

COUNTRY DANCE AND SONG



6

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We are always glad to receive articles for publication in this
magazine dealing with the past, present or future of traditional
dance and music in England and America, or on related topics.

PHOTO CREDITS

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Buzzard's Glory Barn Dance

At Buzzard's Glory, the old-time Baltimore county square dance headquarters, presided over by Mr. and Mrs. Harvey Baublitz, each Wednesday, Friday and Saturday night a three-piece orchestra grinds out the old familiar square dance numbers with the aid of an amplifying system. There is also a recent player for modern dancing, but the square dance holds sway. Enjoying the proceedings are persons from all nearby parts, while from time to time a bus will bring forty or more dancers from Baltimore.



MIDNIGHT

In between the dancing, Ray Allen shows a pig for the crowd while Howard Butt put out some light some four footers, and its little knees and maybe a broken shoulder strap. Square dancing demands stamina.



PAYING THE PIPER

During intermission the lady is passed around for the orchestra. No admission is charged and the boys are rewarded for their efforts in this manner. Mrs. Butt gets her return through the sale of food.

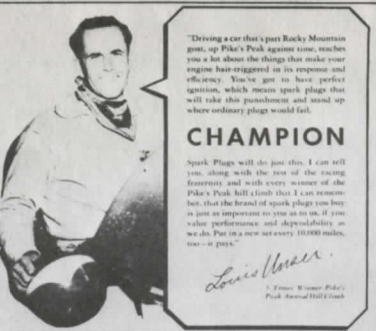


WALL FLOWER

Because he doesn't dance, this departed individual is charged with the care of the porkchop. Five girls did him a favor, it seems. Wishing him kind their carolers, while the money was round.



One corner of the dance hall is set aside for the young ones who come along with Mr. and Mrs. Butt. They run square dance and sing around the song in their hearty contest.



"Driving a car that's just Rocky Mountain goat, up Pike's Peak again time, teaches you a lot about the things that make your engine has-organized in its response and efficiency. You've got to have perfect ignition, which means spark plugs that will take this punishment and stand up where ordinary plugs would fail."

CHAMPION

Spark Plugs will do just this. I can tell you, along with the rest of the racing fraternity and with every owner of the Pike's Peak hill climb that I can remember, that the brand of spark plug you buy is just as important to you as to us. If you value performance and dependability as we do. Put in a new set every 10,000 miles, two or three years.

See your nearest Pike's Peak Spark Plug Dealer.

See your nearest Pike's Peak Spark Plug Dealer.



ATTENTION!

EVERYBODY IS WELCOME BUT ACT HUMAN.



GETTING WARMER UP

This veteran of many a harvest and many a harvest home, has pulled off his coat and is in a warm, his light faded spectacles on his nose. However you look at it, it's a fine and graceful comical scene.



Twenty Long Years Ago, when most folks still rode to the south, W. K. Kellogg created a special breakfast food that was designed to help America keep "regular." He called it KELLOGG'S ALL-NEW Fiber then, scores of countries have verified its effectiveness by research, thousands of doctors have prescribed it, millions of Americans have depended it for breakfast.



One Million Users a Day! And now, two decades later, a million Americans a day still find it the most reliable, most effective, most satisfying food in the world. It's the right kind of "fiber" in the diet that keeps the system "regular." Eat it every day and think plenty of water. Made by Kellogg in Battle Creek.

THE BUZZARDS' GLORY BARN DANCE 1928-1966

Robert Dalsemer

Northern Baltimore County, Maryland, which shares a border and much common folklife with York County, Pennsylvania, has a strong tradition of dance and music. Though much of this tradition is native, it has been enhanced in the last two or three generations by incoming settlers from the Southern Highlands, particularly Virginia and North Carolina. The area remains rural in character today, despite the influx of small developments of ranch style houses and small factories. Many former farmers commute to factory jobs near Baltimore, York, and Hanover.

"Come and listen to my song,
Listen to my story,
About a spot in Albanstown,
They call it Buzzards' Glory."

My friend Dick Staber composed this refrain and a number of verses in the summer of 1967, when we were playing country and bluegrass music every Saturday night at the Albanstown Inn near Hampstead in Baltimore County. On the road from Hampstead to Albanstown were several signs advertising "The Buzzards' Glory Barn Dance," and the Barn Dance itself was said to be just down the hill from the Inn. But, I was told, the dances were no longer held. Six years later curiosity got the better of me, and what follows are my impressions of Buzzards' Glory based on conversations with Lee Roy Baublitz of Albanstown and Paul Neal of Freeland.

Mr. Baublitz gave me a fine account of how Albanstown came to be called Buzzards' Glory:

That started before I was born...in the teens...There was an old blacksmith shop up here at the corner and every Sunday morning there would be a bunch of people

A page from the Baltimore Sun, April 21, 1940. The sign reads, "Attention! Old time square dancing, modern dancing, and waltzing between square dancing. We do not allow love dancing or any other kind of improper dancing in this hall. EVERYBODY IS WELCOME BUT ACT HUMAN." (By permission of Baltimore Sun)

gathered round it. And there were some characters, really, that gathered around there. Some of them were still half lit. They would sit on the fence; it was an old wooden fence. They were setting around there, chewing their tobacco, and smoking cigars, telling all kinds of tales--a little bit of everything. And a preacher and his wife come along. They wanted to know where the Grave Run Church was located. So they [the fence sitters] told them where Grave Run Church was. Then they says, what is the name of this? Well, [said the fence sitters] they call it Albanstown. And then the preacher's wife made the remark that it looked like 'Buzzards' Glory' to her. And the name hung.

During the 1920's, traditional square dancing was popular in the area around Albanstown, and it became the custom each Saturday night for a different family to disconnect the stove and make room for relatives, neighbors, and friends, including a few musicians. In 1928, Lee Roy Baublitz's parents, Mr. and Mrs. Harvey Baublitz, offered the shed at the side of their home as a regular site for the dances, and, although as yet unnamed, the Buzzards' Glory Barn Dance was born. With the coming of the Depression, the popularity of the dances greatly increased, as people sought inexpensive entertainment. City folk from Baltimore and Hanover, began to come too, to dance, watch, and eat country fried chicken or homemade ice cream, provided for sale by the Baublitzes. Mr. Baublitz jokingly called his creation "Buzzards' Glory Barn Dance" when a Baltimore bus company owner badgered him to give the dances an official name so that it could be used in advertising charter bus service from Baltimore to the dances. The joke stuck for some 35 years.

