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Morris Ring.

THE COUNTRY DANCER



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Thaxted, Essex, England

DECEMBER 1952

THE COUNTRY DANCER

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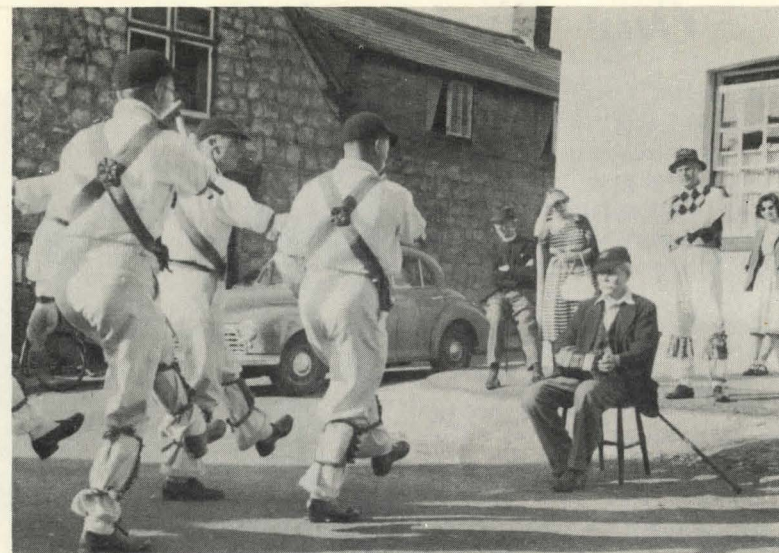
DECEMBER SPECIAL EVENTS

Saturday December 13th CHRISTMAS COUNTRY DANCE BALL of Country Dance Society of America, at Hunter College, 695 Park Park Avenue, New York. 8:15 to 12 p.m. Subscription \$1.20. Country and Square Dances for experts and beginners. Carols, Boar's Head Processional and St. George and the Dragon Mummers' Play.

December 28 to January 3rd BEREAS CHRISTMAS COUNTRY DANCE SCHOOL at Berea College, Berea, Kentucky. Sponsored by the Council of Southern Mountain Workers in cooperation with Berea College and the Country Dance Society of America. Register in advance with Frank H. Smith, Director, Box 1826, Berea College, Berea, Ky.

BEREA CHRISTMAS SCHOOL

Better get in your registration quickly if you want to be at Berea for the Christmas School opening on December 28. Considerable interest is being shown in it by people from outside the mountain area as well as from within the area. Have just heard that a number of New Yorkers plan to go down. If it was ever thought that because this school is primarily planned to suit the needs of Southern Mountain Region leaders, it would not be of interest to others, that idea has long disappeared. Others have found that they very much enjoy the program popular in the mountains. American, English and Danish dances and games will be featured; also folk singing, recorder and orchestra playing and some crafts. More details from C.D.S. office, or from Southern Mountain Workers Council, Berea College, Berea, Ky.



ENGLAND 1952

This picture of William Kimber, veteran morris dancer and concertina player is one of the many pleasant memories that I have of my two and a half months visit to England in 1952. The occasion was a dance day for some of the local morris dance teams and Billy Kimber had taken his Headington dancers to join the other teams. When he plays his concertina you cannot help but respond to the rhythm of his playing.

The cover picture of the gathering of 200 morris men in the village of Thaxted is another wonderful memory. This was attended by dancers from many parts of England. The dancing of the Bedford morris men and the traditional Grenoside sword dancers from Yorkshire, at Cecil Sharp House is another highlight - the occasion being the International Folk Music Council Conference, held this summer in London. There were so many happenings - more about them in the next "Country Dancer".

MAY GADD

O.B.E. FOR DOUGLAS KENNEDY

In England, the Honours List for the Queen's Birthday included the award of the ORDER OF THE BRITISH EMPIRE to Mr. Douglas Kennedy, Director of the English Folk Dance and Song Society. All C.D.S. Members will be delighted to learn of this royal recognition of the outstanding work done by Mr. Kennedy. To quote from "English Dance and Song" - "The Honour conferred on the Director is, through him, recognition of the work of the Society and of the valuable part it is playing in education and recreation. To this all Members and Associates contribute in some way, and also share in the recognition."

