



A Leaders' Workshop in English Country Dance

by Genevieve Shimer

One of the most encouraging signs of vitality in CDSS these days is the growing number of people involved in active leadership. Often in the past a group has depended entirely on the capability of a single person to instruct and direct, but it seems now that there are many who would like to participate, either through teaching or as musicians. Enthusiasm alone, however, will not automatically ensure success for the aspiring leader: I have the feeling that both a lack of background and a failure to understand some of the problems that may arise in handling a group have led sometimes to disillusionment, sometimes to the actual spreading of misinformation.

I therefore welcome the opportunity to conduct workshops for leaders in English country dance. Marshall Barron and I held one in New York on December 1 and 2 with 35 participants. Saturday morning we discussed the aims and obligations of a leader, and analyzed the style and movement in "historic" English dance. After lunch we continued the analysis with reference to "traditional" dance; Marshall led a discussion on working with musicians; and the group then planned the evening dance party, in which seven leaders volunteered to participate, along with myself as M.C. That dance was most successful -- a tribute to the leaders who were willing to undertake the difficult task of calling a single dance. On Sunday morning most of us met again and analyzed the experiences of the previous evening; I believe we felt this was one of the most productive portions of the workshop. In the remaining time, we briefly discussed mike use, working with records, and some prompting techniques. The group also had the opportunity of looking at materials available in the new CDSS office, sales department and library, and so gained some feeling of what assistance the Society can offer to its leaders.

Needless to say there were many aspects of leadership that we could not touch upon in such condensed sessions. Both Marshall and I seized the occasion, however, to bring out some important points we feel are too often overlooked by too many leaders. The obligations of leadership, to my mind, go far beyond the ability to teach a dance to a group of people.

What should be the primary aim of a leader? Surely it is to conduct sessions of country dance that are above all enjoyable and satisfying both socially and aesthetically. Enjoyment derives from the successful interrelationship of the social and esthetic elements; if you ignore one at the expense of the other, you will not create a harmonious situation. It is an obligation of a leader to create an appealing and welcoming atmosphere. The most successful groups are those where the dancers feel the leader knows who they are, notices if they have been away, can greet them by name. The leader should be prepared to circulate, to spend a few minutes talking to people at the end of a dance; one should try never to give the impression one can't wait to get out of the place! If a group is small enough, the leader should make a point of welcoming newcomers and asking old hands to bring them into the dance.

There are many small points, often overlooked, that can help with this feeling of a good atmosphere. Do the dancers feel comfortable when they arrive? Are there adequate toilet facilities, places to sit between dances, safe spots for coats and pocketbooks? A good leader will check on the condition of the dance floor: too slippery? hard on the legs? A sensitivity to this will influence the choice of dances.

Perhaps one of the most important factors in the success of a program lies in choosing material that is suitable for the group. Hence the leader must be aware of its composition: What is the age range? heavy on middle age? no old folks? mostly couples? preponderance of one sex? many neophytes, or mostly dancers with some experience? Do they have a musical background? And what are their reasons for coming -- for a social evening, to learn "folk" dancing, or very specifically to learn English country dancing?

All of the points should be weighed when considering the social aspect of the dance. It is perhaps even more important, whether one is holding a party event or a class, to aim for a program that is esthetically satisfying. I believe there are certain requirements, and that among them are variety, good music, dances the group can do, and a chance for skills to grow.

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Focus on...

Country Dance in Connecticut

If ever a kettle was on a rolling boil, that kettle is CDIC: Country Dance in Connecticut. Founded only five years ago by Bob and Kitty Keller, and only recently a CDSS Center (though the Van Cleefs are long-time members), it has already either encouraged or engendered four separate ongoing dance programs, four exhibition dance groups, an extraordinary feat of music scholarship, a dance band, and a plethora of special events, including fully costumed performances during the Bicentennial.

Current secretary of CDIC is Kitty Keller, who carries on continuing roles as fundraiser for the American Girl Scouts, chief organizer of CDIC, special-events photographer, costume-maker, dancer, musician, and cocreator of the National Tune Index (see separate story), to say nothing of mother, wife, and manager of a big house that was once a New England tavern.

She doesn't run dances, though. "CDIC is almost entirely an outreach organization," she told us. "What we do is everything we can to help dancing to happen: publicity, fund-raising, searching for sites, finding callers and musicians for people who want them. The dances themselves are run by the callers."

And what callers! The first CDIC dance was given by Ralph Sweet, much-loved caller of traditional American contradances, in his Powdermill Barn (which has one of the finest dance floors in northern Connecticut). Ralph uses his own band, The Fifer's Delight, which features his son Walt on the fife, flute or hammered dulcimer.

