

CHRISTMAS COUNTRY DANCE BALL

Saturday, December 16, 8:30 to 12 p.m.

HUNTER COLLEGE, 695 Park Avenue
New York City

SALES DEPARTMENT REMINDERS

The C.D.S. office now has a good stock of Douglas Kennedy's book **ENGLAND'S DANCES: Folk-Dancing To-day and Yesterday**. Based on the dances of England this book goes far afield to search out origins by means of comparative studies. It should be a "must" for any dancer interested in understanding the dances that he enjoys. Musicians will be specially rewarded by the chapter on "Instruments and Tunes" while dancers and leaders alike will welcome the simple definition of reel, jig and hornpipe tunes on page 118 in this chapter and the section entitled "How the Folk dance." Sociology teachers and students—and others—will enjoy the chapter entitled "The Barrier of Self" and will thoroughly agree with Mr. Kennedy's closing paragraph:—"The dances and folk-airs are not just out-of-date anachronisms. They are old friends waiting to be recognized. I believe that there never has been a time in England's history when the people stood in more need of refreshment at the springs of their own traditions and of the new life that these can give." This is true not only of England but of America too. A copy of the book should be in every College Library and on every dancer's and recreation worker's bookshelf. The price is \$1.75 with a 10% discount to C.D.S. members.

THE PHOTOGRAPHS IN THIS ISSUE: The cover photograph of Jean Ritchie was taken by Gary Wagner . . . Helen Conant took many photographs while she was in England, and the one used with her article is by Raymond, Herham . . . the Camp pictures were taken by Genevieve Shimer.

ADDRESS ALL INQUIRIES
to

THE COUNTRY DANCE SOCIETY OF AMERICA, Inc.
31 UNION SQUARE WEST, NEW YORK 3, N. Y.

THE COUNTRY DANCER

VOLUME 6

NUMBER 3

**OCTOBER
1950**

35c



JEAN RITCHIE *with her dulcimer*

THE COUNTRY DANCER

EDITOR
Mary P. Judson

RECORD REVIEWER
Edward Tatnall Canby

BOOK EDITOR
Roberta Yerkes

Natalie Bunting — May Gadd — Maggie Mahon
Ruth Sanders — Alfred Sheinwold

Published four times yearly
by

THE COUNTRY DANCE SOCIETY OF AMERICA, Inc.
31 UNION SQUARE WEST, NEW YORK 3, N. Y.

\$1.00 a year; Thirty-five cents a copy
Copyright 1950 by The Country Dance Society of America

COMING C. D. S. EVENTS

NEW YORK—CHRISTMAS COUNTRY DANCE BALL—Saturday, December 16, 1950, 8:30 to 12 at Hunter College, 695 Park Avenue.

LEXINGTON, KY.—THIRD ANNUAL FOLK DANCE WORKSHOP—Friday (7:45 p.m.) and Saturday (all day) October 20 and 21. American, English, and Danish dances and singing games. Co-sponsored by the Department of Physical Education of the University of Kentucky and the Lexington Center of the Country Dance Society of America. Chief instructor will be Miss May Gadd, C.D.S. National Director, assisted by Miss Lovaine Lewis, James Pheane Ross, and Wyman Stephens, program directors of the Center.

GATLINBURG, Tenn.—SECOND ANNUAL ADULT FESTIVAL—sponsored by the Council of Southern Mountain Workers, Mrs. Raymond McLain, Graham Cottage, 469 North Broadway, Lexington, Ky. November 17 (evening) and November 18 (all day).

BEREA, KY.—THIRTEENTH ANNUAL CHRISTMAS COUNTRY DANCE SCHOOL—December 26 (evening) to December 31 (breakfast). American, English and Danish material, including traditional dances, music, songs and games of the Southern Highlands. Also recorder playing and puppetry. The school is sponsored by the Council of Southern Mountain Workers and Berea College and directed by Frank Smith. Leaders include May Gadd, Mrs. Raymond McLain, "Bun" McLain, Edna Ritchie, Ruth White, Leila Smith and Ethel Capps. Write to Frank H. Smith, Box 1826, Berea College, Berea, Ky.



