

## NEW RECORDS

Now ready—two new records in the Country Dance Society of America series—with Kenworthy Schofield playing Pipes and Tabor:

F1210 Shepherd's Hey  
Fool's Jig  
Bobbing Joe  
Constant Billy

F1211 Parson's Farewell  
Oranges and Lemons  
Corn Riggs  
Hey Boys Up Go We

## BOOK REVIEW

DANCES OF ENGLAND and WALES, by Maud Karpeles and Lola Blake in the series Handbooks of European National Dances. Chanticler Press, New York, \$1. (This can be ordered from the C.D.S.)

This is one of a series of attractive little books on the dances of the various European nations that are being printed in Scotland but published in New York as well as Great Britain. They are in a tradition of fine small book making that has long been associated chiefly with Germany. Some twenty volumes are now available or in preparation, covering Europe country by country from Italy to Norway and from Portugal to Hungary.

Dancers of England and Wales in its forty pages contains four color plates, a map, bibliography, instruction and music for four dances; and notes on the dances, music and costumes of these two countries—a masterly job of concise sampling. The “essence” of morris, sword and country dancing has been expertly caught by Maud Karpeles, their ancient significance explained and their modern practice described. On the first page one walks into the village of Abbots Bromley in Staffordshire in the morning mists and meets the weird man-animal procession; and by the last page one has mastered, if one will, not only Speed the Plough and Circassian Circle but the morris Lads a Bunchum and the Welsh figure eight dance, Rhif Wyth.

The books in the series are introductory; useful gifts for anyone becoming acquainted, say, with English dancing or perhaps preparing to travel in one of these countries. They are also something one enjoys owning, particularly for their excellent color plates and their authoritative interpreting, in a nutshell, of these dances of the people.  
—ROBERTA YERKES

## PINEWOODS 1952

Coming to Camp this summer? There's nothing like it anywhere else, according to those who know! Register now—to insure your accommodations.

For beginners as well as for experienced dancers. For those who are interested in folk singing—every morning about mid-way in the class periods. The regular program for two weeks. Then, a third week with a special course in Folk Music and a Leaders' Workshop. Surely, here is an unusual opportunity for teachers, singers, instrumentalists and composers, as well as for dancers.

# THE COUNTRY DANCER

VOLUME 8

NUMBER 1

APRIL  
MAY  
1952



John Jacob Niles  
demonstrating how to make  
a dulcimer—at the  
Kentucky Folk Festival

35c



## THE COUNTRY DANCER

EDITOR  
May Gadd

RECORD REVIEWER  
Edward Tatnall Canby

BOOK EDITOR  
Roberta Yerkes

Natalie Bunting — Betsy Sylvester — Maggie Mahon  
Mary P. Judson — Ruth Sanders — Alfred Sheinwold

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## COMING EVENTS

**June 5-14 and 16-28** JOHN C. CAMPBELL FOLK SCHOOL, Brasstown, N. C. Annual Short Course in recreation, June 5-14, with American, English and Danish country dances, folk singing, carving, puppetry, recorder playing and discussion periods. Handicraft Course, June 16-28, with wood carving, wood turning, weaving, vegetable dyeing, metal work and puppetry.

**July 21-25** CRAFTSMAN'S FAIR of the Southern Highland Handicraft Guild at Asheville, N. C. Fifth annual event.

**June 29-  
July 12  
July 30-  
Aug. 2** ROCKY MOUNTAIN FOLK DANCE CAMP. Lookout Mountain, Golden, Colorado. Sixth annual camp. Directed by Paul Kermiet. For square dancers, folk dancers, recreation leaders, callers. The camp is located 20 miles from Denver.

**June 27-30** COUNTRY DANCE WEEKEND—tenth annual. Boston Centre of the Country Dance Society; Louise Chapin, Director (14 Ashburton Place, Boston 8, Mass.) Featuring Paul Hunt.

**Aug. 10-30** PINEWOODS CAMP, Long Pond, Buzzards Bay, Mass. Twenty-fourth annual national C.D.S. camp. Director, May Gadd. Featuring Ray Smith, famous Texas caller. Open to both members and non-members. American and English dances and songs; recorder and orchestra playing; folk music; calling practice; 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.