Then there's Frank Van Cleef, veteran teacher of English Country dance, who has been teaching in Connecticut since 1959, in Tolland, the Hartford Conservatory, and now Manchester. On a recent visit to Connecticut, your acting director had the fun of being The Presence in Never Love Thee More at the Christmas dance of Frank's Manchester group, The Gallery Players. It's a delightful group of good Playford dancers, and we

all had a fine time dancing a program of familiar Playfords alternating with less familiar ones that Frank has unearthed, including the lovely three-quarter-time Well Hall.

Or take Chip Hendrickson, popular caller and teacher, who runs anything from a rousing night of squares and contras, through father-and-daughter dances for the Scouts, to gentle programs for the elderly with dances he has designed himself for their special needs.

Other active dance teachers in the State include Peter Leibert, Paul Lynn, Cammy Kaynor, Culver Griffin, David Lindsay, Allan Brozek. It's an impressive list, and one of the newest additions to it is a cyclone of dance activity, Jim Gregory, who in a scant four years has created an exhibition dance group (Reel Nutmeg), founded a thriving dance series on two Fridays a month, and held special events on the occasional fifth Friday that have included a Hoe-Down, a Renaissance ball, and a free summer dance series in the park sponsored by Connecticut General Insurance Corp. Jim also writes dances, and a charming one is included in this News issue.

Frank, Jim, Ralph and Chip have all put up exhibition teams at one time and another, and the state also boasts two other centers of dance activity, the Round Hill Country Dancers and the dance series at Hendrie Hall in New Haven, and several morris and sword teams (Peter Leibert, David Lindsay and Tony Poile).

Do you think this is all? It is not, for we haven't yet mentioned the extraordinary volume of dance and music research sponsored and carried on by CDIC members. Among their fruits is the Keller-Rabson stupendous National Tune Index, about to appear as we go to press. Then there are the publications of Joy Van Cleef, who has been involved in dancing and studying

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CDIC

Dance by Jim Gregory: The Yellow Cat's Jig

This dance has a nice history. As his contribution to the 1978 Pinewoods Second Dance Week fund-raising auction, Jim Gregory offered to compose a dance, and the Chattahoochee Country Dancers of Atlanta were the highest bidder. So the dance has a little bow to the South in its use of the single file to the right. Its flirty character fitted perfectly into its first use: at the wedding dance to celebrate the marriage of Karen ter Horst and Kerry Morris. Susan Virginia Davis (the dance is named for her cat) wrote afterward that the crowd learned it easily, and, "Shouts of 'More! More!' sounded through the hall when we tried to end it." The music they used was, naturally, "Haste to the Wedding," but Jim says any AABB jig is fine.

It's a big circle mixer. Ladies start to the left of partner, hands joined, all facing center.

- A1 Circle left.
Single file back to right.
Lady taps man ahead of her on his right shoulder.
- A2 Do-si-do: Man turns back to his right and do-si-do's the lady who tapped him.
Swing.
- B1 Promenade your partner.
Promenade into the center and fall back.
- B2 Ladies into the center; as they back out, men go into the center and turn to their right to face their partner.
Spiral out: Do-si-do with partner 3/4 of the way around, all turning single, so that all end in a circle facing in, lady on the right. (PROGRESSION)

Leaders' Workshop (cont.)

Variety: In tempo -- a slow dance followed by a quick one, a hornpipe followed by a polka, then perhaps a waltz: in pattern -- something fairly complicated that requires concentration, followed by a simple fun dance where one doesn't have to think! In formation -- a circle dance or mixer after a longways, squares versus two- or three-couple sets. In music -- ring the changes on your reels and jigs, your waltzes and your polkas, your luscious Hole in the Wall and your lively Picking Up Sticks, your Beggar Boy or your Parson's Farewell. The opportunity for variety is endless and leads to great creativity.

Good music: Perhaps here there is less choice, because if you have musicians, their repertoire may be limited; but the leader can always introduce new and varied materials and hope it takes. Records are usually adequate, but some are better than others; a leader should cultivate good taste!

Dances the group can do and a chance for skills to grow: More groups and individual dancers than one would believe possible have been turned off by dances that are too difficult. Just because you have a passion for Fandango or Mr. Beveridge, don't expect everyone to share the enthusiasm! Enjoyment is always the key; beginners in particular must find a dance easy enough so they can relax and not be embarrassed or worried about "spoiling" things for others. At the same time, people must have a sense of achievement. They need to have an experience that leaves them happy, not only with the social contacts they have made, but with the satisfaction of having learned something new; not merely another dance or a step, but a discovery of what dancing is all about. A program must therefore be devised so as to build up a dancer's skills.

This is true even for a one night stand; there must be progression throughout the session. With an ongoing series, such continuity and a building up of skills and repertoire are vital.