Street Procession at Hexham Festival

NORTHERN ENGLAND FESTIVAL

Hexham is an old market town that lies in the center of Hexhamshire in the county of Northumberland. When traveling by train to Hexham, one passes by many mining districts. On the horizon one can see almost mountainous piles of grey sand which have accumulated through years of toil by the neighboring villagers, who make their living from working in the mines. Almost any time of day that you pass through these districts, you will see little black cars suspended from a cable going back and forth between the mine and some central area. When looking at this, you know that there are hundreds of people working industriously under ground, and that perhaps when these people go home to their families in the evening they will look for some sort of entertainment that will not again shut them off from the world. It may be for this reason in part, that the festival in Hexham sponsored by the English Folk Dance and Song Society has been received with such deep appreciation for two consecutive years, since it began in April, 1949.

Our festival began on a Saturday with a reception of those who were actually members of the Folk Dance School for the week. The following day was Easter Sunday and after the service in the very ancient and interesting Abbey, we were taken by bus, north, to a part of the Roman Wall, where we were conducted by an able archaeologist, Dr. Mitchell, on a five mile

walk through an unexpected hail storm to a very lovely and much welcome cottage for the inevitable tea. What the English will do for a "cupper!"

With that invigorating and most enjoyable walk behind us, we rehearsed in what was called the Queens' Hall (and one of the best halls I've seen for dancing) for the procession and dance program for Bank Holiday. The procession chosen was a local dance called the *Kielder Schottische* based on the convenient form of one man dancing with two women. The man who is in the middle of his two ladies is joined firmly to them by two morris handkerchiefs and all three alternate a schottische step, with a figure in which each lady in turn dances through the arch made by the man and the other lady. Kielder is a place on the northern part of the Tyne, which flows near the village of Hexham. The procession was performed to the tune of *Castles in the Air*. Our rehearsal for the rest of our dance program, which was to be held in the Abbey grounds, consisted of running through very simple, yet lively enough dances for these energetic Tyneside peoples.

On Monday, due to the inevitable English weather, we had to change our program around, and have the annual clog and sword dance competition in the Queens' Hall in the morning and start the procession when the rain cleared up. Clog-dancing is a traditional form of folk dancing and particularly so in the neighboring villages of Hexham, since miners wore clogs every day to work and might practise their steps at any time. Before the war, competitions existed for clog dancers and after the war the Folk Dance and Song Society decided to revive them, and they have been flourishing with great gusto. The competition lasted about three hours and everybody, from newcomers like myself, to the retired competitors, was held speechlessly interested for the entire time, whether sitting on a comfortable chair or standing. Nearly a hundred children took part in this competition. They were all ages and sizes and had varying degrees of ability, although to the amateur eye all seemed to be perfection. The juniors performed six steps, while the seniors danced ten steps. Competition was very keen yet there was a tremendous enthusiasm for fellow competitors. A young boy who worked in the mines was the champion. He had also performed at the Albert Hall festival in the winter, and he certainly possessed the vitality that prevailed in this northern climate.

Even the smallest lads held swords in their hands, and although their dance quality left much to be desired it won't be long before these young ones acquire the rhythmic quality essential to the sword dance. A team from Newcastle won this competition.

In the afternoon, we optimistically put away our "macs" and started out from the Queens' Hall into the streets with our *Kielder Schottische*. Before we had gone very far many others joined us, and by the time we got to the market square we had long since lost track of who was at the tail end of the

line. We followed the processional dance with the *Sylph* and the crowd entered into that with great spirit. The men had increased their numbers so we were able to have a very large circle for the *Circassian Circle*. We then proceeded to the Abbey grounds, where we had an amplifying system, and danced for the rest of the afternoon. When we got there, there were cries for the *Cumberland Square Eight*, *Morpeth Rant*, *La Russe* and many others. Young and old entered into the afternoon with an equal amount of enthusiasm. One had everything from a small school boy to a bearded gentleman as a partner. Our music included very good and lively recordings to give the musicians a rest, because the dancers never took any intervals. When the musicians had recovered from the strenuous street procession, we danced to three or four violins, a melodeon, a concertina, a piccolo and Mr. Kennedy on the drums. Morris and Sword demonstrations were of great interest to the audience.