Our Featured Caller

AL BRUNDAGE owner of the "Country Barn" in Stepney, Conn., is also regular Caller for local Square Dance Clubs and has conducted Workshops and Institutes all over the United States. He has seventeen years background in the country dance field and has called in thirty-eight States. Each summer he conducts his own dance camp. He is contra dance instructor for the "Sets in Order" Institute in California, and this October was the featured Caller representing the East at the Chicago International Square Dance Festival.



Al is Dance Editor of the "New England Caller, Associate Editor of "American Squares" and a member of the Board of Directors of the New England Folk Festival. He is co-author, with Rube Merchant, of a new book "Contras Are Fun", and recording artist for Folkraft, Folk Dancer, and Kismet, with a total of five albums with calls and four albums without calls now on the market. Here is one of Al's favorite Calls:

PICK OFF YOUR CORNER

Couple one you balance and swing
Down the center divide the ring
Around just one stand four in line
Side couples forward and back
Forward again make a right hand star
Back by the left you're gone too far
All the way round and lady four start to
Pick up your corner off that line
With a star promenade, you're doin' fine
Break that star with a turn and a half - all the way round
And star by the right as you come down
Center girls - roll away with a half sashay
And keep on going in the same old way
Girls step out on the outside ring

Meet that girl with a left hand swing
Like a left allemande and a
Right to your honey for a right and left grand
Meet your partner and promenade.

EXPLANATION: With the head couples making the left hand star they put the right arm around their original corner person, who is standing in line, and promenade Texas Star fashion. If lady four starts she will find her corner on the end of the line, and following people in the star will find their corners lined up in order.

The rollaway is done by having the two ladies in the center of the star make a left face turn as each rolls across in front of her man. She ends up under his left arm and the two gents concerned reach their right hands into the center to continue the star. When the girls step out on the outside ring the gents keep on with the right hand star. Ladies do a left face turn and promenade around the gents in a counterclockwise direction. They go back to this same person for the left hand swing. Since this person is your corner, you are in allemande left.

PHOTOGRAPHS

Our grateful thanks to Gloria Berchielli, Mary Ruckie, Perdue Cleaver, Georgia Daley, Lincoln Kanai, Therese Myers and Herb Rivkin. They took photographs of Pinewoods scenes, activities and personalities and they sent a selection to us. Some appear in this magazine and some will be used in next season's folder. We plan to get out a sheet of photographs and need even more. If any other campers have some of activities, or views, we are still on the hopeful and most appreciative receiving end.

MARRIAGES

MAYERS-WILSON: September 6, in Hartsdale, N.Y.
Martha Carolyn Mayers to David James Wilson

WOODBIDGE-BARRON: September 30, in Old Lyme, Conn.
Mary Marshall Woodbridge to James Francis Barron, Jr.

RILEY-COLBY: March 16 in Hamden, Conn.
Edwina Riley to Milton Colby

The announcement of this last marriage was omitted in error from our April-May number. Like Cynthia and Robert Merritt, Edwina and Milton first met at Pinewoods in August 1951. Our very good wishes go to them as well as to Martha and Marshall and their respective husbands.

BOSTON, MASS. The second annual joint weekend of the **CARDIGAN WEEKEND BOSTON CENTER** of the C.D.S. and the Appalachian Mountain Club was held at the Cardigan Ski Lodge, Alexandria, N.H., September 26 - 28. A capacity crowd of sixty took full advantage of the program. Louise Chapin and her assistants gave classes in English country, morris, sword and Western square dancing, with a general dance each evening.

The outdoors exerted its spell, too, with many climbing Mt. Cardigan, going for walks and hikes - and a few hardy souls going swimming. Even the weather cooperated; although most people drove through a thunderstorm on the way up Friday evening, it cleared off by midnight, and during the next two days there was not a cloud in the sky.

The weekend came to a close all too soon, and as people scattered to Massachusetts, New Hampshire, Connecticut and New York, they could be heard making plans to come back again next year.

--DAVID BRIDGHAM

CHICAGO, ILL.

CIRCLE PINES WEEKEND There being no midwestern Pinewoods as yet, the **CHICAGO COUNTRY DANCERS** held their own abbreviated autumn version with four Pinewooders in attendance, plus about twenty-five other ardent dancers. The group betook themselves to the Michigan woods the weekend of October 3 - 5, where Circle Pines, a cooperative farm-camp, is open to groups for off-season camping.