If we accept these prerequisites for success, what other aspects of leadership should be considered? One, obviously, is the personality of the leader, and here one must try to be really self-critical. There are, it seems to me, certain qualities in people that are innate and others that should be developed. No two leaders are alike, happily, because individuality is absolutely essential. But an ideal leader would have enthusiasm, patience, and a sense of fun, and would aim to develop a good presence, confidence and flexibility. In order to gain these latter attributes it is essential to have a thorough grasp of the material to be presented, a clear sense of the distinction between basic elements and "frills," and the ability to demonstrate movement.

If English country dancing is to be presented adequately, it is necessary to have some grasp of its background. I believe there is too often confusion and muddle-headed thinking about this, judging by some of the misinformation that seems to be circulating at present. Briefly, there are two types of country dance: "historic" and "traditional." I feel it is important to be able to distinguish them, because they can require quite different styles of dancing. The term "historic" dance is being used frequently today to refer to those country dances which have been popular for several hundred years, some of them from as early as the 16th century, but largely from the 17th and 18th centuries. I do not intend to go into any great detail (although it is a fascinating subject) but would like to emphasize a few points. Country dancing is of-

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Pinewoods Previews

A lot of the plans for Pinewoods are already made and we see no reason to keep you in suspense till the brochure is out, so below is a good deal of the good news. HOWEVER! Registration doesn't open till you get your brochures, so don't dash to your checkbook. Just mark the calendar and tell everybody.

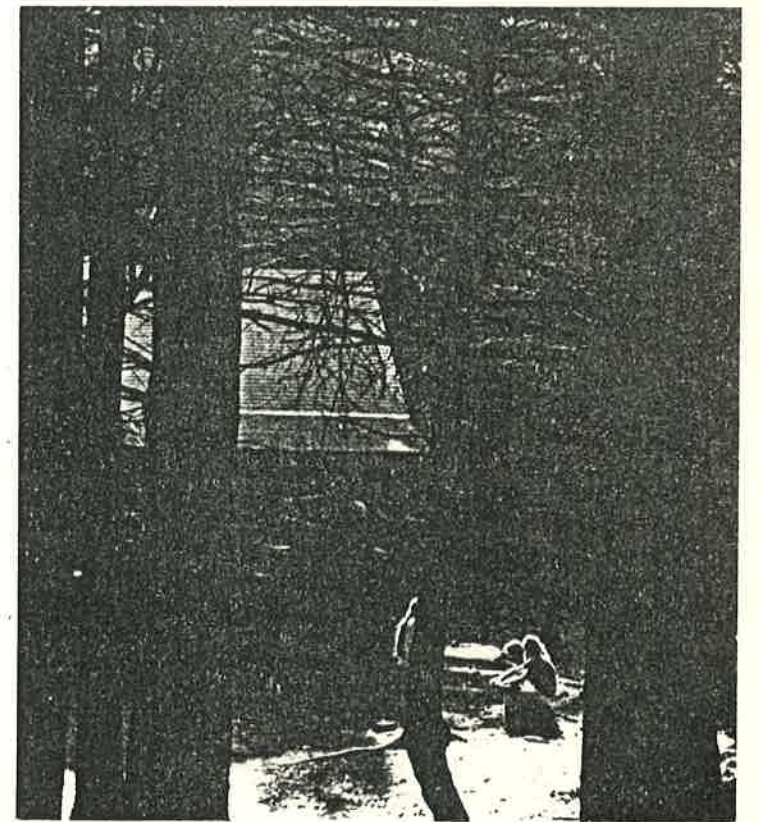
Early Music Week, (formerly called Chamber Music Week) July 19 - 26. It's going to be a joyous combination of music-making, dancing, and free time in which to work out your own consort or madrigal group. The daily program includes separate consorts of recorders, viols, voices and medieval strings, as well as groups for mixed consorts, vocal ensembles, pipe and tabor, dance band, and camp chorus. There'll be a day class in country dancing after the morning music and before the swim (good planning, right?) and dancing and concerts at night. Phoebe Larkey (recorders) is program chairman, and other staff members include Tossi Aaron (song leader), Grace Feldman (viols), Elloyd Hanson (recorders), David Hart (recorders and Renaissance winds), Lucy Heath (viols), Carlton King (Renaissance winds), Jennifer Lehmann (recorders and Renaissance winds), Brian McGovern (chorus), Anita Randolfi (recorders, flutes), Sue Salmons (country dancing), and John Tyson (pipe and tabor).