Bank Holiday evening witnessed a very lively so-called "barn dance" in the Queens' Hall. The exuberant village boys and men who had been with us during the day, added tremendously to the zest of the party. We had four of these barn dances during the week and a different local band and caller every evening. The Scottish and old time couple dances were very popular, as were the traditional English dances. There were about five hundred each night who entered into the dancing. The *Eightsome Reel*, *Drops of Brandy*, *Hulichan*, *St. Bernard's Waltz*, *Russian Ballet* and many other reels, quadrilles, couple dances, line and circle dances were very much in demand. We danced every night until twelve and we always wished there was more.

The barn dances in the evening, the dancing in the Abbey grounds, the dancing in the streets, and the visits we made to the villages near by, all gave the people of Tyneside a feeling that there was a society behind them that was willing to support them in anything they might wish to do. The people of Tyneside also gave the Society a feeling that it had something very great to live for. The feeling of appreciation was a mutual one and there were a great many promises for the following year.

—HELEN CONANT

NOTES ON THE HEXHAM PHOTOGRAPH:

The two little boys in the street procession during the festival in Northumberland are the area organizer's (Mr. Scott's). Mr. Kennedy is at the extreme right, playing the drum. Peter Kennedy, who did a tremendous amount of work toward the organization and carrying out of the festival, is next to his father, playing the melodeon. Mrs. Kennedy is in the center of the procession, playing her concertina.

NEW CENTERS

The Society's warmest greetings to the following dance groups who have affiliated as C.D.S. Centers since our last issue.

TRANSYLVANIA COLLEGE, Lexington, Ky. This is a student group with the dancing directed by Mrs. Raymond McLain. Transylvania makes the third Center of the Lexington District.

"SQUARES-UP" CLUB OF SCARSDALE, N. Y. The club meets on alternate Fridays with Phil Merrill as Caller. Among the members are Mr. and Mrs. Edward Leibert and Mr. and Mrs. Dana Caulkins, who are well known to Pinewoods Campers.

NEW YORK DISTRICT COUNCIL ACTIVITIES

The season opened the first week in October with the first of a series of weekly Square and Country Dance Thursday Evenings at Barnard College with a very large attendance. Two parties a month are being held at Washington Irving High School. The first Saturday of each month will be an open Party, and on the third Saturday of October and of November there will be an event for members and guests, with dancing, songs, and special entertainment. On October 21 a sound color film taken at the Stratford-on-Avon Festival will be shown. Morris or Sword dancing will be held every Wednesday at Greenwich Mews Playhouse, followed on alternate Wednesdays by Country dancing for experienced dancers, or Square dancing for couples. The new season's demand by other groups for C.D.S. Callers has already begun.

SQUARE DANCE ACTIVITIES

Fairlee, Vt., was especially active this summer. In July, dance teams from the Village helped re-name the old barn at the Fairlee Lake Club. It is now "The Dance Hall." The junior team demonstrated what can be done by what is called the first-bicycle crowd, and the senior team continued with examples of more complicated square dances. The audience was brought into the dancing when each boy and girl chose a partner from among the spectators.

A Square Dance Festival was arranged for Labor Day, Sept. 4, under the direction of Ed Durlacher. Morning and afternoon sessions for leaders were included, with a square party at night.

In sending us the news, Herbert E. Warren, Festival chairman for the Fairlee Recreation Council, stated that a Sunday evening conference for school leaders and teachers preceded the Labor Day Festival.

SPECIAL FEATURE—CALLERS' FAVORITE CALLS

Gents' Left-Hand Star

Louise Chapin's favorite call for beginners' groups.

TUNE: Turkey in the Straw or other tunes. This is a prompting call and the timing is at the discretion of the Caller.

1. Everybody balance and everybody swing . . .
Take your partner and promenade the ring . . .
2. First couple swing in the center . . .
Four gents a left-hand star . . . (all the way round to face partners)
Right to your partner where you are . . . (right hand turn with partner)
Allemande left your corner lady . . .
Go back home and swing your own . . .
Then promenade around the town . . .