## "THE PROCLAMATION MADE FOR MAY"

The month of May is a perennial source of joyful inspiration for poets. But long before Herrick sang his immortal adjuration to his Corinna to "take the harmless folly of the time," the festive dances of people in even the remotest hamlets of England ushered in the season of rebirth for nature and for human hopes and joys. And for the members and friends of the Country Dance Society of America, this observance of the season has lost none of its traditional color and spirit.

This season's Festival once again presented to its viewers and participants the ancient symbols of the reawakening of nature—the maypole, the hobby-horse (who is *not* forgot), and the Jack-in-the-green—and the ancient drama of the forces of nature represented in the sword dance and the morris dance, along with the gay country dances that express so much of the life and happiness of spring. Many of these dances were long-standing favorites of members; Fandango, Dargason and Newcastle gave a traditional flavor of their own to the occasion; and there were a great many square and country dances for all, as was fitting in a communal celebration. A few dances, such as the Gisburn Processional and The Health, as well as the Flamborough sword dance and the Headington and Bampton morris dances, brought color and spectacle to many observers, but the greater number of dances invited, and very properly received, full participation.

Another observance of a more recently established but very significant tradition took place on this occasion. May Gadd, national director and guiding spirit of the Society—in herself the epitome of the festive season in all its sparkling vitality and charm—was honored by a sincere tribute from the many friends who have benefited by her twenty-five years of devoted service. The brief presentation of the tokens of the genuine esteem in which she is held by all who are acquainted with her and her work lent another touch of deeply felt joy and good feeling to the festive gathering.

Our gratitude is also extended to Philip Merrill, for his excellent direction of the indispensable music part of the program, to Oscar Brand for singing for us after volunteering to play the guitar in our orchestra for the dances during the entire evening. And to the authorities of Barnard College for allowing us to hold the Festival in Barnard Hall. And the Festival Committee is to be especially commended for outstandingly good service in its various functions—for the generous contribution of time and effort to matters of ticket-handling, decorations, refreshments, promotion and costuming, all of which had to be efficiently managed in order to make the third of May a truly memorable time for all of us.

—BILL SELLERS

## TO YOU WASSAIL

The gay diversions of the Christmas season were shared by all those who attended the Society's Christmas Ball at Hunter College.



The dancing included a large portion of gay and lively English and American square and longways dances for everyone, as well as the more difficult Chelsea Reach and The Old Mole, expertly performed by the initiated, and the more stately Oranges and Lemons, which served both for limited and general dancing. The Morris and Sword demonstrations were performed with a spirit and vigor augmented by the excellent music of Phil Merrill and Kenworthy Schofield.

The special events of the evening showed traditional color, spectacle and gaiety. The boar's head was brought in with its accompanying gay procession, which soon took the form of a Carole, or round dance. John Langstaff set the tempo with a wassailing song and with his fine rendition of the Boar's Head Carol. This ceremony was followed by the Ladies' Pleasure Morris Jig and the Circassian Circle.

Another outstanding event was the Mummers' Play, a composite version including a sword dance but retaining the essential features of folk drama—the spontaneity and simplicity of action, the lively spirit and the vestiges of ancient ritual.

The ferocious whiskers and swashbuckling manner of the Giant Blunderbore and the reptilian costuming and behavior of the Dragon will long be remembered, as will the caperings of the Turkish Knight, King Alfred and the Hobby Horse, and the patriarchal solicitude of Father Christmas. The bluster and the antics of the swaggering players were brought to a sudden halt by the symbolic killing of the Fool and the simultaneous "death" of Saint George and the rest of the fighting men. Fortunately, the Doctor was at hand and revived everyone so that the festivities might continue.

