

COUNTRY DANCE AND SONG

8



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SOME MEN'S BIRDS

Martha Bennet Stiles

In the English-speaking world, a partridge in a pear tree, or even any identifiable abstraction of same, has become an immediately recognized symbol of Christmas. Less widely recognized is the fact that this pictogram utilized on so many Yuletide cards would be equally appropriate on the jacket of an etymological dictionary.

No one knows whether The Twelve Days of Christmas is a medieval French or Languedoc song translated centuries ago into English, or vice versa. Whoever is to blame, by 1718 an English broadsheet was rejoicing in the whimsical not to say cumbersome gift of the implausibly perched bird which is so well known today. The growing market for religiously neutral winter solstice cards insures that this bird will retain its unlikely perch, that true love continue his unlikely offering, in picture after beautiful picture. Only a Scrooge or a Grinch would mind, but, like pearls growing around accidentally ingested sand, these beautiful pictures are all the products of a mistake.

Back when "The Twelve Days..." was new, the French words for "a partridge" were une pertriz, the first word bisyllabic, the second properly pronounced pear tree, even if you weren't an Englishman full of egg nog. On neither side of the Channel was there a winter traffic in fruit trees. What that true love on the first day sent was "a partridge, une pertriz," but what began as a small flourish of some Englishman's fragmentary biligualism has slurred into beloved gibberish. The same centuries which have, in French lexicons, altered pertriz to perdrix, have in "The

* * * * *

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Martha Bennet Stiles, a free-lance journalist, is the author of five books for children, including "Dougal Looks for Birds," Four Winds Press.

Twelve Days..." caused it to put forth branches and fruit. This transition from fauna to flora was pointed out by England's Folk-Song Society Journal decades ago, with no noticeable affect on our cherished pear-roosting partridge. Scholarship is no match for sentiment, luckily for Christmas.

"The Twelve Days..." as anyone who turns on his radio between Thanksgiving and January soon learns (and stands small chance during that period of being allowed to forget), is a carol enumerating, in the increasingly dazed voice of the recipient, the presents sent by a lover to his lady on each of the twelve days from Christ's mass to the Epiphany. Today the biggest gift appears to be the song's own inspiration to the minor arts. Centerpieces, window displays, fabric designs, sculpted pins and pendants - the partridge and the pear seem to be an inexhaustible motif. Each time they are celebrated, of course, the spurious pair become more established. This is especially true when they are offered to small children, few of whose impressionable minds have been fortified by delvings into Folk-Song Society Journals and who are furthermore prone in after years to cling to whatever version of a song they were exposed to first, not because it is necessarily more true, more beautiful or more good, but simply because it reminds them of their childhood.

Alas for academic purity, illustrators - whose book royalties double if the work illustrated lies in the eminent domain - cannot resist The Twelve Days of Christmas. At least one new artist has favored children's libraries with his version every twenty-two months for the past thirteen years, plus what the New York Times children's book editor calls one of the best parodies in print (George Mendoza's A Wart Snake in a Fig Tree) and plus the fifth printing (1967) of Ben Shahn's treatment of the carol for adults. And, although the most recent contribution to this series - Jack Kent's Twelve Days of Christmas - shows signs along with Mr. Shahn's of study of their subject's early development, all without exception trip over the roots of that pear tree. (Mr. Mendoza's parody is of course a separate matter.)

Ben Shahn's A Partridge in a Pair Tree is published by the New York Museum of Modern Art and is appropriately learned. Some would say too learned by half. After explaining that the three French hens were Breton hens and that the "four calling birds" were really collied, or coal black, Mr. Shahn went on to assert that the five gold rings refer to the ringed pheasant. This is unlikely, because whether pheasants come singly or by fives, their rings (one apiece)

are not golden but white. Old Scottish dictionaries divulge that back when a partridge was une pertriz, "gulderer" was the onomatopoeic name of the turkey gobbler, so very likely what that fifth day bagged that medieval lass was five turkeys. Perhaps, and this guess is all my own invention, as the White Knight said, they were immature turkeys, and so "five gul-der-ings."

Mr. Shahn was more cautious, though not cautious enough, about that plant he supposed himself stuck with. "The pear tree," he suggested, "possibly refers to a one-time Christmas custom wherein a young girl, upon backing into a pear tree, then circling it three times, was to be rewarded by seeing the image of her true love."

What that partridge aloft was supposed to make of such goings on Mr. Shahn did not confide. This researcher does not wish to argue that many a young girl has not found a lover through her behind, but merely to suggest that the observation is irrelevant to a discussion of this particular carol.

It seems difficult to parody a song that already suggests young girls running around orchards in circles looking for lovers (would these be the same girls who look for babies in cabbage patches?), and Jack Kent makes his "Twelve Days..." hilarious precisely by being blandly literal. George Mendoza, however, calls on wailing wolves and boiling lizards(eleven) and the like and does succeed in laying Pelion on the top of Ossa. His heroine's deportment throughout should be an inspiration to us all. She received presents like three cobwebs and two bags of soot and finds a use for every one with unruffled aplomb. (Her essence of lizard, for example, she bottles exquisitely for perfume.)

The Mendoza girl's sangfroid (what would vast quantities of was-sail make of that borrowing?) is not matched by Jack Kent's lady, for even had the latter's true love sent her each gift but once, she would have wound up with seventy-eight presents, and most of them hyperactive at that. Mr. Kent, however, demonstrates with a vengeance that he knows his carol's history, and the result is that what his heroine winds up with is bedlam. Back when bedlam was St. Mary's of Bethlehem, a London lunatic asylum, "The Twelve Days..." was a cumulative game, prized by English country folk as a test of memory and endurance, not to mention sobriety. Each player sang in turn - his own verse, plus all the verses sung by the players ahead of him. (If a player forgot a verse, or even faltered, he paid a forfeit, which forfeit was often the obliga-

tion to down another alcoholic drink without delay.) Thus the twelfth singer was adding to the first day's one gift the second day's three, the third day's six, and so on through verse twelve and the final repetition of verse one, for a total of 365 presents, one for every day of the year. This means that by the fourth day, for instance, Mr. Kent's dismayed heroine is receiving not only four collie birds, but her fourth partridge, her sixth turtle-dove, and her sixth hen.

Mr. Kent ruins the erudite effect of sending collie birds instead of calling birds by coloring them for some reason brown, but his lady forgives that and everything else next morning when the gold rings arrive. She is transported, as centuries of gloating female singers have been. No use for folklorists to natter about gulderings: triumphant sopranos will continue to make the fifth day the big one. Mr. Mendoza sends his lady "five useless things," and serves the greedy creature right.

Our Kentish heroin's (sic) golden glow soon dims. By the sixth day of Christmas she is looking for shelter, and confronted by the eleventh day's stampede, she splits, to quote the book's jacket, the scene.