English and American Dance Week, July 26 - August 2, is chaired by Boston's treasured dance teacher, Helene Cornelius. Joining her will be musicians Laurie Andres (piano and accordion), Steve Hickman (violin), and Marshall Barron (violin), Phil Merrill (piano and concertina), Chuck Ward (piano, accordion, pipe, recorder). Teachers will include England's most distinguished morris dance authority and teacher, Roy Dommett (who will spread joy by also teaching during English Dance Week and Family Week). Roy will teach morris and English country dancing. The other dance teachers will be Helene, Tony Barrand, Arthur Cornelius, Jim Morrison, Tony Parkes, and Tony Saletan (when he's not leading songs).

English Dance Week, August 2-9. This week, chaired by Tony Barrand, cofounder of the School for Traditional Dance and Song in Marlboro, Vermont, will continue last year's idea of a purely English week, but with a different focus: the close relationship that is now known to exist between ritual and social country dance and with the music and songs associated with them. In addition to the familiar Cotswold morris and northern sword dances, there'll be garland dances and the Lancashire and Cheshire (northwest) morris, with showings of the dance films Tony took last year in England. The faculty will include Tony himself, Laurie Andres, Marshall Barron, Fred Breunig (sword, country and clog), Helene Cornelius (historical dance), Roy Dommett again, Margaret Martin (piano and accordion),

Phil Merrill, Jim Morrison, John Roberts (song, concertina and guitar), Genny Shimer (historical and traditional country dance), and another exciting visitor from England, Rod Stradling, one of England's foremost players of the button accordion, and leader of the "Old Swan Band."

Family Week, August 9-16. Sorry, you can't come unless you bring a child, but people have been known to borrow one. And why not, with a program mixing American and English dance, singing games, songs and stories, ritual morris and sword dance, big band, dance band, crafts, folk lore, nature walks, and swimming! There'll be things for the whole family to do together, and other things planned by age groups, except for the tots from ages one to three, for whom the parents will need to make arrangements during classes and share babysitting costs for evenings. Meg Durham of Columbia Teachers College is chairing the week and doing singing games. The other faculty members are Mary Alice Amidon (children's program); Peter Amidon (traditional songs and singing games); Laurie Andres; Fred Breunig (New England contras and quadrilles, sword dancing); Janette Carter (Southern Appalachian songs, with autoharp and guitar. Janette is the daughter of Sara and A.P. Carter and a specialist in the old-time Carter Family style); Bob Dalsemer (Pennsylvania squares and country dancing--plus accordion, fiddle, guitar); Roy Dommett; Steve Hickman; Sam Hinton (who has appeared in all the major folk festivals with his traditional songs and stories); Rodney Milner (one of New England's best fiddlers); Jim Morrison (sword and country dancing); and Tracy Schwartz (fiddle, guitar, cajun accordion. Tracy, a member of the New Lost City Ramblers and the Strange Creek Singers, is a performer of traditional American music on all these instruments plus banjo and bass).



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PLEASE NOTE! We program a lot for the children, but they must be the responsibility of the adult who has brought them. Also, please understand that, since activities are planned by age group, some late applications may be accepted when early ones haven't been, because some age groups may happen to fill up late.

Folk Music Week, August 16 - 23, is a great jamboree of singing, dancing, playing, and learning about traditional music, with opportunities to hear and sing with some extraordinary traditional musicians, including Joe Heaney, singer of traditional Irish songs and ballads in Gaelic and English, and John Jackson, traditional American singer from northern Virginia. Jeff Warner, program chairman, is in the process of trying to bring over Belle and Sheila Stewart from Perthshire, Scotland, singers of songs of that area and of the Scottish "traveling folk." There'll be ability-graded courses in guitar, banjo, fiddle, and dulcimer, plus sessions on song learning, regional singing styles, and traditions. Faculty will include Hank Bradley (banjo), Steve Hickman (fiddle), John Pearse (guitar), Mary Faith Rhoads (dulcimer), Tony Saletan (calling New England dances), and of course Jeff himself -- singer, song leader, guitar player, and incidentally president of CDSS. The entire Boss Town Buzz Steps band from Washington, D.C. will be on hand to provide dance music and work with those interested in dance bands. The members are Laurie Andres, Dennis Botzer (fiddle and piano), Linda Hickman (flute), Steve Hickman, and Richard Schuman (mandolin).

