



Country Dance & Song Society

NEWS

February 1980

No. 28

Dear Members:

This is the first issue of the News to be issued on a monthly basis. As you will note, it's in a different format from that of previous issues. This is to simplify and expedite mailing. Perhaps you don't all know that all our office mailings are done by a corps of volunteers, God bless them, who come in to run the addressing machine, fold and/or stuff, and bundle the mail by zip code, with an occasional candy or cup of coffee. Things move a lot faster if the job consists only of addressing and bundling. However, not to worry: whenever there is news that we feel you must get right away, we will add pages as needed.

You will find in this issue stories on activities in San Francisco, Westchester County, Mexico. We'd like to tell about yours, too.

Let me add a reminder. By the time you receive this News, you will have received a letter from Jeff Warner, Genny Shimer and me, asking you for a contribution to the work and future of CDSS. If the envelope got lost in the Christmas wrappings, do dig it out and mail it back with whatever you can give. We need you, and we hope that more and more you will feel that you need us.

Cordially yours,

Bertha Hatvary
Acting Director

Focus on...

San Francisco

The San Francisco Bay area has much to recommend it as a place to live, and by no means the least of its attractions is the amount of country dancing it has to offer. The CDSS Center there is the English Country Dance Society of San Francisco, headed up by Brad and Jenny Foster. It meets Wednesdays at St. Clement's Episcopal Church in Berkeley for English country dancing, and it will hold an extra Wednesday dance on January 30 to raise money for its projected summer dance week (of which more below).

There are five other, related groups in the Bay area. For the last four-to-five years, Brad has been teaching contras twice a month in Stanford, and for the last eight months he's been teaching square dances at Santa Cruz. For the past year, Eric Leber has been teaching mostly English country dancing twice a month in San Francisco. Bruce Hamilton and Bob Fraley have been doing English country dancing twice a month in San Jose for the past two years; and in Berkeley, Brad, Karana Drayton and Bob Black alternate as callers for a dance every other week. Every one of these dances is to live music!

On February 15-17 at Mt. Tamalpais, 30 minutes north of San Francisco, the Center will hold a Winter Weekend of English country dance, morris, musicians' workshop and singing with the Claremont Country Dance Band and Marshall Barron. Marshall will lead the musicians' workshop, Eric Leber will lead the singing, and the dance teachers will be Brad and Mary Judson (imported from exotic Los Angeles). The weekend will be unusual, for it will combine dance and music with free time for enjoyment of the beautiful redwood and pineland mountain surroundings. The dance and music part will start with a dance party Friday night and end with another Satur-

day night. After breakfast Sunday the participants will be on their own. Brad says the lodge has a beautiful dance hall. Fee: \$30.

The big news is that the Center will sponsor a summer dance and music week this year! I'll let Brad and Jenny speak about it:

"We are venturing forth on an exciting new project: to hold a full week of English and American dance, song and music! We have booked the Mendocino Woodlands Camp for the week of July 6-13, 1980, a beautiful setting for a dance camp. It includes a spacious dance-hall, and lovely rustic redwood cabins with stone fireplaces, all nestling amidst beautiful redwood trees in Mendocino County.

"We have an excellent staff of teachers and musicians lined up, including Fred Breunig and Marshall Barron from the East Coast. The program will include English country, morris, sword and contra-dance classes, dance-band and leaders' workshops, singing sessions, and dance-parties every night. We hope this week will be the first of a continuing tradition of summer dance camps on the West Coast....Mendocino Camp will hold 80 campers plus staff. We expect to have a minimum of 50 campers, paying \$200 each."

Since this is a new venture and will require considerable outlay before camp opens, it would help Brad and Jenny a lot if people who want to attend send in their checks right away. They'll need \$3,200 advance money by the end of May, and that's a lot to dig out of one's own jeans. So register as early as you can.

About any or all of these great activities in the Bay area, you can write or call Brad and Jenny at: 18100 Monte Bello Road, Cupertino, CA 95014. (408) 867-7258.

