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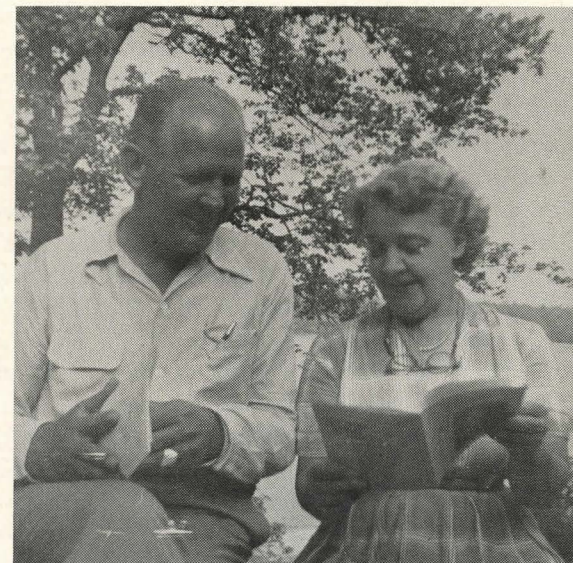
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Ray Smith and May Gadd
at Pinewoods
C.D.S. Camp

35c

THE COUNTRY DANCER

EDITOR

May Gadd

RECORD REVIEWER

Edward Tatnall Canby

BOOK EDITOR

Roberta Yerkes

Natalie Bunting — Betsy Sylvester — Maggie Mahon
Mary P. Judson — Ruth Sanders — Alfred Sheinwold

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LETTER TO MEMBERS

At the annual general meeting of the Society, held at Pinewoods this summer, there was considerable discussion over ways and means to increase the number of our members, and it was felt that this was a matter to which every member should give some thought. The Society exists because there are people who feel that its aims and activities are worth supporting.

The question is so often raised—"How can I get a new member?" and in answer to this I would suggest you ask yourself why you joined the Society—and it may give you an idea of a way in which to interest other people. Perhaps you became a member because you wanted to get the magazine, or needed help with some problem, or liked the idea of the discount on music and books, or, as I think is true of a great many of us, you felt it worth while to be a part of an organization that is spreading the knowledge of the dances you love, giving more people the opportunity to hear about them and to do them, setting a certain standard of performance—or can you think of some other reasons? Here at Headquarters we are very anxious to hear from our members. We want to know how the Society can help its members, and how best the members can help it to grow and expand its activities. We are working on a leaflet for propaganda purposes—but we need good dance pictures, for instance; have you any we could use? Glossy prints, please, if possible! We have made a beginning on records as you can read elsewhere in this magazine, and another book is in preparation.

What can you suggest? Please let us hear from you.

—GENEVIEVE SHIMER, (Chairman National Executive Committee)

ADULT MOUNTAIN FOLK FESTIVAL

About 130 dancers took part in the Third Annual Mountain Folk Festival for Adults, sponsored by the Council of Southern Mountain Workers and directed by Mrs. Raymond McLain. The Festival was held at Sue Bennett College, London, Ky.

PINEWOODS CAMP

Pinewoods Camp in 1951 . . . my outstanding memory is that of people having fun. The group that is brought together by a common interest is amazingly varied: young people and people past middle age, people from countless backgrounds in the arts, business and professions. In the mixture of voices in the dining hall one can pick out New England, the South, Middle West, West and a scattering of accents from overseas. All of these people are in a mood not only to enjoy themselves but to enjoy each other.

The tootling of recorders that drifts through the pine trees may not always be of a high musical level but it is gay, nevertheless. The occasional person to be found sitting apart on the porch of the camp house, staring at the lake, may be silent, yet look as contented as a cat under a stove. Even the necessary KP duties are tackled placidly, and frequently with laughter and banter.

The reason is easy to find. Dancing, as the members of the Society practice and teach it, is a return to something deep and fundamental. It is a spontaneous form of recreation, a thing as natural to the human animal as the impulse to sing or hum when one is happy. Gone, except for a few vestigial remains, is the intellectual antiquarianism of the early days of the Society. We had plenty of fun doing Playford and Morris twenty-five years ago but the addition of the large repertoire of traditional English dances and American squares now makes a thoroughly well-rounded program.

