

SALES DEPARTMENT

English Dances, Songs and Music

The following material is at present available from the Country Dance Society or from H. W. Gray. Order through the C.D.S. and we can advise you of new material as it comes in:

Morris Dance Book - Parts 1-2-3-4

Morris Dance Tunes - Sets 1-2-3-4-5-6-10

Country Dance Book - Parts 1-2-3-4-5

Country Dance Tunes - Sets 1-2-3-4-7-8-10

Country Dance - Graded Series - Volumes 1-2-3-4

Six English Set Dances

Five Popular Country Dances

Twelve Traditional Country Dances

Introduction to the English Country Dance

English Country Dances of Today

Six Dances of the Yorkshire Dales

Three More Dances of the Yorkshire Dales

Apted Book of Country Dances

Apted Book of Tunes (arranged for Piano)

Lancashire (Royton) Morris Dance

Lancashire Morris Dance Tunes

100 English Folk Dance Airs for Melodic Instruments

Folk Dance Airs for Piano

Four Folk Airs for Violin and Piano

Folk Songs of England - Sets 2-3-5

Folk Songs - Vol. 1-2

Folk Songs from Somerset

Folk Songs collected in the Appalachian Mountains

Midsummer Nights Dream - Dances and Music by Cecil Sharp

Rounds and Canons - Bancroft

Playing a Pipe - Caryl

Novello's series of easy tunes for treble pipes

Recorder Tunes arranged by Raymond McLain

THE COUNTRY DANCER

VOLUME 5

NUMBER 1



TEXAS SQUARE DANCE

WINTER

1949

35¢

THE COUNTRY DANCER

EDITOR

Maggie Mahon

Associate Editors

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

Published four times yearly

by

THE COUNTRY DANCE SOCIETY, Inc.
63 FIFTH AVENUE NEW YORK 3, N. Y.

\$1.00 a year; Thirty-five cents a copy

Copyright 1949 by The Country Dance Society, Inc.

NATIONAL SPRING FESTIVAL

The Country Dance Society's National Spring Festival will be held on Saturday, May 7th, 1949 at Barnard College, 117th Street and Broadway, New York City. The festivities will begin at 7:15 PM with a Folk Fair and folk singing for all led by Doris Aldridge. Dancing will begin at 8:15 PM.

CENTER CORRESPONDENCE

We think the Cleveland group's idea for correspondence between centers (see Cleveland Center Report), is an excellent idea. Such an exchange would do much to bring all centers closer together in our common cause...the spread of country dancing with its wealth of healthy recreational, community and social enjoyment. To help promote this idea and for practical purposes as well, The Country Dancer will list, at least once a year, all centers and affiliated groups, with names and addresses of the secretary in each case.

NEW YORK VISITORS NOTE

The New York Area Dancers' Council will hold its regular classes in Morris and Country Dancing every Thursday (except April 21st) through May 26th, from 6:30 to 10:30 PM at the Dalcroze studios, 130 West 56th Street, New York City. The next two parties scheduled will be on March 12th and April 9th at 8:15 at the Washington Irving High School, 16th Street and Irving Place, New York City. All Country Dancers and their friends visiting New York on any of these nights are cordially invited to join in the dancing.

COVER

Texas Square Dance, prize winner in recent Graflex photo contest.

TO THE CALLERS

By Ed Durlacher

Little did we think just a few years ago that in a very short time there would be a tremendous demand for square dance callers. That is to say callers who could teach not only a few sets on the floor but hundreds of them at one time as a form of community recreation. That, today, is our problem in this field.

The day of the caller who just calls the dances and nothing more is past. He or she must now have the ability to teach in such a simple manner that all on the floor will be able to thoroughly enjoy the figures and to keep with the calls with ease.

To me the first requisite of a caller should be a *liking* for people. Without this the caller will never be successful. It is absolutely impossible to fool those on the floor. They can sense a "phony" in no time at all. A caller must be in sympathy with the dancers and keep his finger on the pulse of the interest as they move through the figures. If this is not so no group will live very long.

