

SONG MATERIAL

In response to various requests, we are listing the records made by John Langstaff (with piano accompaniment by Nancy Woodbridge). They may be purchased from The Gramophone Shop and Liberty Music Shops in New York City.

ENGLISH AND AMERICAN FOLK BALLADS

B9860 H.M.V.:

English Folk Ballad — Lady Maisry (Somerset)

American-English Folk Ballad — Edward (Tennessee)

B9861 H.M.V.:

English Folk Songs — (a) As I Walked through the Meadows

(b) The Lark in the Morn

American-English Folk Ballad — Gipsy Laddies (Tennessee)

American-English Folk Song — The Old Grey Goose (North Carolina)

All of the above, collected and arranged by Cecil Sharp. Edward, the American version of the Scottish ballad, is of particular interest for it has never been found with a tune in Britain. Gipsy Laddie is an American version of the Wraggle-Taggle Gipsies.

FOLK SONGS AND NURSERY RHYMES

B9849 H.M.V.:

AMERICAN FOLK SONGS FOR CHILDREN

(a) The Soldier (Kentucky) arr. Katherine A. Davis

(b) Cripple Creek (Kentucky) coll. Cecil Sharp; unacc.

(c) Tottenham Toad (Virginia) coll. and arr. Cecil Sharp

ENGLISH FOLK SONGS FOR CHILDREN

(a) The Frog and the Mouse (Somerset); words coll. by S. Baring-Gould; unacc.

(b) Dance to Your Daddy (Berkshire) coll. and arr. by Cecil Sharp.

(c) The Noble Duke of York (Derbyshire) coll. and arr. by Cecil Sharp.

B9850 H.M.V.:

OLD DUTCH NURSERY RHYMES (Trad. Harmonized by J. Rontgen; English words by R. H. Elkin)

(a) The tiny man; (b) Weekdays and Sundays; (c) Jacky stand still; (d) Turn round, turn round; (e) A basketful of nuts.

(a) Our baby Prince; (b) The ducks; (c) Polly Perkin; (d) Follow the leader; (e) Poor doggie; (f) Baby's song.

Mr. Langstaff also made four more records of folk songs and ballads for H.M.V. while on tour in England this spring, to be issued next winter. Two of the records contain songs for children; the other two, some of the most beautiful and unusual of our Anglo-Saxon songs.

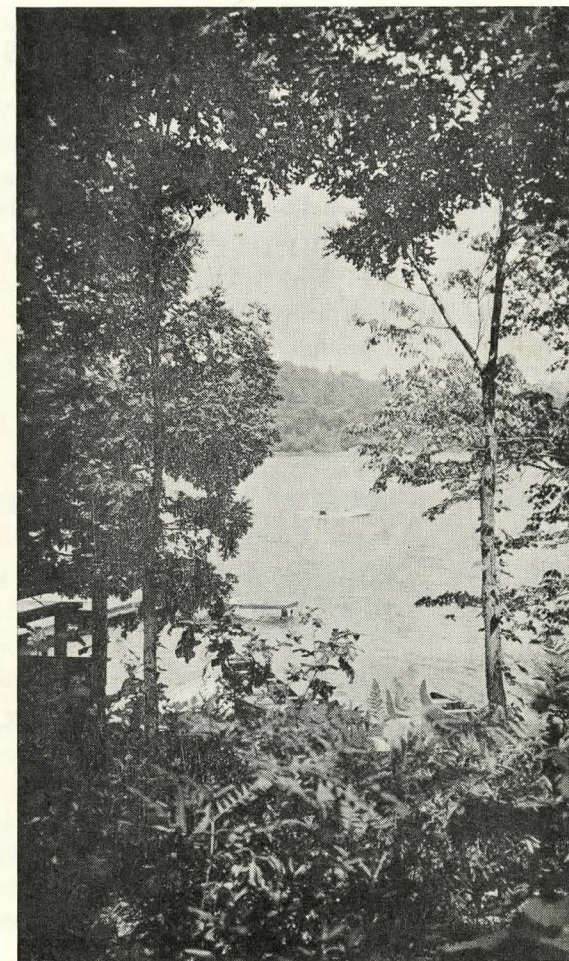
THE COUNTRY DANCER

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AT PINEWOODS CAMP

THE COUNTRY DANCER

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COMING EVENTS

August 10 to Sept. 1 **PINEWOODS CAMP**, Long Pond, Buzzards Bay, Mass. Twenty-fourth annual national Camp of the Country Dance Society of America. American and English dances, songs, music. Featuring Ray Smith, famous Texas Caller.