American Dance and Music Week, August 23 - 30. Under the chairmanship of Fred Breunig, caller, musician and cofounder of the School for Traditional Dance and Song, American Week is expanding this year to take in more of North America than just the United States: French Canadian lore will be added (Parlez-vous français? Non? Vite, étudiez!): Québécois step dancing, set dances, cotillions and quadrilles, fiddle tunes, songs and tales. Of course there'll also be Western and Southern squares and New England contras and quadrilles, plus Sacred Harp singing, traditional songs and ballads, instruction (somewhat advanced) on various instruments (fiddle, banjo, guitar), and dance band coaching. Emile Benoit of Newfoundland and Ginette Dubois Roy will be there to improve your accent, and bearing them company will be a great roster: Sandy Bradley (popular square dance caller), Paul Brown (banjo player and singer), Bob Dalsemer, Bob Dean (veteran caller of West Virginia Mountain Squares), Harold Luce (Vermont dance musician), Hugh McGraw (Sacred Harp singer), Bob McQuillen (accordion, piano), Colin Quigley (fiddle), Woody Simmons (champion fiddle and banjo player from Mill Creek, West Virginia), and Fields Ward (well known Maryland singer and guitar player of the 1920's and 1930's, then from southern Virginia).

It's all going to be glorious. As the South says, y'all come.

SCHOLARSHIPS

A number of scholarships, in varying dollar amounts, are available for each Pinewoods week. They are of two kinds. Some are outright grants for which no return is expected -- except that we would hope that a camper who has received help when he or she needed it will wish in the future to make the same help available to someone else. The others are "work" scholarships, in return for which the recipient is asked to perform some task or tasks for Pinewoods.

If you need financial help to come to Pinewoods, please tell us the week you would like to come, and we will send you an application form.

JOBS

The following jobs will be open at Pinewoods in 1980. The wages listed are generally what was paid last year. They represent the minimum for each position. Generally, staff work a 40 hour week and have regular days off. Each person may participate in the evening concerts and dances and may take one class a day.

Outside crew: mainly cleaning jobs and collecting trash; repair skills helpful. 9-12 weeks work. Wages \$65 per week plus room and board.

Trouble shooter: person with skills in minor electrical and plumbing repairs and ability to figure out what is wrong with a system. This would combine with one of the other jobs. Person would receive higher wages.

Crew Chief-shopper: supervises outside crew, does camp shopping, schedules days off. \$85 per week plus room and board.

Bookkeeper-store manager: manages small in-camp shop, needs bookkeeping and typing skills, also does some general crew work. \$75 per week plus room and board.

Dish washer and Pot Washer (2 jobs): willing to do hard grubby work, get along well with campers. \$65 per week plus room and board.

Kitchen: several positions may be open for cooking. Cook with experience at quantity cooking. \$150 per week plus room and board. Apprentice helper: some cooking experience, desire to learn quantity cooking. \$70 per week plus room and board.

Pre and Post Camp Work: skilled carpenters and helpers are usually needed for work before and after the camp season. Workers are paid an hourly wage without board. They can live on the grounds. Work begins in April or May and continues until camp starts. Some switch to regular camp jobs.

Interested applicants should contact Gerda Conant, 506 Eliot St., Milton, MA 02186. Please send a letter stating your experience and giving three references, preferably from employers.

Belle Stewart

Jerry Epstein announces that Belle Stewart, in addition to her visit at Pinewoods, will be making a tour of North America in the summer of 1980. Belle comes from the traveling people of Scotland and Ireland, and she has a singing and piping tradition in her family going back many generations. She is considered by many to be, since the death of Jeannie Robertson to whom she is related by marriage, perhaps the finest liv-

ing Scottish traditional singer. Belle and her family have made four records on the Topic label, including her recent solo album Queen Among the Heather.

Belle will be accompanied on the trip by her daughter Sheila MacGregor, also an excellent singer in the family tradition. Persons with any leads to possible bookings with colleges, schools, folk clubs or festivals should write to Jerry at 34-13 87th St., Jackson Hts., NY 11372. In addition to being a great source of the living tradition, Belle is very entertaining. Don't miss a chance to see her.



PINEWOODS CAMP, Inc.

Post-Script '79.

NOW IS THE TIME

for all good friends to come to the aid of the Capital Fund Drive!

We enter the New Year with only \$30,883. still to be raised to meet our Goal of \$265,000.

1980 is the year of the final payment on our mortgage; the year for completing many additional capital improvements of the kind that were reviewed and approved by campers last summer; the target year for this Capital Fund Drive!

PINEWOODS POST VI, due in April, will carry all the news of what we achieved through the individual efforts of old and new friends of Pinewoods in 1979. Our Grand Total grew by more than \$24,000 - \$11,700 in new gifts, \$5,735 in new pledges and a whopping 30% of the total \$7,246.- came from the Benefits given by Centers, other organizations and individuals

BUT we can't wait until April to enlist your help! Remembering the many creative ways in which all of you have raised money for PINEWOODS, we hope that we can count on a concerted effort to meet our goal this year!

Let us count those ways.....

Can you - or your Center -

give a Benefit? or a Concert?
stage an auction? a raffle?
or a white elephant sale?
hold a House Party?

give a covered dish supper?
or sell baked goods?
sell chances? on the Quilt?
or the Batik? or a week at Camp?
sell buttons?
donate an item for sale?
(we'll advertise it!)