Imagine what illustrators will be making of that phrase in 256 years.

Had there always been an unbroken succession of books illustrating "The Twelve Days...", probably no pear tree would ever have appeared in any of them, certainly not in so prominent a role. Even had unillustrated versions of the song been published continuously, fewer of its words would have altered. Neither the surviving Languedoc nor French version contains any mention of pear trees or jewelry. In England, however, the medieval carol's career was disrupted.

Carol, noun and verb, comes from the Old French word caroler, meaning "to dance." Speaking strictly, Christmas favorites like Adeste Fideles and Silent Night are not Christmas carols but Christmas hymns, for a carol was by definition a dancing song. In pre-Cromwellian England, work customarily ceased for Christmas and did not resume until after the Epiphany, the twelve intervening holidays being mostly occupied by gorging, swilling, caroling and playing other traditional games considered anything but holy by England's Puritans. When these worthies came to control Parliament they quite accurately pointed out the pagan origin of most Christmas celebrations and, in 1647, outlawed the lot. The English Christmas carol went underground

and printed versions all but vanished. Puritan scholarship was no more match for sentiment than anybody else's, and Christmas carols came back with Charles (Carolus) II, but Restoration publishers concentrated on new compositions, a publishing preference which persisted for well over a hundred years. Meanwhile the perpetuation of pre-Cromwellian carols was dependent on what The Oxford Books of Carols calls "humble broadsheets of indifferent exactitude which appeared annually in various parts of the country" and on the shifting and chancy memories of grandparents.

In 1850 the early sixteenth-century manuscript of a London grocer's apprentice was discovered concealed behind a bookcase and was found to contain, along with pious ejaculations, remedies for poisoned dogs, instructions for the breaking in of horses, and so on, the transcriptions of many songs popular in England in 1504. Other theretofore unknown manuscripts began turning up at about the same time, and the scholarly vogue began of collecting, publishing and comparing the orally surviving forms of pre-Cromwellian carols with these early manuscript versions. Naturally a fair amount of garbling was exposed. In "The Twelve Days..." for instance, the grandmothers of Cornwall had installed Cornish birds for colley birds; those of Somerset, a juniper tree for une pertriz. The pear tree flourished even more widely, and everybody was in covetous agreement on the "five go-old rings!"

The exposure of these errors has not affected our artists, craftsmen or choral unions much. Like most of the rest of us, they prefer their songs the way their grandmothers sang them, especially at Christmas.

Some men's birds are always going to be other men's pear trees.

THE TWELVE DAYS OF CHRISTMAS

From Rosa Allen's Family Songs

12

FAMILY SONGS.

THE TWELVE DAYS OF CHRISTMAS.



1. The first day of Christ-mas my true love sent to me: A
2. The second day of Christ-mas my true love sent to me:



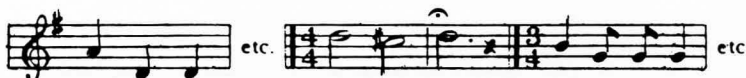
part of a ju - ni - per tree. Two tur - tle doves and a



part of a ju - ni - per tree. Three French hens,



Two tur - tle doves, etc. Four col - lege birds,



Three French hens, etc. Five gold rings. Four college birds, etc.



Six geese a fly - ing, Five gold rings, etc.

Allegro.

Seven swans a swim-ming, Six geese a fly-ing, etc.

Eight hounds a run-ning, Seven swans a swim-ming, etc.

Nine la-dies danc-ing, Eight hounds a run-ning, etc.

Ten fid-dlers play-ing, Nine la-dies danc-ing, etc.

Eleven gold-en pip-pins, Ten fid-dlers play-ing, etc.

Twelve lords a reap-ing, Eleven gold-en pip-pins, etc.

Allegro after 5th day.

Let second, and third, and each day, be sung to the music set to the first day as far as to the 8; then pass to the gift for that day.

Then sing the whole, each time repeating the gifts of all the preceding days.

ROSA ALLEN'S

FAMILY SONGS:

A Review

"The Twelve Days of Christmas" is part of a reprint edition of Rosa Allen's Family Songs, first published in 1899. It was originally issued in a private printing for the use of the Allen family of Medfield, Massachusetts, and first editions are rare. The current edition, reprinted by the Newton Bicentennial Committee, is reproduced from an original copy owned and provided by the Jackson Homestead, Newton, Massachusetts.

It contains twelve songs with texts and music, the majority being good versions of songs commonly reported in the Anglo-American tradition, but including at least one, "The Quaker's Wooing," which is rarely, if ever, collected and includes the memorable lines:

He: Must I then change my religion,
Oh, hum, oh!
And become a Presbyterian?
Oh! hum! Oh, dear me!

She: You must learn to lie and flatter,
Hi-a-dink-dad-y-o!
Else you never can come at her,
Kutty-ka-dink-a-dad-y-o!

The reprint edition was first issued on the occasion of a concert of the songs from the collection given by Tony Saletan at the Jackson Homestead on June 21, 1976. Tony Saletan's abilities as an interpreter of American traditional folk songs are

widely known through his performances, recordings and television work. Many members of CDSS will know him for his work as director of Pinewoods Folk Music Week for a number of years. The immense contribution he has made in the area of folk song scholarship is not, however, so well known. He has been responsible, often in collaboration with Irene Saletan, for discovering, researching and circulating many songs that folk song enthusiasts now think of as "standards," "Bright Morning Stars" being one significant example. Family Songs was reprinted at the instigation of Mr. Saletan, and he is to be commended for yet another important effort in drawing attention to the rich body of folk song that exists in New England.

Anyone interested in acquiring the Allen collection should write to the Newton Bicentennial Committee, The Jackson Homestead, Newton Recreation Department, Newton, MA 02158.

Tony Barrand

THE FIFTH OF MAY

A new dance by Bernard Chalk

Longways, proper

Music: Any rant (32 bars)

Style: Ranting throughout

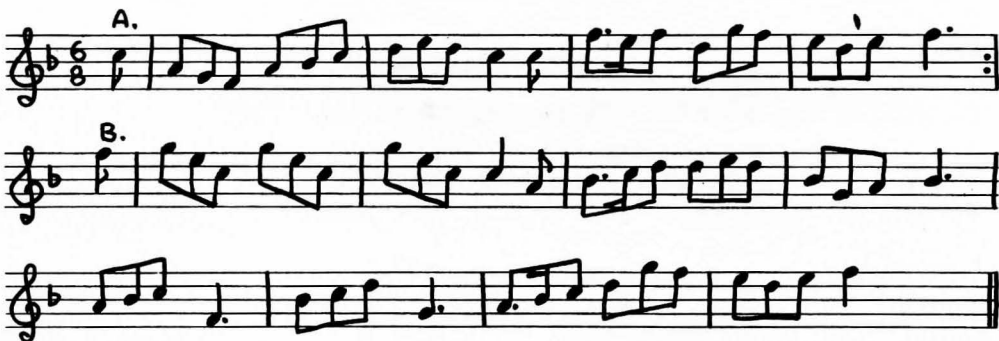
- A1 Right Hand Star (once around)
1st man continues turning 2nd woman three-quarters around and they both cast around their own sex onto the outside of the set. Then they execute a figure eight (actives only), men passing below the woman each time.
- A2 Left Hand Star (once around)
2nd man continues turning 1st woman three-quarters around and they both cast onto the outside of the set. Then they execute a figure eight (actives only), men passing below the woman each time.
- B1 Circle left all the way around.
- B2 Circle right half way around (4 measures), ending improper. All change places with partners (4 measures)

Copyright: B. Chalk 1976

The "5th of May" was introduced at Pinewoods 1976 Family Week and became a great favorite in the Dance Weeks that followed. It was composed by Bernard Chalk, one of England's best-known callers for square and country dancing.