Classes in beginning and advanced country dancing proceeded, both indoors, and out in an unfinished recreation hall which allowed a view of beautifully tinted trees as well as a "stimulating" atmosphere. Tired from dancing, the group sat on the grass under a very blue Fall sky to hear reports from the two Center members who attended Pinewoods. This led to a discussion of some problem of our own group organization - purpose and the like. Dancing out of doors was again enjoyed, this time by the whole group in fine fettle for square dancing. Classes in morris had to be omitted, due to illness of the leader.

Hikes through the fields and woods provided decorations in abundance for the Saturday night Party, attended also by neighborhood people interested in folk dancing. The high points of the evening seemed to be a New England Contra dance - *Chorus Jig*, which no one wanted to stop doing; a Kentucky Running Set; a South-Western style square dance; and, last, but definitely not least, the English country dance, *Dick's Maggot*. Among others on the program were a *Swedish Hambo*, a *Kolo*, and a *German waltz quadrille*.

Interspersed with the dancing and hiking was singing by a small madrigal group and also much spontaneous general singing around the piano or with guitar and mandolin. An enthusiastic flute and recorder group enjoyed a number of sessions. Some good times were had also over taking turns with dishes, table set-up and clean-up jobs.

Needless to say, we returned to more mundane tasks and surroundings with a bit more vigor and a renewed appetite for more and better dancing. Our group had the opportunity to bring country dancing to the attention of a wider audience earlier in the year, when members appeared on a morning television program. A performance of *Newcastle* came after informal conversation between the British Consul in Chicago and the program director. Our home audience commented that we need more vigor. Could it have been television fright.

--GARLAND ANDERSON

LEXINGTON FOLK DANCE CENTER

We held our Fall Workshop October 17-18, with Dr. James Brown and Mrs. Anne Wright as co-chairmen. Dances for the Festival were taught with special emphasis on Kentucky dances. 184 people attended from Kentucky, Ohio, Indiana and West Virginia. Leadership was given by M. G. Karsner, Lovaine Lewis, Pheane Ross and Anne Wright of the Center, with Pat Napier, John Orange and Edna Ritchie as visiting Kentucky dance leaders. A fiddler and guitarist played for the square dancing while piano, flute, violin and accordion was used for the other dances.

The Center is holding three weekly dance groups featuring different types of dances and catering for townspeople and University students and faculty. Party evenings are held from time to time. Officers for the 1952-53 season are: President: Mrs. Dee Amyx; Vice-President: Dr. John Gross; Recording Secretary: Mrs. Carl Clark; Corresponding Secretary: Happye West; Treasurer: Alma Anderson; Program-Directors: M.G. Karsner, Don Hartford, Mrs. Imogene Cravens, Mrs. A.B. Guthrie; Co-ordinator: Lovaine Lewis. A successful and enjoyable season is anticipated.

--HAPPYE WEST

SUMMIT and MT. BETHEL, N.J. The photograph below shows these two New Jersey Centers demonstrating at Union County Square and Folk Dance Festival in Rahway River Park. Jessie MacWilliams, Director of the Summit Center was one of the Callers.



PINEWOODS 1952

RAY SMITH CALLING

"Texas Squares"



**Diane and Sherry
from Texas**



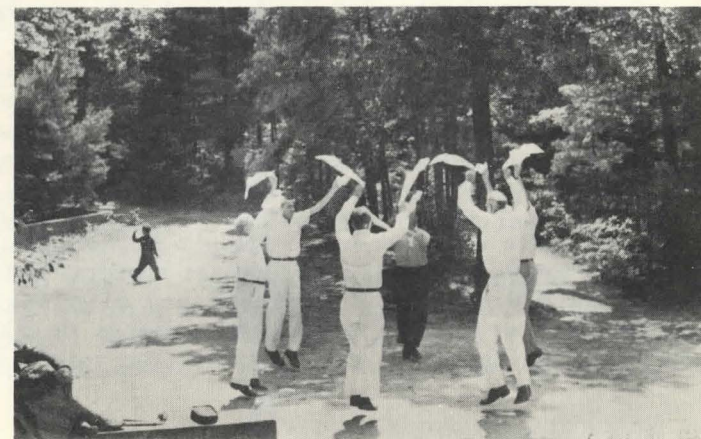
**Performance Day
"Rapper Sword Dance"**



**Country
Dance**

**"Picking up
Sticks"**

**Morris
Dance
"Brighton
Camp"**



"Jean Ritchie Sings"



"Jean Ritchie Sings", the Elektra LP record now at last available after much advance rumoring and postponing, began more or less when I first met Jean, at a party given by one of the C.D.S. members in New York, and then very soon after, met her all over again at a settlement house party, both times to be astonished and captivated by her remarkable music. Thanks to this double meeting I saw and heard Jean, one way or another, quite frequently from then on--including the memorable C.D.S. concert described some issues back in the Country Dancer. That same evening she and Alan Lomax took me to visit

Frank Warner, a specialist in New York state folk music among other kinds, and between the three of them I was fairly initiated into the cult.