Q&A: Jim Morrison on Dancing in the Home

- Q. Jim, I've been dancing all my life, and I've never been to a dance in somebody's house. Why can't people have dances in their homes?
- A. They can and they do, and so can you. In America and England too, dancing used to be done much more in the home than anywhere else, and the custom still survives; lots of us dance with our friends at home all over the country.
- Q. Then why did other people stop?
- A. A number of reasons, I think. Recently the predominant form of dancing has been couple dancing and then solo dancing, so architects have no particular reason to design good dance spaces. Old houses all had them, and a lot of them were used for dancing. Then there's the modern fad of wall-to-wall carpeting, usually over a concrete floor. Besides, callers started using microphones in the thirties, and suddenly dances could be huge.
- Q. How can somebody in an ordinary modern house make it a good place to dance in?
- A. When you buy furniture, try not to put something that can't be moved in a location where it will make it impossible for you to dance. Don't put something big in the middle of the room, use rugs instead of carpeting, and when it's time to dance don't be afraid to pick up the sofa and move it out. It takes a few minutes, but you immediately have more space than you ever dreamed you might have.
- Q. How many people do you think can dance in an average-sized living room?
- A. More than you think. People rather enjoy bumping into each other. A clear space of about ten by fifteen feet will be fine for around a dozen people.
- Q. What should we do about music?
- A. The best is live. Lots of people involved with the Society know musicians, and what they sometimes don't know is that musicians love to play. They don't want to be taken advantage of, and if somebody is making money and they aren't, it isn't fair and they will be unhappy. But most musicians will be happy to come to your house for a party, and if there will be dancing and music they will enjoy it if they get to do their thing.
- You've got to do the dances that will fit with what they play. If they're into jigs and reels, don't force them to play Black Nag. If they play Southern-style, do squares, and if they stop in the middle of a dance there's plenty of traditional authority for that. They're usually willing to play at a tempo you suggest, but if they want to play something that isn't for dancing, just listen and enjoy it. Don't push them too far; don't make a program and then fit them in. Find out what they can do, and like to do, and then do the dances that fit. Because they're part of that community of you and your friends; and they pretty much determine the rhythmic form that

- the dancing will take.
- Q. If I don't know any dance musicians, what should I use for music?
- A. A good all-purpose record. CDS-5, for instance, is in a gentle New England tempo. It has both reels and jigs, and you can use either. Or ED-110, a general-purpose recording with shorter cuts. It's an English record, faster in tempo, with two cuts on each side. A Tennessee Mixer is nice with hoedown music. If you like the music to go on forever, use the Berea College record (Dances from Appalachia). You may prefer to use tapes of these records, as most home turntables tend to skip in the presence of a roomful of dancers.
- Q. I'm devoted to country dancing, but my friends aren't. I'd like to share my enthusiasm for dancing with them. What do I do to get them going?
- A. Something exceedingly simple. People want to have fun, and in that kind of setting the sort of standing around and teaching that we can do in a dance class is entirely out of place. The friends think, "What's happened to our friend that we used to like? She's a nut! She sounds like a schoolteacher." But if you do something really simple that people can do immediately, you can get across what you enjoy about doing it.
- Q. What should I start them with?
- A. I would start with a Circassian Circle or a Tennessee Mixer. A typical Tennessee Mixer starts with two concentric circles, the men on the inside, backs to the center, facing partners. Right-hand turn (4 bars), left-hand turn (4 bars), turn both hands (4 bars), do-si-do (4 bars); promenade with the same person (8 bars); halfway through the promenade, the men move forward and the women fall back to a new partner.
- They now know that you do a pattern of dancing to a particular bit of the music, and they can have fun going through these patterns that people used to do, but most people don't do any more. It's necessary to get the idea of phrasing across very early, so they understand that if they make a mistake they don't have to make it up, but can just catch up with the next bit of music.
- I always teach a walking-step swing to beginners, as they usually find it more comfortable and can dance sooner with it than with a buzz-step swing.
- Q. You've given me a Tennessee Mixer, how about a good beginning Circassian Circle?
- A. Okay, everybody stands in a circle with a partner. Dance into the center and back twice (8 bars); women to center and back, clapping on the fourth beat (4 bars); men in and clap, come back (4 bars); swing your corner (8 bars); promenade with the person you just swung (8 bars). Repeat as long as they like it.