Musically, the program was excellently arranged and staffed. Phil Merrill did his usual masterly work as leader and instrumentalist, and Jean Ritchie sang and led carols with a charm and sureness of interpretation long recognized by members of the Society. The unusual feature of the musical program was the playing of several tunes on the pipe and tabor by Dr. Kenworthy Schofield, a member of the English Folk Dance and Song Society, who is in the States for a short time. This was a great treat for all who were present. Even the most inexperienced dancers were compelled to keep time to his music, and experienced dancers were thrilled by hearing the music and, on occasion, by having the opportunity to dance to it.

Decorations and costumes furnished a bright, gay atmosphere in complete harmony with the evening's activities, and refreshments were enjoyed during the brief intervals between events.

Once again, sincere congratulations are due May Gadd, Philip Merrill, the committee under Mrs. Bancroft's chairmanship, and all the others who gave freely of their time and effort to help usher in the season in such a happy and festive way for so many people.

*(The Country Dancer is also indebted to Bill Sellers for his account of the Christmas Ball, as well as the 26th annual Spring Festival, on May 3rd.)*

## CORRESPONDENCE

Dear Miss Gadd: All who have attended Pinewoods Camp will find in Don Tilghman's article an echo of the enjoyment and refreshment that they themselves have experienced on similar occasions. But does he not misjudge the pioneers who blazed the trail? Did they have no fun? And what is this "intellectual antiquarianism" of the early days to which he refers?

I can speak from first-hand experience of the early days of the Society, when it was still the U.S. branch of the English Folk Dance Society, because I was working with Cecil Sharp and helped him to form the Society. I can assure Mr. Tilghman that there was nothing remotely antiquarian about us at that time. Our enthusiasm was certainly no less than that of present-day dancers, although the dancing was not just "spontaneous recreation" to us, but an art. Spontaneous recreation is something in which all animals, human and non-human, can indulge, whereas art is the prerogative of the human animal. We did not strive after excellence in order to impress an audience or for any stuffy antiquarian motive, but we did so in order that we might exercise our artistic endowments and enjoy in full measure the glorious inheritance that has been handed down to us by tradition through many generations of dancers.

—MAUD KARPELES

TO THE EDITOR: I read the article in the December-January issue of the Country Dancer, "Dress for Men," and you asked for comments from Western readers, so I thought that you would be interested to know what the Sherwood Folk and Square Dance Club of Denver wore.

For our English dances, the men wear white trousers and white shirts with baldricks, of red and green. The men who do not own white trousers wear black or navy trousers with a white shirt but do not wear the baldricks.

The girls wear white blouses and a full skirt of a solid color—green, red, royal blue or black.

I might describe, too, the costumes that we wear for other national dances. It seems that we have a lot of talented men in our group, for some of them have designed and made their own shirts, complete with elaborate embroidery. These shirts are of many styles: Lithuanian, Bohemian, Mexican, etc. They are usually worn with dark trousers and a bright sash or embroidered belt.

The girls then wear full, calf-length skirts with white pageant blouses, a bodice, an apron and a starched lace cap or flowers in their hair.

And, of course, for our own square dancing, we all wear "western" garb. The men wear a cowboy shirt, jeans and cowboy boots, and the girls wear long, gingham dresses with extremely full skirts. Underneath this they wear one or more starched petticoats, and pantalets. We have always been amused by the way our audiences have "oohed" and "aahed" when we make our trips to St. Louis and twirl our skirts so that they get a glimpse of our pantalets.

—MARY L. SEIFERT



## Our Featured Caller

RICKEY HOLDEN of San Antonio, Texas, has square danced in forty-four states and is as much at home with New England contras as he is with Texas-style squares. He has been a guest caller at Festivals from California to the East Coast and has held callers' clinics all over the country.

Each year he conducts the Square Dance Dude Ranch, a summer square dance school at Medina, Texas, and also serves on the faculty of similar schools elsewhere. He was one of the four leaders for the International Square Dance Festival in Chicago; caller for the Rockettes in Radio City's square dance show and, for more than a year, on a weekly television show.



