

Country Dance & Song Society

NEWS

May 1979

No. 26

Dancing in New York

Part I 1915-1945

by Genevieve Shimer

The CDSS today has more than 50 affiliated centers, yet, curiously, New York is not one of them. The reason for this goes back many years and involves the relationship of dance and music in the Society in the immediate area of its Headquarters. We know, however, that English dancing has been going on in metropolitan New York since before 1909. In a book of folk dances published by Elizabeth Burchenal in 1909 there are pictures of massed dancing in the field at Van Cortlandt Park; there were Maypole and country dances, and even Morris. There are enchanting photos in the book of a team of girls in frilly white dresses and black stockings dancing "Laudnum Bunches!" The good old days -- women's morris in the early 1900's.

In 1915, Cecil Sharp came to the United States and was instrumental in organizing the United States Branch of the English Folk Dance Society, with centers first in NYC, Boston, Chicago and Pittsburgh, and shortly after, Cincinnati and St. Louis. Professor George Baker was the first President and Mrs. Helen Storrow the Hon. Secretary. The U.S. Branch was short-lived and soon New York and Boston became branches directly affiliated with the EFDS. New York at this time had a membership of about 300.

Records are skimpy as to what activities were being held in NYC until 1926, although we know that classes in country dancing, Morris, sword and Kentucky Running Set were being taught by such notables as Charles Rabold, who was one of the first presidents of the N.Y. Branch. He was a member of the first class taught by Cecil Sharp in this country; he filled teaching engagements around the country and established a center in Fairhope, Alabama before his death in 1930. (This center, although no longer connected with the EFDS or CDSS, has maintained a Morris tradition up to the present.) Other teachers during the years before 1926 were Susan Gilman, who in later years was also Hon. Secretary; Harry Curwen, Sidney Parsons, Kenneth Wheeler

and Milton Smith, who moved to Rochester, N.Y. and was instrumental in founding the center there at the Eastman School of Music. (This is where Phil Merrill was introduced to English music and dance, establishing his 50-year connection with the Society which has been so immensely valuable and fruitful.) But no one in NYC could devote full time to what was evidently a demand for classes and teachers, so in 1926 the N.Y. Branch requested the EFDS to send someone to organize and teach in New York City. Marjorie Barnett was appointed, but after a year she moved to Rochester; in 1927, May Gadd replaced her in NYC.

Obviously, at this time there was considerable activity going on. The first Spring Festival was held in 1926, initiating a long series of annual events. These festivals were held, at that time, in the 7th Regiment Armory, with an orchestra composed of members of the New York Philharmonic, under the direction of Lamarr Stringfield. In 1928, 14 groups were represented, with 230 dancers, and in 1929, 25 groups with 368 dancers. To produce this number of participants, four weekly classes were held at the Central group and two, every other week. These drew about 90 dancers altogether, while in Yorkville there were two groups, one with 40 and the other with 70 dancers. There is a record of classes at this time being held in Greenwich Settlement House, Canadian Women's Club, Columbia University, Consumer's Co-op, St. James's Church, as well as in nearby Ardsley, Irvington, Great Neck, Essex Fells, Summit, Orange and Plainfield. A Christmas party held at International House in 1928 was attended by 200 dancers.

With the revival in 1927 of the Summer Dance School at Amherst, (first held in 1916, 1917), through the efforts of the N.Y. Branch and the Boston Branch, it became evident that some more formal organization of dance groups in the U.S. was desirable, so in 1928, the Federation of American Branches of the EFDS was formed, consisting of the three branches (N.Y., Boston and Rochester, with affiliated centers) and representatives from Cleveland and the groups with which Charles Rabold had contact. In 1933, yet another change took place and the Federation became the English Folk Dance Society of America. Finally, in 1937, the N.Y. Branch was dissolved and instead became the Headquarters of the EFDSA. From this time to the present, there has been no "center" in NYC; for many years, dancing was organized in the city as part of national activities. These activities were always self-supporting, and surplus in funds was always allocated to the national organization. In fact, dance (and music) activities in NYC have contributed solidly over the years in support of the national organization. The set-up is admittedly somewhat confusing, and criticism has been leveled that too much time was being spent by national staff organizing local events, but, actually, a major part of the work was done by a large pool of volunteer help that also, of course, lent a hand with national work. Policy, however, was dictated by the Society; this caused certain dissatisfaction at times, since many willing volunteers would have liked more say in decision making, while recognizing the unquestionable value of having standards of artistic excellence maintained under the firm hand of the National Director! (In 1940 yet another change of name took place: The English Folk Dance Society of America became The Country Dance Society of America; in 1967, "and Song" was added.)

