

BEREA CHRISTMAS SCHOOL

The Council of Southern Mountain Workers and Berea College will sponsor the eleventh Christmas Country Dance School at Berea, Kentucky, December 26 to January 1, 1948.

The program will include American square and contra dances; Southern big set and Kentucky running set; play party games; English country, sword and Morris; children's singing games, group singing; discussion of recreation questions; recorder playing; crafts and puppetry.

For detailed information on registration, costs and accommodations write:

Council of Southern Mountain Workers
Box 2013 Berea College
Berea, Kentucky

PHILADELPHIA FESTIVAL

The annual Philadelphia Folk Dance Festival will be held February 4th and 5th, at the Irvine Auditorium of the University of Pennsylvania in Philadelphia. The Festival is sponsored by the School of Education of the University and is under the direction of Dr. Frederick C. Gruber. Leo Jones will be M.C. for the occasion.

The school will be directed by Frank H. Smith and leaders will include Miss Grace Ryan, author of Dances of Our Pioneers.

RECORDS

We are happy to announce that a new distribution center for imported English, as well as American folk dance records, is being formed by Shackleton's music store in Lexington, Kentucky. One of our members, Miss Barbara Kilpatrick, is connected with the store and has interested the owners in making a direct connection with the record companies in England. It is expected that the service will be available in the New Year. This new center of distribution should do much to increase the flow of records to this country, and, as a personal interest will be taken, we may expect very good service. We suggest that you write to Shackleton's for a catalog. The address is 147 Main Street, Lexington, Ky.

THE COUNTRY DANCER

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Bringing in the Boar's Head

THE COUNTRY DANCER

EDITOR

Maggie Mahon

Associate Editors

May Gadd - Mary P. Judson - Ruth Sanders - Roberta Yerkes

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NATIONAL OFFICE ADDRESS

When you address a letter to an individual and send it to the office at 63 Fifth Avenue, New York 3, N. Y., please be sure to put "Country Dance Society" in addition to the person's name. This is a big office building and we have a small office, and individual names may not be known - especially to new mailmen.

AMATEUR DANCE ORCHESTRA

All New York dancers - or non-dancers who would be interested in getting together for monthly dance orchestra practices are invited to get in touch with Miss Lyn Egli through the Society's office at 63 Fifth Avenue. Practically any instrument can be fitted in. Practices will begin in the New Year. It is hoped that the orchestra will be able to play an occasional number (more if they wish) at monthly Parties.

PICTURE CREDITS

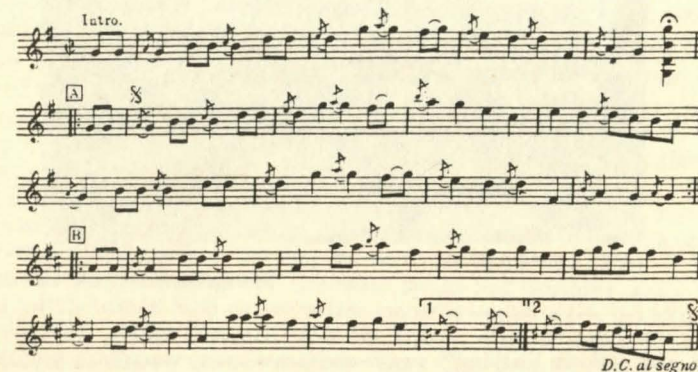
Inadvertently omitted from the summer, 1948, issue of "The Country Dancer," were credits for the pictures reproduced in that issue. We wish to express our thanks to Mr. Robert Buckie for permission to use his pictures appearing on the cover and on Page 8; and to Mr. Maurice Johnson for his pictures on pages 3 and 4.

A NEW NAME

Our C.D.S. Center in Chicago has changed its name from "The Peasants" to "The Country Dancers". We think that we like the new name.

LA Russe Quadrille

(Collected in Northumberland, England, by Peter Kennedy. Reproduced by permission of the English Folk Dance and Song Society.)



Intro. Honour partners. Honour corners.