The growth in popularity of the Buzzards' Glory Barn Dance, from 1928 to 1942, was astounding. Harvey Baublitz, a carpenter and furniture maker, enlarged the original shed three or more times until it could accomodate as many as fifteen squares and numerous spectators. Lee Roy Baublitz estimated that there were sometimes up to 100 autos, 150 motorcycles, and four to six buses parked on his father's property, bringing from 200 to 500 people to the dance. What began as a Saturday night event soon spread to Wednesday, then Friday, then six nights a week. There might have even been dancing on Sunday, had not Mrs. Baublitz's strong religious feelings held sway. But there is no doubt that Mrs. Baublitz needed and deserved a day of rest. On

days the Barn Dance was in operation she baked 40 to 60 pies, fried chicken, and with her family, churned large quantities of ice cream in five gallon containers to stock the food concession. In fact the kitchen was the only money making part of the Barn Dance, since in the pre-war years no admission was charged and a hat was passed to pay the musicians and callers.

Paul Neal remembers that in spite of the large crowds, Harvey Baublitz kept a "strict place." No liquor was allowed on the premises, although many kept bottles in their cars to which they would retire from time to time. There were apparently few fights, and those were quickly broken up. Occasionally a drunk wandered in, much to the disgust of Mrs. Baublitz, who, according to her son, "would rather have seen a black snake come in the door."

As many as half the dancers who came to Buzzards' Glory were inexperienced and since dances were not taught or walked through, callers usually made an effort to get the "greenhorns" in sets as side couples with experienced lead, or head couples. There were few if any singing calls before the post-war period and many of the callers called from the floor even when a public address system became available. Lee Roy Baublitz referred to this as the "South" or "Southern Mountain" style, as opposed to the newer "Western" or "Western Swing" style. Popular squares were "Birdie in the Cage," "Right Hands Across," "Lady Round the Lady," "Pop Goes the Weasle," and "Corn Row" (can anyone tell me what the latter is?). Music was provided by a string band (fiddle, banjo, and guitar) playing tunes like, "Coming Round the Mountain," "Alabama Jubilee," and "They Cut Down The Old Pine Tree."

The evening's program began with a Paul Jones mixer, then three squares followed by several round (i.e. couple) dances, then another Paul Jones, etc. ad infinitum, or rather until the close of that night's dancing. Round dances included: foxtrot, waltz, polka, two step, Big Apple, etc, and they were sometimes danced to records. I was only able to gather a small amount of information about the style of square dancing at Buzzards' Glory, but I think I can conclude that there was a regionally distinct style which survives today in the two county area. Hopefully, future articles will deal with this subject.

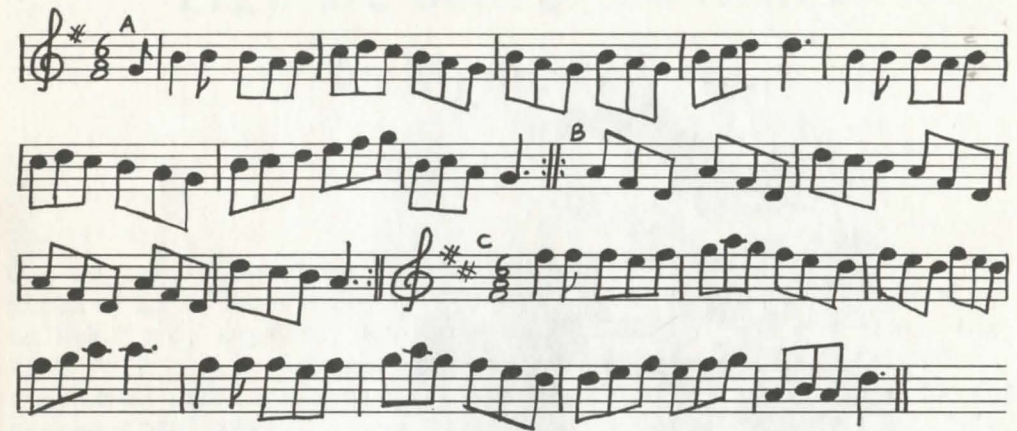
Buzzards' Glory Barn Dance was closed during World War II, but re-opened in 1946 under the management of Lee Roy Baublitz and his wife.

Mr. Baublitz told me that the ensuing years were difficult, both financially and personally. His mother died in 1949, his father in 1955, a son in 1956, and his wife was seriously ill during this period. Finally in 1966, he closed the Barn Dance completely, and converted the dance hall to a Saturday night country auction.

I am told that many people around the countryside remember the Buzzards' Glory Barn Dance with affection. Quite a few met their spouses there. And some of the spirit and style of Buzzards' Glory still lives on at the few remaining community dances in Baltimore and York counties.

THE YOUNG WIDOW

An Early American
Country Dance



Triple minor, longways

- A1 Right hands across, and left hands back for the first and second couples.
- A2 First couple down the center, turn as a couple, up again and cast off into second place (improper). (The second couple moves up during the cast; this is not an assisted cast as is done today in parts of New England.)
- B1 All six set to partners.
- B2 Circle six halfway round.
- C Original second and third couples face each other up and down the set, and set (4 bars). Second and third couples half right and left, giving hands, to progressed places. (The first couple, in the middle place, stands aside during this final figure.)

The above dance is essentially as it appears in A COLLECTION OF THE NEWEST AND MOST FASHIONABLE COUNTRY DANCES AND COTILLIONS by John Griffiths, published in Providence, Rhode Island, in 1788. The dance appears with nearly identical figures in several other American dance books published before 1802.



LILY ROBERTS CONANT

A Memorial

May Gadd

Our Society's Honorary President, Lily Roberts Conant, wife of Richard K. Conant, died on October 25, 1973. Born 86 years ago in Bradford, England, she came to America in 1915 to teach English folk dances and was for many years President of the Country Dance and Song Society of America and Vice-President of the Boston CDSS Center. When Mrs. James J. Storrow died, she left Pinewoods Camp to Mrs. Conant who continued to maintain it for the Society's summer camp. It is now owned by Mr. Richard Conant.

Cecil Sharp first came to America to assist Granville Barker in his production of "A Midsummer Night's Dream" and of "The Man Who Married A Dumb Wife." For both plays Mr. Sharp arranged the dancing and music for the London productions, using genuine folk material and composed folk style. They were equally successful in New York, and after working hard for six weeks at the theatre, Cecil Sharp also visited Boston, Chicago, Philadelphia, Pittsburgh and St. Louis. He interested so many people in his work that a branch of the English Folk Dance Society was formed and it was suggested that he should have a personal representative in America. A cable to England produced Lily Roberts, who was at that time the Scarborough Branch teacher. She had taught in private and public schools, a Scarborough citizens group, and in surrounding villages and towns.