CONGLETON BEAR,

A song by John Tams



To the tune of "Swaggering Boney" of the Longborough Morris tradition.

The Wakes coming on and the bear he took ill,
We tried him with potion, with brandy and pill,
He died in his sleep at the eve of the Wakes,
The cause it was said was strong ale and sweet cakes.

Chorus: The cheeses of Cheshire are famed but beware
Of stories they tell of the Congleton Bear.
Congleton Bear, Congleton Bear,
They sold the church bible to buy a new bear.

He'd served the town well and he'd served the town true,
To lie him in state was the least they could do.
The old bear was dead, a successor they'd need,
A new bear was wanted and that at great speed.

Now a parson is useful in times of great need,
And imbibed with strong porter he quickly agreed,
The parson, his bible he gave then and there,
We sold it in Nantwich to buy a new bear.

The new bear, a she-bear, was toast of the town,
To music and laughter she danced up and down.
So loudly the cheering would waken the dead,
It caused the old bear for to rise from his bed.

Pills, potion and brandy induced a deep trance,
And refreshed by the music he began for to dance.
He danced down the road causing many a gaze,
Word quickly spread that the old bear was raised.

He rolled his dark eye as he spied the she-bear,
And with an embrace they danced jigs pair-and-pair.
The cheeses of Cheshire are famed but beware
Of stories they tell of the Congleton Bear.

Our thanks to Douglas N. Kennedy for identifying the photographs on pages 31, 32, 34.

REFERENCE INDEX TO MORRIS DANCES

Howard Lasnik

Bibliography:

The Morris Book

Pts 1,2 and 3 by C. Sharp and M. MacIlwaine (2nd edition) reprinted by EP Publishing, Ltd. 1974.

Pt 4 by C. Sharp and Pt 5 by C. Sharp and G. Butterworth, reprinted by EP Publ. 1975.

These will be referred to by roman numerals. Page numbers for instructions will follow the volume notation, e.g. V, 23.

Morris Dance Tunes

Sets 1-8 arranged by C. Sharp and M. MacIlwaine (Novello).

Sets 9-10 arranged by C. Sharp and G. Butterworth (Novello).

These will be referred to by set numbers with page reference following, e.g. Set 1, 7.

These are still the most valuable sources of tunes and instructions for Morris dances since Bacon's Handbook of Morris Dancing is out of print and difficult to get at best. Other minor collections used in the index will be referred to as follows:

Brock Morris Dance Tunes, selected and edited by John Brock (EFDSS, 1973).

Foster Six Morris Dances and Jigs, edited by Arnold Foster (EFDSS, 197), followed by page references. Instruction pages are not numbered.

Matthews 8 Morris Dances of England and Flamborough Sword Dance, edited by Nibs Matthews (EFDSS, 1975).

PSEDA Popular Selection of English Dance Airs, edited by Nan Fleming-Williams and Pat Shaw (EFDSS, 1968).

SHEFDA A Selection of 100 English Folk Dance Airs, edited by Maud Karpeles and Kenworthy Schofield (EFDSS, 1951) reprinted by Hargail Music Press.

Journals are referred to in the following manner:

- EDS English Dance and Song, quarterly magazine of the EFDSS followed by month, year and page reference.
- JEFDS Journal of the English Folk Dance Society, followed by series number in roman numerals, part number, year and page reference.
- JEFDSS Journal of the English Folk Dance and Song Society, followed by volume and page reference.

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
ABINGDON		
Princess Royal	Set 6,24	III 114, 116
ADDERBURY		
Beaux of London City (Shooting)	EDS (Nov.'50) 76 Matthews 13 Brock 5	EDS (Nov. '50) 76 Matthews 12
The Black Joke	Set 4, 16 PSEDA III, 7	II 61,68
The Buffoon	Set 4, 14	II 58,67
Constant Billy	Set 4, 8 PSEDA III, 14 SHEFDA 37,59	II 50,64
Lads a' Bunchum	Set 4,10 PSEDA III,6 Matthews 11 SHEFDA 37,59	II 52,65
Princess Royal	Brock 5	
Sweet Jenny Jones	Set 4, 12	II 54,66

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
ADDERBURY continued		
Shepherd's Hey	Matthews 15 EDS (Nov. '50) 75	Matthews 14 EDS (Nov. '50) 74
BADBY		
Beaux of London City	Set 9,4	V 40,45
Old Black Joe	Set 9,2	V 37,43
Shepherd's Hey	Set 2,8 PSEDA III, 14	V 38,44
BAMPTON		
Bobbing Along (Bobbing Joe, Bobbing Around)	Set 5,8 PSEDA III, 13	III 41,53
Bonny Green Garters (Green Garters)	Set 5, 18, 20 PSEDA III,15 SHEFDA 38	III 50,58
Constant Billy	Set 5, 16	III 49,57
Flowers of Edinburgh	Set 5, 2	III 40,51
Glorishears	Set 5, 12 SHEFDA 37,60	III 48,55
Highland Mary	Set 5, 14	III 49,56
Lumps of Plum Pudding	Set 5, 24	III 63,65
Maid of the Mill	Set 5, 4	III 41,52
The Rose Tree	PSEDA III, 6	
Shepherd's Hey	Set 5, 10	III 43,54

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
BAMPTON continued		
Jigs:		
Bacca Pipes	Set 5, 28	III 69
The Fool's Jig	Set 5, 26 Matthews 9 SHEFDA 7, 42	III 66 Matthews 8
Lumps of Plum Pudding	Set 5, 24	III 63
The Nutting Girl	PSEDA III, 12	
Princess Royal	Set 5, 22 PSEDA III, 15	III 59
BLEDINGTON		
Balance the Straw	JEFDSS I(3)150 Brock 7	JEFDSS I(3) 151
Black Joker (N.B. not Trad.)	Brock 6	
Cuckoo's Nest	Brock 6	
The Gallant Hussar	Set 9, 6	V 48, 59
Highland Mary	JEFDSS I(3)150 Brock 7	JEFDSS I(3)151
Leap Frog	Set 9, 12 PSEDA III, 7	V 55, 62
Over the Water to Charlie	JEFDSS I(3)149 Brock 8	JEFDSS I(3)149
Trunkles	Set 9, 8 PSEDA III, 10	V 50, 60
William and Nancy	Set 9, 10	V 54, 61
Young Collins	JEFDSS I(3)148 Brock 8, 17	JEFDSS I(3)149