### TEXAS WHIRLWIND

- (prelim) Ladies to the center and back to the bar
- Gents to the center and form a star with a
- ( 1- 4) Right hand across on the inside track a
- ( 5- 8) Right hand star and the other way back
- ( 9-12) Left hand back and don't be late
- (13-16) Pass your honey and *catch all eight with the*
- (17-20) Next by the right and half way round
- (21-24) Back with the left that half and all the way
- (25-28) Round — Your left hand lady with your
- (29-32) Right hand round, partner left go
- (33-36) All the way round, go once and a half, to your
- (37-40) Right hand lady with your right hand round
- (41-44) Partner left and all the way round
- (45-48) Gents to the center and don't fall down with a . . .

The numbers refer to the Strong Beats or accents in the music. It is interesting to know that, in Rickey's own words, "Often a dance may be well known in another area under a different title. For instance, TEXAS WHIRLWIND is known as OKLAHOMA CYCLONE in Oklahoma, and as TEXAS TORNADO in Southern California."

### EXPLANATION OF TEXAS WHIRLWIND CALL

This Call starts off like TEXAS STAR, leads into CATCH ALL EIGHT, and thence to the whirls. Ladies stay in place (a) during this sequence: gents progress one to the right each time. After each gent leaves the LEFT HAND STAR and meets a certain lady, the whirling for him is as follows, considering the lady with whom he CATCHES ALL EIGHT as his partner (b): (17-48) Turn partner with right hand half way round, then with left hand once and a half; turn corner with right hand once around; turn partner with left hand once and a half; turn right hand lady with right hand once around; turn partner with left hand once and a quarter around and into the center with a RIGHT HAND STAR.

(a) Ladies do NOT progress; they get caught in the whirls, but while the gents are out starring, the ladies stay home.

(b) Once a gent does CATCH ALL EIGHT with a given lady, that lady is considered his partner from then on until he stars again and "catches . . ." another.

EDITORS' NOTE: Rickey's contributions to square dance material are widespread; author of "The Square Dance Caller" and an album of square dance calls under the Folkraft label, called "The Texas Whirlwind" (a name often applied to Rickey Holden himself because of the way in which he calls this dance). He is now editor of American Squares magazine.

### "AMERICAN VISITORS TO ENGLAND"

We quote from "English Dance and Song" here: "In addition to Burl Ives, whose recital at Cecil Sharp House (was held on April 4th), there are a number of folk musicians visiting England this year whose presence will give great pleasure to a large number of people. May Gadd and Philip Merrill, Director and Music Director respectively of the Country Dance Society of America, will spend several months here this summer. Miss Gadd arrives in May and will stay until the end of July; Mr. Merrill arrives early in June and returns home in late August.

"Miss Gadd last visited England five years ago, but this is Mr. Merrill's first trip. Miss Gadd was the former Northumberland Branch Teacher, and also worked in London for the Society. For many years she was a member of the Society's Demonstration Team and was one of Cecil Sharp's early pupils. She has been teaching in America for twenty-five years. Philip Merrill is an outstanding caller and calls to his own accordion accompaniment. He also plays the piano very brilliantly.

"Jack Langstaff will be remembered by many members who heard him sing at Cecil Sharp House and elsewhere when he visited England in 1949, and by his gramophone recordings of English folk songs and ballads and children's nursery rhymes. Mr. Langstaff is to make further recordings for H.M.V. when he arrives in April."



## KENTUCKY FOLK FESTIVAL

The second state-wide Kentucky Folk Festival was held in the Alumni Gymnasium of the University of Kentucky at Lexington on April 4 and 5. Once again it was demonstrated that a cooperative effort by nine departments of the University and the Lexington Folk Dance Center can produce something very worthwhile and attractive to many people. Among the nine University departments represented were Art, English, Home Economics, 4-H Clubs, Men's and Women's Physical Education, Music, Radio, Rural Sociology and the University of Kentucky Extension Department.

The festival this year proved to be really a Festival of Folk Arts. Folk dancing, of course, received the major emphasis and attracted close to 700 dancers from seventy-two communities and seven states. In addition, an exhibition of folk arts and crafts was presented at the University of Kentucky Fine Arts Gallery for one week preceding the festival. This exhibit, obtained from craftsmen all over the state, was arranged by Miss Anne Greene of the Fine Arts Department of the University.