Lily's passage was booked on the Tuscania which was due to pass the Lusitania in the English Channel on Friday, May 6, 1915. Rumors that the Lusitania would be torpedoed by the Germans because they believed it carried war arms prompted the Cunard line to delay the Tuscania sailing. Lily Roberts cancelled her sailing and rebooked on the American line, leaving a few days later on the New York, a poor old tub just about on its last voyage. Very unhappy parents travelled to Liverpool to see their way-

ward daughter off and get a glimpse of her stateroom. Fortunately, because of the war, they did not see it. It was a shock to Lily to find that instead of the first class cabin she thought she had booked, the cabin was at the end of a long dark passage in the steerage area; only men seemed to be in this area. Lily refused to go down and spent the night on deck. The Purser finally realized that she would never go down and gave her a better place with a trapeze actress as a room mate--an entertaining education. The New York was called the "funeral boat" as it carried the bodies of many of the Lusitania victims home. It took two weeks to arrive in New York. After landing, Lily took the train to Boston. Here she met Mrs. Storrow, the Society's national President and benefactor, and a friendship started that continued over the years.

A great many of the plans for the early national Society were made in Boston. Lily Roberts did a great deal of work there but also had engagements in many other places including New York, Cincinnati, Pittsburgh, Buffalo and Canada. In New York, Miss Susan Gilman devoted her School of Dance to the EFDS cause and acted as Secretary for the Summer Schools; these were held in Eliot, Maine, in 1915 and in Amherst, Massachusetts, in 1916 and 1917. They were then discontinued until 1927 when they were revived in Amherst.

Before her marriage, Lily taught dances and games at The Open Air School in Cambridge that later became Shady Hill School. The dancing was carried on by Everett Smith of the famous Smith brothers, who were wonderful dancers and did much of the early teaching: Milton of Columbia University Drama School, Melville of Eastman School of Music and Longy Music School, Everett, and Albert, the youngest. Lily Roberts also trained Morris men at Carnegie Institute of Pittsburgh and for fifteen years arranged and coached the Mayday of Concord Academy. Her influence was widespread and deep. For several summers she taught dancing at the Surette School of Music with Wallace Woodworth and Bruce Simonds on the staff, both strong supporters of the dancing. At a concert given in later years at the Sanders Theatre by Bruce Simonds Lily tells us that he looked across to her with a quiet nod and told her afterwards that he could never have played with such terrific rhythm if he had not learned Morris coordination from her.

Richard Conant was involved from the beginning. A Harvest Festival and Barbecue in aid of the National Allied Relief Fund

was held in October 1915 at the Storrow farm in Lincoln, Massachusetts. A special new Dance Circle had been made below the house and lawn; the circular shape of the surrounding landscape gave the effect of an arena, and the view from the lawn looking across the dance area to Wachusett, Massachusetts, and Monadnock, New Hampshire, was a marvellous background. For years June Parties were held there--a picnic supper and then dancing in the evening. The quality of dance gradually reached a high level. Dick Conant tells us that at the first October dance Lily looked down at the circle of dancers and "pointing at me said: 'Hold your arms out straight.' I have been responding ever since."

The Conants were married on December 15, 1917, the wedding taking place in Mrs. Storrow's parlour. On returning from collecting material in the Southern Mountains, Mr. Cecil Sharp gave away the bride and Miss Maud Karpeles was Maid of Honour, with Miss Louise Chapin and Miss Edgerly as Bridesmaids. A group of Lieutenants attended, adding a picturesque touch. The wedding breakfast was venison pie. Lieutenant and Mrs. R.K. Conant lived for six months in Groton, Massachusetts; Mr. Conant then sailed to France with the 304th Infantry. From his return until the present the Conants have lived in Lincoln, Massachusetts, with three children, now grown and married: Betty Conant Burchell, Helen Conant Grinnell and Richard K. Conant, Jr. There



Lily Roberts before coming to America

are six grandchildren.

By 1926, Lily felt that she could not continue to do so much work, but must with her family, and another teacher was asked for, from England. Marjorie Barnett came for a year to New York and then went to the Eastman School of Music in Rochester, and was succeeded in New York by May Gadd. Lily continued to be active but not as a full-time organizer and teacher.

Lily Roberts Conant's work in Boston and other areas has been a tremendous factor in the growth and functioning of the present Country Dance and Song Society of America. Some groups have changed, but some function to date and contacts from early groups continue to have an influence. After her marriage, Mrs. Conant still did a great deal of teaching and organizing, including visits to places outside Massachusetts. In 1916 she



Lily Conant is made an Honorary Life Member of CDSS at the 50th Anniversary Celebrations in New York City, 1965

produced "An Elizabethan Mayday" at Cincinnati University, only to find that the men trained for Morris had to leave for summer jobs before the performance. She appealed to the President, Dr. Chandler, and he brought his faculty in to dance.

In 1917 she produced at the Harvard Stadium the English Interlude of the Masque Caliban, arranged by Percy MacKaye. It was first produced at the New York Stadium and Cecil Sharp agreed to provide an English "Interlude," with New York EFDS dancers. When it was produced in Boston he had returned to England and so appointed Lily to be the producer,

with Boston dancers. It was a great success and made many contacts.

Douglas Kennedy, successor to Cecil Sharp in England as Director of the English Folk Dance and Song Society, sends the following tribute:

When Cecil Sharp began sowing the seeds of English folk dance in America in the first World War he soon felt the need of a follow-up: a young teacher who would settle in the States and make a life there. When we heard of the proposal, my wife, who was in charge of the Society in England during Sharp's absence, at once suggested a young teacher and dancer, Lily Roberts. She had shown herself an apt disciple and a real lover of folk dancing. Moreover she was ripe for adventure and had been literally under fire when the German Navy had bombarded her home in Scarborough, Yorkshire, early in the war. So she made no bones about leaving for a new land. Quite early in her new career she met Richard Conant, and Sharp readily promoted the marriage since that would anchor Lily securely in Boston. With her husband's steadfast support she continued her mission as a kind of Pilgrim Mother settling old traditions of English dance and song in New England. Back in Old England we followed throughout Lily's life her work and influence for folk music and dance in her adopted land, and always with admiration and affection.

All of us in this country know that we owe to Lily Roberts Conant's lifework the growth and permanence of the Society in America. She was not an instrumentalist, but she was a singer and promoted interest in the music as well as in the dance. Her dancing had a reality that established it with other people and her appreciation of their efforts made them feel a true part of the movement.