LABOR DAY WEEKEND at Pinewoods Camp, August 30 - Sept. 1. Grand Square Dance Saturday night. Dancing with instruction Sunday morning and evening, and Monday morning.

August 12 4:30 p.m. **MEETING OF THE C.D.S. NATIONAL COUNCIL** at Pinewoods Camp. Officers, General Membership representatives. Center delegates.

August 17 7:30 p.m. **ANNUAL GENERAL MEETING** of the C.D.S. at Pinewoods Camp. A concert will follow.

Sept. 27 8:30 p.m. **SQUARE AND COUNTRY DANCE EVENING IN NEW YORK**—opening of 1952-1953 season. Regular Wednesday evenings start first Wednesday in October. Details from office. Place: 201 West Thirteenth Street, New York.

Sept. 26-28 **COUNTRY DANCE WEEKEND** at A.M.C. Cardigan Ski Lodge, Alexandria, N.H., about 115 miles from Boston. Sponsored by the Appalachian Mountain Club and the Boston Centre of the Country Dance Society of America. Staff: Louise Chapin, Director; Helen Conant, Duncan Hay, Beth and Dick Best, Roger Pinard, Henry Plotkin. Apply to Miss Constance Sellman, 10 Laurel St., Newton Centre 59, Mass.

PINEWOODS

We still can accommodate you if you find that at the last minute you ARE able to come to Pinewoods—especially during the third week, August 24-30—and shall be very happy to see all who can come.

Miss Gadd, who has been in England this Summer, will be there, not only as Director, but to tell us about Square Dancing in England. She and Philip Merrill had many engagements to direct American Square Dancing, including a busy weekend at Cecil Sharp House which one of our members, Leo Jones, also attended. He it was who told us that Miss Gadd was broadcasting over B.B.C. But come to Camp and hear all about it first hand!

BOSTON'S WEEKENDS

The tenth annual Long Pond weekend under the auspices of the Boston Centre was held June 27-30 with Pinewoods Camp filled to the last available space. Many who unfortunately delayed their reservations until a late date could not be accommodated. The special feature of the weekend, and a stimulating addition to the staff, was Paul Hunt, guest caller, of Hempstead, N. Y., who found a responsive and enthusiastic dance group, eager to participate in the vigorous and precise patterns of Western dancing.

Louise Chapin, director, was in general charge of the program. Classes with three graded groups in Morris and English Country dancing, together with demonstrations, filled the mornings. Afternoons were devoted to Sword dancing and Royton under the direction of Bob Hider, with Paul Hunt calling for two groups in Western Square. After such a full day's program, there was still time for a callers' class, and for the rehearsal of an amateur orchestra, which contributed in no small way to the spirited tempo of the evening dancing.

A Country Dance party was held on the lawn at the Richard K. Conants' in South Lincoln on Friday evening, July 11, to benefit the scholarship fund for musicians at the Pinewoods summer session. This festive mid-summer party is the highlight of the Boston season.

Reservations are coming in rapidly for the country dance weekend to be held at Cardigan Ski Lodge (see notice under "Coming Events"). This Fall weekend, patterned after the Long Pond weekends and devoted to various American and English country dances, was greatly oversubscribed last year.

Newly elected officers of the Boston Centre are: President, David Bridgman; secretary, Constance Sellman; to serve three years on the executive committee, Kenneth Crook and Ethel Murphy. Continuing in office are John Lof, vice-president, and Louis Green, treasurer.

—CONSTANCE SELLMAN

Our Featured Caller

FRANK L. KALTMAN of Newark, New Jersey, was just a luke-warm dance enthusiast until he accidentally stumbled on Folk Dancing. A continuous urge to learn all about the Folk Arts and all they imply brought about the first exposure. Folk Dancing led to Square Dancing and, before long, to Square Dance Calling.