- A.1. All pass partners (gentlemen pass behind partners to meet ladies on right who advance to meet them). Balance and swing corners (balance to right and left and pivot-swing as in square dancing).
- A.2. Gentlemen pass back to place; balance and swing partners.
- B.1. First couple swing.
- B.2. First couple promenade inside the ring moving slowly round counter-clockwise visiting the other three couples.
- A.3. Leading couple cross over with opposite couple (passing between them), partners change places and cross back (as before). (The opposite couple can make an arch for the leading couple).
- A.4. Repeat cross over and cross back.
- B.3. All join hands and circle left (reel or flat hop-step).
- B.4. Promenade partners back to places (counter-clockwise with reel or flat hop-step).

(This figure is performed four times, B.1 and B.2 being done by each couple in turn acting as leading couple.)

STRATFORD FESTIVAL



Scene at Bancroft Gardens

The long "Bank Holiday" week-end drew many people to Stratford-on-Avon this past summer, and the first week in August saw not only many enthusiasts of the English Folk Dance and Song Society gathering there, but even a few dancers from across the Atlantic. We were made to feel very welcome and certainly enjoyed taking part in the Festival. Stratford, which usually is very full of Shakespeareans, suddenly found itself bursting with country-dancers! There was no mistaking them and they put on a real show for the town and its many visitors.

The highlight of the week-end was the public performance, in which all the dancers took part. It was given in the Bancroft Gardens, in front of the Shakespeare Memorial Theater. Different groups of dancers had assembled at different points outside the "White Swan," the grammar school and other places--and had then danced through the streets to the gardens, stopping now and again to show some special numbers. This is known as "busking" and it drew the crowds to the gardens.

All the dancers looked very colorful. The men were given a real chance to put on a good show and colored baldricks, waistcoats, Morris bells and flower-trimmed hats in the old tradition, vied with anything the ladies could produce. The demonstration team looked very well with their black knee breeches and white stockings as an extra touch, and there were several clowns and hobby-horses.

All through the week-end and during the following week, much the same plan was followed--the festival dancers were able to have some

practice, then a chance to show what they had worked on. They had large audiences, only too eager to join in; varied and delightful music with many combinations and skilled musicians; expert demonstrations of Morris and sword dances put on by a very excellent team...a real joy to watch, especially in "North Skelton" and "Newbiggen."

Needless to say, a great deal of the enthusiasm of the dancers was due to the tireless energy with which Douglas Kennedy kept everyone going. His real flair for getting everybody into the dance is most enviable. Looking back on both the week-end and the following week, one realizes how much the success of the Festival was due to him.

This Festival is now an annual event, held primarily with the object of making the work of the E.F.D.S known. No better place could have been chosen than Stratford, with its many visitors and Bank Holiday crowds. The Festival Dancers came from all over England and many were camping out, braving the elements (we had a lot of rain) but turning up full of enthusiasm for the dancing. It was a grand experience to be able to share in the dancing and also to be able to give them a slight taste of the way we dance in America. Biki McLain was there, singing our mountain songs and teaching some running sets; Adrian Hull called a few squares which were enthusiastically received. Other dancers from the U.S.A. were Norman Singer and Geoffrey Charlesworth from New York; Charlotte Horton from New Haven and Jack and Genevieve Shimer from New York. We enjoyed the Festival and hope some day we may see some of the E.F.D.S. dancing with us here.

GENEVIEVE SHIMER

FIRST IMPRESSIONS OF PINEWOODS

I had heard much about the Country Dance Summer Camp at Buzzards Bay. I had heard that it was "wonderful", "out of this world" and all the other superlatives you can think of. I had seen the same wistful expression come into each speaker's eyes when the subject was Pinewoods. With this sort of a build-up, I was curious and expectant but was shrewd enough to pack away a mental reservation or two with my tennis shoes and Morris handkerchiefs, knowing full well how impossible it is for "wonderful", "perfect" set-ups like that to live up to expectations.

Well, I've been to Pinewoods now and the only mental reservation I have at present is a mental note to get my reservation in for next summer's camp--and the next and the next--in plenty of time. It is "wonderful," "out of this world" and all the rest and as I write this I'm sure there's a wistful expression in my eyes.

I remember the intensive classes in country, morris, sword, squares, and Royton; the singing and recorder groups, the evenings of still more dancing, the so-welcome and cooling swims, the open-air dining and

family-style serving schedules, the Saturday morning demonstration sessions when everybody got a chance to show what had been learned in class, the real demonstrations on Friday afternoons, Stunt Night, the thrill of a first Abbotts of Bromley. I remember the wonderful and homogeneous bunch of people from all over, the disquieting, lost feeling the first few days as I raced frantically through the maze of paths trying to get to Newbiggen on time for class, the quiet of late afternoon with haunting recorder sounds coming through the pines. And the pines, under foot and over, their marvelous smell. I won't forget the beauty of Pinewoods for a long, long time and I'm sure the spirit of Pinewoods never leaves anyone who has been there.