NOTE: Our grateful thanks go to Mr. Richard Conant for the information he sent us, derived from Lily's notes and his own memory.

AN EVENING AT THE ENGLISH MUSIC HALL

Tony Barrand

(The following article is reprinted from the Pick'n' & Sing'n' Gather'n' Newsletter and is used by permission of the author. The show "An Evening In the English Music Hall," was given on April 6 of this year in the 100 year old Troy Music Hall. Another performance, this time at the music hall at the Brooklyn Academy in New York City (built in 1907) is being planned for sometime next year.)

At a pub, barrack room, or other convivial gathering in England where inspiring British beverages are being served, you could strike up, "Lily of Laguna," "Daisy Bell," (The Bicycle Built for Two) or "My Old Man Says Follow the Van," and everyone in the place will know the words and music to the chorus. Most people there would have learned them from their parents, as I did, passed down from voice to ear through at least two generations of the family. "Lily of Laguna" is perhaps still the best known song in England. This is peculiar and wonderful, for this immortal English love lyric is about the passion of a Negro for a Negress and was first successfully performed on the London music hall stage by a black face, German American, soft shoe dancer called Eugene Stratton.

These songs passed out of London and into the streets of the small industrial towns all over England in an era when there was no radio and when very few working class families owned a piano, or could afford sheet music. They were learned because they captured the mood and imagination of the Victorian working class for whom life was grim, but who could regard it as a rose-tinted dream of bliss, and treated the injustices with tolerance and humor.

The halls ceased to be a viable form of mass entertainment after the First World War and its attendant revolutions utterly destroyed the social fabric which had fostered the sardonic, but sentimental songs. In these times it is fashionable to accept the cynicism, but yet to reject the sentiment. The sentiment of the halls was not the synthetic "moon in June" variety, but was of a kind which reflected authentic, if minor, realities: old friends are better than new, there's no place like home, if you were the only girl in the world, etc. If these are sung with total and absolute faith, as they were in the halls, they rise to express genuine feelings and a serious strong spirit.

* * * * *

Why were the music hall songs learned and remembered by so many people? There were, I think, two main reasons. First, the composers and the lyricists were working class people with an intimate knowledge of the audience for which they wrote. They deliberately set out to write a "catchy" tune that every barrow boy would be whistling in the streets of London on the day after its debut performance. Add to this an irrepressible chorus that

could be learned by the whole audience before the beginning of the last verse, and one has the basic ingredients of a successful music hall song.

Many of them indeed had the qualities we recognize in some folk songs, like "Pleasant and Delightful," where there is an infectious joy involved in singing the chorus. With



The author (r) & John Roberts in Troy Music Hall

some of these songs the verses seem to serve only as an excuse for the chorus. Thus the snatches of songs from Marie Lloyd, Florrie Ford, and Harry Champion would stay with the customers on their way home; for example:

"She is my lily of Laguna, she is my lily and my rose."

"When Father papered the parlor you couldn't see Pa for paste."

"The boy I love is up in the gallery, the boy I love is looking down at me."

But it would be a mistake to regard the verses merely as props for the tunes and choruses, for they were the second main source of magic in the repertoire of the great "stars." The songs, almost without exception, described recognizable characters in well-defined, well-known situations. This is a quality they share with traditional folk songs, but one which is largely lacking in most popular modern songs, which present a synthetic, glamorized view of life, and usually a very egocentric one at that. The music hall songs covered themes everyone knew of intimately: e.g. Love and Marriage (blissful until the boy and girl become Mum and Dad--thereafter only resignation and disaster), The Rent, The Working Class man or woman who tries to rise above his or her station, Food, and of course, The Cockney's own insightful observations on life in his own inimitable city ("If your eyesight didn't fail ya, you could see right to Australia if it wasn't for the 'ouses in between.").

It is, however, a distinguishing feature of the English Music Hall that for all the heartbreak and drama in the lives of the Victorian working class, there is an almost total lack of tragedy in the songs. The characters are never Romeo and Juliet, but rather Touchstone and Audrey; the villain is Sweeney Todd the barber, rather than Reynardine or the Outlandish Knight. A good example is Florrie Ford's "Waiting at the Church." "The girl left in the lurch" at the altar can only remark, "Lord how it did upset me!" There were, of course, exceptions. In the early days of the halls the great W. G. Ross terrified audiences with the unrepentant and foul-mouthed figure of "Sam Hall," who represented all the covert violence on the streets of London. This did not last late in the halls, however, and while the French popular audience of the time reveled in the artistic portrayal of tragedy, the English Music Hall consistently skated over the disturbing cracks in the surface of life and yet was

surprisingly frank at what we might regard as less vital levels.

The sexual element of the love situation was also not exploited. There was certainly much disguised innuendo in the songs, and herein lay the art of the great artists. But the notion that the animal element in love is vital to it is totally absent. In any event, whatever deficiencies the songs may have had they were more than compensated for by the great performers.

* * * * *

Max Beerbohm, an articulate critic of the Victorian era, listed the three most memorable women of the age as, Queen Victoria, Florence Nightingale and Marie Lloyd.

"Our Marie," as she became known all over England, was born in 1870, daughter of "Brush" Wood, a waiter at what became the Royal Eagle Music Hall. She made her debut at age fifteen singing, "The Boy In The Gallery," and it became an overnight success. At sixteen she was married and a star. In the 80's and 90's she played most of the 500 halls in London, and at her funeral in 1922 the taps on the bars in London were draped in black and 100,000 Londoners watched the coffin leave her house in Golden Green. Why was this semi-petite woman an idol in London and why did Sarah Bernhardt, the greatest actress of her time, call Marie Lloyd "the only woman of genius on the English stage?"

We are told that her voice was a bit on the "gruff" side but that she had an exquisitely sensitive ear for phrasing and timing. This can be heard on the few pre-electric recordings of her voice, but it is clear that the gramophone could not capture the qualities of her performance that inspired audiences to the heights of infatuation and idolatry. Her talent lay in her ability to display, with immaculate taste and tact, what really was going on in the situation described in very innocuous terms in the song. A favorite anecdote of mine concerns her visit to the London County Council to answer charges of "corrupting the public morals." The members, of course, being middle-class, would never have ventured into the halls to hear her sing. Marie thwarted them by singing her songs "straight" and claimed that the songs their own wives sang them, "Come into the garden, Maude," loaded with innuendo, demanding to know for what purpose the man was "waiting at the gate alone." Her skill is best summed up in her own song, "Every little

movement has a meaning of its own, every little movement tells a tale." She may have been improper, suggesting with the head, the wink, the shoulder, or the hand, but she was never lewd.

