting Girl morris jig was danced by men and women. The country dances were Gathering Peascods, Sellenger's Round and Circassion Circle, all "for as many as will." This concluded the dancing around the Maypole, and the dancers dispersed to reassemble at the badminton court, where the rest of the dancing took place.

New York and New Jersey dancers gave a demonstration of Playford dances, new to many spectators. Afterwards, the audience was invited to



SWORD DANCE
AT THE
NEW JERSEY
FESTIVAL



A COUNTRY DANCE AT THE NEW JERSEY FESTIVAL

take part in a program of English country, American square and contra dances. Enthusiasm was shown for all types of dances on the program, and the able leadership of teachers, callers and musicians made the day a success. About 6 p. m. "time out" was called, to give everyone a needed rest and a chance to replenish their diminishing energies with more calories! After supper, a few hardy souls again started dancing, informally and spontaneously, to records. This was still going on when the writer left, somewhat regretfully, about 8:30. There was no doubt about it—a good time was had by all!

—MARY ALICE BUCKIE

C.D.S. DANCES AT A.A.H.P.E.R.

On the evening of Monday, April 23rd, we showed English dances at the annual convention of the Eastern District Association of the American Association for Health, Physical Education and Recreation. May Gadd and the New York demonstrators were invited to share the evening with Ed Durlacher and his square dance group and Michael and Mary Herman with their folk dance group. The dancing was planned for two and a half hours, and the leaders and their groups appeared in rotation.

For our part we demonstrated men's Morris and Royton, Kielder Scotische and Picking Up Sticks, and taught—after demonstrating—Cumberland Square Eight and Christchurch Bells to the very large audience present. We were very well received and, as was to be expected, the company learned the dancing very quickly.

THE WALTZ

"Step-step-close, not step-close-step". How often have we all heard this as the distinctive feature of the waltz? In contrast step-close-step is said to be merely the two-step to waltz time, and one famous dancing master has named it the "Ignoramus Waltz."

The above statements imply that step-step-close is somewhat of an achievement and that step-close-step has no right to exist. Are either of these implications justified?

Unfortunately leaders and especially folk dance leaders have made the learning and practicing of the true waltz more than necessarily difficult—by selecting the wrong feature to characterize the dance; by requiring the dance to be started from positions from which the most experienced dancers find it difficult, and by requiring the dance where it does not fit the rhythm of the music.

The characteristic feature of the true waltz is not step-step-close, for it can be done without any close, but is rather a matter of body rhythm. The rhythm of the true waltz is a drop on the first beat of the measure, a slight rise on the second beat, an increased rise on the third beat, to drop again on the first beat of the next measure. This can be done with various lengths of steps and with various amounts of turning. It can be done in a box as is taught in social dancing with the close on the last beat. It can be done progressing in the line of direction around the dance floor, taking one complete waltz step to each half turn, but here a special limitation is imposed. The first step of the measure by both partners must be taken forward or backward and not to the side, for if the first step is taken to the side, the second step must be a close, which destroys the true waltz body rhythm.

The true waltz is a delightful thing, but the two-step waltz also has its place. Paul Dunsing, well-known authority on German folk dancing, describes the waltz as step-close-step and calls it "The German Waltz" and refers to that step in all his set-sequence dances. Here again the characteristic feature is the body rhythm, which is down on the first beat of the measure, up on the second beat, and down again on the first beat of the measure, same rhythm as that of the waltz balance which is used in the Country Dance Waltz and in the Tyrolean Swing used in so many European folk dances, in which the partners holding inside hands swing away from each other and back to face again. The swinging is commonly followed by a waltz progressing in the line of direction, and this is most naturally started with a side step by both partners, forcing a close on the middle step of the measure and in turn the two-step waltz rhythm.

A compelling reason for the existence of the two-step waltz is music the rhythm of which calls for it. For instance, the music for the waltz interlude in the Swedish Varsovienne definitely has the rhythm of the two-step waltz, and not the true waltz. It is common to find this two-step waltz in European

folk music, and accordingly dancers find that it is preferable to do the two-step waltz to it.

Our musical friends may rightly say that this is not waltz music but mazurka music, but our books and leaders call the dance done to it a waltz.

So, let's dance to the music.

—LEO D. JONES

KENTUCKY ADULT FOLK DANCE CLUB

Our Adult Folk Dance Club at Stuart Robinson School consists of approximately twenty-four members. Most of them are young married couples from the community, or faculty members from the school. Quite a number of the couples are alumni of Stuart Robinson. We meet one evening a week for about two and a half hours.

