

LEXINGTON CENTER

The Lexington Center has grown so much this year that now there is a beginners' night, where Square Dancing predominates, an intermediate class for those wishing to improve and add English and Danish Dances to their repertoire, and an advanced group which meets on call.

We had our usual Christmas Party with a good turn-out of Center members. A special party was held on January 19 for Professor and Mrs. Bert English, who are leaving to work in Boston. The special dance of the evening was, "Good-bye Girls, I'm Going to Boston." Another special party was held earlier for Galen Pelster who has gone into the Army.

The Center co-sponsored, with the Agricultural Extension Service, a Folk Dance Party, February 1st, for the Kentucky Farm and Home Week Convention.

In the meantime, plans are going along for the Kentucky Folk Festival to be held March 30 and 31, and May Gadd has been invited to assist in directing the dancing. We are all looking forward to this, our first venture into a Statewide Festival.

—DEE AMYX

LOUISVILLE CENTER

Hot Time in the Old Town

The last dance of the evening for the regular meeting, January 23, of the Louisville Country Dance Center was "The Fireman's Dance." The dancers enjoyed it so much they insisted on repeating it shouting "Fire, fire, fire," in the choruses.

Eight hours later the dancers learned that the University of Louisville's Student Union Building, where they had danced, had burned to the ground during the night. "We later learned it was due to an explosion in the heating system," said Mrs. Phil Millet, secretary-treasurer of the group, "but you've no idea how we all felt for a while!"

Thanks to comment on the incident in the press, many people knew of the Center's plight, and the dancers received a number of kind offers of meeting places.

PHILADELPHIA CENTER

The Philadelphia Center held weekly classes in January leading up to its participation in the Folk Festival on February 2 and 3, which is organized each year by the University of Pennsylvania. We plan to continue these classes throughout the spring.

—LEO D. JONES

THE COUNTRY DANCER

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HORN DANCE LEADER

THE COUNTRY DANCER

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COMING C.D.S. EVENTS

- March 30 - 31 KENTUCKY FOLK FESTIVAL at University of Kentucky, Lexington, Ky. First Statewide Festival sponsored by the University and the Lexington Center of the Country Dance Society of America. Opens at 8 p.m. on March 30.
- April 5 - 7 MOUNTAIN FOLK FESTIVAL at Berea College, Berea, Ky. Sixteenth annual Festival for young people—mainly high school and college students. The Festival is affiliated with the Country Dance Society. It opens on April 5 with supper for participants.
- May 12 NATIONAL SPRING FESTIVAL OF THE COUNTRY DANCE SOCIETY OF AMERICA. At Barnard College, New York City. 8 - 12 p.m. The Society's twenty-fifth annual Festival. Open to all groups.
- May 19 CALICO BALL of the C.D.S. Boston Center, at Babson Park, Wellesley, Mass.
- June 22 - 24 PINEWOODS CAMP WEEKEND of the C. D. S. Boston Center.
- July 1-14 & July 23 - ROCKY MOUNTAIN FOLK DANCE CAMP, Lookout Mountain, Golden, Colorado, Fourth Annual Camp, directed by Paul Kermiet.
- August 5 - 26 PINEWOODS CAMP, Long Pond, Buzzards Bay, Mass. Twenty-third annual national Camp of the Country Dance Society. Open to both members and non-members.

OTHER EVENTS

April 4 - 7—NATIONAL FOLK FESTIVAL at Kiel Auditorium, St. Louis, Mo. Groups from many states.

April 15—Second Annual WESTCHESTER SQUARE DANCE JAMBOREE, County Recreation Center, White Plains, N. Y.

SILVER ANNIVERSARY SPRING FESTIVAL

This, our twenty-fifth national C.D.S. Festival, will be held at Barnard College, in New York, by kind permission of the authorities, on Saturday, May 12, from 8 to 12 p.m. We hope that all dance groups in the vicinity will plan to attend and that no eastern Center or Member will miss the special celebration that is being planned. If any Centers from farther away can make the journey to New York, this will be an especially auspicious year, and all their members will be given a royal welcome.