The proof that her art lay in the visual aspect of the performance is, for me, that many English families, like my own, would sing Marie Lloyd's "Oh, Mr. Porter" or Vesta Victoria's "Daddy won't you buy me a bow-wow" without ever realizing the double entendre extracted by the performer--and, I may add, would have been horrified had they attended a performance. As it is, my mother and her sisters mocked my suggestion that there was more to the songs than met the eye.

Not all the music hall repertoire is of this type, of course, but it is still true that the vitality and vigor of the songs existed in the live performance. The songs rarely had the depths and independent strength of traditional songs, but they were remarkable vehicles for the entertainer. Other artists that should be mentioned in the same breath as Marie Lloyd, are Dan Leno and Harry Champion. Leno was one of the few fellow performers that Marie Lloyd waited to watch. He was a clown of the stature of Grok or Chaplin, having the ability to take you to the brink of utter despair and tragedy before releasing you to laugh. He began as the world champion of Lancashire clogging, holding to the title from 1878-1883 and went to London with that reputation, eventually developing the song/sketch as his own medium. His recordings are impressive for his delicate sense of when to release the tension. Beerbohm waxed lyrical about the "genius" of Dan Leno's performance, again because of visual qualities of the performance that guided the ear and heart of the audience.

Harry Champion, Florrie Ford and Albert Chevalier had qualities that were more approachable and, perhaps, more typical of the halls. They were able to put across a song with vigor and limitless joy in the hope and humor in life. It is their songs and styles that have been treated with the least respect in most attempts to relive the music halls. Harry Champion convinced one that life is one big, hearty laugh and yet avoided the over enthusiasm that would make this opinion repellant. Florrie Ford also was noted for "bashing out" a song like "Pack up your troubles in your old kit bag" with considerable vigor without forcing it. The impact was such that the songs remain with us today.

It had long been a dream of mine, since learning many of these songs from my mother, to attempt to create a theatrical situation in which the music hall songs would stand and work their magic in conditions which approximated those which existed in 1890, the "GOLDEN AGE" of the period. Ken Goldstein in Philadelphia gave me a budget and an opportunity in January of 1973 to assemble a group of players who were capable of doing justice to the songs. Between British exile and native Americans I was fortunate to find performers that, I believe, are as good as anyone could find anywhere in the world. The opportunity to put the show on in the Troy Music Hall was an exciting one.

ETHEL CAPPS HONORED

One evening dance party at this year's Berea Christmas Country Dance School was given over to a celebration in honor of Ethel Capps, who retires at the end of this academic year from her position as Associate Professor of Recreation at Berea College. Miss Capps was presented with a travel fund collected from her friends, a large bouquet, a rousing morris dance performed by her ex-students, and a number of testimonials. In addition, Miss Capps was presented by May Gadd with an honorary life membership in the Country Dance and Song Society of America.



For the past 16 years, Ethel Capps has directed the Berea College Country Dancers, taking them to performances in South America, the New York World's Fair, the White House, and all over the United States. She has also served during that time as the director of the Christmas Country Dance School and the Mountain Folk Festival, both held at Berea College.

Under Miss Capps' direction, both these dance courses have enjoyed continued popularity and growth. The Christmas School, for example, has grown to the point that many applicants must be turned away each year and as many as nine different class sessions are held simultaneously. This year's Christmas School hosted in excess of 200 participants.



Six of Ethel Capps' former students perform at a special party in her honor.

at biggest Christmas School ever

The photographs on this page and the following page were all taken at the 1973 Christmas Country Dance School at Berea College.



Jean Ritchie and son, Peter, flanked by other members of the Ritchie clan, leading a special Sunday evening sing.



Julie Weatherford prepares her paper bag marionette for the annual Christmas School Puppet Show.

LIVE MUSIC FOR DANCING

James E. Morrison

Traditionally dances have served as an important social focal point for a community; invariably, the community has been composed of both dancers and musicians. The interaction between the musicians and dancers greatly increases the enjoyment and enthusiasm of both. Although today many dance groups are content to dance to records--and there are admittedly some situations in which the use of recorded music is a justified and expedient substitute for the real thing--many others are looking for ways to incorporate live music into their program. And many new groups have found it is more successful to start by developing the music first, and then looking for dancers. The following ideas are intended as a guide for leaders and potential leaders who want to use live music but don't know how to find or work with dance musicians.

* * * * *

First, what kind of musicians does one look for? Generally, the kind of musicians able and inclined to play for dancing fall roughly into the following three categories: traditional musicians, folk musicians, and musicians with classical training. These categories are of course not mutually exclusive. The distinction between traditional and folk musicians is a somewhat curious one, but since we are hunting for musicians and not (I hope) overly concerned with definitions, it seems sensible to tag musicians with the sort of names they might apply to themselves. Most traditional musicians have acquired their musical ability as a natural part of growing up in their community. They will rarely call themselves "folk" musicians, and will usually describe themselves as fiddlers, piano players, banjo players, etc. Of course, they wouldn't call themselves "traditional musicians" either. Most significantly, musicians of this type have usually had considerable experience in playing for dancing of one sort or another.

Folk musicians--those who have rediscovered the traditional music that used to be part of their culture or someone else's

culture--will often describe themselves as folk musicians, or put themselves into one of the subcategories into which the "urban folk revival" has divided our native music: "bluegrass," "old-timey," "ceilidh," and so on. In general, folk musicians have had little experience playing for dancing although they generally know many dance tunes, and perhaps a traditional dance music style of accompaniment.

Musicians with training in classical music technique may describe themselves as "serious" musicians, but few of us would let them get away with that. Unlike the former two categories, they can undoubtedly read music fluently, but will not have had any experience playing for dancing, nor will they know dance tunes.

Now that we have distinguished these three categories, let me hasten to add that they don't apply to real people; many folk musicians took piano lessons and can read music, some of the best (and worst) country fiddlers have had violin training somewhere in the past, and classically trained musicians may have supported themselves in their college days playing for dance classes or in a bar. It may be that the distinction between "folk" and "traditional" musicians will make no sense in another ten years, or in any event in another generation. But the categories are useful when looking for potential dance musicians; they help you know what to look for, where to look for them, and what they are going to be able to do and to learn once you find them.