Repeat with 2nd, 3rd, and 4th couples leading.

Our Featured Caller

LOUISE CHAPIN is a native of New England who has proved that women can be excellent Callers. As Director of the Boston Centre of the Country Dance Society of America she shows her versatility by leading both American and English dances.

"Square dancing as part of the school work is new to most of them," he writes. "We have definitely proved that six- and seven-year-olds in schools can profit educationally by work in square dancing although a teacher in one Teacher's College advised against starting at that age level.

"Our senior dance team—seventh and eighth grades—are turning up something new in the way of meeting more than halfway "city" people here in the summer."

Santa Monica, Cal., staged what the city's officials claim is the largest square dance yet, during the city's Diamond Jubilee celebration this summer. Some 8,000 dancers do-si-doed, dug for clams and swung their partners as thirty-six callers took turns at the amplifier. A crowd estimated at 50,000 spectators watched from grandstands, sidewalks and streets. Lloyd Shaw of Colorado was the guest of honor.

The largest previous square dance, according to Santa Monica officials, was staged in Houston, Texas, and drew 2,608 dancers.



PINEWOODS CAMP 1950

Another summer has swiftly passed and another trip to Pinewoods Camp is over. Everyone knew that 1950's Camp would be something special—even those of us who hadn't met the Kennedys before had heard enough about them to realize that Camp with Douglas and Helen Kennedy was definitely something "not to be missed." And it certainly was.

Camp started out as usual with cheery greetings to old friends and a warm welcome to new campers. Classes began with a zing on Monday and though by Wednesday some of us knew (muscularly speaking) that we had been doing quite a bit of dancing, enthusiasm ran high as the week wore on. Somehow, everyone seemed able to come up with renewed energy whenever the music started and they found themselves on the dance floor.

Mr. Kennedy "floated" from group to group, instructing, illustrating, explaining and inspiring as he went. (Inspiring is really a tame word for the sort of feeling he transmitted to a class. Electric is a far better word.) Mrs. Kennedy and her concertina made members of her classes just bristle with enthusiasm, and you could see them in little groups all over Camp avidly discussing some point or other she had emphasized that morning.

There were so many wonderful things to do at Camp this summer . . . the morning and afternoon dance instruction groups as usual at the top of the list with a faculty consisting of May Gadd, Louise Chapin, Bob Hider, Phil Merrill, Genevieve Shimer, Dick Best and Ken Knowles—singing with Jean Ritchie—recorder playing with "Bun" McLain and Helen Conant—Mr.

Kennedy's evening lectures (again that electric quality) on the history and meaning of the dances—the nightly dance parties and the fun at informal Camp House gatherings afterwards when we were pleasantly tired but too stimulated to go straight to bed. Mr. Kennedy's sound color film of the Stratford-on-Avon Festival was one of the highlights, and color films of the International Folk Festival in Venice, taken by Eddy Nadel and Helen Camp House gatherings afterwards when we were pleasantly tired but too the Padstow Hobby Horse Mayday dancing, the 1950 Hexham Festival and a Morris men's tour in Devon. Pinewoods this year saw the beginning of a Morris "Ring" in the form of two Morris gatherings for men dancers only. As usual, any time in between these activities was spent in the cool waters of Long Pond—very refreshing after a morning or afternoon of dancing.

There was much done to encourage local talent in the evening gatherings after the dancing. Jean Ritchie as social hostess, assisted by many volunteers, very ably led these "night hawk campers" in song and stunts until the party almost ran by itself. Guitars and banjos were put to good use. Jean brought her dulcimer to camp and even accompanied herself when she appeared in

Mr. Nadel's film taken at the John C. Campbell Folk School in North Carolina. Mr. Kennedy sang us a sea shanty with tremendous gusto and often gave us the version of songs heard many times in England and Scotland. Some of these parties were held on the beach to the tune of "hot dogs," roasted over an open fire.