Impatient because there were so few records of folk and square dance music available for group work, he decided that a company specializing in this field was needed. At the end of World War II he started FOLK-RAFT RECORDS. His favorite Call, for which he prefers the tune "Grey Eagle," is:



BIRD IN THE CAGE 7 HANDS ROUND

First lady lead to the right
Turn the right hand gent with the right hand around
Partner left with a left hand around
Cross the floor with a right hand swing
Partner again with your left wing
Now the left hand gent with a right hand swing
Then Partner now with a two hand swing
Toss her in the middle and make the ring
Seven hands round the pretty little thing
Bird hops out—the crow hops in
Seven hands up and gone agin
Watch out Crow—here you go
Hop right out with a DoSiDo (Texas style)
Flap your wings and don't be afraid
Catch your Bird and Promenade

(Repeat for each lady and end with —

Walk your Ladies to their seats
Go sit down and rest your feet.

Since 1947 Frank L. Kaltman has devoted his full time to all forms of folk dance, American Squares and Rounds, and European, etc. He has organized five regional square dance Summer Schools and acts as square and folk dance consultant for the Boards of Education in several New Jersey cities. He also teaches Square Dancing at Hunter College evening sessions as an associate of Olga Kulbitsky, and when he finds some spare time, he plays guitar and string bass. We must not omit mention that he played the guitar with the Pinewoods Players when they recorded the C.D.S. records.

"THE SHORT COURSE"

Many of us were alarmed last year when the annual Short Course in recreation at the John C. Campbell Folk School was not held, for we realized what a loss it would be to have this fine course given up. And even when the twenty-second course was announced for this year, some felt it would take a couple of years to reach the high level of previous courses.

These misgivings were completely unjustified, for the 1952 course, held from June 5 to June 14 at Brasstown, N. C., was a notable success. More than 50 people attended, most of them from the South but with a tolerable proportion of Yankees there too. Most of the old staff were present: Georg Bidstrup (the new Director of the Folk School), Marguerite Bidstrup, Murrial Martin, Fannie McLellan, Edna Ritchie and J. H. Brendle. And there were some welcome new additions too: Fred L. Brownlee, Rachel Grubbs, Raymond "Bun" McLain, and Marguerite and Otto Wood.

This year an unusually high proportion of Short Course alumni returned. There are at least two reasons for this: (1) the course is a valuable, wonderful experience, and (2) the alumni were determined to see to it that the Short Course continues.

Why is it a valuable, wonderful experience? Let's look at the daily schedule:

- 7:30 — Breakfast
- 9:00 — Classes in advanced Danish and beginning English dancing
- 10:00 — Classes in beginning Danish and advanced English dancing
- 11:00 — Morning refreshments
- 11:20 — Discussion
- 12:30 — Lunch
- 1:45 — Classes in puppetry and in carving
- 3:45 — Tea and discussion
- 5:30 — Recorders
- 6:30 — Supper
- 7:45 — Singing
- 8:30 — Folk Dance party

The variety of activities, the amount of time spent in discussion, and the constant emphasis on GROUP activity are evident at a glance. But there were lots of things not evident in the schedule: the beautiful physical setting of the school, the fine community of Brasstown folks who welcomed us as old friends, the thrill of new dances brought back from Denmark by the Bidstrups, the good and beautiful food from Miss Gaines' kitchen, the chores each of us performed daily (washing dishes, gathering vegetables, sweeping Open House), the astonishing accomplishments of ten days' work (evident, for example, in a carving exhibit and a puppetry show on the last day), afternoon tea at the different homes followed by discussion, the stimulating sessions led by Mr. Brownlee in which we discussed the philosophy of the Folk School and the difficulties and possibilities of adapting the Folk School to American needs, and the interesting tour to some of the farms in the area followed by a picnic supper at a nearby T.V.A. lake.

Occasionally one of the morning dance sessions was given over to our own mountain dances. Will Brendle, a citizen of the Brasstown community and a beautiful traditional dancer, showed how the old folks used to square dance. Another day, his nephew, J. H. Brendle ("Budgie" to most of us), called Big Set figures as danced today. Frank Smith called figures from other parts of the mountains during our nightly party.

It is no wonder, then, that the Short Course was a fine experience, and perhaps even the listing above of some of the outstanding features of the course suggests why the alumni are so loyal. By the end of the ten-day period, the individuals, who were so diverse in age, interests and experience, had been welded into a family-like group sharing a happiness and a joy together unique in this distraught world. We all recognized this, couldn't explain it but didn't much care. For we were already thinking: We must come back again.