I'd got me a professional tape recorder about that time and was aching to make my own records, though shy on technique and innocent as a lamb when it came to the fine traps for the unwary in that tricky art. As far as I was concerned, all you had to do was spend money on a machine and a fancy mike (I borrowed one for the beginning), choose a nearby living room and set the tape a-rolling. The artist as well. In no time I had asked Jean and a selected audience of five or six to my parent's big apartment and we were on our way--after a fashion.

Jean was accommodating but the audience wasn't. Things were so wonderfully informal that my father kept asking questions in the middle of a record, couldn't bring himself to let a song end without voicing his emphatic approval before the last note could die away. Then the fancy mike went fuzzy and blurred an hour's worth of work. Experiments in mike placement, balancing guitar or dulcimer against the voice, took further

time and more false starts; no artist on earth could sing against such odds for long and session one ended with many rolls of tape and not much finished singing. Session two, minus audience--we learned *that* lesson - was better but Jean naturally found a solitary mike somewhat less than inspiring, planked in the middle of a comfortable home living room. And by this time we were beginning to get confused, what with the endless false beginnings, repeats, re-takes, erasures, and so on. Not an easy business by any means.

Session three, months later, was called to fill in some missing repertory and proved our most dismal one--we set ourselves up complete with elaborate equipment in another apartment, only to blow out all the fuses because the current was D.C., though we'd been told otherwise. At eleven o'clock at night we got ourselves transported to still another place, eighty blocks away and a dozen floors up--and at one o'clock the Ritchie repertory was still rolling forth in the same easy, natural manner though we were all bleary from exhaustion. "Gypsum Davy" was one product of that hectic night.

And finally, almost a year after we began, the helter-skelter pile of tapes had been semi-edited, the numerous duplicate versions of each song put next to each other for comparison, lists of them all and timing worked out, plus assorted commentary. Alan Lomax spent an evening giving his ideas as to which were best. (His suggestions went a long way in our final choice.) And session four was undertaken, to clean up the loose ends.

This time I thought I had things fixed. A place right across the street from me, belonging to friends. Little did we know! No sooner had we begun than a first hazard appeared to spoil the atmosphere of the Kentucky mountains we were so artfully creating--automobile horns. There was a traffic light outside. "Black is the color of my true love's hair BEEEP." Most incongruous. We had to wait until the light turned green to begin--then hope and pray for quiet-minded drivers during the next few moments. And then came the worst--the people upstairs decided they didn't like the Kentucky mountains and put on a very loud record of Edith Piaf, that bewitching lady of the French cafes. It came right through the floor and our complaints only made them turn it louder. Would it get into the recordings? We could not tell, but went doggedly ahead, hoping that maybe luck would be with us. It was. But how Jean managed to stay on pitch with that in her ears is more than I can say.

The end? Far from it. We spent months--knowing no better--in going over the mass of stuff we had, matching the songs for mood, tempo, style, key and, most of all, for pitch--since the various sessions were inevitably out of tune with

each other. The final selection for each side was, naturally, too long; those last cuts were agony. But one day it was done; we had gone through four or five hours of work at a professional studio having the disc masters cut--and we were through.

But no. The tests came--and the wellknown Ritchie voice, clear as a bell, had suddenly turned about fifteen years of age; she sounded like a silly little school girl. The entire record was too fast; my tape machine had played tricks on me, recording too slowly: Another month or so and more trouble, but we had new masters cut, slowing Jean down to normal speed, and this time all was well. Even the substitute "BOO" for the Old Woman song--which was intoned by yours truly in his most ghostful voice. Another month for the notes by me, more time for the album cover, designed by Jean's husband (acquired since session one) George Pickow, and the record was cut. Two years? Two and a half? I can't even remember now. That's the way *not* to make a record.