Callers should never call for their own "amazement." Strange as it seems this is done many many times all over the country. It appears that some *must* give their entire repertoire at every given opportunity regardless of whether or not the dancers are capable. Just a short time ago, in a middle-west city, I was the m.c. at a square dance given for a convention of recreational directors. A caller from a nearby State asked to call a dance. Although he was not on the program the committee gave him this privilege and asked that I introduce him. Without a moment's hesitation he at once started his calls, never realizing that those on the floor had come from all over the United States and were not familiar with his sectional figures. The result was that after the introduction every set on the floor became so confused they stopped. With a sneer in his voice he paused and very hurriedly walked the dance through and again started. One by one the sets again stopped until only five of the thirty sets were dancing. As he finished his call he walked off the stand muttering "Did you ever see such a bunch of "lousy" dancers." If he but knew it the shoe was indeed on the other foot.

It is so easy to do the reverse. If we have a group of our regular dancers and wish to do a new dance we walk them through it once or twice until they become acquainted with the routine. When we have new dancers we must realize that they must first learn the basic fundamentals so that they never become confused. We have all found that many of the so-called intelligent people often have a difficult time remembering their right hand from their left. The approach to square dance must be made with this

fact in mind. New dancers must always be made to feel that square dance figures are simple and that they do not have to be expert dancers to do them. If we use a progressive system of instruction at all times they will know this and come back for more and more. Not only that, but they will bring their friends to join in. The moment, however, we confuse them to the point where they are hopelessly lost, they leave, and never again will attempt to learn. Bad enough as that is they will spread the word that square dancing is-----several bad words.

In the park dances we always start with a large circle and teach Partners, Corners, Ladies In and Back, Gents In and Back, Do-si-do (back-to-back) Swing and Promenade. From there we go to the simple square dances using these same figures in many combinations for Visiting Couple dances and Exchange Partner ones. If it is the beginning of the season we stick to these for the entire evening so that the new dancers can gain a foothold. As we progress from week to week we teach new figures and add them to the dances.

All that a caller needs to have is 1) patience, 2) tact, 3) a sense of humor, 4) a clear and commanding voice, 5) rhythm, 6) the *spirit* to encourage, and last, but very far from least, the *liking* of people. A caller need not be a singer. Some of the best callers in the country cannot carry a tune. They simply stay with the beat and allow the necessary number of counts to each figure. They never rush their calling by trying to have the dancers keep up with the "wiggling" of their tongues or as fast as the musicians can play. When this happens the caller has defeated his purpose. When each and every call is distinct and the music in proper tempo, about 128 metronome, all sets will be in perfect order moving together.

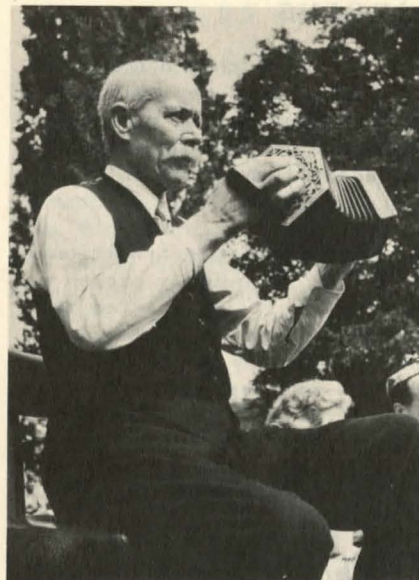
If we just remember that people want to dance, want to enjoy themselves in a simple manner, we in turn simply conduct ourselves accordingly. Easy, isn't it?

NEW SQUARE DANCE BOOK

After you have enjoyed reading Ed Durlacher's article in this issue, we recommend that you get yourself a copy of his new book, "Honor Your Partners," which has just been published by Devin-Adair, New York. It will set you back \$7.50, but it is worth it.

Ed is well known in square dance circles in the East, and recently he has been getting around quite a bit in the West and in the Southwest. He has a very large repertoire and knows how to choose his dances for the degree of experience of the dancers; he also knows how to give the dancers a good time without letting the evening get out of hand.

His book is evidence of these qualities. It tells you what to call and how to call it. "Honor Your Partners" will be reviewed in our next issue.



WILLIAM KIMBER

"Billy" Kimber was a young man when Cecil Sharp saw him with the Headington Morris Dancers on Boxing Day, 1899. Perhaps the founder of the English Folk Dance Society would in any case have discovered the extent of the living tradition of English music and dance but it was this chance meeting with these Oxfordshire dancers that started the work of collecting and interpreting the great wealth of material that is available to us today.