Q&A cont'd.

- Q. Where do I go from here?
- A. Well, in general it's extremely good to limit your choice for an evening to one tradition. Stay with New England dances, or Southern-style squares, or English dances. That way your dancers will have a chance to get familiar with the forms. A community's traditional repertoire is usually limited to one style of dancing, and there's no point in introducing four or five styles that you may be interested in. You'll just make it harder for them, and anyway that kind of information is for people who are fanatical dancers. The average person is interested in having a good time, and may well have been missing the opportunity in his or her life of moving to music, which is a very fundamental human form of expression. In-

- tellectual stimulation is not necessary for people in the beginning stages.
- Q. Okay, from here on let's decide we've chosen to do New England dances, and we've finished the first dance and everybody enjoyed it. What do I do next?
- A. Something else just as easy. You may be dying to do Scotch Cap or Newcastle with your friends (on an English dance evening), but in general they will not enjoy something so difficult and frustrating. It's entirely possible to teach Newcastle to rank beginners, but it's hard on them.
- Q. What do you suggest next, then?
- A. A Sicilian Circle would be good now, if you have space enough and at least six couples who want to dance. There are lots of Sicilian Circles described in the Community

cont'd. on p. 4

Descant on the "A"

English country dancers are used to hearing the teacher ask the musicians for the "A music" or the "B music," and those of us who dance a lot have the usual AABB form of our dance tunes firmly in our ear. The B music serves several purposes: It reminds the dancers that something different is happening in the dance, it helps the musicians to know where they are in the dance (because it's a lot easier to count AABB than 12 A's), and it adds charm and variety.

Some traditional dance tunes, however, don't have any B music; the tune is just the A music played over and over (as in Dargason). So over the years as pianist Phil Merrill and violinist Marshall Barron have played together,

they have devised and used B music for each of four popular dance tunes: Broom, the Bonny Bonny Broom, The Health, If All the World Were Paper, and The Old Mole. In each case the theme is in the nature of descant, because it can be played with the same chords as the Cecil Sharp arrangement of the A music; but in each case it provides contrast and a sense of where you are in the dance.

Marshall has provided the themes for use by other dance musicians, and they're given below in her own neat hand. You will notice that only the first four measures are new; the rest of the B section is the A music as before.

BROOM, THE BONNY BONNY BROOM



THE HEALTH



IF ALL THE WORLD WERE PAPER



THE OLD MOLE



- Letter -

Dear CDSS:

Last February, when we were in the little town of San Miguel de Allende, about 200 miles from Mexico City, we ran across old-time CDSS members Al and Lillian Padow in the local market. They invited us to a dance class they were running every week at one of the local schools.

The dances were a mixed bag of international folk dances. We ourselves did a demonstration of Picking Up Sticks with the Padows and another CDSS couple from the States.

What rates a special cheer for the Padows is their involvement with the local Mexican community in teaching folk dancing. Out of about one hundred dancers about twenty were local young people. They not only participated in the international dances but they gave a demonstration of two Mexican dances, and very beautifully performed they were, too.

The Padows have been conducting the dance class in San Miguel for several years now, since they come to this picturesque town for the winter and spring. They told us that because the large colony of over two thousand Americans keeps or is kept strictly aloof from the local population, the Padow dance class is one of the very few bridging activities between the two groups.

We suppose that, having seen what the Padows are creating in a small Mexican town, we ought to keep our eyes peeled as we travel to Timbuctoo or Nepal or Samarkand for some other CDSS people as dedicated and enterprising as Al and Lillian Padow.