Those who go to Pinewoods today can get a concentrated dose of dancing, if they wish it, and put sincere effort into studying. But the emphasis remains on dancing as a pleasure and a recreation. This is at the other end of the scale from ballet, where emphasis must lie in the effect produced on the audience rather than that on the performer, and where perfection is of the essence.

Except at the weekly exhibition, there are no audiences at Pinewoods. There is no one to dance for except yourself and your partners or team. Perfection is the last and by no means necessary goal. We learn first to perform the dances and enjoy them. Details such as which foot to start on, the perfection of timing and coordination, are all refinements that can be enjoyed later.

The result of this emphasis on dancing as fun, be it square, Playford, Morris or Sword, is the gay atmosphere at Pinewoods. An evening of dancing at any of the centers, as so many of us know, will smooth out the kinks of mind and body brought upon us by modern life. But a day or two at Pinewoods, with dancing beginning at 9 a.m. and ending, reluctantly, about 11 p.m., and not only are the kinks gone but also one even forgets the menace in the world's news. No one ever seems to read a newspaper or listen to a newscast because, if there isn't a dance class to go to, there are

folk songs to be sung, musical instruments to be played, the lake to swim in, boat on or look at, and dozens of congenial people to talk to.

When the orchestra is playing at night over in C Sharp the most entertaining of radio or television broadcasts could not hold an audience in the camp house. Apparently, the only thing that can compete with the evening party is the annual meeting of the Society when, for some obscure reason, officers' reports, and reports from the centers, seem to exert an even greater pull than the strains of Newcastle.

—DONNELL TILGHMAN

LEADERS' WORKSHOP

Pinewoods Camp has been run by The Country Dance Society of America on the shores of Long Pond near historic Plymouth, Mass., for a great many years. This year's Workshop drew recreation leaders and callers from as far away as Denver, Colo., and St. Petersburg, Fla. The week's biggest attraction was Ray Smith of Dallas, Texas, who lent his expansive personality and talents to the proceedings, presiding over a morning class in advanced Texas figures, a caller's clinic in the afternoon, and the evening dances. Toward the end of the week, he instigated a series of informal discussions on many subjects of interest to callers, such as festivals, loud speaker problems, classes, etc. Ed Durlacher dropped by one evening and with great fanfare, presented Ray with a large can of sardines as compensation for his unsuccessful afternoon's fishing!

New England dancing was represented by Dick Best (a protégé and junior edition of Ralph Page), who stayed on the scene for several days. Dick is practically a one-man band, plays bass fiddle, guitar and violin, and his wife plays the accordion. He spent a good deal of time on some delightful longways, as requested by a large majority of the group.

May Gadd and her charming smile appeared to be in at least six places at once, making everyone feel at home, and soliciting suggestions as well as conducting morning classes in the English dances, presiding over discussions and giving informative evening talks before the camp fire. The last evening in camp, appropriately enough, was "Gay's" twenty-fifth anniversary of her arrival in this country from England, so the Society presented her with a beautiful cake, and a member sang a ballad composed especially for the occasion.

This was also Folk Music Week, conducted by a topnotch staff, which gave the camp an extra-special atmosphere, with lots of wonderful folk singing, plus play-party games and tales told by folklorist Richard Chase. Next year the Society has promised to try to schedule the folk music and dance classes in such a way that the members can attend both. Wednesday and Saturday afternoons were left free, providing time for swimming, boating and sight-seeing, as well as a lobster-fry on the beach nearby.

PINEWOODS PERSONALITIES



Jack Langstaff and
Mrs. Richard K. Conant



Dick Best and
Kathleen Bliss



Elsie Whiteman



Phil Merrill
and
Virginia Hoff

The week ended all too soon with a large open dance attended, it seemed, by all the square dancers in the State of Massachusetts. The program consisted of dances for everyone, dances learned during the week, and exhibitions of advanced Texas squares and an English sword dance (6 ft. 6 in. Ray Smith doing an agile job in this is an unforgettable sight).

Those of us callers who were privileged to attend this session felt that our calling and dancing were considerably improved (each caller was given several opportunities to call at the evening dances during the week) and that they'd had a broad cultural experience as well as a wonderful lesson in community living.