It was the quality of William Kimber's appreciation and understanding of his native dances and music and his instinctive knowledge that in Cecil Sharp he had found an understanding friend, that led to the partnership that enabled Mr. Sharp not only to give us the Headington dance tradition but to understand the variations of the Morris Dance that he found in other villages of the Cotswolds. It was very fitting that it should be William Kimber who later made use of his bricklayer's knowledge to lay the cornerstone of Cecil Sharp House, the memorial to his "old friend."

It has been due also to Kimber's ability to put his understanding of the Morris Dance technique into words that has helped the E.F.D.S. to make steady progress in its own ability to pass on the quality of the Morris to present day dancers.

In his young days William Kimber danced so lightly that "a woman could put her fingers under his feet without harm." Today his playing of the tunes on his concertina takes you off your feet. Visitors to England this summer should not fail to hear him. He has reached the age when forgotten dances of his youth begin to come back to him. The country dance "Double Lead Through" is one that he has recently given us.

PINEWOODS 1949

The opening date of the C.D.S. Summer Camp is Sunday, August 7th. The General Session will run until August 21st and a Leaders' Workshop from August 21st to 24th. The regular C.D.S. staff will be on hand and we hope to have supplementary teachers and musicians from England and guest callers from this country.

FIGURE DANCING

At the present time many of us feel that only dances with simple, recurring figures should be introduced to any but experienced dancers, and that those with considerable variety of pattern should be left to the real fans. It might be well to consider if the cause lies in the dances themselves or in the treatment that we give them.

It is true that we have found that the simple traditional dance, whether it be English or American, is quickly picked up by novices and enjoyed from the start. And it is true too that the dancer whose sole claim to experience lies in an ability to remember intricate figures and who cannot enjoy a simple rhythmic pattern, is missing a great deal of every dance that he takes part in.

But I wonder if some of the dances that we think of as difficult might not yield to a different treatment. I believe that we might try the following:

- a) However complicated the pattern, put response to the rhythmic and melodic quality of the tune first, and "getting the figure right" second.
- b) Teach each new figure in relation to one that has already been learned. There are very few basic patterns, or steps -- most of them are variations. It is much easier to remember the variation if you realize the basic pattern to which it belongs.
- c) Teach the dancers to see how their particular part relates to the whole.
- d) Avoid wordy explanations by letting the group see first how the whole pattern looks -- demonstrate first with one set.
- e) Present the figure from the point of view of how the dancers dance with one another rather than where they go. The figures are incidental to the social enjoyment of the dance.

There are so many wonderful dances that it seems a pity to get bogged down in the figures.

- May Gadd

LEST YE FORGET

All material for the Spring issue of *The Country Dancer* should be in by April 8th.

CDS CHRISTMAS PARTY

Christmas, 1948, was celebrated in goodly style by Country Dancers from the New York-New England and neighboring areas in Barnard Hall, New York, on Saturday evening, December 11th. There 'neath stars of silver, red and blue, Santa Claus and reindeer, danced those who knew and those who didn't know quite so much, to the lilting tunes of Philip Merrill, Kazu Tajitsu, Lois Wann and Lynn Egli.

After the first group of dances a Morris team demonstrated Cross Step Dance and Shooting which, with the rhythmic tinkling of bells and clash of sticks, interested and amused the audience.

More dancing -- Then the Boars Head Processional, the carol sung by Roland Jones, Roland also led the singing of the Christmas carols in which everyone participated.

The highlight of the evening was the Ampleforth Sword Play, performed by a most able cast of characters. King Russell and Queen Adrian (Houghton and Hull respectively) entered and courted comically in true royal fashion. Alfred Sheinwold, showed phenomenal talent as a clown in announcing the characters and urging on the dancers. Perfectly cast was Howard Hamilton, the doctor (we wish him greater success with his future victims). With such a group of dramatis personae, plus the Country Dance Sword Team, one felt that winter had indeed been killed and spring brought back again.

In the minds of those who danced and enjoyed the play, and those who performed, the evening was a happy anticipation of another Christmas party.