What is the record like? Perhaps I'm prejudiced--but then again, maybe not. Its faults are simple: the songs weren't all done at a time and to some extent you can hear it; the sound quality changes, some songs are closer, some a bit more distant. Nothing to bother one. The songs from session one are slightly distorted, thanks to that misbehaving mike. Too good to throw out. That, too, won't bother you much. The virtues are that a few of the songs are Jean Ritchie at her very best and all of them are good Ritchie; that the Ritchie personality, her fabulous sense of music and of rhythm, her easy and direct informality, are on the record in spite of our somewhat blundering procedure. The recording, too, is wide-range and, on good equipment, the S sounds of the speech and the twang of the strings are ultra-realistic. Most of the sound rates as "high fidelity".

More to come? If there is more, we will record it all at once, planning the "program" ahead of time. But Jean Ritchie has been tremendously busy, being married to a peripatetic photographer-husband, and now she is in England for at least a year--collecting more folk music on a Fulbright. With a tape recorder, needless to say, the very same model that we used! The tables are turned, for the time being.

P.S.--"Black is the Color", as sung on the record, originally had a very loud auto BEEP in it. It was removed by snipping out a piece of tape and inserting a dulcimer note, taken out of the introduction to the song, of the proper pitch. A successful graft--you will find it in the last verse, end of the first line, the second dulcimer note after "hair". Slightly louder than its neighbors.

--EDWARD TATNALL CANBY

PINEWOODS 1952

The page of photographs and the letters below will speak for Pinewoods this summer. It was a wonderful Camp. We'll not pretend that we did not miss Phil Merrill - and it is good news to know that he will be with us in 1953 - but Dick Best did an excellent job with the orchestra as well as with calling. Ray Smith was at the top of his form, as were - in our opinion - all of our teachers and musicians and, needless to say, Mrs. Conant. Eileen Gunnell and John Armstrong, our visitors from England (and Scotland) were a tremendous addition to the Camp - and their evident enjoyment of everything was very heartwarming. Edgar Perkins of Springfield, Ill. was a welcome addition to our Music Week Staff, and it was good to have Frank Smith of Berea, Kentucky with us once more, with his first hand knowledge of Kentucky dancing.

Our trip to the Cranberry Square Dance Festival with its special railway ride through the Cranberry Bog was a new experience that must be repeated. Plan now to be with us in 1953.

FROM OUR MAIL BAG...

From Florence Cochrane, Bolles Scholarship holder for Pinewoods 1952 and flute player in the orchestra;

...I have learned recently to dearly evaluate English Country dancing, its music and affiliated folk song, but what I can do with it is a perplexity. I have become sufficiently interested in folk music to go back to school part time. I'm attending classes in Harmony and Solfege and think it will eventually give me what I want for delving a little deeper. Actually, I would eventually like to be using it as a vocation.

...Long Pond was a fine opportunity and an eye-opener for me, as I realized there are people devoting themselves to teaching of music and dancing in a very specialized portion of it. So it can be done. I learned, and enjoyed myself, a great deal while there and I wish to thank you and the Bolles Scholarship Committee for making it available to me. I do hope I can return the favor, though indirectly, in the future years.

From Mrs. John Ide, New London, Conn.:

...We slipped away Sunday without saying goodbye and thanks for a wonderful week at Pinewoods. It was all remarkable and, along many lines, the extent of the program and its high quality give every promise of the continuity of an even more flourishing group. More power to you--we say it to you for all the staff and supporting services.

APPRECIATION

We acknowledge gratefully \$20 contribution to national funds made by the New Haven C.D.S. Center, and a \$100 contribution made by the New Jersey Festival sponsored by the Mount Bethel, Essex County and Summit C.D.S. Centers.

NATIONAL COUNCIL ELECTION RESULTS

No further nominations having been received from the membership, the slate presented by the Nominating Committee was duly elected:

President: *Mrs. Richard K. Conant, Lincoln, Mass.

Vice-Presidents:

National H.Q. Area: *Mrs. Frederic W. Bancroft, New York, N.Y.
At-Large: Mrs. L. Corrin Strong, Washington, D.C.
Central Area: *Mrs. Philetus Dickinson, St. Charles, Ill.
Eastern Area: Mr. Harry Bleacher, Media, Pa.
Southern Area: *Miss Mary Louise Vetter, Louisville, Ky.
Western Area: Mr. Fred Enholm, Denver, Colo.