There certainly was a lot of dancing in NYC just before World War II. Classes were held four evenings a week, with six groups doing country dancing, as well as three for Morris, one for Running Set. Classes during this period were held at Steinway Hall and in Studio 61 in Carnegie Hall, where they continued until wartime brought changes. Teachers and musicians, other than May Gadd, at this time included Phil Merrill, Evelyn Wells, Alice Haigh and Andre Chambellan. Dancers may be interested to know that a special Morris Party for men only was held in November, 1937, at the Columbia University Faculty Club. It was organized by Leonard Elsmith and Dexter Hinckley; 42 men turned out for it and BEER was served!

The last 7th Regiment Armory Festival was held in 1940, in April. More than 500 dancers attended, and 23 groups were represented. These festivals

were quite a spectacle. The program had been sent out months ahead; groups would send in a form to H.Q. stating which dances they wished to participate in, how many sets, how many dancers or teams (men's or women's) for Morris and sword. Around the balcony of the Armory were hung shields; there were letters at the ends of the hall and numbers at the sides. Places on the floor for each group of dances were carefully planned to create interesting patterns and a set would locate itself at C 10, for instance, or J 5. All men wore whites, with colored baldricks, and the women wore short dresses, each group choosing its own style and color. Phil Merrill, Mrs. Haigh, Andre Chambellan were the core of the band, and the music was always orchestrated. Boy Scouts acted as ushers, and there was a good audience seated in the balcony.

One of the consequences of wartime was that by 1941, the Armory was no longer available. But other halls were found, and the festivals continued, although on a smaller scale and with a somewhat different format. Fewer groups could participate, on account of transportation problems.

War brought other changes. One outstanding memory of the early '40's was the weekly TV broadcast of country and square dancing put on by Columbia Broadcasting System with the Society, at the CBS studio at 15 Vanderbilt Ave. Sixteen dancers were "on the air" once a week, from 1941 to 1943. The basis of each program was square dancing, but English country dances, Morris and sword were introduced for contrast. Usually, there were guest artists-- other European and ethnic dancers, ballet, tap, American Indian, Chinese -- a great variety, including Agnes De Mille and lumberjacks from New Hampshire! By 1942, servicemen were always involved, often with their girls. The regular CDS dancers kept things moving, and the evenings were a great success. Adrian Hull was the caller for the square dances.

The pattern of events in the early '40's was for classes in country dances and Morris to take place every Thursday, and American squares on Friday; there was an "open" party once a month -- often at the Russell Sage Foundation -- and a monthly members' evening. In 1943, May Gadd took a leave of absence to work for the USO. She was posted to Texas and worked there for three years. While she was away, dancing in New York continued under the direction of Phil Merrill, Frances Putnam (Houghton, in 1944) and Bob Hider. By 1945, the classes were being held at the Dalcroze Studio in the New York City Center.

(To Be Continued)

A REPORT ON ONE GROUP'S PURSUIT OF ENGLISH DANCING IN A NON-SEXIST CONTEXT

Over the last five years our group has evolved a style of dancing which addresses our concerns about sex roles and sexism. We have a class of 20 - 40 beginners, a more experienced class of 10 - 20, and a Friday night social dance of varying size, each meeting once a week. Community events and special workshops are common. We do some international folk dances and Scottish Country Dances, but English Country Dancing is a major focus. We have found special pleasure in the Playford and other early English dances. Normally we dance to recorded music, but occasionally we have had the treat of live music. Most of our dancers have never done country dancing elsewhere. There is a very healthy diversity of age, sex, sexual orientation, education, and class in the group.

The changes we have made are simple, and, once instituted, have become local tradition and habit. The first and most important change was to cease entirely the use of terminology of "men" and "women" in teaching. The gender of the dancers has become irrelevant to where they

position themselves in the dance. Some examples: In Sellenger's Round we form a circle for as many as will - and for siding and arming the teacher initially asks everyone to turn to a neighbor, and then either joins in or stays out to assure that there is an even number. In squares or rounds, e. g. Jovial Beggar, the dance is announced for a given number of dancers, who initially pair off and designate themselves as on the right or on the left of their partner. (Conveniently, those on the right also have a right hand free, lefts likewise) Teaching the chorus becomes "Rights cast, lefts follow".