Traditional musicians can still be found in most parts of the United States by a person with sufficient patience and familiarity with the locality. People who protest "maybe in North Carolina, but not here" are usually wrong. In many instances, however, the last thing you will find out about a person is that he or she plays the fiddle or knows someone who does. Further, many traditional musicians have given up playing, either because the dances they played at are no longer held, or, more commonly, because they couldn't compete with the constant noise of the television. You may be able to get someone to start playing again--so long as they haven't given it up on religious grounds. Local fiddlers' contests are often a good place to find musicians of all sorts. There are fiddlers' contests many weekends during the summer in most states. Find out whatever you can about traditional dances and dance music in your area. This will keep you from looking exclusively for

a French-Canadian style accordion player in Kansas. (If you find out a lot about the traditional music or dance in your area write up an article for Country Dance and Song!)

It is true that traditional musicians are far more numerous and easy to locate in rural parts of the country. However, there are ethnic groups in many cities that maintain their particular musical heritage. For example, the large Irish populations of Chicago, Philadelphia, New York, Boston and other big cities include many superb musicians whose repertoire overlaps considerably with that of New and Old England musicians. A Scandinavian accordion or fiddle player may be able to adapt quite easily to traditional English or New England music. While the Scottish Highland war pipes may not be exactly what you are looking for to play in your dance group, other Scottish musicians may fit in marvelously. Go to a Meeting of the Clans, St. Patrick's Day celebration, Irish Ceilidh or dance contest and talk to the musicians.

Folk musicians can be found at some of the above as well. An easier way to locate them is through your local folk music society (most cities have one). There are many folk music festivals across the country that feature local as well as big name talent. Many colleges have folk music clubs. Folk musicians can also be found "busking" on the street, at guitar repair shops, and at street festivals.

Trained musicians can be found through music schools or college music departments--either teachers or students are fair game. Other prospects: high school music teachers, amateur string quartets or other ensembles, the high school marching band, your local military academy band (they play Rory O'More every morning at West Point), piano tuners, and a host of others. Musicians of whatever sort usually have friends who play, so as soon as you have one you should be able to find others.

Despite the many notable exceptions it is not generally possible for a solo musician to provide danceable music for social dancing. The exceptions, of course, are all highly proficient musicians with lots of experience playing for dancing.

A good combination is at least one melody instrument (fiddle or flute are the most common) and one or more instruments providing rhythmic back up. Naturally there are many other possible instruments and combinations of instruments. The type of

instruments used will determine to a large extent the type of dances for which your band will be able to play. For example, a fiddle, banjo, and guitar "string band" will be great for southern square dancing, good for other types of squares and contras, be able to adapt to play for traditional English dances--but sound awful playing "Mr. Beveridge's Maggot" and most other dance tunes from the early 18th Century. Likewise, flute and piano playing "Old Joe Clark" won't be exactly what most of us consider ideal in square dance music.

It is extremely important in working with musicians to let them do what they can do best and enjoy doing. If your musicians like to play "hoedowns," try to include lots of square dances, particularly Southern or Western, in your program. If your musicians like Baroque and Renaissance music, include plenty of 17th and 18th Century material in your repertoire. This rule of letting the band do what they do best, in the case of traditional musicians, is a natural force exerted in favor of the dances traditional to one's locality, which seems to me at least to be a very healthy thing to have happen.

All types of musicians have certain fortes and limitations that are important to understand. Trained musicians will usually be unable to play at all without written music; don't hum a few bars and expect them to pick the tune up from that. On the other hand, most traditional and folk musicians will not be able to read music well enough to help them out on the evening of the dance, if they can read music at all. Traditional Southern musicians will not be able to play in jig (6/8) time, and no traditional American musician will naturally play a hornpipe at the proper British tempo. Folk musicians are usually used to playing a tune at a tempo that they think is aesthetically pleasing, and may take a while before they catch on to the tempos you want them to play for dancing.

When using traditional or folk musicians, there is fortunately considerable overlap in repertoires between British and American dance musicians. Here is a list of a few tunes that are known almost everywhere in the English speaking world:

Too Young to Marry (My Love Is But a Lassie
Yet; Chinky Pin)
The White Cockade
Soldier's Joy
Rickett's Hornpipe (Manchester Hornpipe)

Liberty (Topsy Parson)
Speed the Plow
Haste to the Wedding
College Hornpipe (Sailors' Hornpipe)
The Fairy Dance (Old Molly Hare)
Miss McLeod's Reel (Did You Ever See the Devil,
Uncle Joe; Hop Light Ladies)
Pig Town Fling (Stoney Point; Wild Horse;
Nigger in the Woodpile)
Devil's Dream
The Girl I Left Behind Me
The Flowers of Edinburgh
Miss McDonald's Reel (Leather Britches)
Jenny Lind (Jenny Lind Polka)

This is of course a very incomplete list, and is intended to apply to musicians from all over the United States. In the Northeast in particular there is a much bigger overlap with British tunes than elsewhere in the country.

Many trained musicians will be able to play the tunes you want the first time you put music in front of them. However, it may not be very danceable. The best thing for them is to have the opportunity of playing with good, experienced dance musicians. Most trained musicians have more trouble accompanying jig time music than the other common rhythms; emphasize to them that the off beat is at least as important to dancers as the beat. Phrasing is also often difficult for any musician who has not played for dancing. The dancers need a clear distinction between phrases, as most dances divide their figures to correspond to the phrases of music. However, inexperienced dance musicians are often tempted to let the rhythmic drive die at the end of each phrase, having to start all over again at the beginning of each new phrase. This can be disastrous for dancers--they are "tripped up" by the music every four or eight measures. One common way of avoiding this is to let the melodic instruments distinguish the phrases and let the rhythm instruments keep going straight through.

There is nothing wrong with mixing live and recorded music in an evening of dancing so long as you make sure your musicians feel appreciated and useful. Be careful not to use a record for a dance for which your musicians could play.

One of the stickiest problems in any endeavor is money; working with musicians is no different. If there is no money involved, be sure to make this clear to your musicians from the beginning. If there is money involved in the event, your musicians should get some of it. For dances at which the caller-teacher and musicians are hired by an outside group, rates currently run from \$25 to \$40 an evening per musician, regionally adjusted. Struggling dance groups usually can not afford that much and so pay what they can. Most musicians 1) like to play music and will like playing dance music for you, and 2) are poor. They will appreciate the business you give them and/or the opportunity to play so long as they don't get the impression, groundless or otherwise, that they are being taken.

There is really a vast number of musicians in this country that are interested in and able to play for dancing. Dance leaders with a little ingenuity should be able to make use of them. Dance musicians are an inextricable and vital part of our dance traditions, and are worth whatever effort is necessary to cultivate them.



A MORRIS-CIRCLE-MIXER-STICK DANCE FOR AS MANY KIDS AS WILL?

