

COUNTRY AND CONTRA

The following has been received from Frances Jackson of Lakewood, Ohio, who has made a study of 19th century dances and tunes.

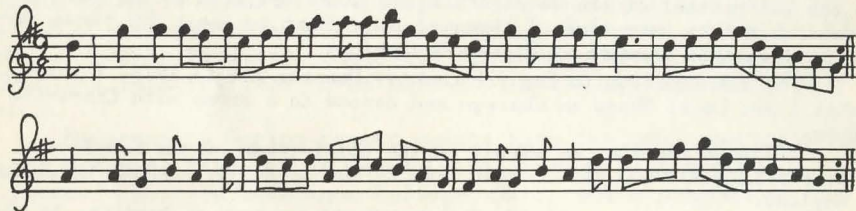
"Mrs. Boyle's two dance notations interested me of course. I can find no reference to the 'Enchanted Wood' in my notes, but 'Jockey of the Green' appears in two publications about 1800 and 1818; the notations are identical, tho one is called 'Jockey to the Green', and neither has its tune. There is a 'Jack on the Green' and a 'Jack in the Green', both 9/8 and almost identical, in my tune collections of 1818 and 1860; also a 6/8 tune 'Jack on the Green' about 1850. Either tune would be usable and I am enclosing them. I believe all the collections I refer to are early New England, tho they often include figures familiar to us as English or Scottish; of course they were imported originally - as was our language."

JACK IN THE GREEN TUNES

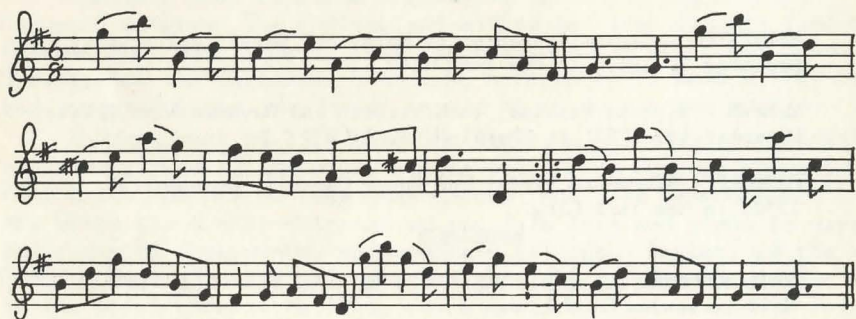
From Elias Howe's "Musician's Omnibus"; the flyleaf is missing but this edition was published after 1861.

From Riley's "Flute Melodies" published in New York about 1818.

JACK IN THE GREEN - Howe



JACK IN THE GREEN - Riley



THE COUNTRY DANCER

VOLUME 9

Number 4

February
1954



MORRIS DANCERS AS DEPICTED IN AN OLD STAINED GLASS WINDOW
IN A HOUSE AT BETLEY, STAFFORDSHIRE.

THE COUNTRY DANCER

Editor: May Gadd. *Associate Editors:* Edward Tatnall Canby, Anne Davis, Maggie Mahon, Florett Robinson, Ruth Sanders, William Sellers, Genevieve Shimer, Roberta Yerkes.

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CALENDAR

C.D.S. Events

- March 28 C.D.S. CONNECTICUT SQUARE DANCE FESTIVAL, Old Greenwich
April 1,2,3, MOUNTAIN FOLK FESTIVAL, Berea College, Berea, Ky.
April 9, 10 KENTUCKY FOLK FESTIVAL, Lexington. Ky.
May 1 C.D.S. 28th ANNUAL SPRING FESTIVAL, New York, N.Y.
May 14,15,16, C.D.S. HOUSEPARTY WEEKEND, Pawling, N.Y.
June 8 to 19 FOLK RECREATION COURSE, Folk School, Brasstown,N.C.
June 21 to July 3, CRAFT COURSE, Folk School, Brasstown, N.C.
June 25 to 27 C.D.S. BOSTON CENTER WEEKEND CAMP AT PINEWOODS.
August 8 to 30 C.D.S. NATIONAL CAMP at PINEWOODS, Nr.Plymouth.