In many of the minors, the concept of diagonals (or corners) precludes the necessity for any other designations. Thus Queen's Jig is "first diagonals side, set and turn single; second diagonals likewise". In other longways, the side of the dance where the action is initiated is determined either by pointing or by using red/green or some other arbitrary distinction (as in Morris files). Thus the Bishop starts "First red casts, and, facing diagonally down sets to and turns third green person once round; first green likewise".

The etiquette of forming a set has been changed. Groups of the appropriate number assemble themselves. For longways several alternatives have evolved: 1) Everyone joins in a large circle, then two people face each other and ease the circle into two lines below them and then take hands four from the top; 2) lines form themselves and then take hands four or six, the teacher or someone from the sidelines fills in if there is one extra person; 3) acknowledging the joy of dancing with a special friend, or the desirability of a good dancer seeking out a shy newcomer, adjustments are easily made so that two people can dance as partners if they so choose.

Acknowledgments like bowing or curtsying, or more commonly a nod of the head are, when there is a choice, directed toward the group rather than one other person. This is particularly true in circles and squares and reflects the notion that the dance is basically a group, not a couple activity.

We have largely dispensed with any ritualized sense of "leading" and "following", except where it is so choreographed. Thus we ignore the myriad - and to me totally superfluous - directions such as "the man leads the woman out between..." In Jenny Pluck Pears, however, the graciousness of being placed into the center remains, but the gender of the "placer" and the "Placed" remains irrelevant. In those instances where the man traditionally has permitted or assisted his partner to cross in front of him, either the couple agrees beforehand who will go in front of whom - or the more experienced dancer slips through early (or defers to the less experienced one) as phrasing permits.

We have made efforts to let both men and women teach and talk through dances. As it happened in our group, only two of us, both (gay) men, had had previous country dance experience. Two others, however, both women, have since become teachers. In fact, most of the more experienced dancers teach at least occasionally. We have put emphasis on decentralizing the teaching, and consequently many of us now have basic teaching skills. We have printed a "dance manual" with the instructions for some 100 of the dances we do most often, described in language which omits sex roles.

The effect of the changes that I have come to value most is that from couple focus to group focus. In village life, folk dancing was the forum for communication of every kind. Among the many bright and subtle

colors on the emotional/spiritual/social palette of a rural community, heterosexual flirtation and courting was only one hue. In our group we have left room for this function, but we have recognized that it is only a small part of the whole. The great majority of our dancers, including but not limited to children, oldsters, gay people, come to the dance not to celebrate courtship or the reinforcement of male-female roles. Instead there has been the opportunity for person-to-person contact: between two, what is celebrated is defined by them at the moment; among the group: as well., the character of the communication varies depending on the individuals and the setting. The elimination of sex roles has permitted this flowering and helped create space for it.

The truly joyous moments of dancing and teaching for me are when the beginning dancer, a school teacher, is assisted by a ten-year-old, when two men find themselves holding hands - at first looking at each other in confusion, but then deciding that really there is nothing wrong with two males holding hands; when a set of The Touchstone, by chance all women, dissolves into helpless laughter and hugging; when after the last dance of the evening no one is willing to break the circle of hands or the silence, the love is so strong; when a lesbian rallies her strength and decides that indeed she can help one of the more clumsy "straight" men through a dance; when we have finished Beggar Boy and each of us has been touched by the loneliness and then the rediscovered group feeling; when one of our most graceful dancers, a sixteen-year-old boy, finds himself on the other side of the set from where he began and chuckles to himself, not knowing how it happened; when a blind woman manages through hand contact to find her way through a dance. Events similar to these must happen everywhere! But if the core of the dance is the couple relationship between man and woman, perhaps they will happen less often or not be valued as much as they should be.

No one is left out of the dance because he/she was not asked to dance. The awkwardness of asking someone - or waiting to be asked - has been eliminated. As far as I can see, there have not developed any cliques or subsets within the group despite the very large diversity. Never have I seen a set of good dancers scramble to dance with each other, or try to exclude a shakier dancer. Kindness and patience with newcomers and slow learners are highly esteemed.

Changes in the learning process have become obvious. New dancers learn the whole dance rather than half of it. This is of practical value, it also enhances a deeper understanding of the structure of the dance. People not only learn what their own role is, they also grasp the pattern of the various interlocking roles.