—JIM BROWN, *University of Kentucky*



County agent, extreme right, and a group before farm tour at Brasstown

"ORANGES AND LEMONS"—An Old Rhyme

(TO THE EDITOR: Miss Merrill, one of my classmates, went to the public library and came to class with the following paper on the "Bells of London." It seemed to me a good thing to put in the Country Dancer. We were dancing Oranges and Lemons at the time. —HELEN CHADBOURNE)

*"Oranges and lemons,"
Say the bells of St. Clement's*

St. Clement's church is near the docks where the men go up and down ladders all day carrying fruit, mostly oranges and lemons. Once a year a festival is held on the docks and every poor child in London is given an orange and a lemon to take home. So it seems very appropriate for the bells to say oranges and lemons.

*"Lend me five farthings,"
Say the bells of St. Martin's.*

St. Martin's Lane was a street of money-lenders who were sent to London by Pope Gregory before 1229. Its name was as synonymous with capital in those days as Wall Street is in our day.

*"When will you pay me?"
Say the bells of Old Bailey.*

Old Bailey was at that period a debtors' prison.

*"When I am rich,"
Say the bells of Shoreditch.*

The leading characteristic of the Manor of Shoreditch was its poverty. The name is supposed to have been derived from that of a certain lady, Jane Shore, alive in the time of Thomas Moore, who died of poverty and neglect in a ditch.

*"When will that be?"
Say the bells of Stepney.*

St. Dunstan's church, Stepney, a suburb of shipchandlers, too rich to associate with the Shoreditch section, and just rich enough not to be ignored by the fashionable parts of London. The bell is said to have a very sarcastic tone.

*"I'm sure I don't know,"
Say the big bell of Bow.*

The bell of Bow Church, Cheapside, a low mellow tone, politely aloof and very self-confident being in the part of London where the populace need not worry about such mundane things as money.

STYLE IN DANCING : IV

HAVE YOU GOT THE KNOWITALLS IN YOUR GROUP? THEY HAVE BEEN DANCING FOR YEARS & THEY HAVE A PERFECTLY GRAND TIME - SO MUCH SO, THEY WANT EVERYONE ELSE TO HAVE A GOOD TIME, TOO. SO, WITH EVERY GOOD INTENTION IN THE WORLD, 1) THEY EXPLAIN THE FIGURES, BUT ALAS! AT THE SAME TIME AS THE CALLER, (& INCIDENTALLY, PROBABLY NOT AS CLEARLY!) EVEN EXPERIENCED DANCERS CAN TIE THEMSELVES UP IN KNOTS IF THEY TRY TO FOLLOW TWO SETS OF DIRECTIONS WITH VARIATIONS.



& 2) NOT ONLY DO THEY PUSH, THEY ALSO PULL! OH DEAR - WE LIKE THE KNOWITALLS, THEY ARE NICE PEOPLE; BUT WE WOULD LOVE THEM DEEPLY IF THEY COULD CARRY OUT THEIR GOOD INTENTIONS IN A SOMEWHAT MODIFIED FASHION.

A PHILOSOPHICAL VISION OF SQUARE DANCING

(EDITORS' NOTE: This article is by Paul Yu, a graduate Chinese student in philosophy at Columbia University. It was written as an assignment for a course in square dancing that he took with Dick Kraus. We were very much pleased to meet Mr. Yu at the C.D.S. Spring Festival at Barnard College.)

What is the essence of square dancing? What contributes most to its existence and makes it lovely to many people? A figure of square dancing must be appropriately composed so that it will be integral and workable, but figure is not its essential element. Proper gesture, accurate step, and subtle movement of the body and its limbs are elements of a successful performance, but only such formalities could not compose a square dancing. The essence of square dancing consists in the spirit of each dancer and in the atmosphere among all of them. Spirit embodies in each individual. Every dancer realizes the atmosphere at the dancing occasion, though he may not be able to identify or describe it. Such spirit and atmosphere is the source whence all the values of square dancing originate.