A group of craftsmen who demonstrated their skills for festival registrants as well as townspeople included John Jacob Niles, composer and Kentucky folk singer, who did wood carving; Sally Wilkerson, weaving teacher of Berea College; Walter Lee Cornelson of Bybee Pottery, who demonstrated throwing pottery on a wheel; Daniel Peterson of the Louisville Art Center Association, who hammered a silver bowl; and Nellie Peterson, head of arts and crafts at Louisville Art Center, who did enameling on silver.

The folk tales told by Leonard Roberts added great richness to the Festival program, as did the folk songs and mountain ballads sung and directed by Edna Ritchie of Perry County and Joan Roberts of Manchester, England.

Dances for this year's festival included Black Nag, Hunt the Squirrel, Napoleon Patty Cake Polka, Big Set Figures, Totur, We Won't Go Home Until Morning, Copenhagen's Six Dance, My Little Girl, Double Quadrille, Running Set, La Russe, Waltz Country Dance, Rose of San Antone, The Hatter, First of April, Texas Schottische and Put Your Little Foot. Among the prominent dance callers who attended were Mr. and Mrs. Georg Bidstrup, specialists in Danish dancing, from Brasstown, N. C. All other twelve callers were from Kentucky.

The festival was further improved this year by the addition of "live" music. A group of University students, under the direction of Professor William Morrell of the Music Department, was responsible for many of the English and Danish dances, while a square dance trio, the Mellowdiars, from Paintsville, Ky., added greatly to the color and verve of the squares. Barbara Kilpatrick, a member of the Lexington Folk Dance Center, brought her quartet of accordion players to accompany Danish dances.

Enjoyable additions to our festival were two modern dances Saturday

evening at intermission time. These dances attempted to show how modern art forms have their roots in the folk arts. Dancers were accompanied by Archie Lee, who sang and played his dulcimer. Familiar to all were the music ideas shown in the words and form of "Skip to My Lou" and "Sweet Betsy from Pike."

The Kentucky Folk Festival planned the festival for the following purposes:

1. To encourage high standards in folk dancing and other folk arts.
2. To show the value of creative recreation in building community unity and in individual development.
3. To give Kentuckians a chance to come together and share the fun of dancing.
4. To stimulate interest in folk dancing and other folk arts.
5. To make Kentuckians aware of their own heritage in the folk arts.

The executive committee for the 1952 festival, headed by Dr. James Brown, feels that some progress toward these goals was made and plans already are under way for next year's festival, which should profit considerably from the experience gained in the last two years. —MARTHA G. CARR

## MORRIS DAY IN NEW YORK

New York dancers had a "Morris Saturday" when Dr. Kenworthy Schofield, in this country on a visiting scholarship at Cornell University, tuned up his pipes and tabor, put on some white ducks and took a holiday dancing and teaching Morris. We think of him as one of the foremost experts on the traditions of the Morris Dance in England. What he thought of the New York tradition we don't know, but we were very impressed with his leadership, and now we hope our Morris will be the better for having known him—for a day anyway.

The advanced Morris dancers met at 3 p.m. and went right at it. We concentrated on the Bampton tradition, but there was also a bit of Headington and Longborough as well.

We danced and danced, while he played, and he danced while we rested briefly. There was a short respite for tea, and then dancing continued for everyone. Dancers from New Haven and New Jersey, as well as from the New York area, took part, and the spirit of Pinewoods was upon everyone. This was a good way to feel actually a part of the Morris tradition. Naturally, we did this all over again in the evening at a regular Saturday night party.

Kenworthy Schofield's style is different from that of our representative Morris men. On the whole, it is more economical as to movements and less vigorous in a way. But the nice thing about Morris is that everyone is entitled to his own style, providing he has a sense of the tradition. If a new "tradition" seems to be sprouting in America, this is to be expected.