The third week of Camp saw a most successful Folk Music Camp (described elsewhere) and a Leaders' Workshop. These two courses ran concurrently, so that during the day the Leaders could work on the knowledge and understanding of the dances and music that is needed by a successful teacher or caller, and test the results in the evenings by taking turns in leading a program of dance for the music course students.



DOUGLAS and HELEN KENNEDY

All in all Pinewoods was great success and a still far greater one by the addition of the Kennedys. We were all very grateful to them for the helpful hints that they gave us and for the interesting talks that we had with them. I think everyone felt personally crushed when Mr. Kennedy became ill during the second week. We were delighted that he could take part again during most of the third week and I am sure that I can speak wholeheartedly for every one of us in wishing him a speedy and complete recovery.

—MAGGIE MAHON

BULLETIN

DOUGLAS KENNEDY—All who danced with Mr. Kennedy at Pinewoods this summer will be very sorry to hear that the illness from which he suffered during the second week returned after Camp was over. He was obliged to go to the hospital and stayed there until his sailing date on September 21. A period of rest has been ordered by his doctor but reports received from England indicate that he is making satisfactory progress.

MARRIAGES:

Dorothy Gifford Bancroft to D. Bob Gowin on August 25th in Brookhaven, Long Island, N. Y.

Betsy Bankart to Murray Sylvester on July 5, 1950, in Norwich, Vt.

Jean Ritchie to George Pickow on September 29th, in Washington, D. C.

Helen Aspinwell Smith to Herbert Patten Chadbourne on July 6th at the Old South Church in Boston.

ENGAGEMENT:

Cynthia Ann Leibert, daughter of Mr. & Mrs. Edward R. Leibert of Scarsdale, N. Y., to William D. Warren of West Hartford, Conn.

C. D. S. FUND

Our grateful thanks go to the following contributors who sent in their donations after the last issue had gone to press:

Boston Center; Killingworth (Benefit Party through Mr. and Mrs. R. Guillard); students of Knoxville Junior High School; Miss Abby W. Christensen.



Teatime at Pinewoods

MELVILLE SMITH, MRS. KENNEDY, JACK LANGSTAFF, MAUD KARPELES

FIRST FOLK MUSIC CAMP AT LONG POND

The first Pinewoods Camp music week of the Country Dance Society, devoted entirely to the study of our folk music, proved to be a great success. The various participants were most enthusiastic about the Camp, and all seemed to enjoy themselves thoroughly while learning a great deal.

The emphasis for this initial year was put on our folk music of Anglo-Saxon origin, due to the fact that we were most fortunate in having the best authorities from England in that field with us this summer. With thirty-two musicians enrolled for the course, and with seven staff lecturers and teachers to help us with the work, we embarked on a most vigorous and stimulating week of lectures and musical activities.

Maud Karpeles, who as Honorary Secretary of the International Folk Music Council came directly to Long Pond from the Indiana conference, opened with a general introductory talk. Miss Karpeles followed this up with subsequent lectures on definitions, characteristics and the authenticity of folk music; a very useful talk on collecting songs and dances; a period on bibliography and related material; and a most entertaining evening, describing the English traditional singers and fiddlers from whom Cecil Sharp collected, illustrated with songs, chanties and fiddle tunes by Douglas and Helen Kennedy, John Langstaff, Jean Ritchie and Ed Perkins.

Douglas Kennedy, the director of the English Folk Dance and Song

Society, was working steadily with the Dance Leaders' Workshop, running concurrently at Long Pond, but we managed to have two outstanding lectures from him during the week: one on the religious aspects in the English folk tradition of primitive dance and song, and the other on the rhythmical basis of English folk dance and song.

Mrs. Douglas Kennedy, with Philip Merrill, helped us with our orchestra for dancing which was just organized at the end of the camp week, but which certainly points the way to an important part of any future camp for the music and dance. A lecture which both the Music and Workshop groups found interesting was that on the music for the dance; how it should be played, and what variety of tunes could be introduced.

We were fortunate in hearing Melville Smith, the director of the Longy School of Music, in two lectures on the analysis of rhythm, based on the development of rhythmical study of the plainsong by the Abbey of Solesmes, where Mr. Smith studied at one time.