Other Dance Events

- April 7 to 10 20th ANNUAL NATIONAL FOLK FESTIVAL, St. Louis, Mo.
April 8 to 10 3rd NATIONAL SQUARE DANCE CONVENTION, Dallas, Tex.
April 9,10, 10th ANNUAL NEW ENGLAND FOLK FESTIVAL, Medford, Mass.
April 23 FOLK DANCE HOUSE SPRING FESTIVAL, New York, N.Y.

Is PINEWOODS 1954 on your Calendar? How many August Camp folders can you distribute? Let us know because we want all dancers to know about our Camp with its many unique features. Mr. Douglas Kennedy, Director of the E.F.D.S. in England will be there for most of the third week and the final weekend.

A PHILADELPHIAN VISITS LONDON

Some of our C.D.S. members do get around! The reason for a trip to Europe may be business, as it is for Leo D. Jones of Philadelphia, who often dances with the New York group. But he also takes advantage of the opportunity to visit and dance with the E.F.D.S., brings best wishes and greetings from overseas. Read what he has to say about a traditional dance evening and snow in Surrey:

"I flew over to France on January 9 and spent the following two weeks in France, Algeria and Holland. The week after that I was in London.

On the evening of January 25 I went to the 'Traditional Dance Evening' at Cecil Sharp House. I had previously 'phoned Douglas Kennedy and he and Helen met me there at half past six, a half hour before the start of the dancing, and we had a bite to eat in the cafeteria in the lower floor of the building.

Along with others we danced Brighton Camp, Pop Goes the Weasel, Corn Riggs, Twelve Reel, and The Hullochan. This dance is new to me and has the same basic structure as the Scottish Foursome Reel, but sides are used instead of double sets, and open swings instead of reels of four in line. Toward the end they departed a little from the traditional and danced the Bishop. Helen led most of the evening while Douglas played the drum.

After the dancing, at 10 o'clock, the Kennedys took me to their home where I met Peter Kennedy and Miss Cameron who is now singing folk songs on English radio and television.

After a couple of hours of ham, cheese, toast, tea and folk songs Douglas and Helen drove Miss Cameron and me to her apartment and my hotel. They send their best wishes and greetings to all of their friends in America. Helen and Douglas are both in good health.

On Thursday, January 28, after numerous 'phone calls, I managed to delay John Armstrong for a couple of hours at Victoria Station. He was on his way from school to take a train out of town to lead an evening of dancing. We discussed our mutual friends over tea and toasted buns, and he also sends his greetings to his friends in the U.S.A.

I also talked over the 'phone from London to Carl Dolmetsch and his brother-in-law, Mr. Ward, at Haslemere. They had had so much snow in Surrey the previous night that many of their people were unable to get to work. As an outcome of the telephone conversation, Emilie will be sporting several Dolmetsch recorders.

I left London Friday night and arrived in New York Saturday noon with a stop-off for breakfast in Iceland. I had caught a bad cough in the mountains in Algeria but hoped to get over it in time for my job as master of ceremonies at the Philadelphia Folk Festival of the University of Pennsylvania February 5th and 6th. Perdue Cleaver will lead a group of English dances at the Festival."

LEO D. JONES

Our Featured Caller

DICK FORSCHER

Dick started calling actively in 1948 after having to substitute for a caller at a summer camp. He has been teaching at the elementary and college level since 1934.

He calls for groups and clubs at Bedford, N.Y., New Canaan and Old Greenwich, Conn., and for open dances in Stamford and Westport, Conn., and Mt. Kisco, N.Y.

Dick has attended many dance schools and camps - among them, Pinewoods and Berea Christmas School. He was introduced to Morris and Country dancing by Ken Wheeler in 1934 for a year and then lost contact until the fires were rekindled at Pinewoods.

Among his hobbies and avocations are sailing - he sailed a small boat from Greece to Florida; rebuilding old houses; cabinetwork; silversmithing; wire sculpture; carving, and any creative activity.

All who dance with Dick become aware of this creative impulse. There is nothing static about his calling. He is able to transmit this sense of vitality and alertness to his group - he runs a very "happy" evening and everyone has a good time. Here is Dick's dance philosophy in his own words:

"Square dancing, like any other group activity should stimulate a group awareness. By its very form it is peculiarly adapted to this. The individual should be submerged in the process of creating a successful pattern with seven other people and should produce a social dance in its truest sense. Any figure should attempt to affect this by interchange of partners, interesting dance patterns (with all the ramifications of simplicity vs. complexity) and above all by a rhythmic experience coming to a fortunate conclusion.