—JOE AND ANNE RECHTER

FOLK MUSIC WEEK

I wouldn't have believed so much could be packed into one week. Each morning the folk music session began with a stimulating, informative lecture. Miss Evelyn Wells, who teaches a course in the ballad at Wellesley College, began collecting folk music as a staff member at Pine Mountain Settlement School in the Kentucky mountains. Her lectures, rich with illustrations, gave us a solid foundation for our study.

Edward Tatnall Canby, record critic for the Saturday Review of Literature, spoke of the influence of folk on classical music, with illustrations, from his large record library. Listening periods were broken by group singing, led by John Langstaff, director of the Folk Music course. He taught without printed words and a surprising amount of material was presented and absorbed. At a late morning session individuals sang songs they prepared for the group.

All of us enjoyed listening to field recordings. Miss Wells had those she made this summer, traveling in England with Miss Maud Karpeles. Richard Chase had recordings of songs and stories from the southern mountains. The incidental comments and sounds of a sing-song gathering in an English pub or a household in the mountains made an entertaining background for the traditional singer and story-teller.

Richard Chase gave several talks on the background of mountain tales and his experiences in collecting and editing them. Those interested in technical problems of arranging and accompanying folk songs had special conferences with Edward Canby. Each evening we joined the Leaders' Workshop in a country dance party.

The whole atmosphere of the small folk music group was informal and delightful. Staff members sat in on each others' sessions, making them virtually a round table as the person presiding called on them for illustrations or opinions. All of us felt we had gained a tremendous amount of background but, even more important, we gained impetus to go on learning and sharing. I have been singing ever since.

—DOROTHY A. NACE

PINEWOODS—1951 AND 1952

Our thanks go to the people who sent us their reactions to Pinewoods 1951. Don Tilghman on the two weeks General Session, Joe and Anne Rechter on the Leaders' Workshop, and Dorothy Nace on the Folk Music Week.

It was an exciting Camp for a number of reasons. For one thing there was the music. When Kathleen Bliss and Elsie Whiteman come to us from England we wonder how we ever manage without them. Combined with our own Phil Merrill, the infectious gaiety that they give to the music is irresistible. And this year we had even more. Dick and Beth Best and George Zimmerman with their group of musicians did a wonderful job for us both in playing and arranging, and with violinist Marshall Woodbridge, and Roger Pinard as our square dance fiddler, we had an orchestra that really went to town. And it was joy to be a part of the folk singing with John Langstaff, Joan Latady and Richard Chase.

We are going to bypass our excellent teaching and calling staff, to dwell on our new highspot—from Texas. I would like to have been in Dallas in September to hear Ray Smith's account of his arrival at Pinewoods with his family, when, after driving from Colorado in an incredibly short time, they arrived at Plymouth too late at night to get into a hotel or to find their way into Camp, and spent the night in their station wagon somewhere in the woods. But Ray's six foot plus of kindness and good humor stood up to this ordeal and in no time at all he was introducing us to "all around your left hand lady," with the famous smile intact. Mildred Smith and the girls, Diane and Sherry, also seemed to be quite unruffled and were on hand and ready for anything. A wonderful family. We learned a great deal from them, in more ways than one.

The Texas dances, as presented by Ray, with Mildred, and also Diane and Sherry, to show the woman's part in the dance, undoubtedly made a great appeal to lovers of the English country dance. Ray is an excellent teacher as well as Caller, and he was able to show us that the dances have the smoothness and grace as well as the vitality that is inherent also in the English Playford and traditional country dances. They have interesting patterns and the figures fit the phrases of the tunes—even if this is sometimes unintentional. We liked the Smith family, their dances and their dancing, and we are delighted that they will be with us again for Pinewoods 1952.

—MAY GADD

LEXINGTON WORKSHOP

The fourth annual Folk Dance Workshop at the University of Kentucky, co-sponsored by the University's Department of Physical Education and the Lexington Center of the C.D.S., was held October 26-27 with a registration of 180 dancers.

The featured instructors were Georg and Marguerite Bidstrup, assisted by M. G. Karsner, Lovaine Lewis, James Pheane Ross, Wyman Stephens and other members of the Lexington center.