Everyone casts aside the cares and worries of the day and enters wholeheartedly into the dances. From the moment the first record is put on the phonograph until the last record is removed, there is never a dull moment. The dances are taught and led by Mr. W. L. Cooper, superintendent of the school. They are first demonstrated, and then everyone takes part. The only time anyone sits out a dance is when there are an uneven number of dancers. We know the interest and love our people have for the folk dances, because some of those who come to enjoy our Club walk 4 or 5 miles. After the dances are over they have the long walk back home, but you never hear a complaint, and those members are among the most faithful. Even in the cold, snowy winter months these people come to dance.

Some of the dances used are from the mountains and some are from other countries than the United States—England, Denmark, Sweden, Norway, etc. Some are sung as they are danced, and everyone enjoys these and takes part in the singing as wholeheartedly as in the dancing. Refreshments are served at the close of each club meeting.

New members come into our club practically every week and we very seldom lose a member, unless he moves away or home duties prevent his coming. Some of the young married couples bring their small children along if they are unable to secure a baby sitter.

We are very proud of our club. We feel it not only provides wholesome recreation for adults but it also brings the community and the school closer together. It gives the faculty a chance to become better acquainted with parents and friends and also keeps a tie between alumni and their school. Our community realizes the need of wholesome recreation for adults and greatly appreciates the interest the school takes in making this recreation possible.

—MRS. CHARLES CAMPBELL

A WONDERFUL IDEA

A group of young dancers and musicians who have been playing and dancing in Cambridge, Mass., since about a year ago, had a good idea and carried it out without waste of time. The leading spirits were Helen Conant, Mary Holbrook and George Zimmerman, with much support from other members of the group. On June 13 they had a lawn party to raise money for scholarships for musicians to come to Pinewoods this August. Mr. and Mrs. Richard Conant lent the lawn of their home at Lincoln, Mass., for the purpose. Callers and musicians donated their services, group members contributed refreshments and much time for promotion and organization, over 150 persons came, and \$155 was raised for scholarships. The Society's grateful thanks go to all concerned.

This account could be entitled "How to have a good time and help a good cause." Everyone had a very good time, including—we think—the organizers. The dancing ground, surrounded by Chinese lanterns of all colors, was a very gay sight. Callers were Dick Best, Louise Chapin, Helen Conant, May Gadd and Duncan Hay.

The orchestra was wonderful; a large number of the company seemed to take part in it at one time or another. Dick and Beth Best, Mary Holbrook, Duncan Hay, George Zimmerman, Walter Loeb, Mr. and Mrs. Ty Cunningham and other players of assorted string and wind instruments gave us wonderful music. The arrangements of Hole in the Wall and a square dance tune "The Widow" were special high spots. We are delighted to know that several of the players will be at Camp.

NEW CENTER

We extend a warm welcome to THE BURNSIDE FOLK GAMES CLUB, Burnside, Ky. Director: Mr. Harry Wait, Jr. Writing to Mr. James Brown of the Lexington Center for information concerning affiliation with the Country Dance Society of America, Mr. Wait says: "We feel that we have a 'going concern' with some new couples starting to dance each week. We 'specialize' on the new ones to get them interested and most every time it 'takes'."

We shall hope to have more news from the Club in our next issue.

MARRIAGE

Jane Bishop to Ed Nauss, at Warren Wilson College, Swannanoa, N. C. Jane was formerly in charge of folk dancing at Hindman Settlement School, in Kentucky. She and Ed will live at Chapel Hill, N. C., where Janes hopes to get more folk dancing started in addition to the already popular Southern square dancing. Jane writes that she has married a new dance candidate, and hopes that one of their jaunts in the not too distant future will be to Long Pond.

STYLE IN DANCING : 3

YOU PROBABLY ALL KNOW PONDEROUS PRUE .
NO MATTER WHAT KIND OF A DANCE IT IS, LIVELY OR
OTHERWISE, SHE PROGRESSES IN A SOLID, INDESTRUCT-
ABLE FASHION AT LESS THAN THE NECESSARY SPEED
& SO IS ALWAYS JUST A BIT SLOW GETTING THERE .



WELL, HERE SHE IS, LATE AS USUAL, MESSING
THINGS UP IN A GRAND RIGHT & LEFT. AS YOU CAN
SEE, EVERYONE IS HAVING SUCH A GOOD TIME
DODGING ROUND HER & TRYING TO GET BACK TO
THEIR PLACES SO THEY CAN START THE NEXT
FIGURE WHEN THE CALL COMES .