WAKE UP AND DANCE

The sound color film (16mm.) "Wake Up and Dance" that was shown at Pinewoods this summer can be rented from the Country Dance Society of America for \$10 plus mailing charges. The film has just won the Grand Prix award at the Cannes Film Festival as the best documentary film. It was made by Douglas Kennedy and Alan Simpson at the Annual Folk Dance Festival at Stratford-on-Avon in 1949. The film illustrates well the festive spirit of the dance and the music is delightful. The Stratford people participate with the festival dancers as the street dancing and infectious tunes entice them away from their work. A dream sequence shows how "Playford" might have been danced in Elizabethan times, and youthful romance runs through the film. The running time is about twenty-eight minutes.

Film libraries interested in purchasing the film can do so for \$125. Time must be allowed for the film to be obtained from England.

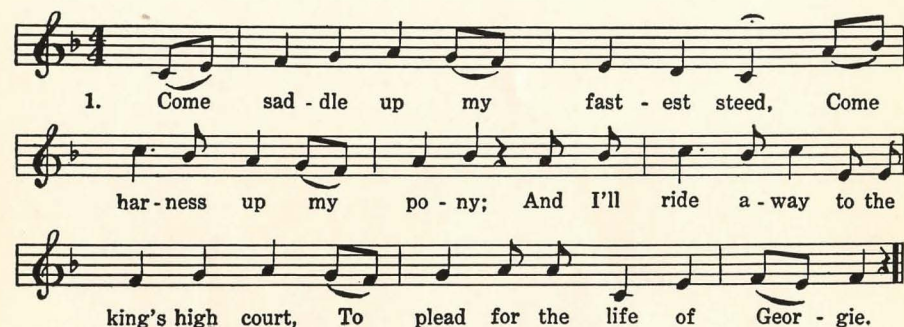
COVER PICTURE

Our cover photograph shows the leader of the Horn Dancers of Abbots Bromley, Staffordshire, England. This is a seasonable time for him to appear, for although these Horn Dancers now make their annual pilgrimage to the farms in the area in September, the dance has shifted its date in comparatively recent times and rightfully belongs to the winter season.

Writing of similar Deer Dances in Taos, New Mexico, in "Dancing Gods" Erna Fergusson says: "Usually winter dances are for the hunt: prayers for abundant game and for successful hunters, and apologies to the guardian spirits of the game for the necessary sacrifice." In "England's Dances" Douglas Kennedy says of the Abbots Bromley dance: "It has been classified variously as a hunting dance, a fertility rite, and a contest between good and evil—between life and death. All these elements seem to lurk behind the pageantry."

Georgie*

As sung by Mrs. Carrie Grover, Gorham, Maine to E. K. Wells, May 1944. (The singer tends at times to sing A-flat, thus turning the tune into a modal minor.)



2. The lady has great stores of gold,
Of jewels she has many,
All this she'd give to the royal king
To save the life of Georgie.
3. As the King rode over London Bridge,
So early in the morning,
He met this lady on her way,
Enquiring for her Georgie.
4. O where are you going, my fair pretty maid,
So early in the morning,
O she says, I'm going to the King's high court
To plead for the life of Georgie.
5. The King looked over his left shoulder,
So early in the morning,
I'm afraid you're too late, my pretty fair maid,
For he's condemned already.
6. O who has he murdered or what has he done,
Or has he killed anybody?
He has stole three pearls from the royal King
And sold them in a hurry.

*THE BALLAD TREE. By Evelyn K. Wells. Copyright 1950 The Ronald Press Company.

7. O he shall be hung with a chain of gold,
Such chains they are not many,
For he was born of the royal blood
And was loved by a noble lady.
8. He shall be buried in marble stones,
Such stones they are not many,
And he shall be covered with the same,
Saying, Here lies the body of Georgie.