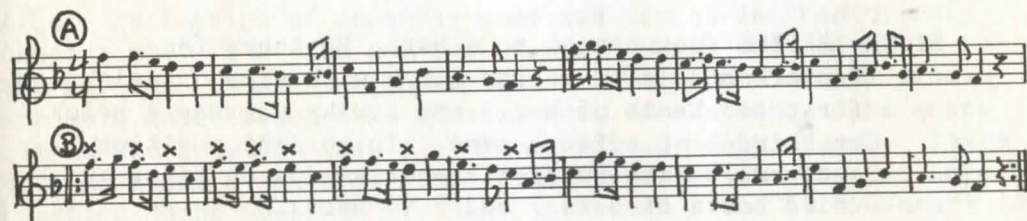
Why not?

The following was devised many years ago in Brasstown, North Carolina, for a sizeable group of local boys and girls ages 9 - 11. The circle formation seemed more friendly than isolated sets of six dancers and, since it is a mixer, eliminated the battles for partners that often threaten the peace at children's functions.

Phil Merrill

COUNTRY GARDENS

CIRCLE STICK DANCE FOR AS MANY AS WILL



FORMATION: Any number of couples in a single circle facing center. Each dancer carries one short morris stick in right hand.

MUSIC: Country Gardens

STEP: Step-hop throughout except during stick tapping. Feet together at endings.

SALES

FIGURES: Once to yourself (introduction--first 4 bars of A music). Partners face center (no step) with sticks crossed at shoulder level. Left hand partner strikes right hand partner's stick on 3rd beat of last bar (count 4 to a bar).

- A1 Forward to center and back (strike sticks as above) Repeat.
- B1 Stick tapping and grand right and left (see below). Repeat optional.
- A2 Back to back (do-si-do) passing right shoulder. Back to back passing left shoulder.
- B2 Same as B1
- A3 Right hands once around (change sticks to left hand before turn, and back again for strike). Left hands once around.
- B3 Same as B1
- A4 Same as A1 End

NOTES:

STICK-TAPPING (counting 4 to a bar). Partners face. Dancers bend over to tap floor with tips of sticks on first two beats of bar 1 and strike partner's stick on third beat. Bar 2, same. In upright position partners strike butts-tips-butts-tips on first and third beats of bars 7 and 8 (4 bars).

GRAND RIGHT AND LEFT. Partners pass by right shoulder, next by left and step out music facing new partner (third person).

The following new publications are all available from CDSS.

BOOKS

MORRIS DANCE TUNES, selected and edited by John Brock. \$1.50

This fine collection of Morris dance tunes is comprised entirely of tunes not published by Cecil Sharp, although he and his co-workers collected most of them. Many of the tunes and dances are not known on this side of the Atlantic, although hopefully the availability of the tunes will change that situation. A few of the tunes are commonly used here but not readily available, and it is good to see them in print: Beaux of London City (Adderbury); Ladies Pleasure (Fieldtown); Old Trunkles, Saturday Night, and Cuckoo's Nest (Longborough); Orange in Bloom (Sherborne); Over the Water to Charlie, Young Collins, and Black Joker (Bledington).

CALLER'S CHOICE I, edited by Nibs and Jean Matthews. \$1.50

A good collection of recently composed dances in traditional dance style. The size and format of the book are identical to the popular COMMUNITY DANCE MANUAL series. Some of the dances are more interesting than others; most of the dances are quite simple and should be useful in community dance programs. There are, however, a few more complicated dances, like the Pat Shaw creation "Nibs Goes West." Also included is one 18th Century dance, "The Militia."

DOWN BACK O' T' SHODDY, compiled by Julian Pilling. \$.50

A collection of four dances from Yorkshire and Lancashire. Complicated stepping (Down Back O' T' Shoddy and the Three Hand Reel) or over-cuteness (Jack's the Lad) may make these dances impractical for many social dance groups; however, this regional dance approach to publishing is highly commendable, and those who are open enough to utilize these dances should find them enlightening and enjoyable.

AN INTRODUCTION TO ENGLISH FOLK SONG, by Maud Karpeles. \$4.00

Not intended as any kind of complete study, this book is aimed at those with an interest in but little knowledge of folk song. And for these intended readers the book is excellent; it directs the reader toward the many different facets of English folk song, and provides a good basis and direction for further study. In addition, the book is valuable as an insight into the attitude toward folk song and folk singers of one of the great early collectors of English and American folk music.

(The following have recently been added to the CDSS sales department although they are not new publications.)

FOLK SONG IN ENGLAND, by A. L. Lloyd. \$3.75

This fascinating and insightful study of English folk song is now available in paperback.

PENGUIN BOOK OF FOLK SONGS, edited by Ralph Vaughan Williams and A. L. Lloyd. \$2.00

SONGS THE WHALEMEN SANG, by Gale Huntington. \$3.00

HANDY PLAY PARTY GAMES. Cooperative Recreation Service. \$2.00

HANDY BOOK OF SQUARE DANCES. Cooperative Recreation Service. \$2.00

RECORDS

45's

CDS-5 CONTRA DANCES, The Canterbury Orchestra. Stereo. \$1.75
Reels and Jigs.

This latest record in the Country Dance and Song Society series is now available. It is intended as an all-purpose contra dance record for those without access to live music. The cuts are long (nine times through) and the tempos are more appropriate than the English-produced contra records that are available. The playing, we feel, is the popular Canterbury Orchestra at its best.

ED 114 THE DANCING ENGLISH I, The Countryside Players. \$2.50

Holborn March, Nonesuch, Greensleeves and Yellow Lace, Mr. Beveridge's Maggot (Revised version).

This record is a very welcome reissue of PREP-318, PLAYFORD DANCES, which is now out of print. The playing is good, and the dances are all among the most popular with dance groups that enjoy the early country dances. A notation of the revised version of Mr. Beveridge's Maggot appears on the back cover. (Beveridge's Maggot as interpreted by Cecil Sharp in the COUNTRY DANCE BOOK cannot be danced to this recording.)

ED 115 THE DANCING ENGLISH II, The Journeymen. Stereo. \$2.50

Fandango, Lasses of Portsmouth, Once A Night, The Bishop.

This record fills a definite need; there has been a great deal of interest in a recording of Fandango since the HMV recording went out of print a few years ago. Those who objected to the instrumentation on ED 104 PLAYFORD PARTY, also featuring The Journeymen, will not be any happier with this record. We find it eminently danceable, however; it simply does not try to recreate the sound of the 18th Century.

ED 116 LET'S DANCE TO THE BLUE MOUNTAIN BAND. Stereo. \$2.50

Walpole Cottage, Homassassa Hornpipe, Haste to the Wedding.