Treasurer: *Mr. Benjamin Harrow, New York, N.Y.

Secretary: Mrs. Mireille Backer, New York, N.Y.

All Officers are elected for a one year term

General Membership Representatives (Three year term)

Miss Elizabeth Balmer, Washington, D.C.
Mr. James S. Brown, Lexington, Ky.
Mr. Duncan Hay, Concord, Mass.

Auditor: *Mr. Leo L. Leuw, Certified Public Accountant, New York
* re-elected

General Membership Representatives whose terms have not yet expired

Mr. Robert Guilliard, New Haven, Conn.	Retires 1953
Mr. William Partington, Mt. Bethel, N.J.	" 1953
Mrs. Richard Van Buskirk	" 1953
Miss Olive Whitworth, Cleveland, Ohio	" 1953
Miss Betty Benton, Los Angeles, Calif.	" 1954
Mr. Richard Best, Wayland, Mass.	" 1954
Mr. Edward Tatnall Canby, New York, N.Y.	" 1954
Miss Ethel Capps, Knoxville, Tenn.	" 1954
Mr. Edgar Perkins, Springfield, Ill.	1954

Center Representatives: In addition to the Officers and twelve members elected by the General Membership, twelve people elected by the Centers and Districts also serve on the National Council.

NEW CENTER

BEREA, KY. Affiliated October 1952.

President: J. Bales Henderson, M.D., Director: Frank H. Smith.

We are delighted to welcome this second C.D.S. Center in Berea. We have had a Berea College student Center for a number of years. The membership of the new Center is drawn from Berea townspeople and the college faculty.

NEW C.D.S. MEMBERS

We welcome the following members who have joined the national C.D.S. since the beginning of our fiscal year - June 1st, 1952:

SUSTAINING

Julius Cooperstein, New York, N.Y.

SUPPORTING

Dorothy Jones, Philadelphia, Pa., Mrs. L. Corrin Strong, Washington, D.C.

CONTRIBUTING

Mrs. K. Boyer, Belgrade Lakes, Me.	Judith Humphrey, W. Hyattsville, Md.
John Copland, New Haven, Conn.	Doyle E. Neely, St. Petersburg, Fla.
Fedora De Mattia, Lakewood, Ohio	Freda Phillips, State College, Pa.
Kenneth Goldstein, New York, N.Y.	Marjorie Ring, Plainfield, N.J.
Jac Holzman, New York, N.Y.	Ted Sanella, Revere, Mass.

REGULAR

Mrs. K. Boyer, Belgrade Lakes, Me.	Judith Humphrey, W. Hyattsville, Md.
Florence Cochran, Cambridge, Mass.	Mary Humphrey, Springfield, Mass.
Harry Cooper, Hartford, Conn.	Frances Jenner, New York, N.Y.
Irene Craven, North Hampton, N.H.	E. E. Joesbury, London, England
A. J. Darlson, Lebanon, N.J.	Paul Keyes, North Attleboro, Mass.
Jean Davis, Wellesley Hills, Mass.	Carolyn Miller, Englewood, N. J.
Rodman Davis, New York, N.Y.	Sally Mongeon, Charlestown, Mass.
Homer F. Dawson, Winston, Conn.	Dora Ostroff, Brooklyn, N. Y.
Harry Dixon, Wayland, Mass.	Mary E. Salerni, Frankfort, Ind.
Leland E. Durkee, Bethlehem, Pa.	Helen Schirmer, New Britain, Conn.
Mrs. L. E. Durkee, Bethlehem, Pa.	Adelaide Sims, New York, N.Y.
Madelein Frahm, Cleveland, Ohio	Bryan B. Smith, Parlin, N.J.
Mrs. L. Goodman, New York, N.Y.	Raymond Smith, Dallas, Texas
Eileen Gunnell, Reading, England	Vernon Steensland, Syracuse, N.Y.
Mary Harding, Chicago, Ill.	Thomas Stewart, New York, N.Y.
Jane Hartenstein, New Haven, Conn.	Margaret Wadds, New York, N.Y.
Ann Heimberg, Brooklyn, N.Y.	Emma L. Warfield, Springfield, Va.
Charlotte Horton, New Haven, Conn.	Ruth Hill Wood, Concord, Mass.

JUNIOR: Jane Lapiner, New York, N.Y.