"One of the Lucky Ones"

"I have been sick and miserable so much of the time that I could not clean house properly, and help is simply not to be found. . . . But if you will take me as you find me we will just not make any more excuses but put our time into the matter in hand." This letter, part of a delightful correspondence about folk songs with Mrs. Carrie Grover, of Gorham, Maine, sent me off post-haste to the little village near Portland, and there I spent a day while "the matter in hand" completely absorbed us. There were no interruptions. Lunch was sent in by a neighbor, and a travelling salesman who intruded was turned away with "I can't talk with you; I have important business today."

For a matter of six hours this remarkable woman was either singing, or whistling, or fiddling, or reminiscing, and not once did it seem to me that I heard a commonplace tune—and never finer performance from any folk singer. "Barbara Allen? I never bother with that; everybody knows that!" So we passed on to Bold Robin Hood and the Pedlar, Georgie ("Who stole three pearls from the royal king, and sold them in a hurry"), The Cruel Mother, the Gypsie Laddie, Sweet William's Ghost, Little Musgrave, Captain Wedderburn's Courtship, the Blind Beggar of Bethnal Green, and the Farmer's Curst Wife—to mention "Child pieces." These were generously interlarded with more modern songs—John Riley, The 'Prentice Boy, Pretty Caroline, The High Barbaree, Brennan on the Moor, the Greenland Whale Fishery, Little Mohee, and the Fair Maid on the Shore. There were chanteys and local songs about Nova Scotia captains and wrecks, but always with noble tunes, like "The So'west Song," which was reminiscent of "The Truth sent from Above." Although for forty years (she is now seventy) Mrs. Grover has been writing down all of the songs she can recall, the reservoir still has unplumbed depths. A chance question—"Do you know any old-fashioned hymns?"—produced a version of "Sinner Man" which she calls "The Rock's a-Rending" and sings to a fine, free, elaborate melody; and "Follow our Lord to Calvary," a folk hymn known to me in its Appalachian form, "Christ was born in Bethlehem." "Can you make mouth music?" I asked, thereby touching off another spark, for she burst at once into "doodling" quite as good as Philip Tanner's, "as it used

to be done by my cousin Frank, that's ninety and will never come downstairs again."

When her asthmatic shortness of breath interfered with singing, she picked up her fiddle and gave me imitations of bagpipe reels, and variants of Soldier's Joy, the Flowers of Edinburgh, and The Devil's Dream, which gave new freshness to that jaded word "irresistible," and set me jigging on her two square feet of carpet. Fiddling she took up after she was married, though she had always wanted to play. "I never could pay attention to the dances; I was always itching to get hold of the fiddle and play the tunes." To emphasize the rhythmic or melodic beauties of a tune she would sometimes play it on the fiddle for me, or whistle it most beautifully. I found myself paraphrasing the nursery carol,

"O she can whistle and she can sing
And she can play the violin."

Her first interest is in the tune, and as she begins a song it is usually with a comment on the melody. She insists on perfect accuracy in writing it down, because her music is modal and different from other kinds of music. Yet the story is important, too. Of the old-time singers she says: "With people who knew nothing of the rules of music all depended on a natural ear for music and whether or not the singer felt the words he was singing." Once at the end of a ballad she said thoughtfully, "When I sing these songs, it seems like I'm the feller it's happening to."

Mrs. Grover was the youngest of a family of nine, living in Nova Scotia till she was twelve years old, and since then in Maine. Almost as interesting as her singing is her running comment on life in her childhood, and on the part played by song, which is shrewd, critical and descriptive, so that she reconstructs by her anecdotes a society where "all is fish to the net" of a singer. A mountaineer would say she came of "a singin' and a dancin' generation." Both her father and mother were famous singers, English, but with Scotch, Welsh and Irish ancestry. She learned to sing before she could talk, for she was "born into a house where someone was singing most of the time, and when song was about the only entertainment." The women made their labor sweeter by singing the old songs as they worked at spinning, weaving, knitting, piecing patchwork and hooking rugs. Father did some work as a cooper. He had a special song he always sang when he was finishing an axe handle. And every night he sang, and sometimes mother joined him. But once a week, when his newspaper came, there was no singing. That night he read the paper aloud to us—"every word." After the children went to bed the singing went on—perhaps with less reserve—but "who's to prevent your learning a song down the stovepipe?" When she was still a very little girl Mrs. Grover remembers examining the mouth of a playmate who couldn't sing, to see if it was made differently from hers. "Playing grown-up" always included for the children the

singing of grown-up songs. So song as a continual background for family life practically taught itself to the children, who took it in by a sort of osmosis; and for the child with a quick ear and retentive memory one hearing was enough and she never forgot it. "I was one of the lucky ones because my people could sing, as nature taught them. I can think of no heritage which I would rather have."