The tune people will be buying this record for is, of course, Walpole Cottage. This cut is good and long, seven times through, and well played, although the alternate air seems strangely mismatched. Haste to the Wedding comes off the best on the record—good straightforward playing and a fine balance between accordion and fiddle. The tunes intended for Homassassa Hornpipe (Hang Fire and St. Anne's Reel) leave something to be desired, as is the case with most of the English recordings of American dance music. The playing is rushed, and in a crass over-emphasis of the syncopation in American music the beautiful tune of St. Anne's Reel is completely obliterated. The rest of the record is fine, though; just don't expect to do a contra to it.

LP's

PHILO 2001 JEAN CARIGNAN \$5.00

This is the first LP Jean Carignan has made in over a decade, and it shows his magnificent technique to good advantage. The record includes Carignan's renditions of Irish, Scottish, and French Canadian tunes; the former two draw heavily on the influence and style of Michael Coleman and G. Scott Skinner. Not surprisingly, it is the French Canadian tunes which Carignan carries beyond technical virtuosity to create the marvelous sound of which he is capable and for which he is justly world renowned.

PHILO 2003 PHILIPPE BRUNEAU \$5.00

This record provides an excellent opportunity to hear the fine button accordion playing of Philippe Bruneau, who, among other things, works as Musical Director for the French Canadian dance group Les Danseurs du St. Laurent. The piano back up on this record is unsteady at times, and mars what is otherwise a very fine recording.

ITINERANT MUSICIANS LICENSE, Dudley Laufman, Fred Breunig,
Randy Miller, Jack Perron. \$4.00

This record is the antithesis of the CANTERBURY ORCHESTRA MEETS THE F & W STRING BAND; the Canterbury Orchestra minus three instead of plus 50. The musicians achieve a very light sound that is quite effective on some cuts. The total production is erratic; some of the selections are very nice, others are tasteless.

TRIBUTE TO MICHAEL COLEMAN, Joe Burke, Andy McGann, Felix
Dolan. \$5.00

Irish dance music played on button accordion, fiddle, and piano. Some, but not all, of the tunes are those made popular by the great Irish fiddler Michael Coleman. The playing is excellent, and introduces a good deal of diversity of sound by interspersing fiddle-piano or accordion-piano duets in between the full band selections.

BR 3 ENGLISH FOLK DANCING IN THE PRIMARY SCHOOL, The Green-
sleeves Band. \$5.00

Intended as a companion record for the books ENGLISH FOLK DANCING IN THE PRIMARY GRADES and ENGLISH FOLK DANCING FOR SCHOOLS AND JUNIOR YOUTH CLUBS, this record should fill an important need. The record could, of course, be used for adults as well as children. The playing is not quite on a par with the fine first LP by this band, BARN DANCE (BR 1); the rhythm is often more militaristic than necessary, although perhaps this was thought necessary for the young intended audience. Includes: Durham Reel, Brighton Camp, Three Meet, Thady You Gander, A Trip to the Cottage, Goddesses, and several others. The jacket notes are very clear, indicating introductions, number of times through the tune, and length of tune in measures.

FW 5 MISTWOLD, The Canterbury Orchestra. \$5.00

Another record featuring this fine New Hampshire band. On most of the recordings, the sound is the very full one heard on their first F & W recording. There is more diversity here than on that first record, however; Pete Colby does a nice autoharp/harmonica solo that represents a significant change of pace. "Madame Bonaparte," featuring the entire band, is as good as anything the Canterbury Orchestra has recorded. But the overall quality is erratic, and a few of the tracks, like "Stornaway," for example, should have been left out entirely.

OUT OF STOCK

We have been notified by the English Folk Dance and Song Society that the following productions of their's are out of stock. Because of the impact of the oil shortage on the British recording industry, there may be a long delay in getting these records repressed.

ED 102 MORRIS AND SWORD DANCES OF ENGLAND

ED 110 JIGS AND REELS

ED 111 DANCES FOR SWINGING CHILDREN

ED 112 MORRIS DANCES OF ENGLAND

LP 1001 WILLIAM KIMBER

All 7EG 45 recordings

We have a small supply of some of these records still in stock, but it is doubtful that the supply will last until repressings are accomplished.

Publication of THE VAUGHAN WILLIAMS MEMORIAL LIBRARY CATALOGUE has been announced by Mansell Information Publishing, Ltd. This cloth bound volume should be of major interest to scholars of British folklore, as the Vaughan Williams Memorial Library of the English Folk Dance and Song Society is the major repository of material relating to English folk dance and folk song. Over 16,000 items are entered. The book is available from Mansell, 3 Bloomsbury Place, London, WC1A 2QA, England, for \$60. (Please do not order from CDSS.)

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c/o Mr. & Mrs. P. H. Hardie
1240 Hickory Lane
Auburn, AL 36830

ARIZONA

FOLKLANDERS
c/o Agnes Garner
Phys. Ed. for Women
Univ. of Arizona
Tucson, AZ 85721

CALIFORNIA

THE CAROL DANCERS
c/o Mary Judson
562 East Mendocino Street
Altadena, CA 91001

SAN FRANCISCO CDS CENTER
c/o Nora Hughes
742 Union Street
San Francisco, CA 94133

COLORADO

SHERWOOD CLUB
Steele Community Center
3914 King Street
Denver, CO 80211

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DUNHAM CENTER OF CDSS
c/o Mrs. P. S. Dickinson
Riverbend Farm
St. Charles, IL 60174

UNIVERSITY OF CHICAGO COUNTRY DANCERS

c/o Ida Noyes Hall
1212 East 59 Street
Chicago, IL 60637

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Berea, KY 40403

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206 Jackson Street
Berea, KY 40403

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Western Kentucky University
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Minneapolis, MN 55405

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Stephens College
Columbia, MO 65201

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Waldorf Institute
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Garden City, NY 11530

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434 East Woodlawn
Philadelphia, PA 19144

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OF MEDIA
c/o Mrs. Vera Berk
2314 Cherry Lane
Arden, DE 19063

COUNTRY DANCE SOCIETY OF
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c/o Mr. Albert A. Blank
107 Buckingham Road
Pittsburgh, PA 15215

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c/o Jonathan Sundell
Epworth Ministry
310 16th Street
Knoxville, TN 37916

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Murfreesboro, TN 37130

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Peterstown High School
Peterstown, WV 15215

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c/o Howard Lasnik
22 Swan Place
Arlington, MA 02174

We deeply regret the omission from the list
of one of our oldest centers:

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213 South Orange Street
Media, PA 19063