CAN YOU -

match your original gift?
many gave a one time gift at the beginning of the Drive. A similar gift NOW might put us over the top!

extend your pledge?
many pledges were completed in 1979. Just having these extended one more year would mean \$3,000., that's 10% of what we need!

get a matching grant?
if your firm has such a program for non-profit educational gifts, Pinewoods might qualify!

WILL YOU -

get one new donor?
if every one of our 1078 donors got one new donor - fantastic!

approach a friend?
in 1975, 137 fund raisers wrote notes or called people in their area about the Fund Drive. That was the year we raised \$62,000. and had pledges of \$39,000. more! Your personal commitment counts!

A card just received from one of our 68 benefactors reads:

"For it is in giving that we receive..."

The support for Pinewoods has been given always in this spirit. So let us continue - together!

Christine Helwig
Capital Fund Drive Chairman.

Letters

Dear CDSS:

I am very pleased to read of Frank Van Cleef's considerations of Playford and the Turn Single ("Unless Otherwise Directed", November, 1979); for some time I have felt that the direction of the turning could add to the continuous flow of the dance and have also done some "experimentation" along the lines which Frank describes. Since the late Pat Shaw pointed out during his summer at Pinewoods some of the arbitrary restrictions under which many people interpret Playford, and urged freedom in reworking the dances, I have rethought a number of the dances and so have taught them in Rochester. They seem to work very well.

Two examples in particular: Ruffy Tufty and Argeers. Frank describes how the chorus of Ruffy Tufty is enhanced by the use of mirror-image turns; extending the principle to mirror-image setting further enhances the dance. There is no reason that setting should always be right-left. In Playford's first edition "set" is described as "a single to one hand, and a single to the other." If setting is done first away from, then toward, your opposite (that is, right-left for the men and left-right for the women), the mirror-image symmetry is preserved, the turns made easier, and the dance made yet more continuous and flowing.

Argeers, many people have said, makes very little sense and/or is very difficult to learn. It is difficult and does make little sense if all setting is right-left and all turns to the right. Considered, however, as a mirror-image, many of the difficulties disappear in the resulting continuity. Again, all setting is mirror-image, facing your partner, first toward and then away from your opposite. Indeed, if each dancer during the setting takes inside hands with his/her opposite while facing his/her partner, the setting becomes a multiple interaction: at the same time you are honoring your partner you have physical contact with the OTHER person of the opposite gender...multiple flirtation if you will. Such setting then leads to mirror-image turns (men left, women right) (usually) which lead into the next figure without arbitrary change of direction. The turn your opposite at the end of the first section is followed by a lead-out with that person at the beginning of the second section; the other turns lead naturally to the slipping and to the casting in section three.

Such changes from the long-held "set R-L and turn to the right" practice may feel strange, especially in well-known dances such as these two. I am fortunate that, for the most part, dancers here have not learned the dances before and do seem to appreciate a certain elegance and grace in the flow that can be achieved with this type of analysis of the movements.

Tom Bohrer
Wakefield Dancers, Rochester, NY

Dear CDSS:

Until recently, the Pinelanders, a young and lusty country dance group in New Jersey, danced in the home of a friend. Sue Ford of Moorestown cleared out her basement and repainted and repaired part of it, just so that her favorite country dancers could share with each other. We danced there for two years, until a few enthusiastic leaps by our very tall members put a few dents in her heating ducts, though not in their heads (we are a hard-headed group), and the addition of more members gave us growing pains and associated yearnings.

A search and request committee finally came up with a beauty! Westfield Friends School of neighboring Cinnaminson allowed us the use of their all-purpose room, generously offering us two nights a week and closet space for our equipment! We all felt the Lord of the Dance was sitting gently on our collective shoulders.

The very first night in our new quarters, we had ten extra dancers just from enthusiastic word of mouth. So we have started an embellished program to serve the dancers in the area in a more creative way.

Every Monday we have a regular dance, with programs that are extremely flexible, to take into account the assortment of dance talents in attendance. The first, third and fifth Wednesdays of each month we work on advanced, difficult or experimental material, styling, phrasing and other techniques. In both programs we work on many dances to be done at the major affairs in the Delaware Valley, e.g., Germantown's Playford Ball, the Royal Scottish Country Dance Society's Hogmanay and Spring Ball, the Swarthmore College Scottish-English Ball in February, and the contradances held in Skippack at William H. Johnston's Lockwood Barn. We are making a conscientious effort to produce dancers who can be used for the various demonstrations needed by other dance groups, and also to develop leaders. There's a lot of very fine dance talent in our Delaware Valley.