A square dance class, party or open dance, all have as their major



ingredients - gaiety, challenge at all levels, relaxation, creativity (the opportunity and encouragement of individuality within the feeling and pattern of the dance), a large measure of socialability (a time for the caller to come out from behind the microphone), and a feeling of satisfaction from having participated in a mature activity.

ENDS TURN IN

A figure which I find exciting, dance and call, is "Ends Turn In" which I first heard done by Ed Gilmore:

"Bow to your partner, corner too
Join your hands and you circle to the left
Circle to the left and you cover ground
Now sashay partner half way round
Resashay go all the way round her
The gents star right in the centre of the set
It's a right hand star and you're not thru' yet
Head for the corner with your left hand, then
Allemand left around just one
Promenade your partner and you have a lot of fun

Head to couples go forward and back
Go forward again
Split the corner go around just one
Stand four in line - go forward and back
Go forward again
Pass on thru' and the ends turn in
Circle four in the middle of the floor
Go once around - then no more
Pass thru' - split this couple
Go round just one-stand four in line
Forward four and back with you
Forward again
Pass on thru' - the ends turn in
Duck thru' and you circle four
Once a round as you did before
Pass thru' - there's your corner
Allemand left around just one
Promenade your partern and you have a lot of fun."

NATIONAL C.D.S. EVENT

The First of May - Spring Festival

A real Mayday Festival to be held by the C.D.S. at Barnard Hall in New York. Special arrangements for group participation - program with directions or source information sent to all interested in bringing a group. If you wish to join in as an individual come and dance with the New York group on Wednesday evenings. English and American dances. Special display dances make a wonderful spectacle and there will be dances for audience participation too. Help the C.D.S. to make this Festival known - posters available.



William Wells of Bampton

Born:

January 4th, 1868;

Died:

November 27th, 1953

We feel that all Morris dancers in America - and all who love England's folk traditions-will want to read Mr. Kennedy's tribute to William Wells, Bampton fiddler. We reprint it from "English dance and Song":

"Billy Wells of Bampton is dead.....Every Morris Man will read the news with a sad heart. Many who never met him have heard of him. He was one of the immortals. His portraits hang in Cecil Sharp House. He coached and fiddled for the traditional village team for forty years, and danced and played the Morris Fool for many years before he was promoted musician. I remember him first in 1912, a slight elegant figure in his short white breeches and stockings in contrast with the burly dancers in their long ducks and billycock hats. I saw him often after that at the regular Whit-Monday Morris and gradually came to realise what a great man he was. Just to get the dancers together for the annual custom was a feat. They were temperamental men and there were feuds between the families that for generations had contributed individual dancers to the side..... I knew of some of the troubles Wells had to content with, and whenever I asked him if all was well for Whit-Monday he would say: 'Well, Mr. Kennedy, the Morris has always been danced at Bampton on Whit-Monday, and always will be while I have breath in my body.' Now the breath has left his body and he has kept his word. Even in the war years he somehow

scraped a team together. I remember in 1942 getting leave, and some petrol, to drive a few of us over. There was a team, rather rough at the beginning of the day as was always to be expected with dancers who rarely danced except on this one day in twelve months, and there was Billy, blind but buoyant and reassuring. 'Altogether, you lazy lot of bone-shakers.' 'Just one more all together' he would shout and then scratch away at the fiddle strings before breaking into a 'once to yourself'.

That year young men in Service uniform took it in turn to fill a place in the side. My friend and I also had a turn and an exciting and salutary experience it was. It was no good doing what one usually did in Bampton dances. The only way to fit in was to allow the other dancers to do it to you. Even then one felt a foreigner and a bit artificial. But the best part of the experience was to dance to Billy Wells' fiddling. He had such drive and rhythm. He lifted you up and kept you up. It was music to move to, not to listen to. He played in his own mode. Sometimes a violin-playing friend would take his fiddle and tune it for him. He always turned the knobs and 'untuned' it again, for his music was different from theirs.