American, English and Danish dances and singing games were taught. Just back from more than six months in Denmark, the Bidstrups have collected more than eighty new dances. Instructions and music for seven of them are now in printed form, with music arrangements by Raymond McLain.

People in a wide range of interests find these workshops helpful. They are attended by recreational directors, physical education instructors, ministers, teachers, social workers, home demonstration agents, county agents, camp counselors and volunteer leaders of 4-H Clubs, churches, camps, Boy Scouts, Girl Scouts, Y.W.C.A.'s and Y.M.C.A.s.

The workshop was partly oriented toward the second Kentucky Folk Festival, to be held at the University of Kentucky on April 4 and 5, 1952. Simple dances, ideal for beginning groups, were taught and the workshop emphasized the technique of teaching beginning groups.

COUNTRY DANCES OF TODAY—BOOK 2

Published by the Country Dance Society of America. 50 cents.

This book has a double aim: to collect a group of lively but uncomplicated dances in which beginners can join with more advanced dancers, and to print the tunes and instructions of a number of dances, like *La Russe*, that have been rapidly growing in popularity. Two easy circle dances are included, one that introduces dancers by constantly shifting partners, one that brings different couples together.

Three dances (*Galopede*, the *Winsten Galop* and the *Cumberland Long Eight*) employ the simplest form of progression—the top couple swinging to the bottom—and present no difficulties save perhaps the reel step in the *Winsten Galop*. *Three Meet* is a sociable dance which solves any problem of uneven numbers, whether excess of men or of women. *La Russe*, the *Ninepin Reel* and the *Rifleman* are lively special favorites, and the reel step is worth learning if only for a chance to dance the *Rifleman*.

Only three dances in the group (*Hunt the Squirrel*, the *Nottingham Swing* and the *Norfolk Long Dance*) use the longways progression with neutral and couples. Some alternative to the awkward waist-shoulder swing of the *Norfolk Long Dance* would be welcome to this reviewer. A processional (the *Kielder Schottische*), two sometimes roisterous dances with reels (*Thady*, *You Gander* and *Drops of Brandy*), the *Yorkshire Square Eight*, which is oddly like an American Square, and the *Washington Quickstep* complete the collection.

The Booklet is printed on sturdy paper, with the airs grouped at the back. Alternate tunes are given in many cases for variety, and the airs are as adaptable to solitary recorder practising as for dance band performance.

—ROBERTA YERKES

C.D.S. MAKES RECORDS

The Country Dance Society of America has begun to make its own records. Five of them (see back cover of this issue) are available now.

The story of the making of these records is interesting. This summer Frank Kaltman of "Folkraft Records" attended the Pinewoods Workshop and, impressed by our music and dances, offered to make several records, for us at no cost to the Society except that of providing the musicians.

Kathleen Bliss and Elsie Whiteman gave up two of their precious last days in New York to help us before they returned to England. Dick Best came down from Massachusetts with his double bass, Marshall Woodbridge was here with her violin, Frank Kaltman was our guitarist. We waited until Philip Merrill returned from a brief vacation in Maine, to lead the orchestra and play his accordion. Then, with Kathleen Bliss on the orcon flute and Elsie Whiteman on the concertina to give us the famous "lift" and gaiety, we were all set.

Tunes were repeated again and again until a really satisfactory result was obtained. The fact that all the musicians are also dancers undoubtedly has much to do with the "dance" quality of the records.

In most cases more than one tune has been used for a dance. This follows traditional practice in England, and also in America. To some dancers these changes of tunes are upsetting at first; we are all creatures of habit and likely to prefer the tune we first heard for a dance. But when a dance has many repetitions, as in progressive longways, the increase in aliveness of the dancers as they hear the musicians go into a new tune is very noticeable.

TUNES FOR "LA RUSSE"

For *La Russe*, the musicians played "*La Russe*" for the first couple, "*Bluebell Polka*" for the second, "*La Russe*" for the third, and "*The Break Down*" for the fourth. These are all northern England tunes.

For *Cumberland Square* they played "*My Love She's a Lassie Yet*" for the first time through the whole dance and "*Old Donald*" for the second time through. For *Yorkshire Square* they played "*Miss Forbes' Farewell to Banff*" (a variant of "*The White Cockade*") for half of the dance and "*Biddy O'Sligo*" for the other half.