I was particularly lucky because my first stay at Pinewoods was enhanced by the lively playing, singing, spirit and humor of the visiting musicians from England: Doris Aldridge, Elsie Avril, Kathleen Church Bliss and Elsie Whiteman.

For the record, Camp was run from August 8th to 26th, followed by a three-day Leaders' Institute. The annual General Meeting was held Tuesday night, August 10th.

(Parenthetically, I might add that I remember, I remember Morris shins . . . in fact, I still have them!)

HOWARD HAMILTON



Evening dancing at Pinewoods

ROCKY MOUNTAIN CAMP

The circular of the Rocky Mountain Folk Dance Camp on Lookout Mountain, Colorado, talks of Western square dancing and dining in a patio overlooking Denver; it mentions horseback riding, sunsets, gold-mining towns, snow-capped peaks, and Buffalo Bill's bones. This prospectus upset all my plans for the summer, and on August 1 a carful

of us gathered from San Francisco, Chicago, and New Haven were trundling up the Lariat Trail above Golden.

Paul and Pauline Kermiet are members of a group which runs the Lighted Lantern as a recreation, tourist, and teaching camp and from August 2 to 14 they held their first dance camp. The program was comprehensive, covering squares and contra, couple and nationality dances; Danish, English, and play party games. Paul and Pauline took turns teaching, and so did some of the callers in the class group, impromptu or by request.

The English dances were pretty new to almost everyone. No one took to Sellenger's Round very warmly; but the opportunity for fine waltzing in Draper's Maggot, the flowing movement of Hole in the Wall, and the jig step in Double Lead Through interested the group, and in time they produced a creditable -- though lucky-chance -- Newcastle.

Roberta Yerkes

And another 'graduate' writes:

Undoubtedly the climax was dancing on the last evening of camp, at the magnificent Red Rocks Theater near Denver. From the seats in the huge amphitheatre there was an unforgettable picture of the 167-foot stage with its great natural backdrop of red rock (just one rock!) forming a rugged setting for the gay whirling skirts and flashing polished boots of the circling dancers. But campers from Lookout spent very little time watching. Walking up the long ramp toward the wings, we caught the toe-tickling strains of "Sourwood Mountain" and the rhythmic chant "Four hands up and away you go, then you break with a do-si-do" punctuated with occasional cowboy whoops. By the time we reached the stage we were caught up in the music and fun and color. Denver dancing has a flavor all its own, characteristic of the city's exuberant spirit -- basically Western in its speed and grace, spiced with certain extra flourishes which may perhaps show some influence from the continental folk dances so popular in this really cosmopolitan community.

Lois Fenn



The Texas Star (Paul Kermiet at left).

CHRISTMAS CUSTOMS

When the Boar's Head is brought in with the Christmas Procession at the Country Dance Society's Christmas Dance at Barnard Hall in New York, and the carol is sung and the gay company dance, a ceremonial will be re-enacted that has existed for many hundreds of years and that has its roots in something much older still.

If we ever take time to consider our present day celebration of the Christmas season we may be struck by certain incongruities. This is because we are observing a religious Festival that has been placed at the time of an earlier pagan celebration, the Festival of the Winter Solstice, and some of the old customs persist.

When the darkest days of winter came sacrifices were offered to the sun god to induce his return to the earth; and when the shortest day had passed and he was beginning his return journey, the Festival began. In ancient Rome the feast of Saturn was held and the new fires were lighted and gifts exchanged. It was a season of good will to all and of great feasting and merriment. The lighting of the Yule Log comes from this Festival and we still have our lighted Christmas Tree and Christmas lights. The custom of the decorated Tree may come to us from Tree worship and the hanging of evergreens symbolizes growth and fertility.