Generally speaking, square dancing, being exclusively physical performances, amounts to a spiritual and moral education. The dancers curtsy and bow to each other both at the beginning and the end of the dancing. Not being forced by the social custom as they are in practical life, they salute one another in an easier, but more voluntary, and none the less pleasant manner. This is a good lesson for those who observe social customs strictly, but only according to superficial requirements. The curtsy and bow are to be performed in an equally sincere and serious manner, because without seriousness and sincerity there will be no fun, nor success, nor anything else, and each dancer realizes fully that other people of the group are just as pleasant and indispensable to him as he is to them. Each movement of the body or its limbs is to be performed lightly but not less seriously. It is when we are in an equally serious, light and brisk mood that we can appreciate the aesthetic value, perform good act, and accomplish something pure and sublime.

What is needed in the performance of square dancing is cooperation, but not competition, among the dancers. This is one of its merits which social dancing and most of the popular sports in the States do not have. Consequently the people seem to know more about competition and less about cooperation. This is injurious to the society as a whole. While demanding people be cooperative, however, square dancing does not ignore the free development of individuality. For walking grand right and left, there are different sets of steps to be adopted according to the dancer's taste. He may shake or pull his corner's hand while doing allemande left in accord to his own mood or discretion. No definite, rigid formality is required. On the contrary, ingenious dynamic performance is appreciated and encouraged as

much as it can improve the fun and other values of the dancing. Alteration and modification of facial expressions and bodily movements are left to the choice of each dancer so that he can develop his specific character.

Sometimes human nature needs a little more violent exercise. One may like dancing and running faster and more liberally, but not to excess. Square dancing affords such opportunity. It can make people work harder than social dancing, but not to excess as football. In this moderate manner it fits more people, including children and the aged.

Of course what functions most significantly in square dancing is the combination of music and dancing. In the cooperative process of the whole group, at the timing of step and movement with the melodious sound, and during the free expression and realization of oneself, one attains the serenity and dignity of one's existence, realizes the rhythm and harmony of life. Having forgot all the bitters and troubles of the worldly affairs, he feeds his spirit with a lot of fresh vitality and new confidence. When the dancing is over, he is more sympathetic and truthful towards humanity and life, and is more energetic and ready to face the practical problems.

There are a few points that might be suggestive to the improvement and popularization of square dancing. An artistic work could never be accomplished in an intentionally hasty and strenuous manner. If square dancing is to be a work of art, then it would be a fatal blunder to try to increase the speed of acts to an extraordinary degree. All its merits would disappear in a hurrying moment. Once in a while the caller utters a few words to which the dancers respond during performing. This adds a great deal to the flavor and significance of the dancing.

Naturally new figures will be formed and old ones modified when time goes on. The name of the figure "Red River Valley" refers only to an old song, but the inspiration and enlightenment it gives to the dancers are much more than a simple song. At least the very figure is much more funny and suggestive than a single old song. Also the figures "Birdie in the Cage" and "Chase the Rabbit" make the dancers forget that they are human beings with various kinds of hypocrisies and restrictions. Temporarily they go back to the stage of primitive mankind or animals, think and act in the same way as theirs. This may be a fresh, enlightening change for them. In short, the figures, their names, the patters and singings can be composed in connection with parables, national legends, heroic stories, historical events, and even some disgusting routines of daily life. (For instance, the figure "Uptown and Downtown" makes people feel rather funny and pleasant in the daily routine of travelling uptown and downtown.) Effort made in this aspect will increase very much the sphere and profundity of the influence of square dancing. The themes and events just mentioned will appear colorful, disciplinary, and amusing. In this way it is possible to cultivate and improve citizenship, patriotism, and even cosmopolitan benevolence.

Finally what should be most emphatically stressed is the appreciation and cultivation of an artistic spirit on the part of the dancers. They should become more and more aware of the essence and values of square dancing. They should be enabled to see what is beyond the physical phenomena. The swirling about of the skirt is not to be viewed merely as a motion of clothes. Neither is a touch upon one's partner a sole physical triviality. An artist can see a real paradise in a flower. Why cannot the ordinary man? It is only the negative side of the truth said by an old Scot that "Ye canna fight a man you've danced wi'." Its positive side is that "You cannot help love the man you have danced with". The greatest value of square dancing will not be attained until the dancers realize that paradise is among human beings and angels are not anybody else but themselves.

—PAUL YU

NEW JERSEY FESTIVAL

In early morning a report came over the radio promising perfect weather and the delighted host and hostess fell into each other's arms. A few minutes later the report was for rain!