- Rae Leibert

THE CHRISTMAS COUNTRY DANCE SCHOOL

All week long I have been doing the dishes to the plaintive, "A soul, a soul, a soul cake," and sashaying the dust mop to the tune of Red Wing and Miss Ryan's catchy calling. It was a wonderful experience to attend the Christmas Country Dance School held on the Berea College campus in Berea, Kentucky during the holidays.

Being rank amateurs at folk dancing, we found ourselves learning the basic steps while overhead in the above gym came the rhythmic thud, jump of the advanced Morris dancers. The school was particularly adapted to teach all--from beginners to accomplished dancers in three traditions.

The Danish Country dances were ably controlled by Georg Bistrup from the John C. Campbell Folk School. "Now everyone make a beeg circle!" he would say and the fast-moving fun began.

The English Country dances were my favorites and Mrs. McLain is a superb teacher, with her insistence upon mood and style of the dance.

Mr. Frank Smith, the director of the school, with his ready wit and so great kindness gave able instructions in the advanced Morris, Winlaton Sword and the Big Set and Running Set dances.

Miss Grace Ryan, author of *Dances of Our Pioneers*, taught the American Country dances and being from the Middle West we felt a nostalgic recall of Saturday night fun in a little country town years ago, as we did the Grapevine Twist and Balance Four in Line. One was torn between which class to attend. Usually one's energy determined that.

- Verna C. Thompson

Both Dr. Thompson (Acting Dean of Berea College) and Mrs. Thompson, are new dancers, and we feel they couldn't have had a better introduction to real folk dancing than that enjoyed at the Berea Christmas School.

BOOK REVIEW

GRANDFATHER TALES. (American-English folk tales selected and edited by Richard Chase. Illustrated by Berkeley Williams, Jr. Houghton Mifflin Company. \$2.75.)

These are more of the stories Richard Chase has been gathering, chiefly from folks in Virginia, North Carolina, and Kentucky; and unlike his *Jack Tales* they are about anybody but Jack. Here is the American version of Hansel and Gretel -- only their names are Buck and Bess and they share their adventures with a lad named Cooklepea. Cinderella appears as Catskins or Ashpet, in the tale which has been told by Chinese, Africans, American Indians and is known in 500 versions in Europe alone. The story of the animal bridegroom has been told in literature for at least 2,000 years before Richard Chase noted down this version of it in "Whitebear Whittington." And the three little pigs, the tall hunting story and the tall cornstalk, how Bobtail beat the Devil, and how the two old women bet on making fools of their husbands are all part of the international stream of folk-tale tradition.

The value of this collection is twofold. For the scholar it is a record of American versions, and such records are still rare. There has been much reporting of folk tales among the Indians, very little reporting of them among the rest of us. In telling "Like Meat Loves Salt" Richard Chase becomes one of the first to testify to finding King Lear in this country as a folk tale -- in a very moving rendering in which the mad king twines himself a crown of honeysuckle.

For the general reader, young or old, the book is a delight. It has little of the repetition which made some of the *Jack Tales* tedious reading for an adult. Instead it has a speed and terseness that are sometimes breathtaking. The "Least," but wisest, of the little pigs, for example, has just done away with the old red fox, shut up in a churn: "So Jack (this is a different Jack) pulled out the nails and poured the old red fox out the back door, and rinsed the churn. Then he eat his pot of peas for supper and went on to bed."

The stories have the flavor, too, of regional turns of speech and of the traits that have been added in the process of American adaptation. It is still the King, not the President, whom Robin Hood entertains in the forest. But they bake him some big pones of bread along with the deer and bear meat and wild turkey, and "it was a sight in the world to see them men eat."

To have Richard Chase writing down these stories as Americans are handing them down is to remember how Aesop or Perrault or the brothers Grimm handled this material and to become aware how strongly the tradition still flows, even in swiftly changing America.

- Roberta Yerkes

MOUNTAIN FOLK FESTIVAL

The dates for the Mountain Folk Festival have been moved forward to April 7, 8 and 9, 1949. Readers of *The Country Dancer* may obtain full particulars of the festival program from Frank E. Smith, Box 1826, Berea College, Berea, Kentucky.