Evelyn and Milton Heimlich
New Rochelle, N.Y.

- Offer -

Milton Heimlich, long-time CDSS member, has made a generous offer to CDSS college undergraduates, entering freshman, or parents. As chairman of the Financial Aid for College and Technical Schools (FACTS) program of New York City's Board of Education, Milton is an expert on government sources of scholarships, grants and loans for undergraduates of all ages and income levels. He has offered to give counsel on the subject to any member who wants it. If you do, please write or call him c/o CDSS, and he will get in touch with you with the information.

This service is a gift from Milton to CDSS, which he feels has given a lot to him. He suggests that the recipients, if they feel they have benefited from his advice, make a contribution of their own.

Q+A cont'd.

Dance Manuals. You could, for instance, circle left and back to the right (8 bars) (a totally nonfrustrating maneuver); right hands across and left hands back (8 bars); ladies' chain (8 bars). (That's the only figure that you may have to take time with. If you don't want to, do-si-do with your opposite, then with your partner.) Now forward and back (4 bars); pass through and go on to the next couple (4 bars).

Q. What do I do next?

A. Now you can introduce a contra, because the dancers have learned the basic figures and

concepts. Dud's Reel is a favorite fool-proof contra of some callers. Mine is a version of Jefferson and Liberty: Get in line and join hands four from the top (or a right-hand star starting at the top, because the first figure is a star). Then: Right hands across and left hands back (8 bars); join hands and circle left and back to the right (8 bars); second couple drops hands and break into a line of four facing down (tell them, "Hang on--second couples drop just your partner's hand and turn your back on me." This makes it easy for people to help each other); go down the center four in line, active couples make an arch and pull the inactive couples through, lead back up by couples with inactives in front (8 bars); swing partner (or balance and swing) (8 bars).

I have found that this dance is one of the hardest for people to get lost in. I've used it with kids and drunks and at Bar Mitzvahs and weddings, and it always seems to work.

Q. When is it time to stop the dancing?

A. That's the responsibility of the person giving the party. Maybe you'll do only one dance, and people may enjoy it a lot and never want to do another. Maybe you'll run through your repertoire of easy dances and they still want more. If you're stuck, of course, there's nothing wrong with repeating a dance in this kind of situation.

Q. Have you any other helpful pointers?

A. Yes. Don't feed them too much. If you have a big dinner they won't be able to dance till eleven o'clock because they're too full.

Another thing. Lots of people still dance with their friends, and the kind of dancing they do may be disco or foxtrot, but dancing is still what goes on at a party in many places in this country. All the time I was growing up, a party meant an occasion when there was dancing.

I'd like to see dancing take that place again. A lot of people don't dance because there's no big public place to do it in. There's no need to wait till there is, and you don't have to be a professional caller to do it at home.

Where your friends already dance, there's no reason that this kind of dancing shouldn't fit in. In most communities where there is a continuing tradition of figure dancing, there's a mixture of figure dances and couple dances. If you can tie our dancing into something your non-country dancing friends already do, they'll see it as a natural extension of their lives, not something foreign, peculiar, and disconnected.

Finally, try letting dancing become a part of the rest of your life: not something that you have to go out to do, but something that you do at home, with your friends.

Jim Morrison, formerly of New York and now of Charlottesville, is a nationally known caller, teacher, fiddler, clogger, and country, square and morris dancer.

NOTE: Books and records mentioned above are available from our Sales Department. See list.

**Center & Associates
SPECIAL EVENTS**

Berea, KY: Mountain Folk Festival, Spring 1980. Berea College Country Dancers. Contact: John Ramsay, CPO 287, Berea, KY 40404, 606-986-9341, X 453.

Boston, MA: Workshop for Experienced Country Dancers and Evening Party for Experienced Country Dancers, Feb. 9; Fourth of July Weekend at Pinewoods Camp, July 3-7. CDS Boston Centre. Contact: Honey C. Hastings, 74 Eddy St., West Newton, MA 02165, 617-527-2791.