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
BLEDINGTON continued		
Jigs:		
Ladies Pleasure (Ladies of Pleasure)	Set 9, 16 PSEDA III, 13 SHEFDA 39, 60	V 73
Lumps of Plum Pudding	Set 9, 14 PSEDA III, 12	V 68, 72
Princess Royal	Set 8, 16	V 63, 67
BRACKLEY (or HINTON) Check	Hamer, JEFDSS VII(4)p.205, 1955	
Bean Setting (Bean Setters)	JEFDSS VII(4)211 Brock 9	JEFDSS VII(4)211
Captain with his Whiskers	JEFDSS VII(4)214 Brock 10	JEFDSS VII(4)213
Jockie to the Fair	Set 6, 10 JEFDSS VII(4)210 Brock 9 SHEFDA 38	III 91, 99 JEFDSS VII(4)210
Lads A Bunchum	Set 6, 20	III 97, 104
The Maid of the Mill	Set 6, 12	III 93, 100
Month of May	Set 6, 16	III 95, 102
The Old Woman who carried a Broom	Set 6, 14	III 94, 101
Old Woman Tossed Up	Brock 10	JEFDSS VII(4) 215
Shooting	Set 6, 18 PSEDA III, 8	III 95, 103
Jigs:		
Bacca Pipes	Set 6, 22	III 105

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
BUCKNELL		
Bonny Green	Set 10, 2	V 79, 88
The Queen's Delight	Set 10, 6 PSEDA III, 10	V 80, 90
Room for the Cuckoo (Room for the Cuckold)	Set 10, 4	V 80, 89
Saturday Night	Set 10, 8	V 84, 91
Trunkles	Brock 17	
Jigs: Bonnets so Blue	Set 10, 10	V 92
EYNSHAM		
Brighton Camp	Set 6, 6 PSEDA III, 5	III 85, 87
FIELDTOWN (LEAFIELD)		
Banks of the Dee	Set 8, 6	IV 58, 75
Bobby and Joan	Set 8, 4	IV 57, 74 JEFDS II,2,'28,25
Country Gardens	Foster 6	Foster JEFDS II,2,'28,28
Dearest Dicky	Set 8, 8 PSEDA III, 11	IV 59, 77
Fieldtown Processional	Set 7, 20 PSEDA IV, 16	IV 51
Heel-and-Toe (Old Marlborough)	Set 8, 2	IV 55, 73
Leap Frog (Glorishear)	Set 10, 16 PSEDA III, 8	V 107, 110

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
FIELDTOWN continued		
Mrs. Casey	Brock 11	JEFDS II,2,'28,23-4
Old Woman Tossed Up	Brock 11	JEFDS II,2,'28,24-5
The Rose	Set 7, 18 PSEDA III, 8	IV 53, 72
Shepherd's Hey	Set 10, 14	V 105, 106
Step Back (Old Molly Oxford)	Set 8, 10 SHEFDA 39, 60	IV 61, 78
Jigs:		
Ladies Pleasure	Brock 12	JEFDS II,2,'28,25
Molly Oxford	Set 8, 20	IV 102
None So Pretty	Set 8, 18	IV 98
The Nutting Girl	Foster 10	Foster JEFDS II,2,'28,27-8
The Princess Royal	Foster 8	Foster JEFDS II,2,'28,26
HEADINGTON QUARRY		
Bean Setting	Set 1, 1 Matthews 5 PSEDA III, 6 SHEFDA 32	I 77, 93 Matthews 4
The Blue-Eyed Stranger	Set 2, 1 SHEFDA 34, 58	I 91, 101
Constant Billy	Set 1, 7	I 83, 96, 121
Country Gardens	Set 1, 4 SHEFDA 33, 56	I 82, 95
Double Set Back	Set 3, 4	II 8, 15

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
HEADINGTON continued		
Getting Upstairs	Set 3, 2	II 7, 14
Haste to the Wedding	Set 3, 6	II 8, 16
Headington Morris Reel	Set 3, 12	II 12, 19
How D'Ye Do, Sir?	Set 1, 15 PSEDA III, 10	I 90, 100, 122
Hunting the Squirrel (Hunt the Squirrel)	Set 3, 8	II 9, 12
Laudnum Bunches	Set 1, 2	I 81, 94
Rigs O'Marlow	Set 1, 14 Matthews 3 SHEFDA 33	I 88, 99, 121 Matthews 2
Rodney	Set 3, 10	II 11, 18
Trunkles	Set 1, 11	I 85, 97
Twenty-Ninth of May	Foster 12 PSEDA III, 5	Foster
Jigs: Bacca Pipes	Set 4, 4 PSEDA III, 9 SHEFDA 36 (pts. I & IV)	II 34
Jockie to the Fair	Set 3 PSEDA III, 14 SHEFDA 35, 58	II 21
Old Mother Oxford	Set 3, 16 SHEFDA 35	II 25
Old Woman Tossed Up	Set 3, 18	II 28
24 Shepherd's Hey	Set 2, 8 Matthews 6	II 31 Matthews 6

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
ILMINGTON		
The Black Joke	Set 2, 12	I 109, 117
The Cuckoo's Nest	Set 2, 10	I 109, 116
The Maid of the Mill	Set 2, 4	I 103, 113, 122
The Old Woman Tossed Up	Set 2, 6	I 105, 114
Shepherd's Hey	Set 2, 8 PSEDA III, 14	I 106, 115
LONGBOROUGH		
Constant Billy	Set 10, 12	V 105 JEFDS II, 3, '30, 55
Cuckoo's Nest	Brock 14	JEFDS II, 3, '30, 54
Highland Mary	Brock 13	JEFDS II, 3, '30, 56-7
London Pride	Set 7, 12	IV 48, 68
The Longborough Morris	Set 7, 10	IV 47
The Maid of the Mill		IV 51, 71
Old Trunkles	Brock 13	JEFDS II, 3, '30, 52-4
The Old Woman Tossed Up	Brock 14	JEFDS II, 3, '30, 56-7
Saturday Night	Brock 14	JEFDS II, 3, '30, 55
Swaggering Boney (Travel by Steam)	Set 7, 14 PSEDA III, 9	IV 49, 69
Young Collins	Set 7, 16	IV 50, 70
Jigs:		
Princess Royal	Set 8, 16	IV 93