—RAE MELTZER





Dancing in the  
Street  
at Stratford  
-on-Avon

## DANCING IN ENGLAND

Readers of "The Country Dancer" who have seen the movie "Wake Up and Dance" will have a reasonably good idea of present-day English folk dancing. The setting in the Bancroft Gardens is typical of dancing out-of-doors in England and the willingness of the Stratford city fathers to welcome the Festival as a summer attraction, both in the Gardens and in the city streets, illustrates the place which the English Folk Dance and Song Society now occupies in English life. And, likewise at Oxford, the vicar of St. Martin's and All Saints Church, in welcoming the men of the Morris Ring to a Sunday morning service said: "In these dark days the gay and robust spirit of your dancing is needed in England. We are glad to welcome you to the city of Oxford."

The English Society fits into the compact social order of England in a way that is entirely beyond what the Country Dance Society could ever hope for in America. The obvious facts about England, such as the homogeneous population and the small size of the country, make the Society with a headquarters like Cecil Sharp House, and its patron a member of the Royal Family, belong to the natural order of things. Likewise, the centralized character of the English Society, with the country divided into well-defined areas, is an obvious answer to the question of organization. In America, a similar set-up may seem somewhat artificial.

The English Folk Dance and Song Society does not carry on its work without a quality of missionary devotion that has belonged both to it and the C.D.S. but one gains an impression in England that the movement has a stable position in the conservative social order. Local education bodies, even the Ministry of Education, cooperate. Publishing and recording of dances, and radio programs, are well-developed features in the work of the Society.

The present trend is strongly in the direction of what is called community dancing. This is evidently a matter tied up with a change in the dance material. The North Country so-called "rant" dances like Roxborough Castle, Corn Rigs, Morpeth Rant, The Rifleman and La Russe, are hanging on every bush. The Playford dances on the whole are something else. It is not easy to discover what the future of Playford in England is likely to be. At the Stratford Festival it seemed to this observer a pity not to have seen more Playford dances and to have heard those lovely English tunes that Cecil Sharp used for them. Instead of that, the public saw a rather small selection of the community dances done to a steady musical accompaniment of Scottish and Irish jigs and reels. The Morris and Sword dancing was presented with dignity and frankness as something typically English.

The public recognition given to Morris and Sword was marked and impressive. The use of country dances, on the contrary, was utilitarian. What does this distinction mean? Are the Playford dances, with some exceptions like Newcastle and Oranges and Lemons, not suited either to display or to community dancing? Why use Morris and Sword apparently for display only? At Stratford, could a way be found to present all of this material—Morris, Sword and Playford country dances—not entirely as a Show but also as a dance experience to the public? I do not doubt that the basic appeal would still be in the community dances.

The Anglo-American Dance School at Barford was small by comparison with the other summer attractions such as the Eastbourne School, the Morris Ring and the Stratford Festival. I hesitate to say it was significant, but it was certainly fun. What was the program? The customary things like Morris, Sword and Country had a big share in it, but American Square, group singing and story-telling were given considerable attention.

In the square dancing, considerable progress was made as a result of experimentation with the music. When the music improved, as it certainly did, the dancing began to come right.

In England, American Square is a popular feature. While it would be premature to expect the "dancing English" to dance like Americans, I do believe the experiment at Barford suggests that something should be done in cooperation with Americans by the England Folk Dance and Song Society.

The Morris Ring at Oxford was perhaps the unique event of the



summer. This does not mean to imply an unfavorable comparison as regards other events such as the Festival at Stratford. But we do not have anything like the Morris Ring in America, and probably never shall. The gathering of men from all parts of England for the sole purpose of Morris dancing creates an atmosphere unlike anything else. Twenty-three sides, including the Bampton, Abingdon and Headington men, were on hand for the event. The Town Hall was used as Morris headquarters; public dancing was in neighboring villages, in the beautiful gardens of New College and elsewhere in Oxford. The Vice-Chancellor of the University, the mayor, a high official of New College and the chief constable were present as guests at the Feast to welcome the men of the Morris Ring to the ancient city of Oxford.

A visit to England is a remarkable experience. The English are kindness itself. American and English dancers, singers and musicians should surely welcome any opportunity in the field of folk arts to build a bridge of firm and cultural exchange across the Atlantic ocean.