In the community the swapping of songs was lively. Her father's own repertoire, though largely inherited, had been increased by the sailing days of his young manhood. Her reminiscences bring to life the docks and wharves of Nova Scotia sixty years ago, the gatherings at her uncle's pub, the coming and going from lumber camps. She remembers every song an older brother brough back from the West Virginia log woods, and can sing today an Appalachian song-ballet, or a Negro spiritual, with their characteristic moods, just as she heard them from him in her childhood. She used to hang about the smithy just to hear the blacksmith sing. She tells of a singing match that went on past midnight, with a crowd of listeners growing outside as night turned into morning.

For a careful parent, however much he loved songs, such an environment brought problems, and her father tried to protect his children from inevitable contact with "dirty" songs—not only the frankly bawdy and vulgar, but anything touching on the manners and morals of other days. He was indignant when she picked up a verse of "Little Matthew Gross" from a neighbor. "And the tune isn't even right; it should go like this!" She remembers how shocked he once was to hear a church congregation singing a hymn to a tune which for him had far from godly associations. No words, however good, could sanctify that tune.

Fortunately her songs are now properly preserved. There are about forty records in the Archive of National Music at the Library of Congress; 150 of her best songs are also recorded privately, and when they are properly transcribed will be published, with her own introduction and notes, as "A Heritage of Song." Until her book is out she is naturally reluctant to have her songs noted down, though she is willing enough to sing them. She did, however, allow me to take away my own notations of "Bold Robin Hood" and "Georgie."

—EVELYN K. WELLS

Evelyn K. Wells is assistant Professor of English at Wellesley College and author of *THE BALLAD TREE*, reviewed in *THE COUNTRY DANCER* Vol. 6., No. 2. She is a member of the Advisory Board of the Country Dance Society of America. Mrs. Grover, whose song "Georgie" illustrates Miss Wells article, was delighted to have four of her songs appear in *THE BALLAD TREE*. They are "Robin Hood and the Pedlar," "The Gypsy Davy," "Georgie," and "The Devil and the Farmer's Wife."

Our Featured Caller



"I'm a New Yorker, born and bred, and did my first square dancing ten years ago in the Adirondacks," says DICK KRAUS, our featured caller in this issue. In this decade of dancing, Dick has called for square dance groups all over the country, and is in charge of the entire dance program at Columbia University. He teaches courses in folk, social and children's dance there, as well as square.

Dick's dance experiences include being a leader at Play Co-op in New York, a cooperative recreation group, and attending their summer schools and winter workshops. He has danced with a number of well-known folk and square dance leaders all over the country, including Ralph Page and Herb Greggerson on their

own home territory. "I also enjoyed considerably visiting the Country Dance Society years ago, on Thursdays, at the City Center, and at their other special events," he says.

One of his most interesting projects was spending three summers teaching square and folk dances to Westchester children in about 30 towns and villages, under the Westchester Recreation Commission, and organizing summers-end folk festivals with the groups.

Dick was also the 1950 chairman of the Westchester County Square Dance Association, has led his own groups in New York City, served on the staff of Folk Festivals for the U.N., and believe it or not, has written for Hopalong Cassidy.

Dick says: "Let me give you the words and directions to a square dance call that I like to do. It is a singing square dance, very similar to one done by Lawrence Loy, and it has become a favorite of my dancers."