Some 300 adults and swarms of children came to Mt. Bethel from everywhere between Philadelphia and Boston, the palm for distance going to our "Sam Weller" Baker of Boston (and formerly of New York, then Philadelphia). All interested in English Country and Morris, and American contras and squares—either as participants or as spectators or as both.

Rain held off until mid-afternoon. Dancing continued during the drizzle period that began then, and although the Festival was dampened and shortened, the affair was not ruined—far from it!

New York supplied the ceremonial dancers, and the costumes, and the occasion was marked by the attendance of five members of the New Jersey Callers' Association, together with a large number of their followers.

We would not be American if we did not exult in the length of the Maypole. It was 43 feet and some inches, as compared with the traditional English length of 40 feet. Massachusetts, Connecticut, Pennsylvania, Kentucky and Tennessee, have you no tall trees that would make you a festival pole?

When rain finally forced the dancers indoors, there was presented—for probably the first time in Country Dance circles—an English measure. The basse dance or measure, pavan, branle and allemande are familiar terms in literature, art and music, and it is now possible actually to do these stately dances, thanks to Mabel Dolmetsch's book, "Dances of England and France from 1450 to 1600". See the book review in your back copy of *The Country Dancer* for October, 1950.

We are happy to report that the Festival netted one hundred dollars for the national Country Dance Society.

—WILLIAM PARTINGTON

AMERICAN FOLK LORE

The James Daugherty drawing on this page is for an article by Carl Cramer on "American Folklore and Its Old-World Backgrounds." Here's what Mr. Cramer has to say about Americanized folk tales: "Since folklore goes usually from one person to another by word of mouth and not by the printed page, it changes as it goes. So Americans have often left out of old songs and stories those words and those lines which deal with things which they do not recognize. Because the Americans who sing it have never seen a Scottish nobleman, the ballad of 'Lord Randal' has been changed to simple 'Johnnie Randal.' And Johnnie, when they sing it, is no longer in their minds a richly dressed young lord but just a lanky mountain boy whom they might meet on the way to town almost any day.

"In just such manner the 'nightingale' of an Italian song may become a 'meadowlark' or 'mockingbird' when the song is made over to fit the language and the experience of the Americans who sing it. The line 'Sweet William came from the Western States' appearing in an old English ballad may mean to the mind of the American singer that Sweet William was born west of the Mississippi River. He's likely to think of him, therefore, as a cowboy in chaps, checked shirt and sombrero. Actually at the time the song was written in England, such a costume had never been heard of.

"Frequently and especially in folk tales, Americans have made use of



Reprinted from Compton's Pictured Encyclopedia by permission of the publishers. "House-raising and corn-husking bees called for dancing. . . . Many still-popular songs and fiddle tunes were first heard at these country dances."

events that were related in the folklore of Europe but have told them as having happened in places in the United States. More than one German folk tale, for example, has been about a man who slept for many years. Washington Irving, who knew these tales, wrote a similar one. It was not about a great red-bearded emperor like one of the German stories. It told of Rip Van Winkle, a kindly, lazy Dutchman who lived in a small village on the banks of the Hudson River. He went out one day with dog and gun into the Catskill Mountains and did not return until after he had a nap that lasted twenty years. In the same way Irving made use of German folk tales about ghostly riders of phantom steeds.

For Americans' developing their own folklore — with Paul Bunyan, Johnny Appleseed and their like, this explanation is given: "As for the folk tales that were born in America and are therefore completely and especially its own, they began to grow early in the country's history and grew naturally from the landscape and work. When the first settlers came to America, they found jobs to be done there were so hard that doing them seemed impossible. The idea of doing the impossible has always appealed to the American sense of humor. From the days of Benjamin Franklin to those of Walt Disney, Americans have amused themselves by picturing ridiculously impossible doings as if doing them were a matter of course . . .

"One of the first jobs about which Americans began to make us amusing stories was that of cutting down the trees. . . . It was Paul (Bunyan) who could fell two great trees at once as his axe swung forward to deliver one blow and backward to deliver another. When it got too hot he had to cool it in a nearby spring that to this day is known as a boiling springs."