Frieda Gratzon
Southern New Jersey

Dear CDSS:

I am pleased to find The Beauty of the Berkshires printed. To explain the title, I would like to add that this waltz was written in honor of Bertha Hatvary, who lives in the Berkshires (MA) during the summer months.

For Frank Van Cleef I have the following question: If Set & TnS is done with the partner in Upon a Summer's Day, I wonder if the man then dances Set R&L, turn S to the Right, while the woman dances SET L&R, turn S to the Left, or the other way around. This kind of pattern is used in Pat's Tradition, a dance by Cor Hogendijk in Double Dutch.

Frieda de Metz Herman
Larchmont, NY

Your Postcards

Thank you, thank you for your responses on the postcards mailed December 6 with the Fall News. Some are still coming in, which is why we're putting the Pinewoods Preview in this early issue. And you'll reap the benefit in future issues of the great suggestions you've sent.

Leaders' Workshop (cont.)

ten mentioned in contemporary sources, but the first collection to appear in England was The Dancing Master, published by John Playford in London in 1651. At that time everyone in the middle and upper classes could dance; a child's dance education began at five or six, boys and girls alike. This meant that as adults they were completely familiar and at ease with the steps and style, so much so that dancing masters assumed this and therefore did not usually describe them when publishing new dances. Country dances were done at balls at the same time as such court dances as branles, corantos, gavottes, and minuets, but they were regarded as charming alternatives to the stylized court dances. Their "gay simplicity" had a universal appeal. By the mid-nineteenth century, however, they had gone out of fashion, and were not to reappear until Cecil Sharp revived them in the early 1900's.

Cecil Sharp took some of the country dances from The Dancing Master and interpreted them so that the average twentieth century person could do them. He made no attempt to use the style of dancing of the period of the dances' publication. He adapted them and suggested ways of doing the steps and figures more compatible with contemporary dancers. It is Sharp's interpretation that the English Folk Dance and Song Society and CDSS have used and that has become the accepted method of doing these early dances. It is in no way a recreation of the period dances; rather it is an adaptation for recreation, and we should remember that he made a conscious choice in doing this. Today we are questioning some of his interpretations. If we wish to be historically accurate there are other sources we can tap, but certainly using the Cecil Sharp tradition as a recreation form of the dance is valid and I believe it is unlikely we shall see any drastic changes. It is an obligation of all leaders, however, to be aware of current trends in interpretation, and to inform their dancers of alternatives when making a reasoned choice.

What do we mean by "traditional" dances? Basically, it seems to me, we can use the term for almost any English country dances other than the "Playford" type. For the average person one way of distinguishing traditional dances is to note that frequently they have place names in their titles, e.g., the Norfolk Long Dance, the Nottingham Swing, Cumberland Square Eight, etc. In general, the dances and the music are less sophisticated, simpler than many of the historic dances. They involve stepping, polkas, rants, plenty of swinging. A traditional dance was never taught in its own locality since everyone knew it, but today of course with ease of travel and communication there is much more variety and overlapping while, as always, popular current favorites become incorporated into the repertoire. This widening of horizons in recent years has meant that many distinctive regional styles are disappearing, but traditional dances still retain a more robust, less refined quality than most historic dances. The music has always appealed to traditional players, and fortunately we are at present seeing a real revival of interest in live music. (To be continued)

NOMINATIONS REQUESTED

As of August 1, Jeff Warner's* term as CDSS President will end, as will the terms as National Council Members' Representatives of Fred Breunig, Mary Conley, Barbara Harding, and Joy Van Cleef,* and as Executive Committee Members at Large of David Chandler,* Mary Comins,* and Tony Barrand* (resigned). In addition, there will be a one-year vacancy due to the resignation of Rebecca Lawson.

The people whose names are starred have served for one term only and are therefore eligible for reelection.

If there is anyone you would like to suggest (including yourself) for any of these positions, please notify a member of the Nominating Committee sometime before March 15, telling the Committee something of the candidate if he or she is not a household word in the Society. If you can't manage that, you may make nominations after April 15 for the membership to select from in addition to the Nominating Committee slate, by submitting the nomination in writing, signed by ten CDSS members and with written consent of the nominee. Such a nomination should be sent to the CDSS Secretary, 505 Eighth Ave., Rm. 2500, New York, NY 10018. (These are dates and requirements specified in the By-Laws.)

The members of the Nominating Committee are Helene Cornelius (chair), 30 High Haith Road, Arlington, MA 02186: (617)643-3415; Martha Bixler, 670 West End Ave., New York, NY 10025: (212) 877-8102; David Chandler, 63 Evelyn Ave., Franklin Park, NJ 08823: (201) 821-8919; Maddy DeLeon, 107 First Ave., New York, NY 10003: (212) 473-3128, and Christopher Walker, 22 Bas-kin Road, Lexington, MA 02173: (617) 862-6943.