WHEN THE WORK'S ALL DONE THIS FALL

CALLS

The first old couple lead to the right, and circle four hands round.
Leave that lady, on to the next, and circle three hands round.
Take that lady on to the last and circle four hands round.
Leave that lady, home you go, and listen to my call!

Side two gents, with the right hand girl, you turn right hand around.
With the left hand girl, with a left hand round, you hurry round the town.
Take the lady on the right and ladies chain, with the couple 'cross the square.
Chain the ladies back again, for they're a jolly pair.

Take the lady on the left and sashay 'cross, with the couple over there.
Sashay ladies back again, we haven't time to spare.
The head two gents, you do-sa-do, around on heel-and-toe.
Allamand left your corner — and all eight promeno!

ACTION

First couple lead to the second and circle. The first man leave his partner there, go on to the third and circle three with them. He takes this girl on to the fourth couple, circles with them, leaves her there, and returns home alone.
The side men each have a girl on their right *and* left. They walk around the girl on the right, holding right hands, and then the girl on the left, holding left hands.
They do a ladies' chain across the set, with the girl on the right becoming active, and then chain the ladies back.
Side men face the girls on their left, join hands with them, and then slide eight steps across the set, with ladies passing back to back. As they return, the men pass back to back.
The head men do a do-sa-do.
Everyone allamand left with corners, and promenade partners.
Each couple lead out in turn.

Dick Kraus' book **SQUARE DANCES OF TODAY** is fast becoming a best seller. It can be obtained from our sales department.

FOR MANY AS WILL

A gay and lively tempo characterized this year's Christmas Country Dance Ball held at Hunter College on December 16. An enthusiastic multitude (there is no better word for it) took part in the festivities; for many of those present, this occasion was an initiation into the mysteries of country dancing.

Vigorous North-country dances kept up the pace during the previously rehearsed demonstrations: the "Kielder-Schottische" served as a processional dance for the traditional Boer's Head ceremony; and the colorful Royton Morris Dance was presented in all its zest and spirit by the Society's own Lancashire weavers. The winter mummers' play, with its introductory sword dance and sacrifice, retained a hearty "folk" flavor, augmented by the inventiveness of the Doctor (Howard Hamilton), who administered to the Victim a pill the size of a ping-pong ball. (In fact, it *was* a ping-pong ball.)

Gay decorations, cleverly and tastefully arranged under the direction of Mrs. Henry Carroll and Mrs. John Shimer, transformed the scene into a festive hall.

Special credit must be accorded to Rowene Miller for the excellent results of her work as publicity director. All credit is also due to the other members of the Christmas Party Committee as a whole under the chairmanship of Mrs. Max Sellers, to May Gadd, Program Director and M. C., to Philip Merrill, music director, to Ed Durlacher, guest caller, the competent leadership in carol-singing of Alfred Sheinwold and John Langstaff, and to the many others who labored generously and well to make the festival an outstandingly successful one.

—BILL SELLERS

NATIONAL FOLK FESTIVAL

The Seventeenth Annual Festival will be held in the Opera House of Kiel Auditorium in St. Louis from April 4 to 7, under the sponsorship of the Associated Retailers of St. Louis. Sarah Gertrude Knott is Director, working with an advisory National Folk Festival Association. Stated objectives are: "To preserve and keep flourishing the traditional expressions which reflect life as it has been lived in the United States, and in other countries from which our people have come." Contemporary use of folk dances as a general recreation is recognised by including some groups that make use of dances of all nations, but the main part of the program will be devoted to demonstrations by groups who use dances, songs and music in their own heritage. After performance parties give participants an opportunity of dancing together. In addition to morning and afternoon performances, morning sessions are devoted to discussions of folklore and use of folk material and to actual teaching of dances.