STUART ROBINSON NEWS

Last year Mr. Cooper with a group of his folk dancers directed the recreation at the Church Extension Conference at the General Assembly Council of the Presbyterian Church in Montreat, N. C., for two nights. These evenings were so enjoyable that the folk dancers will lead the recreation for the entire week of the conference this year.

Demonstration teams perform a few Morris dances—stick or handkerchiefs—and sword, or one or two of the most beautiful of the country dances each evening. But most of the time is given to teaching the simpler games and dances in which all the young people, and their elders too, may join.

A group from the Young Adult Community Group of Stuart Robinson attended the supper meeting of folk dancers of this area, which meet at Homeplace, Ary, Kentucky, the last of April. A lovely dinner had been prepared by the hostesses, after which there followed an evening of folk dancing enjoyed by all. Representatives from Hazard, Whitesburg, Stuart Robinson, Hyden and other places in Eastern Kentucky joined with those of Homeplace in making this a most successful event. —FLORENCE GRAY

IMPRESSIONS

(American Dancing—as seen by English Dancers, written by John and Betty Shaw for Mountain Life and Work.)

Although we came to the United States from England more than two years ago, it was not until last January that we heard about the dancing in the Southern Appalachians and the Mountain Folk Festival at Berea College. Since we were both active folk dancers at home, the list of dances on the program for the 1952 Festival were mostly old favorites and the chance of doing them again for two and a half days was too good to miss.

On the way to Berea we felt a mixture of anticipation and trepidation. We were looking forward to the dancing but we were not certain how much we still remembered, or even whether the dances would be done in the manner we had learnt, although we did know that there was a strong tradition of dancing in the mountains and that Cecil Sharp had collected many songs and dances from the region.

However, as soon as we arrived we knew that everything would be fine. The campus of Berea College has a feeling of warmth and friendliness, and the exuberance of the young people registering, together with the sound of the bells in the College Chapel pealing out the familiar tunes of songs and dances, made us feel at home at once.

Immediately after supper on Thursday everyone poured into Seabury Gym and we soon found ourselves on the floor dancing. At first we had difficulty in remembering the figures, but the dances were exactly the same as those we had done in England, so with some help from the other dancers we were soon quite at home.

We were very impressed by the activity of the young dancers who never seemed to be tired of dancing, and also by the spirit with which the dances were done. There were always far more people dancing than watching at every session, and we have been to very few dances in England where there was such a generally high standard of dancing. This is an obvious indication of the enjoyment everyone derived, which was due to a number of things, not the least being the very excellent playing of Ruth White, who captured so well the spirit of the dances.

The next two days went in a flash as we danced, sang folk songs and listened to tall tales in the company of more than 250 young people of all ages, all having the time of their lives. In the mornings there was an early session of dancing, followed by a chance to catch our breath as we listened to Dick Chase and Bill Wheeler tell us about Old Frye and other early inhabitants of the surrounding hills. Edna Ritchie and others sang some of the mountain songs and ballads in addition to songs from other parts of the world, and we all joined in singing those we knew.

After lunch and supper we danced again. Frank Smith and Ethel Capps

directed the English and American dances, and Georg and Marguerite Bidstrup taught some of the dances they recently brought back from Denmark. This was the first time we had met Danish dances and it was interesting to compare the many similarities of these dances with the other dances in the program. Between dances and during meals we talked with many of the dancers and discovered how firm a foothold these dances have gained in this part of America. We also discovered how far some of the people had traveled to attend the Festival, and the large number of other dancers those present represented.

The Festival ended with a Grand Finale on Saturday evening. The Festival Dancers, in bright dresses and white ducks, came on the floor to the strains of the Helston Furry Processional and for the next 90 minutes the audience was treated to a lively exhibition of a large variety of dances. In addition to social dances from several countries there were also displays of Morris and Sword dances from England. It gave us an exhilarating feeling to watch once again the waving handkerchiefs, to hear the sound of Morris bells, and to feel the steady pound of feet as the men went through the complicated evolutions of the North Skelton Sword Dance. We were perhaps a little surprised to see so many girls taking part in the exhibition of the Morris, but they were good dancers and we enjoyed watching them.

To sum up our impressions of the Festival, we should like to say how much we enjoyed our visit. Now that we have been once to Berea, we hope we shall be able to attend in other years, and on other occasions.



The couple facing Edna Ritchie and Frank Smith in center foreground are the Shaws, authors of this article.