Long after the people of Britain became Christians they continued to eat the meat of the wild boar at Christmas time. The head is the most important part of a sacrificial animal and must be shared by all. Hence the ceremony of the Boar's Head. Mince pies were originally made of the same meat and the apples and raisins were symbols of growth and fertility. The eating of the pies brought good fortune. The ancient Snapdragon ceremony, with its lighted raisins which all must snatch from the dish and eat, commemorates the same beliefs. The peacock, one of the most beautiful of the birds, was carried in the procession with the Boar's Head; later on the goose and then the turkey were substituted. Our Christmas Eggnog is a form of the Wassail Bowl which was an important feature of the Christmas revels.

No doubt it was this connection with pagan customs that caused our Puritan ancestors in both England and America to ban all joyous celebration of Christmas. This ban does not persist today in either country, but in Scotland Christmas is still less important as a Festival than New Year's Day.

The Mummers Plays associated with the Christmas season, with St. George triumphing over the dragon or the Turkish Knight, again celebrate the victory of light over darkness or good over evil. St. George is the Christian expression of the Green Man, found in one form or another in all countries; while Father Christmas substitutes for the King or leader of the old folk sword dance plays, in the person of the good St. Nicholas or Santa Claus, and distributes gifts to those

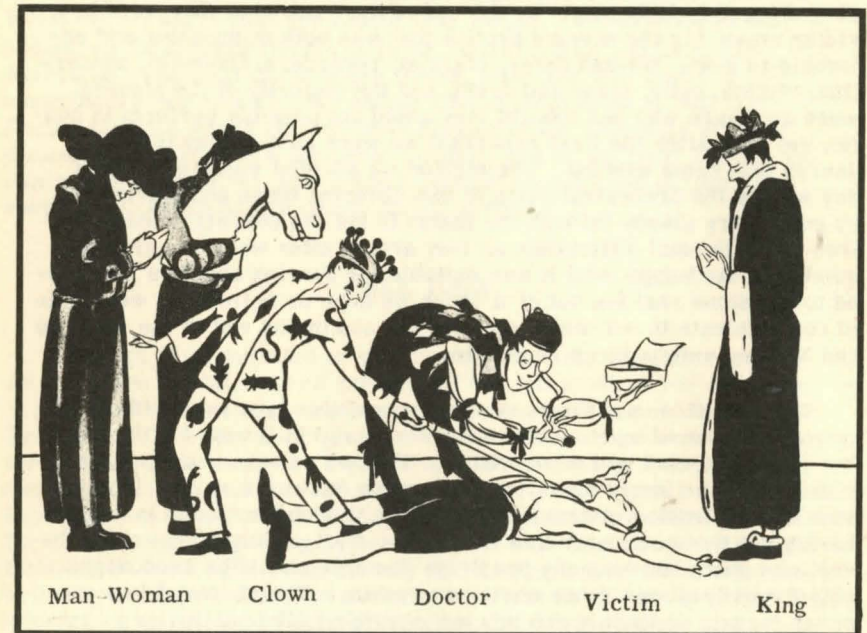
who deserve them. The Ampleforth Folk Play presents two themes, in the courtship of the King and Queen and the symbolical slaying and restoration to life of the Victim.

Custom dies hard, and, in the words of the old Sussex Mummers Play:

"Here come I, old Father Christmas,
Welcome or welcome not,
I think old Father Christmas
Will never be forgot".

May Gadd

AMPLEFORTH FOLK PLAY



Sketch by Captain W.R.W. Kettlewell



LOOKING BACK

We -- the English -- arrived in New York at the end of July and were greeted with great warmth by May Gadd and Dr. Margaret Stanley-Brown and the weather, and when we reached Pinewoods Camp that warm greeting was renewed by Mr. and Mrs. Richard Conant and indeed by all our friends, old and new, whom we met there.

It was a wonderful and heartening experience for all of us to be surrounded by such welcoming friendliness, and we shall remember and talk over our Summer Camp for a long time to come. Amongst the many pleasurable memories will be the men's Morris team and the amateur orchestra, both of which, though for different reasons, were outstandingly good. The men danced with rhythmic vitality and apparent ease and were most exhilarating to watch. The orchestra was much less experienced; in fact, it is certain they had never all played together before, yet by the end of the first week they were providing music for the evening parties that was both stimulating and enjoyable to hear. We had flutes, clarinet, recorders, flageolet, concertina, violins, cello, piano and drum, and the majority of the players were amateurs who had thought they could not possibly perform in public, yet even after the first rehearsal we were able to play for two dances that same evening. The method we adopted was this -- each day we had the orchestral parts of two different tunes and started off by going very slowly through the music to get the correct notes and iron out individual difficulties as they arose, after which we gradually quickened the tempo until it was suitable for dancing and then proceeded to get some real fun out of it which we hope or believe we were able to communicate to our audience later on, and by the end of the week we had built up quite a large repertoire.