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
SHERBORNE		
Blue-Eyed Stranger	Brock 16	
Constant Billy	Set 7, 4	IV 41, 65
How do you do?	Brock 16	
Lads A Bunchum	Set 7, 8	IV 44, 67
The Monk's March	Set 7, 6	IV 42, 66
The Old Woman Tossed Up	Set 7, 2	IV 39, 63
Orange in Bloom	Brock 15	
Trunkles	Brock 15	
Young Collins	Brock 18	JEFDS II,1,'27,43
Jigs: I'll Go and Enlist	Set 8, 12	IV 80
Princess Royal	Brock	JEFDS II,1,'27,43
The Sherborne Jig	Set 8, 14	IV 87
UPTON-ON-SEVERN		
Stick Dance	Foster 4	Foster
MISCELLANEOUS		
ABRAM		
Circle Dance	Foster 2 PSEDA IV,15	Foster
BROMSBERROW HEATH		
Stick Dance	Matthews 7	Matthews 7

<u>Dance</u>	<u>Tune Source</u>	<u>Instruction Source</u>
MISCELLANEOUS continued		
CASTLETON		
Garland Dance	Set 10, 20 PSEDA IV, 13	V 103
HELSTON		
Processional ("Furry")	Set 9, 18 PSEDA IV, 14 SHEFDA 39, 61	V 96
TIDESWELL		
Processional	Set 1, 16 PSEDA IV, 14 SHEFDA 34, 57	I 118
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Processional	Set 6, 26	III 117
WINSTER		
Derbyshire Morris Dance	Set 6, 2	III 77, 81
Derbyshire Morris Reel	Set 6, 4 PSEDA IV, 17	III 79, 82
Processional	Set 6, 2	III 75
WYRESDALE		
Greensleeves Dance	Set 10, 18	V 111



Saturday, May 29, 1976, was the occasion for mass dancing and individual team demonstrations on the grounds of Marlboro College. Twelve teams assembled on the upper part of the campus (above) before processing to the Maypole field. The picture below shows the elder statesmen of the Pinewoods Morris Men exhibiting "Dearest Dicky" of the Fieldtown tradition.



THE FIRST MARLBORO MORRIS ALE

Marlboro, Vermont
May 28-31, 1976

Photos by Stevens and Brown



Above. The women of the host team, Marlboro Morris and Sword, show "Double Set Back" from Headington.

DARRELL FIGGIS MEETS THE MORRIS MEN

John Dunn

Darrell Figgis was a man of many interests. He was born in Dublin in 1882, and, in his twenties, combined business, wandering and adventure for a few years before he launched himself as a writer. His first publication was a volume of poems to which G.K. Chesterton wrote an introduction. This was in 1910. He then wrote a verse play which got a production. At this time he lived in London as a journalist. He had started as a novelist when he came back to live with his wife in Ireland, first in Achill and then in Dublin. He threw himself into the revolutionary movement which then centered around the Volunteers, and it was he who was selected to purchase, secretly, of course, munitions for them on the Continent. This he did successfully and helped to land them at Howth. He was high in the council of Sinn Fein after that and was trusted by Arthur Griffith, who made him chairman of the committee that drew up the constitution for the provisional government. He was not trusted by the men who came into power after the death of Griffith, and going back to his literary and journalist work, he wrote what may well prove a lasting book, "The Return of the Hero," which he published under the pseudonym, "Michael Ireland." Then disaster came on him. He was writing a book on Blake when his wife shot herself; a young woman he was in love with died miserably; a life which he had vividly imagined for himself, a life in which he would be a statesman and an outstanding literary figure, went out. He committed suicide in London in 1925.

In 1912 he was the drama critic for The Academy and visited Stratford-on-Avon frequently. His book on Shakespeare had appeared the year before, and he was regarded as one of the bright young men of British letters.

Here is the opening of a review that appeared on November 2, 1912:



The men's team at Kelmscott, Oxon, circa 1912. Left to right: A.J. Paterson, Claude Wright, Douglas Kennedy, George Wilkinson, George Butterworth, Perceval Lucas. Courtesy, Vaughn-Williams Library.

THE MORRIS DANCERS

In going to see Mr. Cecil Sharp's School of Morris Dancing at Stratford-on-Avon we went in a frankly sceptical spirit. We were glad we did so, for it is always more satisfactory to have one's hostility overridden than to have lurking in the mind a suspicion that the mind was too suddenly caught into enthusiasm. Nor did we go, as it is conceivable that many go, out of a stirring love for an old English ideal. A difference of nationality held one immune from that. Moreover, to fulfill the account, we did not go because we had been stirred by the previous other Morris dancers we had seen. We had been somewhat less than stirred.

At this time he had begun spending time in the West Coast of Ireland and starting to think of himself as more Irish than English, though most of his mature life had centered around London. He continues,

We went because we were taken. And to give the brief of the matter at the outset, we came away with feelings as different from enthusiasm as thoughtfulness is different from praise. For there was something about some of the



Above: Sharp's women's Morris team at Kelmscott, circa 1912.
Left to right: Maggie Muller, Marjory Sinclair, ? Thatcher
Helen Kennedy, ? Wilkinson, and ??.

Below: At Stratford-on-Avon, Maud Karpeles is hoisted aloft in
"Brighton Camp," the others, left to right: ? Wilkinson, Maggie
Muller, Helen Kennedy, and Bernice Thatcher.
Courtesy of Vaughn-Williams Library, Cecil Sharp House.