NATIONAL FOLK FESTIVAL IN SAINT LOUIS

The 15th annual National Folk Festival will be held on April 6, 7, 8 and 9, 1949, at the Opera House of Kiel Municipal Auditorium, Saint Louis, Missouri. Address all inquiries to Sarah Gertrude Knott, Director of the festival.

ANNUAL CONFERENCE OF SOUTHERN MOUNTAIN WORKERS

The annual Conference of the Council of Southern Mountain Workers will be held at Gattinburg, Tennessee, from March 1st through the 3rd, 1949.

NEW COUNTRY DANCER

Mollie Judson joined the household of Mr. and Mrs. Charles Judson, December 17, 1948. To its former editor the *Country Dancer* sends its heartiest congratulations on her latest edition.

LET US HONOR OUR PARTNERS!

Three years ago I started teaching a few simple square dances to the children in the sixth, seventh, and eighth grades of the Fairlee School. I had an enrollment of under twenty, so I was able to have a planned recreation program with considerable individual follow-up analysis. From the first, the children "took to" square dancing. Here was plenty of action to furnish an outlet for their youthful exuberance-----and, such fun! The action gradually developed into physical coordination, which, under careful instruction and close supervision, resulted in pleasure and satisfaction realized as new changes were conquered and ability to follow directions rapidly and accurately improved.

We used records with combined music and calls; records furnishing only the music, the calls to be deciphered from an accompanying handbook; and the instructional records, from which the children first heard the explanation of the dance, timed so that they might *walk out* the changes, with sufficient time to *think* them out, and then swing into the dance with the same instructor calling the changes.

Following exposure to the three types of records, I turned my English classes loose on record-analysis and preparation of comment cards. We have done much work along this line on books, so this opened a new line of analysis. I was interested in some of the comments and forwarded those concerning the Durlacher records to Ed. Durlacher, who very generously wrote to the members of the upper grades, expressing his interest and encouraging further correspondence, which gave me a tool to motivate a real live project in letter writing for English. We have enjoyed a constructive, pleasant correspondence with Mr. Durlacher, which has more than superficial value since he personally conducted an afternoon square dance party for these same children in our own small town. The letter writing is still fresh!

As the children evaluated their own accomplishment they became aware of new needs and new phases of pride were evidenced. Here, I observed a boy slow to work his way into school society -----already in; and there, a self-conscious girl showed more general confidence. Through square dancing we were able to share experience outside the expected realm. The children put on a program at an out-of-town Veterans' Hospital, and last summer we served as "ice-breakers" for a recreation program at Lake Fairlee Club.

Two winters we have participated in the Old Fashioned Community Dancing School, where the children have had a related outside-school-experience. Here age-barriers were removed, and interested parents and friends became *more* interested.

Oh, no, our course of study has not been neglected! The

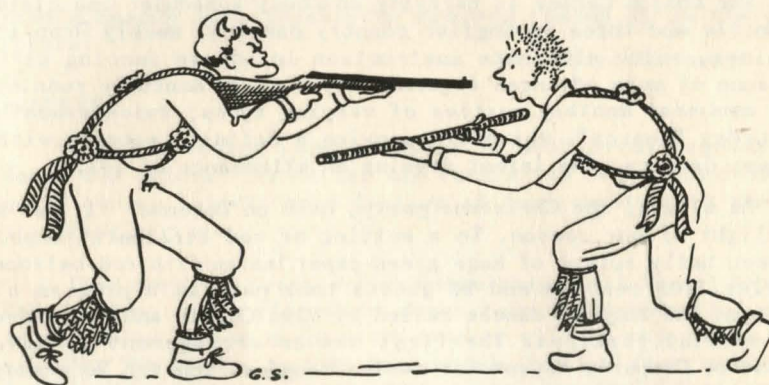
quotient of accomplishment has been raised. We have learned much of value as concerns etiquette-----these boys do not leave their girls in the middle of the floor at the end of the dance! We have no gangling adolescents. We hear very little silly chatter having to do with "boy loves girl." Through very pleasant channels we have learned to listen well and follow instructions accurately. This certainly carries over into all courses,

Am I the only one conscious of the values? No, the children help me evaluate *returns*, and I rather have a hunch that the parents and friends are *in on it*, too!

Square dancing lends itself easily to the promotion of a better understanding of social and democratic skills and, at the same time provides the right kind of occasion for their exercise through pleasure.