It is possible to arrange an orchestra of this type even without so many varieties of instruments, and this we did in Boston for the October party directed by Louise Chapin. It gives an enormous amount of pleasure to the instrumentalists, in exactly the same way as dancing in a Morris team or a country dance does to a dancer, each individual having his own particular line to follow and all pulling together for the common good, and as many people as possible should be encouraged to play for at least one dance during an evening. The choice of tune depends largely on finding one in a key suitable to the particular instruments and the players must have time to practice beforehand and may need some guidance as to tempo and style if they are not dancers themselves. Three good things to aim for are rhythm, musical phrasing and a sense of gaiety, and if all these are achieved the dancers should be kept happy.

Other pleasant memories for me will be of my two trips to the South, the first one to a conference of the Southern Mountain Workers where I was very glad indeed to renew my acquaintance with Mr. and Mrs. Georg Bidstrup, and also with Mr. and Mrs. Frank Smith, who took me on with them to Berea College. My second trip included a

visit to Lexington where I spent the weekend with Dr. and Mrs. Raymond McLain before going on to the Pine Mountain Settlement School and the Stuart Robinson School. Between these two trips there were ten days or so spent in and around Boston. To all my many friends I can only say a sincere "thank you" for the most delightful time I have spent in this country. It has been a constant succession of varied pleasures and I have really been made to feel the truth that lies behind your oft repeated phrase "You are very welcome".

Elsie Avril

A FAREWELL

Miss Elsie Avril's return to England has been delayed several times by strikes and fog, but as we go to Press it looks as if she is about to leave us. All of us who met "Ruby" and her violin at Camp or during her visits to Massachusetts, Kentucky, Tennessee and New York will be sorry that she cannot stay longer. We understand that one of her first engagements is to be "Guest Artist" at an Anglo-American evening at Cecil Sharp House, when she will speak of her experiences in America. We should like to be present at that talk! During the last month she has been playing at the Thursday evening dances of the New York Dancers' Council, and on the final evening the dancers presented her with a black leather pocket book in token of their appreciation of her music and of herself.

FALL TOUR

Although I had intended to stay in New York for the Fall session, an invitation for Miss Avril and myself to visit some of our Southern C.D.S. Centers was too tempting to be resisted. We spent two days in Lexington, Kentucky, holding a Leaders' Institute organized by the Center in cooperation with the University of Kentucky and with a large number of social and recreational agencies. From there we were delighted to renew our acquaintance with Pine Mountain Settlement School for a two day visit, followed by two days at one of our newer Kentucky Centers, at Stuart Robinson School. Both schools were interested in bringing in leaders from surrounding districts as well as in giving their boys and girls an opportunity of enjoying the music, dances and songs. Miss Avril then had to leave for a visit to Cazenovia, N. Y., but I was able to spend a day and a night at Hindman School, Kentucky. Hindman has been a C.D.S. Center for a number of years but I have not before had the pleasure of a visit there. They had been holding a Recreation Workshop for all teachers of the County and I was able to be present at the final Party. It is very impressive to see the use that is being made of the dances and music in these Southern Mountain Schools and to hear from the Directors how convinced they are of their value as an integral part of the education of the boys and girls. Our visit to the South was made possible by the cooperation of the Recreational Council of the Southern Mountain Workers Council, which also sponsored Miss

Avril's earlier visit to the Recreation Conference at Cumberland Park, Tennessee, and to Berea College, Ky.

From Hindman I went to Knoxville, Tennessee, for a weeks engagement sponsored by the Knoxville C.D.S. Center in cooperation with the Y.W.C.A. and the City Recreation Department. During the last three days we held a Leader' Institute attended by leaders from all over the city and vicinity; during the first part of the week I filled engagements at Park and South Knoxville Junior High Schools, the University of Tennessee, Payne Avenue Negro Community Center, and at a County meeting of High School teachers. One evening was spent with the newly formed C.D.S. Center and another at Oak Ridge, visiting the various centers of recreation. A number of Oak Ridge residents attended the Leaders' Institute in Knoxville.