For most of the longways dances they played one tune for half of the dances and then went into the other tune for the remainder. For *Norfolk Long Dance* the tunes are "*The Perfect Cure*," with which most of us are familiar, and the other tune, which we have called "*Long Dance*," is the one formerly used by Norfolk dancers.

The record for *Circassian Circle* and *Sicilian Circle* is a collection of tunes in even time on one side and 6/8 time on the other side. This can be used for many other dances also, including square dances.

DRESS FOR MEN

Our Director's letter asking for opinions on costumes has produced two replies, both from men. We quote extracts:

"The Country Dance Society is nation-wide and its various dance centers probably have their own opinion regarding fitting attire for men. While I am sure that no one wishes a state of uniformity to prevail, it is permissible to present one's own point of view.

"The opinion of the writer has particular reference to the dance centers in the New York area. Here our men dress as they please for the dance. However, we do have an attire that is the unmistakable mark of the C.D.S. member; this is without national or regional significance but it stands for the Country Dance Society. I refer, of course, to our traditional and distinctive white, and I would advocate its use, especially for the general dancing at our gala affairs.

"Immaculate white ducks and a white shirt open at the throat. Simple yet sophisticated! Appropriate, too, for white is universally associated with festivity. White sets off the (we hope) colorful dresses of the women and adds brightness to the assemblage. More important still, the man in white feels primed for dancing. There is an instinct which calls for new clothes on festive occasions, and the man in fresh ducks and shirt has all the feeling of being in new attire."

—WILLIAM PARTINGTON

"I have become accustomed to the white sports shirt, duck trousers, socks and tennis shoes that were considered correct, if not de rigueur, when I was thrown into my first class in English folk dancing nearly twenty-two years ago.

"Perhaps it is the memory of the spectator's thrill at the beauty of pattern in formation and co-ordination of movement, brought out so admirably by the contrast of all-white for the men and solid bright colors for the women, that has kept me with a liking for white. Besides, it is cool and comfortable and can be maintained fresh and clean at trifling expense.

"Of course, there is a generic distinction between the English and American square dances, and the difference naturally enough arises in a corresponding contrast between national outlook and characteristics. On the one hand there is a somewhat formal adherence to tradition; on the other, a more or less good-natured contempt for anything resembling it. What, therefore, is more to be expected then—in the former case—a tendency to uniformity in costume and—in the latter—the heterogeneous styles, particularly of shirts, that reflect the individualism, as well perhaps as the zest for novelty that actuates the U.S. citizen?"

—ROBERT H. BUCKIE

(*Editor's Note:* Does anyone have any different ideas about costume? How about our Western readers?)

CENTER NEWS

The Country Dance Society

At Cardigan Mountain they held a dance
For the folks from Boston Town
And they swung and turned and do-si-doed
(Near shook the building down).

They hiked and swam, they played and sang,
And had a grand old time,
But best of all, some people said,
Was that wonderful Cardigan climb.

With Band-Aids here and corn-rings there
They fixed the blistered toes;
Scarcely noticed aches and pains,
That's how a Square Dance goes!

Believe it or not, these rugged folks
Can dance all day and night;
With "Morris", "Sword" and "English Folk"
They got along all right.

But "Running Sets" and "Western" calls
They find a little tough
And sometimes you can hear one say
"Of this I've had enough!"

Then Jack's good food revives them fast
And soon they're back at work;
The next time "Western's" coming up
You'll find they never shirk.

There must be something very good
In dancing, you can see,
Because it gets them, young and old—
In fact, it has got me!

—CHARLEY BROWN

The Boston Centre swung into the season enthusiastically in September when it held its first monthly party at Babson's Institute in Wellesley. Philip Merrill was the Caller, and the evening was a lively blend of English Country and American square dancing.

The October 19 "introductory party" at Sargent College in Cambridge was followed in November by an all-English party at Shady Hill School, also in Cambridge.

The regular weekly classes in English country and Morris began the first week in October. In addition, the Centre opened its thirteenth season of Thursday night Drop-in Evenings for square dancing at the Brimmer May School.