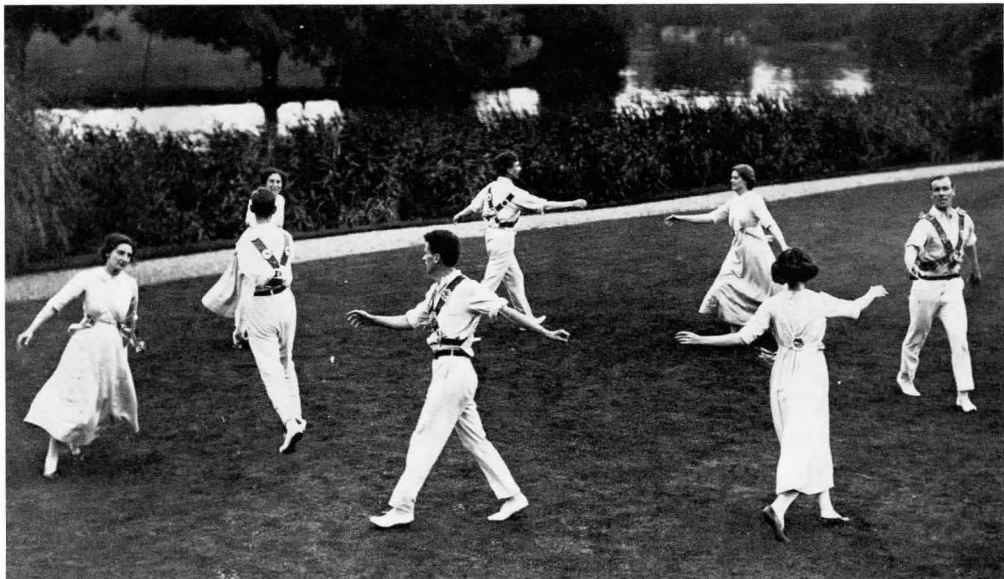


dances we saw that took us back to the days when wonder and awe were things alive on the earth. In our pride of what we are pleased to call civilisation--without a moment's examination of what we mean by civilisation--we prefer to think that the earlier inhabitants of the world were ingenious people with an itch for turning things into tales and myths--having, presumably, no better occupation for their minds than tale-telling and hunting. We never imagine that they believed in their Nature-beings. We should be astonished to think that they saw, with the two eyes in their heads, these Nature-beings, and that they caught them within their sight by means of certain rituals and symbols which were therefore to them the agencies of power, authority and worship. Caught in great cities full of puny souls, we have no sense of the mighty Beings that are abroad, with wonder and splendour in their train, none the less because we, by the choice of an automatic and intellectual order of Life, have cancelled our sight of them.

Sometimes, under the oppression of the little imaginations of modern life, we lament the loss of splendour in Being; yet we never stop to inquire how it is that splendour has been lost, or how it may possibly be regained. And some of these dances made one think that its recovery need not be so difficult or so remote as it might appear. The function of the old rituals obviously was, as we have said, to perpetuate by enshrining the high moods once experienced. Poetry, when it does not forget itself and become a mere matter of direct statement or intellectual inquiry, elaborates its own new rituals, of metaphor, tone and phrase, for the same end. If we could pass ourselves through one of these ancient rituals presumably it would be possible to recover the old emotions of wonder and awe.

He then turned to the question of the origins of the dances.

It is not at all a question of old England; nor is it merely a question of nationality or archeology. Whatever of this may prevail at Mr. Sharp's school is, to our way of thinking, a necessary or unnecessary impediment. We saw some dozen to fifteen dances; dances for men, dances for women, dances for men and women; dances for as few as two, and dances for as many as eight. These were all covered by the wide term of "Morris-dances." Moreover, whether they were Moorish in origin does not, in the main,



Sharp's demonstration team dancing at Stratford-on-Avon, circa 1912. Left to right: Maud Karpeles, Douglas Kennedy, Helen Kennedy, Claude Wright, George Butterworth, Marjory Sinclair, Maggie Muller, and A.J. Paterson. Courtesy, Vaughan-Williams Library.

* * * * *

matter. For ourselves, we do not think they were. We think with Mr. E.K. Chambers that the origin of the name Morris was because the dancers were in the habit of black-
ing their faces, and so came to look Moorish: and that they blacked their faces for the same reasons that the old Greek dancers wore masks, on the principle that with a mask on his face and good wine in his veins there were no heights a man could not reach, free of recognition and consequent self-consciousness. It was the dances themselves that mattered; and they mattered in varying degrees.

And then he speculates further:

There was one in particular. The name of it we do not know; probably it has no name. It was undertaken by eight men; and as it passed through its ritual there was no doubt as to what it implied, though it would not be so easy to put down the whole implication in words. It was something beyond the reach of words; at least, beyond the reach of words used logically and intellectually, and not used ritualistically, as in the highest poetry. One could

see quite clearly the old majestic Druids on the green sward passing through that mighty beat and measure. A certain well-known actor was sitting beside us; and, without any previous interchange of words, he said to us at the conclusion, "How would you feel if you were the sacrifice, though?" It was not a little remarkable to think that we should both have caught the same mood from the passing of the ritual. And one could imagine too if the sacrifice were a human one, that he or she would not have gone to the death without a feeling of exaltation and triumph.

It was not a sword dance. To judge from emotions, which are only a possible guide in the matter, the sword dances, with all their wonder and intricacy, were something considerably less primitive. For example, we do not think it would have been possible for anyone there to have associated them with a human sacrifice. They clearly demanded animal sacrifices, whereas the other, with all its majestic fierceness, had far more of terror in it. The intricacy of the sword dances, their perfect timing and organisation, was wonderful. And the precise moment when the sacrifice was slain, as the dancers moved out of their figure, still holding their swords, and lived out with a long, sharp action of their blades, was quite clear to see. But they had not the simplicity of the other. In it there was little intricacy; indeed it was not easy to see how the mystical effect was achieved, though in that it only partook of the eternal mystery of Art.

And he concludes this with a general question.

There were others, too, catching lighter and less fierce moods. There were moods of gaiety and moods of riot. It was curious to notice that the fiercer, Primitive moods were in dances rendered by men. It was also noticeable that the sexual element, as given in some of the dances of early Southern Europe, was absent. Some of the dances were sexual; but there was not the note of riotous abandon in them, attesting the northern origin of them. Yet it was the fiercer Druidical dances that had the highest spiritual import. Were one to participate in such a dance, and continue it till physical exhaustion, what extraordinary spiritual mood would it not produce?

Two New Dances Composed For CDSS 'Personalities'

ARTHUR'S JOY

or The Never Empty Tankard by J.M. Graetz

A + 5x(ABB)

X(TIPS) X(BUTTS)

G C G D G D

G C G D G

D G D G D em C D

G C G D G

A new Morris Dance in the Badby style, composed for Arthur Cornelius on the Occasion of His Fiftieth Birthday, by J. M. Graetz.

For details of the Badby style, see The Morris Book, part V, and Lionel Bacon's Handbook of Morris Dances, pp. 28-31.

Long Sticks are held in the right hand at the middle of the stick; when not striking, sticks are carried at the side, tips down.

Stepping for each phrase of all common figures and for half-veys is thus: 3 double-steps ("4/3"), leg-across. All figures start on the left foot (second half of each figure automatically begins on the right). To maintain correct footing, be sure to start the second half-hey of each chorus on the right foot.

At the leg-across, face partner and strike tips (right to left), butts (l. to r.), on 1st and 3rd beats of the measure (except last time; see below). In Handbook notation: $\frac{OT}{ET} \quad \frac{OB}{EB}$

Figures

Once-to-Yourself: Face up, sticks raised and crossed. Full A music, striking tips on third beat of last measure.

Cast-Down-and-Up, Set-Straight, Back-to-Back, Hands-Round, Whole Hey: danced as described in MB V. In Hands-Round, take two double-steps to move into partner's place, drop hands for 3rd dbl and leg-across.

Chorus

Stick-tapping and half-hey, repeated. For the tapping, face partner, holding the stick as for Adderbury doubles, that is, diagonally in front of you, right hand at the middle and left hand at the butt of the stick.