Prime anxieties related to perception of proper sex roles can be dispelled or minimized by creating an atmosphere which emphasizes our human commonness rather than our sexuality. Words so often define our consciousness, and if we stop teaching in terms of sex roles, we can radically transform the atmosphere. If dancers are never asked to behave as women or men, but asked to behave as humans, most of the tensions will evaporate. The qualities which we value most in dancers befit us all, males and females alike: forthrightness and gentleness, friendliness and helpfulness, initiative and receptivity, imagination and creativity, humor and sensitivity. But if we insist that children play the roles of men and women, that the gay people pretend to act out heterosexual roles,

that people who are happily (or unhappily) single should pair up, that the surplus numbers of one gender must pretend they are what they are not - then we either compound selfconsciousness and learning problems, or we will lose those people completely.

How have these changes been received? Most of our dancers delight in the openness and friendliness of random partners and group focus. Undoubtedly there are others who have been disappointed with the absence of couple or courtship emphasis and who have not returned. Apparently large numbers of people do want permission, however, to dispense with sex role behavior and experience each other as humans. The reception by country dancers from elsewhere has been mixed. A gay man from another Western state, who has had considerable dance experience, left one of our dance workshops full of excitement and joy. A couple from the South, who moved to our locale last year, has danced with us occasionally and found the changes to their disliking. We have tried to set up a workshop with another group to talk about sex roles and deeper levels of meaning in the dancing, but attendance from that group was disappointing and the weekend was marred by considerable verbal conflict and misunderstanding, discouraging some people deeply.

A new group of dancers from Portland, Oregon, joined us in a recent workshop and we were delighted with each other's company; their teachers were quite interested in the changes we have made, and we look forward to sharing both, ideas and dancing, with them. A country dance teacher from Eugene, Oregon, who has become a treasured friend of ours, has adapted many of these ideas to her own teaching; much good will and mutual support passes between us and her group.

Conclusions? These pursuits have enriched our lives and brought us closer together. We feel that the essence of beauty and meaning in the dancing has not been damaged, and perhaps it has been drawn out and enhanced - and that it is "Works in Progress". I hope that the circle of those interested in these ideas and their application will widen.

Carl Wittman

(Editor's note: The article is a condensation. The group described herein is eager to communicate with other country dancers interested in these ideas. Correspondence and requests for the unabridged article should be addressed to 3502 Coyote Creek Road, Wolf Creek, OR 97497).

You can take it with you

The greatest "Fear of Flying" that a musician has is not whether or not the plane will crash, but what condition his instrument will be in at the end of the flight. It is all too common to find your hard-earned instrument in a million pieces (in a locked case, yet) when it arrives at its destination. Here are some NECESSARY procedures to follow when flying the (friendly?) skies:

- 1) Arrive at the airport at least one hour before flight time... you may have to go through channels to get satisfaction.
- 2) Ask the ticket person whether the flight is crowded. If there are extra seats, they will usually allow you to take your instrument on board and strap it into the seat next to you. If the flight will be sold out and you have the money, you can buy the other seat for $\frac{1}{2}$ price on most airlines.
- 3) If no seats are available, ask whether there is a coat closet on board in which your instrument may be secured.
- 4) If the instrument must go into the hold (baggage compartment) of the plane, follow this procedure:
 - a) Fill out the following form in triplicate. One copy goes to the departing baggage inspector, one to the arrival baggage inspector, and you keep the third copy as proof of the instrument's condition (in case you have to go to court).
 - b) Have the baggage inspector at the departing terminal inspect your instrument and sign the form in the appropriate space. Thank him for his time and courtesy and give him one copy (reminding him that it is for his protection as well as yours).
 - c) Ask whether you may walk the instrument to the airplane. With the new accordion passageways, the airlines usually won't let you do this (insurance regulations, you know), but it doesn't hurt to ask.
 - d) When all else fails and they tell you that it is time for your "baby" to board, LOCK THE CASE! Even though case keys are pretty standard, maybe the guy on the truck forgot his skeleton key that day.
 - e) DO NOT LET YOUR INSTRUMENT GET FROM THE TICKET COUNTER TO THE TRUCK ON THE CONVEYOR BELT!! It is to be walked there. Make sure that the baggage supervisor tells the airline to tag your instrument (or better yet, do it yourself!) to this effect.
 - f) Enjoy your flight.... so far so good. Pray at the other end that your instrument does not go onto the conveyor belt.
- 5) When you arrive at the terminal, get a hold of the baggage supervisor. Open the case in front of him. CAREFULLY inspect the instrument and case for cracks etc. If there is any damage or if the instrument is in any condition other than when it left your hands, the airline IS responsible for its repair or replacement, even though their liability may only state \$ 500 or \$ 700. You have proof of its condition, too. Have the arrival supervisor fill in the form in the appropriate places, and give him a copy.