For the young crowd, the bi-monthly Saturday Night Squares are also under way with a variety of Callers to keep them spinning. These are held at the Young Men's Christian Union.

The biggest news from Boston is the September Weekend (thus Charley Brown's poem). We are fortunate in having so many members who are happy "Appies." This made it possible for us to have the use of the A.M.C. camp at Cardigan, N. H., September 22-24.

Louise Chapin, Helen Conant, Duncan Hay and Dick Best kept things lively with classes in English country dancing, Morris and Sword, American squares and Kentucky running sets, and at night they shared the calling for general dancing.

We all hope this will be an annual event. Since there are only accommodations for sixty-five and there was a long waiting list this year, we anticipate a spectacular rush for reservations next year.

—RUTH UNDERHILL

BURNSIDE, KENTUCKY

We think our Club has done a good job in giving a wholesome form of recreation to the children of our little town as well as deriving a great deal of fun for ourselves. Our club was started quite by accident during a party held last January in the school gymnasium. In celebration of our basket ball team winning a tournament, Mrs. Glenn Broyles (a teacher in Somerset, Ky., schools) taught the crowd a few simple folk dances. Every one enjoyed it so much, we decided to have her come back each week. Hence, the organization, which now boasts a membership of seventy-five. Attendance on our regular Saturday night dance is over 100. On Tuesday night we have a learners' night, and there are around fifty, mostly school children.

Our town during the past three years has undergone quite a few changes. It is on the Cumberland river, which has been "dammed," necessitating the removal of the entire business district and about fifty homes to higher ground. The town is making the change from industrial to tourist type with bass fishing unequaled in this area. Already we have had the families of fishermen attending our dances, and as time goes on we hope to make our dances one of the major attractions. We try each week to get some new people dancing. That, as I get it, is part of the philosophy that makes folk dancing so much fun.

—HARRY WAIT, JR., *Chairman*

HINDMAN SETTLEMENT SCHOOL

We are very happy to have Miss Betty Winslow back with us as Recreation Director of Hindman Settlement School this year. During the summer she had the marvelous opportunity of going to Europe under the leadership of Mrs. Raymond F. McLain and attending the E.F.D.S. annual festival at Stratford-on-Avon and the Anglo-American School of folk dance and song at Barford on the Avon. This fall she is again teaching folk dancing on an elective non-credit basis for all students at the Hindman High School who wish to dance. We also started an adult group, hoping that some of the participants would be able to go to the adult festival. Miss Winslow was asked to show some of her colored slides of the E.F.D.S. Festival at the adult festival.

Since Miss Charlotte Smith has become editor of the Hindman News and has no time available for her Teen-agers, that group has been invited to join the settlement groups in their dancing. The high school dancing groups and the Teen-agers participated last year in the usual May Day program held on the settlement green. Both Teen-agers and Settlement dancers attended our regional festival, which was held October 15 at Whitesburg.

—ELIZABETH WATTS

KNOXVILLE, TENN.

The Knoxville Center began its current season October 1. We held an open session at the Y.W.C.A. for all former members and for others who might be interested in our program. There were at least seventy-five and quite evidently they had a good time.

Our plans call for two meetings a month, the first and third Monday nights. There will be extra parties in addition. We think that we can add to our membership, and also to the general interest in country dancing, by an Institute which our center planned for the weekend of October 19-20. Mr. and Mrs. Georg Bidstrup of Brasstown, N. C., were in charge of this training institute. We have constant and recurring requests for aid in promoting recreation along the line of country dancing and such a training aid as this should be a decided asset to the community.

—MARY K. SCARBOROUGH

(Later) The Knoxville center is delighted with news of the record making. Please send us by parcel post one each of the records as soon as they are available. We will demonstrate them at a center meeting.

There have been two regular meetings so far, and two days of workshop under the direction of Mr. and Mrs. Bidstrup. Our meetings have been fairly well attended. We hope for an increase in membership since a group of country teachers which meets once a month for dancing under the direc-

tion of Glenn Robertson (formerly of Pittman Center) are considering joining our center.