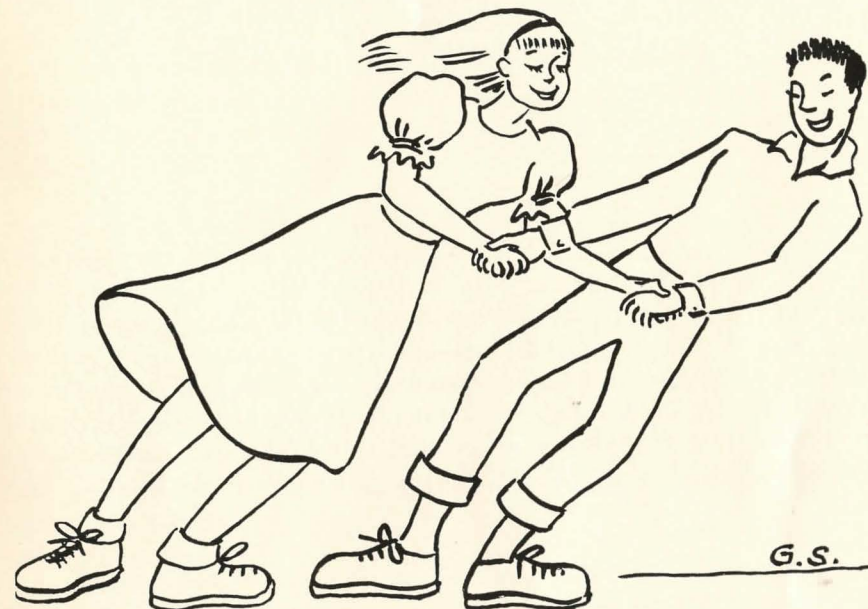
Mr. E. L. Kirkpatrick of Marietta College, Ohio, is Chairman of the committee on off-stage activities. Miss Edith Sheney of State College, Brookings, S. D., is Chairman of Folk Dance sessions, assisted by the St. Louis Folk and Square Dance Federation whose President is Richard C. McFarland. Our C.D.S. Director is hoping to attend the Festival and, if so, will speak at the Friday morning conference on "English Folk Dancing in the United States".

STYLE IN DANCING

In presenting this series of studies on style in dancing, the artist has drawn upon the endless variety of types that may be seen, she regrets to say, at almost any Country Dance Affair. Sneaker Sal and Gumshoe Gus are but the first of a number of distressing characters. Just what happens when S.S. and G.G. get mixed up with Whirling Walter and Spinning Sue, or Skipping Sidney and Hopping Hannah—remains to be seen. The artist assures you she has seen it happen, and will endeavor to portray the dismal debacle in a future issue.

STYLE IN DANCING: I

THERE'S NO GETTING AWAY FROM IT — TOO MUCH INDIVIDUALITY CAN BE A REAL MENACE. FOR INSTANCE — HERE ARE



SNEAKER SAL AND GUMSHOE GUS

THEIR USUAL METHOD OF PROGRESSION IS AT AN ANGLE OF 45° AND THEY CANNOT UNDERSTAND WHY SOME PEOPLE PREFER A LESS EXTREME VARIATION FROM THE PERPENDICULAR. AND HOW THEY COVER THE GROUND! MADISON SQUARE GARDEN IS JUST THE RIGHT SIZE FOR THEM — THEY MEET THEIR NEMESIS IN THE SHAPE OF OUR FRIENDS, PONDEROUS PRUE & BARGING BILL —

DOUGLAS KENNEDY

All who danced with Mr. Kennedy at Pinewoods last summer will be delighted to hear that he has now fully recovered from his illness. The flare-up in America seems to have resulted in the clearing-up of a deep-seated infection that has been the cause of trouble for many years. It is wonderful news, and encourages us to hope that we may see him at Pinewoods again some time. Those who saw him in action this summer may wonder how much more energy and vitality he has when he is well!!

FROM OUR SALES DEPARTMENT

THE BALLAD TREE by Evelyn K. Wells. \$4.50. British and American Ballads. Their Folklore, Verse, and Music. Together with sixty ballads and their tunes.

SQUARE DANCES OF TODAY by Richard Kraus. \$3.00. A comprehensive and attractively presented collection of popular square dances with explanations, and tunes.

FIRST TUNES FOR TONETTE OR SOPRANO RECORDER

By Elizabeth Sheinwold, publisher, Kalmus, N. Y. \$1.00.