6) If you have to scream, scream loud and scream long. You have written proof of the condition of your instrument at both ends of your journey, and the airline is responsible for maintaining its condition. Follow up on all procedures, and, GET EVERYTHING IN WRITING!!

Caryl P. Weiss
(reprinted with permission from the Newsletter of the Philadelphia Folk Song Society)

This form is valid ONLY upon authorization at departure and arrival terminals. THIS FORM IS TO BE USED ONLY FOR MUSICAL EQUIPMENT AND DIRECTLY RELATED ACCESSORIES..... DO NOT USE IT FOR PERSONAL BELONGINGS! Fill out in triplicate, the top copy to be carried by traveler, one copy to be retained by departure agent, one copy to be given to arrival agent.

Any problems? If they concern air lines, call Civil Aeronautics Board at 202-655-4000.
TRANSIT FORM

General Information

Name _____ Phone _____

Address _____

Type of Equipment _____ Cash Value _____

Related Equipment _____ Cash Value _____

Related Equipment _____ Cash Value _____

_____ Total Value _____

Belongs to above named _____ is borrowed _____ is rented _____ other _____

Type of Transportation _____ Company _____

Departing from _____ flight/Train/Bus # _____

Date _____ Time _____

Arriving at _____ terminal, city/state/country _____

Date _____ Time _____

Departure Inspection

I have inspected this equipment and found it to be in the following condition: excellent _____ good _____ fair _____ poor _____

COMMENTS: _____

Signed _____ Position _____

Arrival Inspection

I have inspected this equipment and found it to be in the following condition: excellent _____ good _____ fair _____ poor _____

COMMENTS: _____

Signed _____ Position _____

Traveller's Comments

Instrument was locked _____ unlocked _____ on departure. Signed _____

ANNUAL WORKSHOPS OFFERING TRADITIONAL ENGLISH & AMERICAN DANCE

All dates are for 1979

These events either include or specialize in English or American traditional dance. The list is not meant to be all inclusive, but to list the major courses and workshops. Please let us know of any we may have overlooked.

SPRING

Spring Weekend Hudson Guild Farm, Netcong, NJ March 30-April 1

Eastern Cooperative Recreation School

Audrey Brush, 1717 Hillside Rd., Southampton, PA 18966

Includes families

English Country Dancing Nr. San Francisco, CA early May

English Country Dance Society, c/o Nora Hughes,

742 Union St., San Francisco, CA 94133

Folk Dance Weekend East Hill Farm, Troy, NH May 4-6

Ralph Page, 117 Washington St., Keene, NH 03431

Spring Dance Weekend Hudson Guild Farm, Netcong, NJ May 11-13

Country Dance and Song Society,

505 8th Ave., NY, NY 10018

Bannerman Family's Mountain Dance Weekend Nr. Asheville, NC Memorial Day

Mrs. Glenn Bannerman, 1218 Palmyra Ave.,

Richmond, VA 23227

Weekend

SUMMER

Appalachian Folk Week Hindman, KY June 17-23

c/o D.A.N.C.E., P.O. Box 1886, Berea, KY 40404

Includes families

Folk Dance and Music Week Brasstown, NC June 17-23

John C. Campbell Folk School, Brasstown, NC 28902

Kentucky Heritage Arts Week Morehead, KY June 24-29

UPO 736, Morehead State University, Morehead, KY 40351

July Fourth Weekend & Pinewoods Camp, Plymouth, MA June 29-July 2

Family Week Program

July 2-6

Boston Centre, CDS, 57 Roseland St.,

Somerville, MA 02143

Family Folk School & Brasstown, NC July 1-7

Little Folk School John C. Campbell Folk School,

July 2-5

Brasstown, NC 28902

Court and Chamber Music Week Pinewoods Camp, Plymouth, MA July 14-21

Country Dance and Song Society,

505 8th Ave., NY, NY 10018

The Lloyd Shaw Foundation Vacation Dance Week July 15-20

Steamboat Springs, CO

The Lloyd Shaw Foundation, 1480 Hoyt St.,

Lakewood, CO 80215

English Dance Week Pinewoods Camp, Plymouth, MA July 21-28

Country Dance and Song Society, address above

English & American Dance Week Pinewoods Camp, Plymouth, MA July 28-Aug 4

Country Dance and Song Society, address above

Family Week Pinewoods Camp, Plymouth, MA
Country Dance and Song Society, address above

August 5-12

Annual Summer School Lake Winnepesaukee, NH
Eastern Cooperative Recreation School
Audrey Brush, 1717 Hillside Rd., Southampton, PA 18966
Children's program available.