On one occasion some of the more experienced E.F.D.S. and Club dancers visited Bampton to try and 'note' the different ways in which steps and figures were performed. Billy, ever anxious to help, put aside his fiddle and 'stepped' for us. The vigour and neatness of his footwork put our own clumsy stepping in the shade. A few years later at a Morris gathering at Wargrave he played his old role of Fool. Completely unselfconscious he capered, larked and grimaced as only the great clowns can do. Then one had a vision of the Morris as it might have been when there were many Billy Wells in the villages. Men who can sing, dance, fiddle and fool have been getting fewer and fewer. Billy was a real gentleman, perhaps just because he was so completely natural in all he did. Now he has gone and we are the poorer but for the shining example he has left for us to follow.

DOUGLAS KENNEDY

Pinewoods 1954

No need to "sell" the Camp to those who have been before, they know what it is - but have you yet had this wonderful experience? 1954 dates are August 8 to 29. Come for three weeks, for two, or for one. However long you stay you'll wish it could be longer. Such swimming - such food - and such dancing and music. Register early.

FRONT COVER:

Some of the 15th century figures depicted in the 17th century Betley stained glass window are being reproduced on pottery tiles and ash trays by Lynn Gault in his studio at the John C. Campbell Folk School at Brass-town. They can be ordered from the school.

MORRIS DANCING AND CUSTOMS TODAY



Traditional team of Bampton Morris dancers

Morris dancing in England today is tremendously strong. It is a virile living thing that owes much of its present strength to the English Folk Dance and Song Society, and particularly to the Morris Ring.

Through encouraging local customs and traditions the Society has revived and created interest not only among traditional dance groups but also among individual dancers all over the country. Full use is being made of modern scientific equipment to record and preserve material, and the Society has valuable connections with the British Broadcasting Corporation, making available to them the vast resources of this corporation. Peter Kennedy, Douglas Kennedy's son, now works with the B.B.C. and is collecting folk material from all parts of the British Isles.

The Morris Ring is an association of men's Clubs, and it is a stirring sight to witness the dancing at a Morris Ring gathering. The summer meeting is always held at Thaxted in Essex and about thirty Clubs with a total of around 200 men take part.

Morris dancing, being a living thing, is not static but changes inside the essential framework. Local variants are respected and encouraged by the Society. There is now in England only one village with an unbroken Morris tradition - its Morris side, or team, has danced every year with no interruption in its continuity. This is Bampton, in Oxfordshire on the edge of the Cotswold country. It is only about 12 miles from Oxford city but is still a truly

rural village. Every Whit Monday the men dance all day long. During the morning, in the street outside all the "pubs" in turn - thus making it easy for the audience to do its part of rewarding the dancers with well-earned refreshment after each group of dances. After a break at mid-day they visit some of the houses and dance in their gardens, and there are many beautiful gardens in Bampton. The villagers are hospitality itself and there is open house in many homes up and down the village street.

It is traditional in Bampton for a cake to be carried round with the dancers, to be tasted by everyone for good luck; and, of course, there is the collection box. Possibly the cake is all that remains of an offering originally made to propitiate the gods and to ensure that good luck came to the village - that the crops grew and the stock thrived!

In the town of Abingdon just over the border from Oxfordshire, in Berkshire, the Morris side has been revived and is once more part of the life of the town. Every June on the nearest Saturday to Midsummer Day, the village men elect their Morris mayor. This is done behind closed doors, but after the election they all emerge and start dancing along Ock St. in front of every ale house. The mayor bears aloft the traditional regalia of the team - black ox horns decorated with ribbons; the fool, most important of men, makes his magic; and the collecting box goes round.

At Headington in Oxfordshire - the village where Mr. Sharp came in contact with Morris dancing for the first time - there is a strong revived team whose musician, Mr. William Kimber - now 81 - met Mr. Sharp on that memorable day in 1899. As a result of that meeting, Mr. Sharp became interested in collecting folk dances and their tunes and devoted the rest of his life to this work.

There are other villages - Adderbury, Brackley and Eynsham, to mention three - where there has been a local tradition but there is no dancing now. Both in Brackley and Adderbury, dances have recently been collected from one or two men who remembered them - "Beaux of London City", Adderbury, and "Beansetting", Brackley. In Eynsham, boys dance in the village school with help from old dancers. The present leader of the boys' team is related to one of these former dancers. That is very much in accord with tradition; nearly always more than one member of the same family and more than one generation are represented in a team.