Some of our members attended the Mountain Adult Festival at London, Ky., November 10. Our accompanist, Miss Rachel Grubbs, and I also attended the Southern Regional Festival at Blairsville, Ga., November 17. Miss Grubbs was festival accompanist.

—ETHEL CAPPS, *Knoxville Leader*

LEXINGTON, KY.

The Lexington Folk Dance Center reopened its doors for business as usual with the opening of the fall semester of the University. The first business meeting was devoted to the adoption of a new constitution which grew out of the work of Miss Barbara Kilpatrick and her committee.

Our Center will have to get along this year without the help of thirteen of its former members. Some are away on leaves of absence and others have gone to teach in other localities. A farewell party was held for the following members: Dee Amyx, Shirley Baker, Bert English, Frank Keller, Wilyah Graves, Helen Leeder, Jane Leiman, Earl Reed, Yvonne Smith, Martin Swanson, Harriet Thompson, Burris Tiffany and Jay Young.

A message from Gilbert Hardee, who is now in Australia on a Fullbright fellowship, says that folk dancing is just becoming popular there and that several groups have asked him for help. Our center has agreed to send him fifteen dollars worth of materials for use with these groups.

M. G. Karsner has returned from a year's leave in which he was studying for his doctorate at the University of Iowa. He will lead the instruction for the advanced groups while Wyman Stephens will continue to be responsible for the beginners.

Miss Lovaine Lewis has again been asked to serve on the Executive Board of the Kentucky Association for Health, Physical Education and Recreation as a representative for The Country Dance Society of America. We think this type of coordination is most worthwhile and might be copied by many other State Associations. We hope it will give us the support needed for the organization of a State Federation of Folk Dance Societies.

The University of Kentucky, department of physical education, offered a Folk Dance Workshop for two hours credit during the summer session. Miss Lovaine Lewis was the director and was assisted by Dr. James Brown and Dr. Martha G. Carr. Twenty students enrolled in the course. The group was given a number of valuable experiences such as directing a folk dance night at the Veterans' Hospital; participating in and calling for the regular University Community dances, teaching major students and teaching a group of forty foreign students on the campus.

—MARTHA G. CARR

MT. BETHEL, N. J.

Since our affiliation with the C.D.S. last May we have had six out-of-doors sessions and we started our indoor dancing in November. We exacted a fee at our expense-free summer sessions, and so we were able to face the winter season with a comfortable cash balance.

We wish to express our thanks to the many members of neighboring centers in New York, Pennsylvania and Essex County, N. J., who have attended our affairs, bringing with them the friendly spirit and the dance standards of the C.D.S.

—WILLIAM PARTINGTON

NEW HAVEN, CONN.

The New Haven center held its opening meeting of the season in the Gateway School gymnasium October 1. Besides our regular dancers and a sizeable group of enthusiastic newcomers, we were happy to welcome several dancers from out of town. Helen Conant came down from Boston for the occasion with Walter Lob, who played for us while Helen taught a number of dances. The group will continue to meet on alternate Friday evenings at 6:15. Roberta Yerkes and Philip Cowles are the leaders, with the assistance of other members of the group.

—BETSY KEITH

STUART ROBINSON SCHOOL, BLACKKEY, KY.

A group from Stuart Robinson under the direction of W. L. Cooper was asked to take the evening recreation period during the Chryst Extension Conference at Montreal, N. C., August 22-24. Much enthusiasm was manifested in the folk games and dances, and there was splendid participation on the part of those present.

A team of thirty dancers presented demonstration numbers and several simple dances for the audience at a meeting of the Kiwanis Club at Wise, Va., October 2. The response from the Kiwanians was excellent.

Teams from Whitesburg, Mayking, Millstone and Stuart Robinson took part in folk dancing at the Letcher County School Fair in Whitesburg September 28. The improvement in form since last year was evident to everyone who took part.

The regional festival for this section of eastern Kentucky was held at Whitesburg on October 13.

An adult group meets weekly at Stuart Robinson for folk dancing. It consists of young married couples with a few older folks like Lee Cooper and a few old Stuart Robinson graduates who have not left home to work or serve in the Armed Forces. A good many of them attended the Mountain Folk Festival for Adults at Sue Bennett College, London, Ky., November 9-10.

—FLORENCE GRAY