August 11-18

Folk Music Week Pinewoods Camp, Plymouth, MA
Country Dance and Song Society, address above

August 12-19

American Dance and Music Week Pinewoods Camp, Plymouth, MA
Country Dance and Song Society, address above

August 19-26

The Lloyd Shaw Foundation sponsors summer dance workshops for teachers. They are held at colleges and universities, for graduate and undergraduate credit. For further information: The Lloyd Shaw Foundation, 1480 Hoyt St., Lakewood, CO 80215

FALL

Labor Day Weekend Pinewoods Camp, Plymouth, MA
Boston Centre, CDS, 57 Roseland St., Somerville, MA 02134
Includes families

Aug 31-Sept 4

Annual Fall Camp East Hill Farm, Troy, NH
Ralph Page, 117 Washington St., Keene, NH 03431

September 4-9

School For Traditional Dance and Song Brattleboro, VT
Box 51, Marlboro, VT 05344
Fall Weekends: Midwinter Customs
Songs & Dances of the Playford Era
Quebecois Customs
Vermont Dance & Song
Scots-Irish Customs

September 7-9
September 21-23
October 5-7
October 19-21
November 2-4

English Country Dancing Nr. San Francisco, CA
English Country Dance Society, c/o Nora Hughes,
742 Union St., San Francisco, CA 94133

November

Fall Dance Weekend Brasstown, NC
John C. Campbell Folk School, Brasstown, NC 28902

October 26-28

Bannerman Family's Thanksgiving Weekend
c/o Mrs. Glenn Bannerman
1218 Palmyra Ave., Richmond, VA 23227

November 22-25

WINTER

Christmas Country Dance School Berea College, Berea, KY
Recreation Extension, CPO 287, Berea, KY 40404

Dec 26-Jan 1

December Dance and Music Party Brasstown, NC
John C. Campbell Folk School, Brasstown, NC 28902

December 26-31

Lloyd Shaw Winter Dance Week Peaceful Valley, Estes Park, CO
Lloyd Shaw Foundation, 1480 Hoyt St., Lakewood, CO 80215

Dec 26-Jan 1

Ralph Page Year End Camp Keene State College, Keene, NH
Ralph Page, 117 Washington St., Keene, NH 03431

Dec 27-Jan 1

Winter School Watson Homestead Foundation
Painted Post, NY
Eastern Cooperative Recreation School
Audrey Brush, 1717 Hillside Rd., Southampton, PA 18966
Children's program available.

Dec 27-Jan 1

Family Week Pinewoods Camp, Plymouth, MA
Country Dance and Song Society, address above

August 5-12

The LLOYD SHAW FOUNDATION, INC.

1480 Hoyt, Lakewood, Colorado 80215

PRESENTS

THE SUMMER DANCE WEEK

July 15 - 20, 1979

SCANDINAVIAN LODGE
STEAMBOAT SPRINGS, COLORADO

Square, Round, and Contra Dancing
at its finest with an
excellent staff

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December 26, 1979-January 1, 1980

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Square, Round, and Contra Dancing
in the winter glory of
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~ CLASSIFIED ADS ~

Members of the Society may have up to 40 words for \$1.00 (prepay please), by sending copy to the office one month prior to publication. Non-member ads are \$2.00 for 40 words.

***WANTED - String bass player to rehearse and perform with inexperienced but eager blue grass group in Brooklyn Heights area. Contact Peter Goldhammer (212)746-8156 evenings.

***LOST at Hudson Guild Early Dance/Music weekend - knit hat of Icelandic yarn in shades of gray. Please return to Ruth Sylvester, Box 125, Franconia, NH 03580.

***SUMMER RENTAL - Southwestern New Hampshire (lots of dancing, beautiful country). Unusual converted barn loft. Sleeps 4. Kitchen, bath, large living area. June, July, August, Sept., Oct. Any one month or all. Furnished. Utilities inc. \$180.00 a month. telephone Tafi Brown or Janet Brown 603-835-6952.

announcements:

NOTICES FROM HEADQUARTERS

Members may receive the mailings for the activities of NYDAC in the New York area by making a request to the CDSS office.

Remember that members receive a \$2.00 gift certificate for use on sales items or for membership fees for each new member they bring into the Society.