Boys' teams are also formed in other villages, and from them the boys pass into the men's teams. They assimilate their knowledge gradually and slowly, and there is seldom much direct teaching. In Abingdon the boys meet on the same night as the men and dance alongside them. Their leader is a Hemming, a name long associated with the Abingdon tradition. In Bampton some of the oldest dancers sometimes join up with the youngest and form one side. And there is another

team led by the Shergold brothers. At Headington the name Kimber constantly appears among the dancers - one of them is their incomparable fool, another is learning to play the tunes. Mr. Kimber himself plays for and teaches a young boys' team, and the leader there is the son of the Headington dancer Jim Phillips.

Morris dancing, being a living thing, is very much in touch with contemporary life, as instanced last Coronation summer. Three Morris teams were invited to dance in the streets of Windsor prior to the Queen's state drive through the borough. Times change but the traditional dance remains.

EILEEN GUNNELL

ONE PICTURE MAY SAVE A HUNDRED WORDS

Performing dances of the English type, traditionally without a caller, is like driving a car - you have to keep on the alert. You may, as a dancer, have the equivalent of the back-seat driver - an expert partner or neighbor couple - but ultimately it depends on you, and your own recollection of the dance pattern in regard to both individual figures and sequences.

Remembering the order of sequences requires a certain type of memory, and not much more can be said about it. We can all have "black-outs" in regard to that situation, but generally a timely sotto voce "What comes next?", will bring the answer.

The clue you so desperately needed may be in a single word, or at most a two or three word phrase, such as "Circular hey", "Figure of eight", "Hands across" or "Thread the needle". Stop and think what such terms convey, as effective aids to your memory. They are word-pictures any one of which enables you, once you have mastered the particular dance movement indicated, to put it into practice.

The car-driving analogy comes in here again. For avoiding mixups you are confronted by road-signs, necessarily brief because they must be instantly understood. Sometimes it may be a mere wavy line, or two intersecting lines, but it serves the purpose. Why? Because signs are readily and quickly understood. We are all, men and women alike, becoming more eye-minded and less work-minded. Television is supplanting radio.

In this increasingly eye-minded age, could not dance instructors reconsider their teaching methods? How often in a class, after the verbal description of a particular movement has been given, do we observe people, with a faraway look in their eyes, making vague gestures with their hands? Evidently they are trying to visualize the instruction, seeking to translate words into a word-picture or mental image. Supposing a classroom were furnished with blackboard and chalk, what an opportunity for the teacher to get the idea across in a comparatively effortless way!

It was of great interest in this connection to note a contribution by Erwin Raisz to the "Country Dancer", Vol. 8, No. 4, in which he recorded

whole dances by means of diagrams. Mr. Raisz carried through to a finality an idea which the author had long entertained, but in regard only to individual movements. It is notable that he included heys, which seem to present unusual difficulty to beginners. If one analyzes the situation, it is practically certain that the mental block may be traced back to absence of a mental picture. Possibly there are diagram-blind people, but why not give most pupils, who are of the reverse type, a chance to visualize?

Teachers may bring up objections to this idea, on the grounds that one should not think of the floor, but of "lift". Well and good! Of course one should emphasize "lift", and, figuratively speaking, "get off the floor". But when all is said and done, inspiration may start at the top, but propulsion, without which there would be only "dream-dances", starts from the feet on the floor, and the feet must know perfectly well what course to take.

ROBERT H. BUCKIE

(Editors' Note: Very true that many people find visual presentation a great aid to learning. Our own recommendation would be to use a "live" diagram. When teaching a figure, show where to go by moving through the pattern yourself with the required number of other dancers. You'll help the visually minded learner to get a picture of the timing as well as the pattern by this method, and you will have shown that you move through a pattern in the air, not on the floor.)