The tapping is divided into three sections, I, II, and III, as follows (Handbook notation):

<u>B music</u> <u>measure</u>	<u>Section</u>	<u>Action</u>
1	I	$\frac{OT}{EB} \frac{OT}{EB} \frac{OT}{EB}$
2	II	$\frac{ET}{OB} \frac{ET}{OB} \frac{ET}{OB}$
3-4	III	$\frac{OT}{EB} \frac{ET}{OB} \frac{OT}{EB} \frac{OT}{EB} \frac{ET}{OB} \frac{OT}{EB} \frac{ET}{OB}$ X

(O=odds; E=evens; T=tips; B=butts; X=strike tips, right to left. Strike sticks as in Adderbury double-sticks.)

There are five choruses, in which the tapping is divided by sections among couples as shown in the table below.

<u>Chorus</u>	<u>Couple 1</u>	<u>Couple 2</u>	<u>Couple 3</u>	
1	I	II	III	(1st cpl starts)
2	III	II	I	(3rd cpl starts)
3	I & II	III	I & II	(1st & 3rd cpls start)
4	III	I & II	III	(2nd cpl starts)
5	-----all together-----			

On the final half-hey, all face up for leg-across, omit the strike on the first beat of the measure, and strike tips on the third beat, so as to end with sticks crossed at the tips and the right foot in the air.

Sequence of Figures

A music

Once-to-yourself
Cast-down-and-up

Set-straight

Back-to-back

Hands-round

Whole hey

B music (twice)

Chorus 1

Chorus 2

Chorus 3

Chorus 4

Chorus 5

Notes

For Hands-Round, sticks may be kept in the right hand throughout (common CDSS practice) or shifted to left hand for the second half (as noted in MB V).

Arthur's Joy was first performed on 17 April 1976 at Concord, Massachusetts, by the Pinewoods Morris Men. Dancers were George Fogg, Shag Graetz, Larry Jennings, Howard Lasnik, Sam Rubin, and Chris Walker.

GIGUE FOR GENNY

by Dan Herr



"Gigue for Genny" was composed by Dan Herr in tribute to Genny Shimer who retired as Director of the Country Dance and Song Society of America in the summer of 1975.

GIGUE FOR GENNY

measures:

- 1-8 First couple turns by the right hand once around, comes together, and casts below second couple.
- 9-12 First couple goes directly into country corners and end ready for a hey on proper sides, man down and lady up.
- 13-24 Second and third couples bow in the middle while the first man passes left shoulders with the third man and the first woman passes left shoulders with the second woman. Hey is executed with a simple skip. (Note: the active couple may look at each other as they pass midway through the hey.)
- 25-32 Each couple turns by the right hand once around. First man crosses with third lady while top couple sets. Each couple turns single but bottom two couples move one-quarter circle to the right while turning.

THE COUNTRY DANCE BOOK:

A Review

The Country Dance Book, by Beth Tolman and Ralph Page.
The Stephen Greene Press, Brattleboro, Vermont, 1976.
Originally published in 1937.

"We don't pretend . . . that this book will turn out to be a scholarly thesis on the dance . . ." All the authors hoped was that readers would "find something helpful to your own situation, be it trying to replant the country dance seed again in fallow soil, or keeping the plant alive amid the storm and high wind of today's diversions."

If there is one impressive element about The Country Dance Book, it is its timelessness. The diversions of 1976 are obtrusive, too; and though the book was written nearly forty years ago, chapter after chapter offers advice, information and caution which are still valuable today. As if that were not enough, Tolman and Page create a highly readable summary of country dancing in their area in 1937. While they do not present a comprehensive view of activity in the whole U.S. or even in all of New England (they admit to be "like the frog that hollers for its own puddle"), their descriptions of the time, the activity and the people are delightful and educational, too.

Good dancing is one of the things that has not changed since the book was first written. The authors give tips to the newcomer in the beginning of chapter two (" . . . keep exact time . . . wait until the prompter calls . . . first learn the fundamentals . . .") and reminders to all dancers in the "conduct" section of the same chapter. Especially pertinent in today's crowded dance halls is item number 5 on page 44. Dancing need not be a show of long distance cavorting ability to be enjoyable. Other of the "perennial" rules in the same list are also worth reconsidering even if they may sound dated -- after all, what makes a pleasant evening for you?

A list of "musts" for a caller appears on pages 185 and 186 which is uncanny for its continued applicability. From having "a simon pure sense of rhythm" to being a "supreme showman", it is a rare caller who excells in all these aspects. Aspiring callers (and those who have been at it for a while) would be wise to look at the list and evaluate themselves. Of course, one need not stop leading dances if one does not "measure up"; but here is a good yardstick to use.

As a collection of dances The Country Dance Book is of both current and historical value. There are a number of fine dances -- quadrille figures and contras (contrys) -- with which dancers and callers alike will want to be familiar. However, readers should be aware that even as some of the dances that the authors included were changed over the years from their original forms, now the 1937 versions are "out-of-date." A few examples: a number of "triple minor" dances (1,4,7 start) are now danced "duple minor" (1,3,5 start), such as Chorus Jig, Rory o' More and Lamplighter's Hornpipe. Money Musk is now usually danced to fit 24 bars of music rather than the former 32 bars. Other dances in their list are not commonly seen any more, such as Irish Hornpipe, Happy Valley Reel and Wild Goose Chase. (Perhaps their appearance in this collection will cause dancers and callers to try them anew.)

There are trends which Tolman and Page identify that continue today. Dancers seem just as intent on swinging today as in the 1930's and sometimes even adjust dances to accommodate their desires. Many times in quadrilles, any spare moment the caller leaves blank will find couples swinging. Also, nowadays, the distinctive figure of French Four as noted in The Country Dance Book is often danced in half the time with half the balancing, leaving the whole second "A music" for a balance and swing. And as the authors lamented, this drift away from balancing means fewer and fewer fancy steppers. Probably a vast majority of young dancers today have never heard of, much less seen, a Pigeon's Wing or a High Betty Martin.

One aspect of The Country Dance Book which I find weak is the glossary of terms and figures. Some of the weakness is unavoidable -- no book can describe dance steps and figures as well as a live teacher who can demonstrate. Even so, the book's reliance on the number of steps required for each figure and the use of the word "walk" can lead to "ploddy" dancing where people watch their feet. I also miss reminders to look at one's partner -- it's social dancing above all.

Overall, however, The Country Dance Book is an excellent book for both enjoyable reading and a good resource. In addition to all of the above, the new addition outlines 1976 activity and gives a listing of the Country Dance and Song Society's centers throughout the U.S. Of course, no one can learn to call or dance from any book, but the vast amount of good sense, the number of anecdotes and stories, and the collection of dances and tunes make The Country Dance Book a "must" for every dancer's library.