MISS GADD'S APARTMENT

I wish to thank all who responded to my hasty invitation to help me evacuate May Gadd's apartment, whether successful or not in finding furnishings or mementos to take away.

May I remind those on the list who have not yet done so to lose no time in sending CDSS their special contribution, made out to Country Dance Society, Inc., and marked somewhere "May Gadd Fund."

Josephine Giarratano

Pinewoods Weeks:

Court and Chamber Music	July 14-21
English Dance	July 21-28
English & American Dance	July 28-Aug 4
Family Week	Aug 5-12
Folk Music	Aug 12-19
American Dance & Music	Aug 19-26

Places at camp are held for one month for CDSS members.

CDSS OFFICE IS MOVING! ! !

April 1st, 1979

New Address: 505 8th Avenue
New York, NY 10018

Dear Members:

It is with sincere regret that I announce that Nancy White-Kurzman is no longer connected with the Society. She was the first person to hold the post of Executive Director and found the job a most challenging and many faceted one. We will miss her deep interest in the organization. A Long Range Planning Committee has been established to examine not only the goals and priorities of the Country Dance and Song Society but also the staff-administrative structure. With a view to a reorganization which will be more effective in accomplishing these goals. Pending a report from this committee the Executive Committee will assume the duties and responsibilities of the Executive Director, and the operation of headquarter's office will continue as before. Please feel free to write to the Executive Committee or me.

Sue A. Salmons
Ch. Executive Committee

We note with regret the death of John Ashby on May 12th. He was a wonderful fiddler and warm friend of many members of CDSS, and he was scheduled to be a staff member at American Dance & Music Week at Pinewoods this summer. An announcement about staff for that week will be made as soon as possible.

Festivals Sourcebook, recently published by Gale Research Co., Detroit, 1977, Paul Wassermen, ed., has excellent listings of festivals and workshops all over the U.S. indexed by subject, date and geographical area.

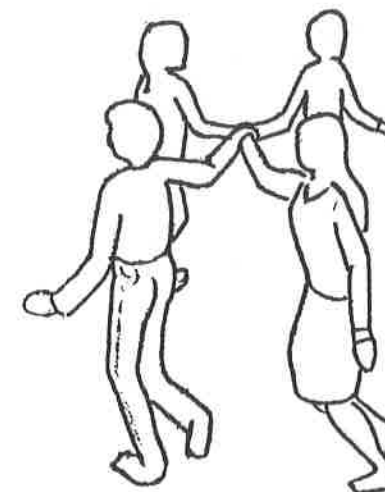
NEW ENGLAND PONDERS CHRISTMAS SCHOOL BRASSTOWN STARTS SCHOOL NEXT DECEMBER

Members of Country Dance in Connecticut (CDIC) met with Jim Morrison and Nancy White-Kurzman of CDSS in New Haven on January 14, to discuss the possibility of a mid-winter, Country Dance School. A week long folk dance and song festival could occur simultaneously with the one already existing for many years in Berea, Kentucky, and the one starting up for the first time next December in Brass-town, North Carolina. This program would be similar to the highly successful Berea School.

The Location Sub-committee agreed expand. It will contact more schools, convention centers, and religious retreats. Other groups or centers are welcome to join in the process at this point. If you have suggestions of any kind, please send them to David Lindsay, 95 Mansfield St., New Haven CT 06511, (203) 776-1148

Also informative is the Clearing-house Newsletter, Mrs. Frank E. Boyd, editor, Star Rt. 1, Box 9, Owego, NY 13827. This is a good place to list activities.

GERMANTOWN COUNTRY DANCERS announce the third annual PLAYFORD BALL, on Dec. 1, 1979, preceded by a sherry party and banquet. For information send SASE to Germantown Country Dancers, 434 E. Woodlawn Ave., Philadelphia, PA 19144



OBITUARIES

KARL RODGERS

Karl Rodgers was first involved with CDSS as a dancer. He was a member of the Society's demonstration group that performed on three separate occasions at the N.Y. World's Fair in 1964-65 (at the World's Fair Pavilion, the United States Pavilion, and the Singer Bowl.) He continued to participate in varied dance activities and demonstrations in New York, culminating in the Bicentennial Performances in '76, '77, when he was a member of the American Country Dance Ensemble. Sixteen performances at different locations were given by the Ensemble, which entailed real dedication on the part of it's members. CDSS is grateful for his share in making that project a success. The Society also realizes with gratitude how much Karl contributed as a member of the Executive Committee for several years. He acted as a catalyst for one thing; he brought an originality of thought to the meetings and although one might not always agree with him, he made the committee think! An active morris dancer for many years, Karl was a member of the Village Morris Men, held the post of squire of the Pinewoods Morris Men, and founded the PMM Newsletter. In recent years, Karl played the accordion and became a fine square-dance caller.