—FRANK H. SMITH

## NEW CENTERS

The Society takes great pleasure in welcoming two new groups which affiliated as Centers in May:

**SUMMIT (N. J.) COUNTRY DANCE GROUP:** President, Mr. Earl Fisher; leader, Mrs. Jessie MacWilliams.

**SOUTHEASTERN KENTUCKY REGIONAL FOLK FESTIVAL:** President, Mr. Myrel Brown; secretary, Mrs. J. B. Nicholas; 1952 leader (a new one is selected each year), Miss Roberta Stidham.

One of our other newer Centers is represented in Center News in this issue: the **OHIO COUNTY RECREATION CLUB** of Beaver Dam, Ky.

## PERSONALIA

**WEDDINGS:** Betty Caulkins and Richard Van Buskirk in Scarsdale, N. Y., April 12. Cynthia Lloyd and Robert L. Merritt (Pinewoods '51) in Exeter, N. H., February 17.

**ENGAGEMENT:** Marshall Woodbridge of New York City and Frank Barron of Norwell, Mass. The wedding is planned for September 13.

**SCHOLARSHIPS:** Jean Ritchie (Mrs. George Pickow) has been granted a Fulbright scholarship and will go abroad in September to study folk songs in England, Scotland and Ireland. Elvira Adorno, member of the Mt. Bethel, N. J., and New York City C.D.S. groups, is in Italy this year on a Fulbright scholarship.

## CENTER NEWS

### BEAVER DAM, KY.

Our group, the Ohio County Recreation Club, is comparatively new, having been formed after the Workshop at the University of Kentucky in October, where we received ideas and help in organizing. We are becoming quite popular, as we have been called on many times to help with square dancing and folk dancing with groups such as the Girl Scouts, P.T.A. and a carnival sponsored by one of the high schools.

We have had to limit our members at present to sixty. We simply do not have a meeting place which will accommodate more.

Several of us study our manual and together work out the dances by the trial and error system until we have learned them. We do have some members who can call sets, and they do that a few times at each meeting. Others handle instruction. In that way, we do not work a hardship on any member, and all felt that they have a part in the learning of the dances.

Music is mainly from records, some with calls on the record. In addition, we have a very good three-piece string band that plays three or four times for us at each meeting. The musicians are also members of the club, and we do not want to impose on them by asking for more, because they like the dancing also.

—MARY KERNAN

### DENVER, COLORADO

The fall and winter season of the Sherwood Folk and Square Dance Club got off to a very good start when the group motored to Santa Fe to take part in that city's annual Fiesta last Fall. We had been invited to demonstrate square and folk dances. In the evening the management of the La Fonda hotel gave us permission to dance in the patio or lobby, and we invited the hotel guests to join in.

Our group, for the third consecutive year, was asked to present English dances in Denver during National Brotherhood Week. This program is sponsored by the Denver Council of Churches, and many nations are represented through the dancing and singing. We did Ninepin Reel, Nonesuch, Bean Setting and Twenty-ninth of May.

—MARY L. SEIFERT

### BLACKEY, KY.

Our Adult Group at the Stuart Robinson school continues to meet every Thursday night. Attendance is around twenty, more if our young people in college happen to have a vacation.

However, members of the folk team directed by Mr. Cooper and his assistants are having many good times. They are having exchange programs with other high schools within a radius of 30 or 40 miles, giving programs of English, Morris, Sword and Danish dances. In return, the school visited brings our school a program of Glee Club or band music, or perhaps a one-act play presented by the speech class. So far this year they have been to Fleming, Jenkins and Whitesburg high schools, and they expect to go to Hazard.



In addition to these trips to local schools, there were the folk festivals at Lexington and Berea this Spring, and also trips to Montreat College, Shelby high school, Steele Creek Presbyterian Church, and Alexander Wilson high school. Programs are varied, with one or two easy dances in which members of the team take partners from the audience. —FLORENCE GRAY

### **EAST HAMPTON, N. Y.**

The Guild Hall Country Dance group meets twice a month and is very active this year with about forty active and enthusiastic members, and visitors from other communities.