CONTINUING TRADITION

Valentine's Day will be here before you read this magazine and we shall be thinking of Spring and the renewal of the cycle of life. On another page we have quoted Douglas Kennedy's tribute to William Wells and would like to add something from Mr. Kennedy's "English Dance and Song" editorial. Speaking of the end of the year and the beginning of the next he says: "And there is the sadness in the loss of old friends, young and old, whose time was fulfilled; among them Billy Wells, one of the great in folk music, who is irreplaceable although his place as Bampton fiddler has been filled.... we cannot really find the knot which joins the new to the old.... As we record the passing of the old we find the new already established. For the past two years of Billy Wells' life there has been a new fiddler at Bampton. Next September at Abbots Bromley a member of a new generation of the Fowell family will join the Horn Dancers as the boy with the triangle, in preparation for being one day, perhaps, the leader of the team, as his grandfather is at present. From Headington we hear that the boys are making good progress under the guidance of William Kimber, and one day, they, too, will be dancing in place of their fathers."

OUR C.D.S. FAMILIES



The Rosser Family

Although Pinewoods is primarily a camp for adults we have some families that fit right in - and the Rosser family is one of these. Mr. and Mrs. James Rosser (Jim and Rose) have been coming since 1950, and in 1952 they brought their children - Maude and Pat, and we found them a wonderful addition to the camp. To Pat, Pinewoods is a place of perpetual summer and during the bad Chicago winter of 1953 he urged his parents to go to Pinewoods because "it would be such nice weather there".

We asked Jim to tell us something about the family's interest in folk dance and music and he wrote as follows:

"Rose and I started dancing with Phil Merrill in Scarsdale in 1947. Prior to that time we had never done any square or country dancing. Phil was calling squares and longways, but we did, I think, only one or two English country dances and had never seen any of them danced until the Society's New York Festival in the spring of 1949.

We moved to Chicago in that year and found very little dancing other than squares here, so that practically all of our English and longways dancing has been confined to our visits to Pinewoods in the summer, with an occasional dance with the University of Chicago group during the winters in Chicago.

We first went to Pinewoods in 1950 and have been there every year since, that is for four years. I fully expect that we will be back there again this year. Maude and Pat have been at Pinewoods.

with us for the last two years - in 1952 and 1953 - and both of them loved the Camp enormously. Last summer Maudie took all the classes all through the day during the two weeks - including the Morris class first thing in the morning, and, as I am sure you know, loved every minute of it. Pat, of course, is still too young for dancing or instrumental music, but he and Rickey had a wonderful time running through the woods all the time that we were there.

It is hard to say anything about why we are so fond of the dances and music; we have tried to rationalize this many times in talking about it, with frankly very little success. Regardless of the reason, as far as I am concerned, there is something particularly satisfying to me, and I am sure to many people in this country - whether they are conscious of it or not - in the Seventeenth Century musical heritage that we had from England, Scotland and Ireland. Even an occasional glance at the relationship of the popular music, today and in the past, to the basic Seventeenth Century music, I think will indicate this.

Furthermore, I feel that in the final analysis, the attraction of square dancing and folk dancing lies, for the bulk of all people doing it, in the music, i.e. the music is the heart of the whole attraction. After many hours of thought on the subject I must confess I haven't found the faintest idea why this should be."

The Rosser family have given a great deal of pleasure to others, as well as themselves with their recorder playing and dancing. It is wonderful to find a family so well able to fit it into their lives. Jim does a good deal of traveling and we rather think he arranges his business trips so that he can drop into the New York group on a Wednesday and the Scarsdale group on a Friday. This is very pleasant and as he is our C.D.S. Vice-President for the Central area, naturally, it is also his duty.

BENEFIT DANCES

The C.D.S. badly needed a new amplifier and record player for New York activities and for Pinewoods, and now we have one that is almost paid for. That we have it, is due to various individual contributors, including our good friends Leland Durkee and Bill Partington, and to Callers Dick Forscher and Frank Kaltman, who generously donated their services at Amplifier Benefit Square Dances. Our Saturday (2nd and 4th) Square dances are developing nicely thanks to the help given by these Callers and to Tom Stewart of the New York Callers Association. A future Caller (February 20) is Al MacLeod of the Long Island Callers Association. Our grateful thanks to all of them. A list of contributors to our Christmas and 1954 Fund will appear in our next issue.

JOHN C. CAMPBELL FOLK SCHOOL

Our program of folk dancing for the community continues to be popular with young and old on Friday nights. Two of our students are teaching puppetry to the 8th grade of one of the consolidated schools in our area. Another rural school has requested a program of crafts, puppets, recorders, and folk dancing; students from the School and some of our community young people will participate in this event. The School will also be represented at the Mountain Folk Festival in April, which will be held at Berea College.