An interesting and encouraging feature of this tour was that in each place the organizers of the Institutes seemed to feel that something had been started that must be repeated each year. This argues well for the permanent growth and establishment of our Society.

MAY GADD

NEWS FROM REGIONS AND CENTERS

A NEW C.D.S. CENTER

We are delighted to welcome our new Center in Knoxville, Tennessee. Miss Ethel Capps is the leader. The Y.W.C.A. of Knoxville is cooperating by lending its facilities as a meeting place and the group meets for dancing and singing every Tuesday evening.

ACKNOWLEDGMENT

Our thanks are due to the Cumberland Regional Folk Dance Festival, which is described in this number. For when the dancers had enjoyed their Festival, they thought of the national Country Dance Society and sent us a donation. Many thanks to the Festival organizers and dancers.

BEREA COLLEGE

The outstanding event in the folk arts scene at Berea College this fall was a delightful visit from Elsie Avril. She was in great demand and made a fine contribution to musical and social life on the campus.

The Country Dancers attended a highly successful regional festival on November 13 at the Ezel School, Ezel, Kentucky. Then on November 19, the group danced at a Conference of Editorial Writers from all parts of the United States. This was one of the main features of a banquet program, with Mr. Barry Bingham, President of the Courier-Journal, and a trustee of Berea College, as host.

Besides the activities of the Country Dancers, we have on the campus four organized student folk dance groups and a faculty folk dance group meeting weekly. We have a student committee, consisting of ten members of the Country Dancers, doing supervised folk dance teaching.

Frank H. Smith

BOSTON CENTRE

The first week of October was a busy one for the Boston Centre. All our activities started off with a bang. On Monday the annual meeting was held. Several classes in sword and country dancing had their meetings on Tuesday and Wednesday, and the first Drop-in Evening for beginners in square dancing came on Thursday. The most delightful event of the week was the evening of music and anecdote that Miss Avril gave us on October 8. Miss Helen Aspinwall Smith's home was a charming setting for Miss Avril's informal, informative, and thoroughly enjoyable talk and playing.

An innovation this season is "Saturday Squares." To be held every second and fourth Saturday of each month (except December, when the hall was not available), these dances are planned to meet a demand from young people for an opportunity to do square dancing on the week end. They will feature a variety of callers, and great attention is being paid to having excellent music. The opening dance of the series, on November 13, when Duncan Hay called, proved a great success.

Marjorie Hurd

CUMBERLAND REGIONAL FESTIVAL

The Cumberland Regional Folk Dance Festival was held at Livingston Academy, Livingston, Tennessee, November 13. The Festival was sponsored by the Council of Southern Mountain Workers with Miss Edna Ritchie, recreational leader for the council, in charge.

There were eight centers represented with 87 young people registered. The different centers were South Knoxville Junior High School, University of Tennessee at Knoxville, Middle Tennessee State Teachers College at Murfreesboro, Tenn., Polytechnic Institute at Cookeville, Pleasant Hill Academy, Cumberland Homesteads Junior High School and Cumberland County High School at Crossville and Livingston Academy.

One of the outstanding features of the day was the singing. The young people really enjoyed hearing Miss Ritchie sing the Mountain ballads. For some, it was their first experience hearing real folk songs.

Marguerite Taylor

HINDMAN SETTLEMENT SCHOOL

The various Folk Dance groups at the Hindman Settlement School are as enthusiastic as ever. We were sorry to have Diana Lockard resign, but are happy to have Jane Bishop as director in her place. Jane is a Pine Mountain and Berea graduate, with all the folk dance background those two schools could give her, and she has fitted into our program as if she had been here a long time. She was assisted in November by

Amy Wing who holds the Smith College Workshop this year. Amy came to us from Brasstown and we are enjoying her very much. She will be at Homeplace for December.

This fall we had a Recreation Leadership Workshop on the campus. Enthusiastic groups of county teachers worked and played together for two days and at the end of the time it was astonishing to see what they had accomplished with puppetry, story telling, dramatics, playground games and singing. Each night there was folk dance party, and the second night one of our dreams came true. Miss Gadd was with us the last day of the Workshop, and that night we had the long-hoped-for pleasure of having her lead folk dances in our recreation room.