Hilton Rufty, professor of music at the University of Richmond, was heard each day in lectures on musical analysis, the modes, the melodic and harmonic aspects of our folk music, and on the setting and arrangement of folksong. There was only time for one session of advanced study for the composition students in the course, but we hope that next year Mr. Rufty will have a daily workshop in composition for the composers.

Edward Tatnall Canby of *The Saturday Review of Literature* brought his recording equipment and phonograph to camp, as well as many useful records. He drilled us on identification of the modes; showed us a little of the other kinds of popular music concurrently found with our folk music in America today; and made us wish that we could have had more time with him and his recorded library to study the use of folk material in composed music. A very enlightening lecture was presented by Mr. Canby to the entire Pine-woods Camp on the use of records and phonographs, including the technique employed in amplification for dancing, and the use of the tape-recorder in field collecting.

It was a happy thing for all of us that Evelyn Wells of the English Department at Wellesley was with us during the week. She graciously consented to address us one morning on the literary aspects of the ballad, and we hope that we shall be fortunate enough to have her as one of our full-time lecturers next year.

John Langstaff, chairman of the Folk Music Week, led us all in singing each morning, and some two dozen songs were learned in the course of the week. Mr. Langstaff was also heard in two afternoon lectures; one on folk songs and singing for children, and the other on the singing of folk songs and ballads and their projection on the concert stage as well as in informal presentation.

Jean Ritchie was a very important part of this music week of study. She was a living example among us of the very art we were studying and enjoying. She taught us many of her songs, illustrated many of the lecturers' points, and led us in play-party games. The one period that was devoted exclusively to play-party and singing games on the last day was all too short, and much more of this will be planned in the future for teachers of young children.

Every afternoon, time was squeezed in for various forms of applied music. Four graded recorder groups met under the leadership of Raymond McLain, and some very fine compositions for that medium by John Davison and Mr. McLain were heard in concerts. Beth Best (accordion), Marshall Woodbridge (violin), Fred Miller (cello) and Russell Houghton (bass) joined Philip Merrill nearly every night to help with the music for dancing. Special attention and coaching was given in one class to individual singers who wanted to learn folk songs and ballads to add to their song repertoire, and from that group John Alpern, Ray Blois, Betty Caulkins, Faith Gambino, Russell Houghton, Fred Newcombe, Audrey Olson, Bill Sellers, Richard Weed and Trudie Zorn sang publicly during the week.

Time was all too short, but much was learned about the running of future music camps to meet the needs of various groups in different fields of music and study. We now look forward to next year, when even greater strides will be made in furthering this important work of the Society.

DANCES FROM 1450 TO 1600

DANCES OF ENGLAND AND FRANCE FROM 1450 TO 1600. With Their Music and Authentic Manner of Performance. By Mabel Dolmetsch. London, Routledge and Kegan Paul. Illustrated. 163 pages. 2£ 2s. 1

It is just twenty-five years since the publication of Cecil Sharp and A. P. Oppé's handsome but too brief book on THE DANCE. A HISTORICAL SURVEY OF DANCING IN EUROPE. Eight pages of that volume were devoted to the sixteenth century. Mabel Dolmetsch has now expanded some of the subject matter of those eight pages into a masterly handbook on the French and English dances of that period and how to do them. When dance experts of today could not interpret the notation in the old dance treatises which Arnold Dolmetsch had collected for the sake of their music, his wife set herself to the task—and this book is the result.

She gives full instructions for dancing the basse danse or measure, the branle, pavan, galliard, volta, coranto, and allemande, and many varieties of each, as she worked them out by comparing contemporary treatises. Often she has brought steps and tunes together, that is, fitting the right steps to the most beautiful of the old airs. And she reproduces some forty-five airs, a

wealth of lovely dance music including Dowland's "Lachrymae Pavan" and many selections from Pierre Attaignant's works (c. 1530) and Arbeau's ORCHESOGRAPIE (1588).