Last year the Country Dance was open to all members of Guild Hall, and we used records for our dances. This year we charge an admission and have an orchestra—violin, guitar and piano—and Frank Dayton and Charles Mansir do the calling on alternate Fridays. James Bachman of West Hampton calls and teaches folk dancing. Our aim this year is to learn a new dance each meeting. —A. H. TALMAGE

### **HINDMAN, KENTUCKY**

Despite the bad weather, with snow and ice, over 100 participants were able to attend our Community Christmas Folk Dance Party. We had a very successful evening—dancing and singing carols.

Other events: (1) Folk dance program by high school and Hindman Settlement School dancers for the entire high school in March.

(2) Attendance at the Mountain Folk Festival at Berea.

(3) Our May Day program. This year it was part of the Hindman Settlement School's 50th Anniversary Pageant. —ELIZABETH WINSLOW

### **LEXINGTON, KENTUCKY**

The Lexington Folk Dance Center can now boast a total of sixty-eight National members. Our new constitution states that members of the Center automatically are members of the C.D.S., with no local memberships.

M. G. Karsner and Wyman Stephens, our program chairmen, worked out an ambitious program. Four large groups meet each week in the University gymnasium. The Tuesday night group is for University students, staff members and young people from the community; Wednesday night, for young married couples who are interested in learning more advanced dances; Thursday night, married couples who are a little older and interested mainly in a social hour; Friday night, for Center members only, a group which we hope to make really advanced.

In addition to these groups, Mr. Karsner has also held special sessions for German boys and girls who have been attending the University this winter.

One of our goals for this year was to include "live" music. Barbara Kilpatrick plays her accordion on Thursday nights. Three folk-singing sessions have been held at the homes of Anne Wright and Jim Brown. Pheane Ross and Imogene Cravens have helped out with the piano and the autoharp.

—MARTHA G. CARR

### **POTSDAM POLKA DOTS**

The Potsdam Polka Dots (of Potsdam, N. Y.) take pride in being traditional to the customs of our north country. We do not wear costumes but clothes appropriate to the seasons. Did you ever see a man in white ducks and white shirt putting on tire chains in a snow bank, ten below zero and with a high wind? No, in winter we wear four-buckle overshoes, woolen caps, heavy mittens and coats with regular clothes underneath. In summer, we wear comfortable clothes, and always have a good time.

Our traditional dances include the gavotte as danced in the north country for over 150 years, the "letter S" and the lancers. We are now trying to locate from old-timers the information on "La Trespade." The Portland Fancy and La Tempeta are very popular. Our repertoire includes over thirty folk dances and a great many more quadrilles.

Another tradition: many of the parents bring their children, and one sees them dancing frequently—mother with son and father with daughter. We have fifty-eight members, who range in age from high school to grandparents. Their occupations include college professors, farmers, doctors, lawyers, mill workers, engineers, students and merchants.

We have also been instrumental in forming several other clubs in this area. Last, but not least, we have fun! Among our events are:

April 7—St. Lawrence County 4-H Clubs' Folk Dance Conference, Canton, N. Y.

April 26—Potsdam Polka Dots entertain neighboring clubs at Potsdam.

May 3—Second International Folk Dance Festival, Canton, (high schools of northern New York and Canada).

—HOWARD M. SMITH

### **NEW HAVEN, CONN.**

The New Haven Center gave a demonstration as part of the World Fellowship Festival in which other local dance groups also took part. Five members were able to attend both sessions in New York when Dr. Kenworthy Schofield was there. The group meets regularly every Friday.

—ROBERTA YERKES

### **LOUISVILLE, KY.**

Our Center was invited by Louisville's largest TV station WHAS to be guest dancers on the Ford Hour program January 15. One of our best squares performed. Besides the honor and publicity, we received a check for \$25.

Miss Gadd was with us to conduct our Workshop in March, and on April 6th we shared a program of folk singing and dancing given by Dr. Claude Almand's Madrigal Singers.

Our former president, Dr. Arland Hotchkiss, is now teaching history in Istanbul on a Fulbright scholarship.

—MRS. PHIL MILLET