This new instruction book is intended primarily for young students about five to ten years of age, but, as it states in the preface, contains material suitable for beginning students of any age. It is beautifully clear, and has numbers of very simple melodies which give the player plenty of opportunity for repetition of fingering patterns—a very important matter in the early stages. The preface contains very adequate instructions regarding methods of blowing and fingering, with clear diagrams; it is an elementary book and does not take the player into the intricacies of the upper octave.

It is excellent for sight reading; and its particular appeal to readers of the "Country Dancer" must lie in the many delightful (and comparatively simple) Playford tunes which are to be found towards the end of the book. Some of these English Country Dance Tunes such as "The Temple Change," "The Britains" and "The Coronation Day," are not very familiar, and it is very pleasing to find them in the good company of "Rufty Tufty," "Country Gardens," "If All the World Were Paper" and many others.

This book is a book I would recommend to anyone planning to learn how to play the recorder, or needing an instruction book for teaching beginners.

—GENEVIEVE SHIMER

CORRECTION

Article "Dancing in Grenoside" in our last issue was written jointly by Norman Singer and Geoffrey Charlesworth. The photograph illustrating the article showed the Grenoside dancers, and not the Sleights dancers as stated.

KENTUCKY FOLK FESTIVALS

On March 30 and 31 the Society's Center in Lexington is to be co-sponsor with the University of Kentucky in a state-wide Festival. Representatives of eight departments of the University are cooperating as the Festival is planned as an annual event to grow into a Festival of all folk arts. This year the chief emphasis will be on dancing. The purpose is stated as follows:

(1) To provide an opportunity for people from all sections of Kentucky to come together for the fun of dancing, (2) to stimulate interest in the preservation and enjoyment of folk dancing, (3) to help set high standards and create a demand for good instruction, (4) to make Kentuckians more aware of their own rich heritage of folk dance and song, (5) to show the value of creative recreation in building community unity and in developing the personalities of individuals.

The following weekend, April 5, 6, and 7 brings the sixteenth annual Mountain Folk Festival to Berea College, Kentucky. Co-sponsored by the Council of Southern Mountain Workers and Berea College this Festival also is affiliated with the Country Dance Society. Primarily a Festival for young people it includes dancing, dramatics, singing and recorder playing. It states its purpose as being to encourage the preservation of folk material—songs, games and dances—and to unite, for the fun of non-competitive recreation, groups throughout the Southern Highlands.

EXPANSION OF THE MOUNTAIN FOLK FESTIVAL

The Mountain Folk Festival was founded in the year 1935, and was in the nature of an experiment. The few dancers looked slightly forlorn in the big Seabury Gymnasium at Berea College, Kentucky. Why so large a room for such a baby festival?

Well, we fill Seabury now with youthful dancers from several Southern States. And, although we do not particularly seek an audience, the Open Evening always attracts a big crowd of interested spectators.

In the war, to meet the emergency regulations imposed by the Office of Defense Transportation, the Festival was held in two sessions. This, together with a tendency towards groups getting together for special occasions which had been growing for a considerable time, led to the setting-up of Regional Festivals, of which two operate in Kentucky, one in Tennessee, and another in Western North Carolina and Northern Georgia. Then, the Adult Festival was started last year.

The festivals are the outgrowth of nearly a generation of patient effort, and were created not as unrelated "shows," but were, and still are, the answer to the natural desires of young people to share this recreation with others in the Southern Highlands.

—FRANK SMITH

NEW CENTERS

The Country Dance Society of America welcomes the following new Centers:

GUILD HALL COUNTRY DANCE CLUB, East Hampton, L.I., N.Y.

Frank Dayton, Chairman and Dance Leader with Charles Mansir.

Correspondent: Mrs. Charles Talmage.

LOUISVILLE COUNTRY DANCE CENTER, KY.

Chairman: Dr. Arland Hotchkiss. Dance Leader: Mary Louise Vetter.

Sec.-Treas. Mrs. Phil Millet, 1825 Edenside Avenue, Louisville, Ky.