Arbeau's lucid explanations of the dance steps in the ORCHESOGRAPIE have been Mrs. Dolmetsch's most helpful source, and they are a striking contrast to the baffling passages from other early writers which she enjoys springing on the unwary reader. But the latter should not deter one. The book is planned to make it possible for anyone who wishes to perform these dances to work out the steps without undue cross reference; and both text and pictures help in the never easy problem of reconstructing in one's imagination a dance one has probably never seen.

Mrs. Dolmetsch has done no such tracing here of the connection of court with country dance as Cecil Sharp would have; for instance when he points out the relationship of basse danse, pavan, and branle to May processionals like the Helston Furry. She is too absorbed in the technical problems of decoding to give as much attention as one might like to matters of historical background and development. For these one must still turn back to Sharp's eight pages. But she conveys in her brief conclusion a sense of the spontaneity and simplicity of these dances when properly done, and of their undulating grace—like "dancing wavelets over a tranquil sea"—which brings them vividly before us. Her book is a notable achievement; and it is to be followed by a similar study of the Spanish and Italian dances of the same period.

—ROBERTA YERKES

FROM OUR MAILBAG

JAMES S. BROWN of Lexington, Kentucky, writes:—

Dear Editor:

This is just a note to congratulate you on the June *Country Dancer*. It is a dandy issue and I have read it from cover to cover with relish and appreciation. Incidentally two other members of the Lexington Center group told me the same thing last night—and I'm sure as I see others of them I will hear more of the same sort of comment. Keep up the good work!

FRANK S. SMITH of Berea College, Kentucky, writes:—

To Editor of *Country Dancer*:

I should like to make two corrections. In listing new Centers in the June issue, it was stated that Mountain Folk Festival and the Christmas Country Dance School "are sponsored by the Recreation Committee of the Council of Southern Mountain Workers, Asheville, N. C." The Christmas School is sponsored jointly by the Council and by Berea College. The Festival is operated without sponsorship from either Berea College or the Council; it is conducted by a Festival Committee responsible to the group leaders who hold an annual meeting at the time of the Festival. This Committee is representative of the Regional Festivals which themselves grew out of the Mountain Folk Festival.

CENTER NEWS

BOSTON, MASS.

Boston opened its season with a Square Dance Party at which Phil Merrill of the national C.D.S. Staff was guest Caller. The Centre is running a full schedule of classes and Parties. Enquiries should be sent to the Director, Miss Louise Chapin, at 87 Beacon Street, Boston, Mass. The Centre's Christmas Party will be on December 16.

NEW HAVEN

September 29th marked the beginning of our year's activities. We were delighted to welcome many newcomers and hope to see them and many more on alternate Fridays from now on. We dance in the Gateway School Gym on St. Ronan Terrace from 8 to 10. In addition to English Country dancing there will be a caller for American Squares. If possible, Bob Guillard will have a Morris class to be arranged at the convenience of those interested.

On Thursdays of the alternate weeks Jock MacKay leads a group in Scotch dancing in the recreation room of the First Methodist Church on the Green.

—RUTH E. FEINEMAN

LEXINGTON, KY.

The Center has opened its season with Tuesday evenings for beginners and Friday evenings for more experienced dancers. All meetings are held at the University of Kentucky and the beginners group is so large that they may have to move to a bigger hall. The following statement of aims sent out by the Center may be of interest to other groups:

"WHAT IS THE LEXINGTON CENTER? The Lexington Center is a local affiliate of the Country Dance Society of America, a national organization organized to promote American and English Folk Dancing.

1. To provide the fun of dancing for its members.
2. To stimulate interest in the preservation and enjoyment of folk dancing.
3. To provide good instruction in American, English, and Danish folk dancing and to maintain high standards in each of these traditions.
4. To provide for the training of leaders who will be able to teach others to dance in the authentic and traditional manner.
5. To be of service to the community and to the state by furnishing leadership and by stimulating interest in folk dancing and the related folk arts, and in that way to show the value of creative recreation in the integration of communities and the individuals in them.

Lexington has more than one Center and should soon be a flourishing C.D.S. District with a number of Centers in operation and all combining for Festivals and training meetings.