- Genevieve Shimer

LOUISE BEMIS CHAPIN

We were all saddened to learn of the death on February 4, 1979 of Miss Louise Chapin. She had been failing health for several years.

Miss Chapin had been an active leader in the Boston Centre of the Country Dance Society ever since the Centre was established on March 15, 1915. She attended the first summer school of the Society at Eliot, Maine, in 1915, as well as their summer schools the following two years at the Mass. Agricultural College in Amherst, Mass.

After a few years of teaching for the Boston Centre, Miss Chapin was appointed head teacher, succeeding Mrs. Lily Roberts Conant, who resigned the position to give more time to her family. Miss Chapin's whole life was dedicated to the Boston Centre.

The joy that Louise Chapin brought to so many, many people over the years still lingers in the memory of all who knew and loved her. Her gentle, wise guidance established the Country Dance Society so firmly in the Greater Boston area that it is still thriving and giving joy and a deep appreciation of the Anglo-American dance heritage to many hundreds of people, as it gives promise of doing for years to come.

So that her work in maintaining the traditions of English and American dancing may be continued, a Memorial Fund has been established in Miss Chapin's name to further the dance activities of the Boston Centre.

Evelyn Lamond
Louise Winston

RACHEL C. LEIBERT

With sadness we note the untimely passing of Rachel C. Leibert, wife of Edwin, mother of Peter and mother-in-law of Jane Fredrick Leibert (and mother of Sally MacMillian and Cynthia Lay). Rae died on August 16th, 1978 at Rhode Island Hospital of injuries she sustained in an automobile accident.

Rae's ages-old love for country dancing and singing and playing tunes blossomed when she and Ed met Phil Merrill, circa 1940, at Silver Bay Camp of the YMCA at Lake George, New York. Phil was the camp's recreational director and Ed Leibert attended as an official of the YMCA. The Leiberts soon discovered CDSS and Pinewoods and, as Rae's delight in the dancing and music grew, she shared them with the countless children she taught throughout her illustrious career.

Rae's special gifts in childhood educa-

tion went far beyond the academic credentials which she held. It was this very natural ability to communicate with children that convinced metropolitan New York's "Public TV" station Channel 13, in the early 60s to halt their search for the right hostess for their daily children's program, "Once Upon A Day," and arrange for Rae's leave of absence from her job at Ethical Culture School.

Rae Leibert so abundantly extended her warmth, uncanny perception, appreciation and friendliness that it cost her many an hour of listening to grave problems and upholding drooping spirits among troops of friends. She so radiated her pleasure in dancing, music-making, reading, travel and cooking that she will be long and fondly remembered by many.

Josephine Giarratano

We also note with regret:

LOUISE PITMAN
Milton, Mass.
January 22, 1979

JOHN W. WRIGHT
and
MARION M. WRIGHT
Accokeek, Maryland,
November 20, 1978

NEW ITEMS IN THE SALES DEPARTMENT - MARCH 1979

BOOKS

- Brody, Alan THE ENGLISH MUMMERS AND THEIR PLAYS \$9.50
A new scholarly study of ritual drama; very thorough, with illustrations and sample texts.
- Kenney, Maureen CIRCLE ROUND THE ZERO \$6.95
A fascinating collection of the rhymes, chants, and singing games of city children.

RECORDS

- CDM 2 DANCES FROM COMMUNITY DANCES MANUAL 2 \$7.00
The Woodley Yeomen
The latest in this series of records co-ordinated with the Community Dances Manuals. Includes Bonnets So Blue, Double Lead Through, Hull's Victory, Bonny Breast Knot, etc.
- SIF 1015 EUGENE O'DONNELL: SLOW AIRS AND SET DANCES \$6.50
Superlative Irish fiddle-playing, accompanied by Mick Moloney.
- KH 3 KENTISH HOPS \$4.25
The Uplanders
Six dances, including Knole Park and Rose of Rochester.
7" 33 rpm.
- FRR 011 NO REELS \$7.50
The Old Swan Band
A delightful record of traditional English dance music by a lively young band - no accordions or drums! Instructions for many dances included.