MEDIA COUNTRY DANCE CENTER, PA.

Cooperative Group. Leader: Mrs. Mary B. Montgomery, 213 S. Orange Street, Media, Pa.

CENTER NEWS

BEREA COLLEGE CENTER

The Country Dancers, in cooperation with the Department of Music, appeared in television over WHAS Louisville, Kentucky, February 3. The program ran for 30 minutes, and consisted of folk dancing, ballad singing and a talk on Berea College by Dr. W. D. Weathersford. English country, Morris and Sword, were the mainstay of the dancing.

The Country Dancers sponsored a demonstration and party at Kentucky Wesleyan College on January 31st. The Lexington Folk Arts Center and Transylvania College will shortly come to Berea to share an evening of dance and song with the Faculty Folk Dance Group and the Country Dancers.

The Mountain Folk Festival will be held at Berea College, April 5, 6, 7. Readers of THE COUNTRY DANCER interested in visiting the Festival as dancers or spectators should write Frank H. Smith, Box 1826, Berea College, Berea, Kentucky.

—FRANK SMITH

BOSTON CENTER

The Boston Center, has moved to new quarters at 14 Ashburton Place, Boston, where a housewarming was held on November 27. The office was appropriately decorated with gourds, bittersweet and dried grasses. Over 100 members and friends came to view our new home and a candlelight tea was served, with Mrs. Richard K. Conant, President of the Country Dance Society of America, pouring.

On November 18, an all-English country dance party was held at the Shady Hill School in Cambridge with well over 100 attending. A special touch was added to make this party outstanding; an orchestra of violin, viola, 'cello, bass clarinet and an excellent recorder group under the direction of George Zimmerman and Bun McLain played for several of the dances.

The Christmas party on December 16 drew the usual large number of dancers. A program of English and American square dancing filled the evening and a group of men dancers presented the Ampleforth sword dance. Doris Aldridge came up from Washington to lead the singing of old English Christmas carols.

On December 27, Doris Aldridge presented a program of her most delightful folk songs at the Women's Republican Club under the auspices of the Boston Center, Inc. Those hearing her for the first time were utterly charmed with her songs and her manner while her old friends were overjoyed at the opportunity to renew their summer acquaintance.

Saturday Squares for young people at the Y.M.C.U. under the auspices of the C.D.S. Boston Center, continue to be popular, with Joe Blundon, Dick Best, Ted Sannella, Duncan Hay and Charlie Baldwin calling.

On January 13, some 300 dancers packed the hall to overflowing. The attraction was Paul Hunt, calling, accompanied by his accordian. Other popular callers still to appear in this series are: Dick Best, Charlie Baldwin, Joe Blundon and Joe Perkins.

We held an all English Party at the Old South Parish House, Copley Square on February 17.

Future events are: Saturday, May 19—As a repeat of last year's successful Country Dance Ball, we shall have a "Calico" Ball for 1951.

June 22 - 25 — June weekend at Pinewoods Camp, Long Pond, Buzzards Bay Mass. Further information from the office of the Country Dance Society, Boston Center, Inc., 14 Ashburton Place, Boston, where reservations may be made. Early registration is advisable as in recent years many who waited too long have been disappointed.

KNOXVILLE CENTER

We are definitely having a good time at our Center this year. If the numbers of those in attendance do not seem huge, nevertheless, they represent a group that is becoming, we think, more stable. We are beginning to mark our calendars for Country Dance Center on the first, third and last Thursday of each month.

The best Christmas party that we have ever had took place on December 7. Everybody was in the mood, and things moved merrily from the start to the finish. Added attractions were the fact that a group of at least eight recorder players were present. We cannot vouch for the non-players, but the performers enjoyed it heaps. Miss Clara McCauley led us in a very lively song fest.

One recent meeting (January 18) was another gala one because Mr. and Mrs. Frank Smith of Berea College were with us. Several new persons were present who evidenced a sincere interest in our kind of recreation.

We have a Spring Festival to look forward to and to plan for.

—MARY K. SCARBROUGH