This June marks the twenty-fifth anniversary of our Short Course in recreation. The course will include American, English and Danish dances; folk singing, carving, puppetry, recorder playing and discussion periods. May Gadd and Philip Merrill will be here to help celebrate this special occasion. The Short Course will be from June 8th to the 19th, and our annual craft course follows from June 21st to July 3rd.

"Those of us here in Brasstown want to express to you and all the other members and friends of the Country Dance Society our thanks for making our sale in New York last December a good one. It is very hard to undertake something like this in the midst of a busy season and for that we are doubly grateful..."

"All the folks reported a good Christmas Dance School at Berea. I am sorry to have missed it."--Fannie Mc Lellan.

BEREA COLLEGE, KY.

"The Country Dancers" have a Spring Tour in view during the month of April at Marietta College, Ohio, with tentative plans for programs at Parkersburg and Williamstown High Schools, across the Ohio River in West Virginia. They will represent Berea College at the Mountain Folk Festival to be held on the college campus April 1 to 3.

Engagements during recent months have included participation in a Regional Festival at Hazel Green Academy in Kentucky, a delightful visit to Muskingum College, Ohio, and a program at the annual conference of the Eastern Kentucky Education Association, held at Ashland, Ky.

Audience participation is always a feature of The Country Dancers' program. The English and allied American dancers find many friends this way. Some of them later attend the Christmas School. Speaking of the Christmas School we have recently held a very happy and successful one. May Gadd, we are happy to say was with us.

In the summer of 1955 Berea College will celebrate its 100th Anniversary. One of the major events will be an Outdoor Drama by Paul Green, author of "The Lost Colony" and "The Common Glory". Mr. Green has a deep interest in the folk arts and plans to make ample use of folk dances and mountain ballads. Members of the Country Dance Society and others might like to plan a vacation trip to the Great Smokies in 1955, which could include visits to Berea Drama and to The Craftsman's Fair.

Frank H. Smith

SCRAMBLED DANCES

If you re-arrange the letters in the following words, the name of a familiar English Country Dance will appear. For example, No. 1 is Argeers. The puzzle was made up for the "Country Dancer" by Georgiana Birch. To check your answers, see our next issue.

- | | |
|------------------------|---------------------------|
| 1. Greaser | 8. West lance |
| 2. Road snag | 9. His pet hob |
| 3. Clank bag | 10. Lace has cheer |
| 4. Pet horn mart | 11. Lets pet stay |
| 5. Shun cone | 12. Shepherd's tides |
| 6. Rule me hard | 13. Why buy Pogo, see? |
| 7. O. Me doll! | 14. S.E. Ruler lends song |
| 15. Law plan for seers | |

CORRESPONDENCE

"Congratulations to the Editors of the Country Dancer. I am reading it over and over - from the Kissing Bough thru to the Hiders and the fascinating Book Reviews of Roberta Yerkes..."

"The letter from Dr. Stanley-Brown Sellers fills me with regret that I was not present at the lovely Party to match her with my 29 years of membership (the many times I commuted from coast to coast for those never-to-be-forgotten summers at Pinewoods Camp).

"My introduction to English Country Dancing was in 1914, I think, when I met Cecil Sharp in Chicago and danced in a group with Charlotte Foss.

"Please remember me warmly to the old friends of the C.D.S. in America; to Mr. and Mrs. Conant, and to the Kennedys and Miss Karpeles in England.

"With best wishes to the Country Dance Society of America, to which I am whole-heartedly pledged." --Cordelia Kingman.

BIRTHS

SYLVESTER - George Laurence; to Betsy and Murray Sylvester; December 2, 1953, in New York City.

McLAIN - Raymond Winslow; to Elizabeth and Raymond Kane McLain; December 18, 1953, at Chapel Hill, N.C.

CARROLL - Nancy; to Violet and Henry Carroll; December 22, 1953, in New York City.

WEDDINGS

HEIL-JOHNSON: September 26, 1953, on Long Island; Elizabeth M. Heil to Wesley D. Johnson.

CHASE-APPLEGATE: December 19, 1953, in Charlottesville, Virginia; Ann Gay Chase to Shelton Pleasants Applegate.