It offers us teachers an effective means of developing in our boys and girls, during their formative years, the personal qualities of their natures that will enable them to stand on sound footing with their fellow beings through life.

Frances D. Kiely, Principal
Fairlee Village School
Fairlee, Vermont



MORRIS MOMENTS :

"SHOOTING"

The perceptive eye of our artist, Genevieve Shimer, is all set to catch and record country dancers in off-guard moments like the above. We would advise anyone dancing within her line of vision to "watch your step" -- or you may see yourself immortalized in a future Country Dancer cartoon.

CENTER NEWS

BEREA COLLEGE

The campus social and recreational program at Berea College includes folk dance groups five nights a week. Besides that, the activity is represented at college parties and in classes in the Departments of Physical Education and Sociology. Fifteen staff members and students attended the Christmas Country Dance School. The Country Dancers, a student organization, represents the College at the Mountain Folk Festival and by means of off-campus trips helps to promote folk dancing throughout the South. To report upon these activities is an easy task. One needs simply to say "Everything is proceeding according to plan." The events at the moment beginning to intrigue the Country Dancers are the Mountain Folk Festival and pending engagements to dance and sing in Lexington and in Indianapolis.

Frank Smith has resigned from the field work position which he has held for the past ten years with the University of Kentucky and will be working full time now with Berea College. This will enable Mr. Smith to work directly with centers all over the mountain country.

- Frank H. Smith

BOSTON CENTER

The Boston Center is carrying on a busy schedule: one class in Morris and three in English country dancing; weekly Drop-in Evenings, which alternate instruction in square dancing with sessions of more advanced figures including the Kentucky running set; members' monthly parties of varying types; twice-a-month "Saturday Squares", which are proving a definite success with younger dancers, the latest drawing an attendance of 147.

As always, the Christmas party, held on December 11, was a highlight of our season. In a setting of red streamers looped between holly sprays of huge green-paper leaves with red-balloon berries, 108 members and 86 guests took part in a program of American and English dances called by Miss Chapin and applauded two special features. The first was an arrangement by Mrs. Conant of Draper's Maggot for twelve couples from the Wednesday class; the second, a sequence of country dance patterns originated by Mrs. Conant and danced by a selected group. A much appreciated innovation was the members' orchestra which played several numbers.

- Marjorie Hurd

BRASSTOWN FOLK SCHOOL

This year the Brasstown Folk School sponsors a recreation worker whose services are available to public schools in two counties. The purpose is to help the schools have their own recreation leaders, i.e., the teachers themselves. Sixty-six of these teachers attended a summer workshop here where recreation was one of the three fields offered for credit. Continuing this

and the extension work done by Edna Ritchie last year, each school is visited once in two weeks, with the hope that the teachers will carry on in between time. Four out of six schools are doing a fine job of this.

Our weekly Friday night dance is an informal one open to folk of any age and experience. Groups and individuals from communities in four counties and visitors from farther off, join us. Three-quarters of an hour of teaching at the beginning helps the situation of a constantly changing and comparatively inexperienced group. One game for the small children delights them and their audience. We enjoy the family-like atmosphere; it's not unusual to see a youngster stretch out on a bench and fall asleep.

- Mary Holbrook

CLEVELAND

The Cecil Sharp Club of Cleveland, through its association with Cleveland College at Western Reserve University, is pursuing the usual series of classes and parties and making a concentrated effort toward broader horizons. About 100 people from various parts of the city, including members of C#, are enrolled in the "Folk and Square Dance Workshop" of the General Education Division of Cleveland College (taught by Olive Whitworth). The C# people welcome, or rather, implore other groups to start a correspondence with them, exchanging helpful ideas and suggestions for Country Dance activities. The next event on Cleveland's agenda is a Television Program coming up in the near future.

- Olive Whitworth

HINDMAN

Our recreation program moves in delightful regularity. Songs and dances, new to us, are constantly being added to our great store, but the good feeling of familiarity with what we are doing persists.

This month we begin our exchange trips with Stuart Robinson School. They will bring their dance team to Hindman, Saturday. An afternoon and an evening of dancing will be enjoyed by both schools. The dances that we have chosen for our first party are largely those that we will be doing at the April Festival in Berea.