Brasstown, NC: Spring Dance Weekend, March 7-9; Dance Week, June 15-21. Brasstown Country Dance Center. Contact: Joe Wheeler, Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

Morehead, KY: Weekend for Country Dance Musicians, Feb. 22-24; Heritage Arts Week, June 22-27. Morehead Folk and Country Dancers. Contact: Glenn Fulbright, 208 Elizabeth Ave., Morehead, KY 40351, 606-784-4737.

New York, NY: Playford and Pat Shaw Workshop, Feb. 23; Dance Band Workshop, March 8; Traditional Western Square Dance Workshop, March 22. New York Dance Activities Committee. Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-594-8833.

Philadelphia, PA: Community Dance and Ceilidh, Feb. 2. Germantown Country Dancers. Contact: Hanny Budnick, 434 E. Woodlawn Ave., Philadelphia, PA 19144, 215-844-2474.

Pittsburgh, PA: Valentine Dance, Feb. 15. CDSS of Pittsburgh. Contact: Albert Blank, 107 Buckingham Road, Pittsburgh, PA 15215, 412-781-1345.

Richmond, VA: The Jefferson Ball, April 19. Colonial Dance Club of Richmond. Contact: David and Lou Davia, Rt. 3 Box 264S, Glen Allen, VA 22060, 804-798-8619.

Ridgewood, NJ: Annual Midwinter Bash, Feb. 1980. Ridgewood Dance Center. Contact: Mary Comins, 27 West Maple Ave., Allendale, NJ 07401, 201-327-7936.

San Francisco, CA: See "Focus on ... San Francisco" in this issue of the News.

Saugerties, NY: Winter Folk Music Weekend, Jan. 25-27. New York Pinewoods Folk Music Club. Contact: Marion Wade, 35-55 73 St., Jackson Hgts., NY 11372, 212-426-2183.

Williamsburg, VA: Spring Assembly, May or June 1980. Williamsburg Heritage Dance Assembly. Contact: Mr. & Mrs. Leland Ticknor, 107 Indian Springs Road, Williamsburg, VA 23185, 804-229-7588.

For continuing events in these and other CDSS groups, see the Fall 1979 issue of the News.

**MEANWHILE,
in Westchester...**

On November 24 the Country Dancers of Westchester and the Ridgewood (New Jersey) Dance Center ran a joint Thanksgiving Saturday workshop entitled "Everything you have wanted to know about Country Dancing (but didn't like to ask)". The publicity stressed that work on steps and style would be included and that beginners were welcome. Three sessions were scheduled: Workshop I, 2:00 to 3:30 (basic terms and figures); a break for "tea and sympathy"; Workshop II, 4:00 to 5:30 (style and steps); a potluck supper at 6:00; and an evening dance party from 8:00 to 10:00.

I wasn't able to make it to the first session because the car wouldn't start, but I can attest that Workshop II, the dinner, and the party were great. At the second workshop, even though there were people on the floor who had met English dancing for the first time two hours before, we were doing cross-over heys, and they worked. Teaching and prompting were shared equally by Fried Herman, Christine Helwig, and Mary Comins. The program had been carefully chosen to be fun for everybody from beginners to experienced dancers, for the teachers knew that a lot of skilled dancers would come to the dinner (which was luscious) and the party. At the same time, it was intended that Workshop I cover siding, arming, honors, setting, leading, joining hands, single, double, turn single, cast, cross over, running, walking, hands three and four, turns, and hands across, and Workshop II add skipping, skip-change, slipping, poussette, gypsy, and mirror and cross-over heys.

It was an ambitious plan, and the participants were delighted. I sat across from one of the rank beginners at dinner, and she was flushed with excitement and accomplishment, having just negotiated a mirror hey without crashing into anybody. One of the experienced dancers told me she had been there from the beginning and had been struck by the progress made by the beginners from the first session to the last. "In the beginning they didn't even know how to go forward and back a double," she said, "and by the end of the evening they were giving weight in the circles and maintaining eye contact and really looking good."

