

THE DANCE: FOLK PRACTICE
By John Martin

The revival of interest in folk-dancing as a living art for modern city people to practice has assumed the dimensions of a trend, and a healthier or more hopeful one it would be difficult to find. Certainly those who embraced the opportunity during the past fortnight to watch Douglas Kennedy, director of the English Folk Dance and Song Society who is in this country on a brief tour, at work with various groups throughout the city, must have been deeply impressed with the rightness of such a trend, for Mr. Kennedy has spirit, style and penetration that make for persuasiveness.

In presenting the beautiful English material he knows so well, he gave point at the same time quite automatically to the activities of the many other nationality groups which have been dancing together here for years and to the more recent societies which have been formed to restore the old American square and round dances. Though the English society has perfected its method of presenting its material for practical use without self-consciousness or suspicion of "quaintness" better than most other groups, the same signs of the times are to be seen in the work of all of them.

And these are heartening signs, for they indicate that an ever increasing number of routinized city dwellers is seeking for those permanent values that grow out of elementary human activity, social in nature, close to experience, free from artifice. When we are caught up in the mechanisms