Work in the Knott County rural schools by the Hindman Settlement School recreation director is still a great part of our program. Three days each week she can be seen anywhere from Sassafras Hollow to Watts Fork, jumping high creeks or warming her feet by a school room fire in between sessions of indoor and outdoor games and "Songs of All Time." The worth of this work may best be seen in the faces of many young Knott Countians when they hear or see the approach of "Jump Josie"- the jeep.

- Jane Bishop

KNOXVILLE

Some 75 persons attended the first Christmas party of the Knoxville Center on December 21. For the most part, we attempted only the more simple dances, since our group as a whole is a beginning one. We had as guest callers Mr. Dave Hendricks of Sevierville, Tennessee and Mr. Jim Dyer of Byington, Tennessee. Mrs. Virginia Tharpe Raulston, with her violin, quite ably assisted our piano player, Miss Rachel Grubbs, on several of the dances. Miss Ethel Capps, our leader, and Mr. Gordan Bounds proved themselves as apt in the culinary field as in others with the altogether refreshing cookies and fruit punch that were served during the evening.

Included among our plans for the spring are three open meetings, February 8, March 8 and April 12. We will sponsor a small local Folk Dance Festival here on the afternoon and evening of April 30. Any interested groups from the nearby region will be invited to participate in this festival.

- Mary Scarbraugh

LEXINGTON, KENTUCKY

The Lexington Center held its Christmas Party on the night of December 11th. Dancing and games were enjoyed. During intermission the recorder group played several selections and accompanied the singing of carols.

Ten members of our Center attended the Christmas Country Dance School at Berea and had a wonderful time.

A group of sixteen from the Center presented a program of folk dances for the University Women's Club on January 25th and a program for the Homemakers Convention on January 26th. Included on the program were Gisburn Processional; Hull's Victory, North Skelton, Western Square, Nutting Girl, Running Set, St. Martin's, a Danish group and Green Garters.

- Imogene Cravens

NEW HAVEN CENTER

Enthusiasm in the New Haven group is undiminished although weather and winter illnesses have somewhat lowered attendance as compared with October. From 20 to 24 can be expected at a meeting. We are particularly proud of our new members, both in quantity and quality. The oldtimers are impressed by the ease and speed with which they learn. By common consent we are striving to end the year with a repertoire of dances that need not be taught, or even called.

Ten New Haveners attended the Christmas party in New York, the majority being new members, for whom it was a first experience and by all reports a delightful one.

- Harriet Bishop

PHILADELPHIA CENTER

The Philadelphia Center has been relatively inactive this season. John and Ruth Hodgkin have not been teaching their usual class. Leo Jones had a class during the fall at the Germantown Y.W.C.A. but this has now been discontinued.

Plans were made to present our usual exhibition at the Annual Cultural Olympics of the University of Pennsylvania on Friday, February 4th with Helston Furry, Fandango and the Way to Norwich, among others.

- John Hodgkin

ROCKY MOUNTAIN CENTER

A broken water line, cold weather and snow have temporarily closed the Rocky Mountain Center. Paul Kermiet occasionally helps the square dance clubs of Steele Community Center with the English dance they plan to do at the National Folk Festival at St. Louis this April. Some of the dances being prepared are Dargason, Black Nag, Newcastle, Bean Setting and Old Mole. Fred Enholm and Paul Kermiet attended the Berea Christmas Country Dance School.

- Paul Kermiet

STUART ROBINSON SCHOOL

Thursday night of each week is open night at Stuart Robinson for those who have had some experience in Country Dancing. During the fall and January 1949 a group from Viper, twenty miles away, have attended our Thursday night's entertainment regularly.

Mr. and Mrs. W. L. Cooper and Miss Helen E. Turner attended the Christmas Folk School at Berea, December 26 through January 1st.

Mr. and Mrs. Frank Smith of Berea College spent January 24 through January 27 with our group, helping us with the dances which will be done at the Berea Folk Festival April 7-9. Three classes meeting daily and numbering over 100 boys and girls are now doing the English, Danish and American Dances. These courses count as physical education work required in Kentucky.

February 12 the Stuart Robinson Country Dancers went to Hindman Settlement School for an afternoon and evening entertainment.

- W. L. Cooper