Christine Helwig distributed printed material that she had prepared describing English dance style and steps.

The dances were chosen to be easy enough for beginners but unfamiliar enough to be fun for experienced dancers too. They were:

Workshop I: The Woodlark, Maiden Lane, Draper's Maggot, The More the Merrier. Workshop II: The Pursuit, Miss Nancy's Delight, The Merry Andrew, Maiden Lane, The More the Merrier. Party: Hill House, Lord of Carnarvon's Jig, Heartsease, Paston's Maggot, Miss Nancy's Delight, The Queen's Birthday, The Merry Andrew, Levi Jackson Rag, Draper's Maggot, La Russe, Sussex Cottage, Juice of Barley, Jacob's Health, and Fried Herman's new dance The Beauty of the Berkshires. BH

SALES DEPARTMENT

NEW BOOKS

Armstrong, Don The Caller/Teacher Manual of Contras \$5. Aimed at club square dancers, this is the largest collection of contras available, and is one of the few with a glossary and teaching instructions. No tunes.

Cook, Tom Again Let's Be Merry \$3.50. Twenty dances interpreted from 17th, 18th, and 19th century sources. A sequel to Come Let's Be Merry (but much better printed!)

McCullough, L.E. The Complete Irish Tinwhistle Tutor \$4.50. Thorough instruction on the tinwhistle, with historical notes and many tunes.

CLASSIFIED

Members of the Society may have up to 40 words for \$1 (prepay, please!), by sending copy to the office by the first day of the month prior to publication date. Non-member ads are \$2 per 40 words.

*** WANTED - Out-of-print recording of opera Giulio Cesare, conducted by Karl Richter. (914) 237-1308. Suite 7P, 185 Bronx River Road, Yonkers, N.Y. 10704.

ALL-PURPOSE RECORDS (See article on dancing in the home)

CDS 5 The Canterbury Orchestra Contra Dances \$1.75. 45 rpm.

ED 110 The Greensleeves Country Dance Band Jigs and Reels \$3.25. 45 rpm.

McLain Family and Lewis & Donna Lamb Dances From Appalachia \$5.00. 33 rpm.

USEFUL BOOKS FOR DANCING IN THE HOME
Clark, Sibyl Swing Partners \$2.50.

Community Dances Manuals 1-7 \$1.75 each.

Gadd, May Country Dances of Today, Books 1 & 2 25¢ and 75¢, respectively.

Laufman, Dudley Okay, Let's Try a Contra \$3.

Napier, Pat Kentucky Mountain Square Dancing \$2.50.

*** WANTED - by CDSS, office furniture. In our new quarters, we need folding chairs, large wastebaskets, an IBM Selectric typewriter with elite type, a round table for the library. If you are near and have something to give, we can arrange to have it picked up.

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NEWSLETTER STAFF

EDITOR BERTHA HATVARY
ADVISORY EDITOR JERRY EPSTEIN
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This newsletter is published monthly, for the information of Society members. Views expressed in letters and signed articles represent those of the author and not necessarily those of the National Council, the Executive Committee, or the headquarters staff.

We urge all members to send articles, reviews, announcements, etc. to the editor by the first of the month; the issue will reach its readers six to eight weeks later.

Display advertising is available at \$30 for a full page, \$18 a half-page, \$10 a quarter-page. Members may have a classified ad up to 40 words for \$1. The Society reserves the right to refuse any advertisement. Prices are based on camera-ready copy.

Are you a
CDSS
member?

If you're not a member of CDSS and would like to support its work in traditional dance and song, consider membership in the Society. Annual dues are:

_____ \$15	Individual	_____ \$6	each individual person at the same address
_____ \$10	Undergraduate	_____ \$4	additional to receive <u>English Dance & Song</u> , magazine of the English Folk Dance and Song Society
_____ \$6	additional for membership in the Pinewoods Folk Music Club	_____ \$8	for family)

CDSS NEWS

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