Elizabeth Watts

KNOXVILLE, KY.

The Knoxville Center of the Country Dance Society has been meeting since mid-October, each Tuesday at the Knoxville Y.W.C.A., from eight to ten. We were most fortunate in having Miss Gadd for one of our early meetings while she was in Knoxville doing a Folk Dance Institute for the Y.W. and City Recreation Bureau.

We have had around three sets or about twenty-five in attendance each time. Some are excellent dancers who are members of other groups here or who have had training from Miss Gadd elsewhere. (Glen Robertson and Barbara Rohrke (Long Pond, 1947) have had quite a bit of training from Miss Gadd). A number of our group have had some experience--about one-third are totally inexperienced.

We plan to go on with the material Miss Gadd introduced. Our group is very lucky in having Miss Rachel Grubbs, a steady and conscientious accompanist, at the piano for our meetings. Occasionally we have a clarinet and recorder group play for the dancing as well.

Ethel Capps

LEXINGTON, KY.

The Lexington Center was re-activated the first week of October with an organizational meeting of the Executive Committee.

The Center sponsored a folk dance workshop on October 22 and 23 with Miss May Gadd and Miss Elsie Avril as instructors. This workshop was planned primarily for leaders who had limited experience in folk dancing, and who therefore needed simple material and instruction in teaching techniques. Some of the things that stood out in the workshop were: Miss Gadd's skill in getting a beginning group dancing and in analyzing for our benefit how she did it; her emphasis on the importance of music; Miss Avril's superb music, which gave many of us a new conception of the relationship of music and movement; her shrewd illustration of how leaders can allay tension in their groups and "jolly them to accomplishment; the belief all through both Miss Avril's and Miss Gadd's talks, that leaders can develop their best selves only by helping the group to express itself best.

Imogene Cravens

NEW HAVEN, CONN.

The New Haven group has gotten off to a good start, meeting every other Friday evening in the Gymnasium of the Gateway School, with an

average attendance of about thirty. As last year, one person is responsible for planning each evening, and different members of the group teach the dances that have been assigned to them. From eight until ten o'clock we stick pretty close to the planned program of English dances, but after that those who care to do so, may stay on for American Squares or whatever other country or folk dances anyone present feels moved to teach.

A small nucleus of the more advanced dancers have indicated a desire to hold an extra session each month, concentrating on the more difficult dances.

Charlotte Horton

NEW YORK AREA DANCERS' COUNCIL

The Fall season began on October 7th for the New York Area Dancers group. We had a fine turn-out which has continued in numbers and in spirit each Thursday night since then. On September 18th we arranged a special pre-season dancing party as a sort of final getting together for the 'English' before Elsie Whiteman and Kathleen Church Bliss sailed for home. A monthly party and a monthly dancers' evening for members only, have been held and we have planned these so that they will come two weeks apart giving us an opportunity to dance approximately every other Saturday night. We have been lucky indeed to have had Elsie Avril with us for the monthly parties and we said a sad farewell at the Dec. 2 class as 'Ruby' prepared to sail the following Saturday.

Maggie Mahon

SAN FRANCISCO, CALIF.

During the winter season (it rains - even in California!), the center has moved indoors to the local Y.M.C.A. auditorium where meetings are held every Saturday night. The winter program will be devoted to American Squares, English and American longways, quadrilles, and American round dances. Phonograph records provide the music for most of the programs, but occasionally a live orchestra is obtained.

The San Francisco Center has no officers, but is directed by a Board of Governors which, at present, includes: Norah Porter, E. W. Bischoff, Helen Bischoff, Manuel Lizaldo, Alma Munro, and George Randolph.

H. Bischoff

STUART ROBINSON

Stuart Robinson group enjoyed a workshop of four days during the week of October 25th. On the 26th and 27th we had with us Mr. and Mrs. Frank Smith of Berea College, Berea, Kentucky.

On October 27th and 29th we had the rare privilege of having with us Miss May Gadd, President of the Country Dance Society of America, and Miss Elsie Avril of England a member of the English Country Dance Society. Miss Gadd is a wonderful teacher of both English and American Dances. Miss Avril is a wonderful musician and a most excellent violinist. There were in attendance at these classes approximately two hundred graded and high school students.

W. L. Cooper