-- Fred Breunig



ALLEMANDE LEFT

Illustrations by F.W.P. Tolman enliven the pages of The Country Dance Book showing how certain figures are danced.

List of CDSS Centers & Related Groups

Alabama

AUBURN COUNTRY DANCE GROUP
Mr. and Mrs. P.H. Hardie
1240 Hickory Lane
Auburn, AL 36830

California

THE CAROL DANCERS
Mrs. Charles Judson
562 E Mendocino Street
Altadena, CA 91001

ENGLISH COUNTRY DANCE SOCIETY
Ms. Nora Hughes
742 Union Street
San Francisco, CA 94133

HOLE IN THE WALL COUNTRY
DANCERS
Lew Bass
6575 Segovia #3
Isla Vista, CA 93017

SAN DIEGO CENTER CDS
Ms. Elaine Regelson
1351 Reed Avenue #1
San Diego, CA 92109

WEST LOS ANGELES GARLAND
SOCIETY
Clark Branson
1032 18th Street #5
Santa Monica, CA 90403

Connecticut

GALLERY DANCERS
Frank Van Cleef
70 Garth Road
Manchester, CT 06040

District of Columbia

D. C. COUNTRY DANCERS
Rodger Harrell-Sunderland
1353 Wisconsin NW
Washington, D C 20007

FOLKLORE SOCIETY OF GREATER
WASHINGTON
Box 19303 20th Street Station
Washington, DC 20036

Georgia

CHATTAHOOCHEE COUNTRY DANCERS
of the Atlanta Int'l Folk
Dancers
Karen ter Horst
645 Oakdale Road N E
Atlanta, GA 30307

Illinois

U. OF CHICAGO COUNTRY DANCERS
at Ida Noyes Hall
1212 E 59th Street
Chicago, IL 60637
(Ms. Pat Talbot)

DUNHAM CENTER OF CDSS
Mrs. P.S. Dickinson
River Bend Farm
St. Charles, IL 60174

Indiana

EARLHAM COUNTRY DANCERS
Ms. Allison Thompson
Box E-1249, Earlham College
Richmond, IN 47374

FRENCH LICK CENTER
Dillon Bustin
PO Box 309
French Lick, IN 47432

Kentucky

BEREA ADULT FOLK DANCE GROUP
James Grossman
CPO 717
Berea, KY 40403

BEREA COLLEGE COUNTRY DANCERS
John Ramsay
CPO 287
Berea, KY 40403

CDS OF LOUISVILLE
Mrs. Marie Cassady
115 Sweetbriar Lane
Louisville, KY 40207

HINDMAN SETTLEMENT SCHOOL
CDS CENTER
Lionel Duff,
Executive Director
Hindman, KY 41822

MOREHEAD FOLK & COUNTRY
DANCERS
Glenn Fulbright
Music Dept, Morehead State U.
Morehead, KY 40351

U. OF KENTUCKY FOLK DANCERS
Brent Combs
925 S Limestone #3
Lexington, KY 40503

WOODFORD DANCERS
Ms. Jane Britton
2111 Lansill Drive A-1
Lexington, KY 40504

Maryland

METROPOLITAN WASHINGTON CDS
Mrs. Joseph Blundon
9113 Wandering Trail Drive
Potomac, MD 20854

BALTIMORE FOLK MUSIC SOCIETY
Box 7134 Waverly Station
Baltimore, MD 21218
(Bob Dalsemer)

Massachusetts

BOSTON CENTRE CDS
57 Roseland Street
Somerville, MA 20143
(Ms. S.J. Thomas)

Minnesota

MINNEAPOLIS ENGLISH COUNTRY
DANCERS
Mrs. Mason C. Myers
215 Sheridan South
Minneapolis, MN 55405

New Jersey

RIDGEWOOD CENTER OF CDSS
Mrs. Mary Comins
27 W Maple Avenue
Allendale, NJ 07401

New York

GOLDEN LINK
Scott Utley
10 Epping Way
Rochester, NY 14610

LARCHMONT COUNTRY DANCERS
Mrs. Christine Helwig
1 Seton Road
Larchmont, NY 10538

* NEW YORK DANCE ACTIVITIES
COMMITTEE
Ms. Jody Evans
55 Perry Street
New York, NY 10014

* NEW YORK PINETREES FOLK
MUSIC CLUB
Alan Friend
440 Fifth Street
Brooklyn, NY 11215

WAKEFIELD DANCERS
Tom Bohrer
197 Melrose Street
Rochester, NY 14619

WALDORF COUNTRY DANCERS
Mrs. Joan Carr
Waldorf School
Cambridge Avenue
Garden City, NY 11530

North Carolina

BRASSTOWN CDS CENTER
Dot Davis
John C. Campbell Folk School
Brasstown, NC 28902

CHARLOTTE COUNTRY DANCERS
Paul Larsen
UNCC
Charlotte, NC 28223

KENILWORTH KAPERS
Ms. Isabel Clark
48 Sheridan Road
Asheville, NC 28803

Pennsylvania

CDSS OF PITTSBURGH
Russell Holt
542 Torwood Lane
Pittsburgh, PA 15236

ENGLISH COUNTRY DANCE SOCIETY
Mrs. Vera Berk
2314 Cherry Lane
Arden, DE 19810

GERMANTOWN COUNTRY DANCERS
Ms. Hanny Budnick
434 E Woodlawn
Philadelphia, PA 19144

MEDIA COUNTRY DANCE CENTER
Mrs. Richard Montgomery
213 S Orange Street
Media, PA 19063

Tennessee

KNOXVILLE COUNTRY DANCERS
Ms. Karan Dotson
2405 Woodson Drive
Knoxville, TN 37920

RUTHERFORD COUNTY CENTER
Steve Cates
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Murfreesboro, TN 37130

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CDSS OF SOUTHEAST VERMONT
Fred Breunig
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ALBEMARLE CHAPTER OF CDS
John Wheeler
RD 7 Box 118
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CLINCH VALLEY COUNTRY
DANCERS
John McCutcheon
Clinch Valley College
Wise, VA 24293

ENGLISH COUNTRY DANCERS OF
WILLIAMSBURG
Mr. and Mrs. Leland Ticknor
107 Indian Springs Road
Williamsburg, VA 23185

Washington

LEAFIELD CENTER
Steven Lane
1721 S Snoqualmie
Seattle, WA 98108

West Virginia

CAPERS CLUB
Mrs. Tully Larew
Peterstown High School
Peterstown, WV 24963

U.S.A.

MOUNTAIN MORRIS MEN
Peter Rogers
492 Bobolink Drive
Lexington, KY 40503

PINEWOODS MORRIS MEN
Chris Walker
22 Baskin Road
Lexington, MA 02173

Canada

VILLAGE GREEN COUNTRY
DANCERS
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392 Campbell Street
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