May Gadd
Endowment
Fund

January 27 marked the anniversary of May Gadd's death. An Endowment Fund is being established in her name; some friends have already contributed.

A bequest from "Gay" herself to CDSS will be included in the Fund, and we hope that many gifts from her friends as well will provide a financial base for some of the projects she would have wanted to support. You will soon receive a letter and a brochure describing the purpose of the fund and the way in which the monies will be administered.

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Focus on CDIC (cont.)

dance history since she was ten years old. Joy has an article in the current CDSS Country Dance and Song entitled "Complex Simplicity," in which she makes a strong case for the relevance of the teaching of the 17th and 18th century dancing masters to the dancers of today. Joy is also the author of Rural Felicity: Social Dance in 18th Century Connecticut, and she's now pursuing a fascinating study of the dances mentioned in the voluminous correspondence of Horace Walpole, famous collector and man of letters of the late 18th century.

Meanwhile, Frank Van Cleef has been seeking diligently among the 17th and 18th-century collections for dances to supplement those found and edited by Cecil Sharp. He now has a collection, interpreted, edited, and ready to publish that he calls Twenty-four New Old Dances, which the Gallery Dancers have been testing and enjoying.

Ralph Sweet is author of The Fifer's Delight, a fife instruction book and collection of traditional tunes, and co-author with Kitty Keller of A Choice Selection of American Country Dances of the Revolutionary Era (published by CDSS in 1975 and available with its captivating companion recording of the same name from our sales department).

The great thing about all this activity is that nobody is working in a vacuum. CDIC is there all the time, helping, encouraging, putting people in touch with each other, aiding with publicity, reaching out into the community's schools, sharing its extensive library with other researchers, and doing all it can to make its community aware of our great heritage of dance and music and the share everyone has in it.

CDIC The National Tune Index

This index, mentioned in our last issue as the monumental work of Kate Van Winkle Keller and Carolyn Rabson, can now be more thoroughly described. It's a computer-generated, five-part index of information on 38,500 secular tunes, songs and dances of the 18th century. The information, gathered from 520 printed and manuscript sources in the United States, Canada and Great Britain, is produced by Computer Output Microfilm on approximately fifty 4" by 6" microfiche (equivalent to 8,000 to 10,000 book pages). It is organized into five cross-indexed listings: (1) music incipits in scale degrees, (2) music incipits in interval sequence, (3) music incipits in stressed note sequence, (4) text information showing titles, first lines, tune names and refrains, and (5) bibliographic information and contents of all sources indexed. Each fiche, with an image reduction of 42x, contains 120 frames and 3,600 item citations, readable with viewers equipped with 18-24x and 42x lenses. The binder measures 11½ x 12½ x 2½ inches and is sturdily made.

The Index also includes a printed User's Guide of approximately 50 pages.

Obviously, it's not exactly for everyone's coffee table book collection, but it will be invaluable to musicologists, folklorists, music performers and dance and drama historians.

The estimated price is \$250. The National Tune Index can be ordered from the publisher, University Music Editions, Box 192, Fort George Station, New York, N.Y. 10040.

Michael Cooney



The name of Michael Cooney is well known to anyone who has followed any part of the folk song revival during the past fifteen years. Michael is an unusually sensitive musician, inquisitive researcher, and human performer, whose songs and musical judgment have influenced and inspired an entire generation of lovers of old songs. He has given much directly to CDSS through his concerts, workshops, and teaching at Pinewoods Family and Folk Music Weeks.

Early last August, Michael was in a staggering automobile accident: the other driver was killed, and Michael was severely injured. After several operations, he is out of danger and recuperating, but his financial needs are overwhelming: the other driver was not insured, there was no medical insurance, and Michael will not be able to resume work until summer, at earliest.

A trust fund has been set up to receive whatever financial assistance Michael's friends might wish to make. Checks should be made to the Michael Cooney Trust Fund, and sent to: Estelle Kline, 87 Gloucester St., Toronto, Ontario, Canada M4Y1M2. Those wishing to write Michael directly can contact him c/o Head, 42 Scarborough Crescent, Scarborough, Ontario, Canada M1M2J4. All at CDSS recognize Michael's irreplaceable contribution to the field, wish him a quick and gentle mend, and want him to know that we miss him.

SPECIAL EVENTS

Atlanta, GA: National Council Meeting & Leadership Conference, March 28-30. Country Dance and Song Society (National). Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-594-8833.

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

Brasstown, NC: Spring Dance Weekend, March 7-9; Dance Week, June 15-21; Recorder Week, June 22-28. Brasstown Country Dance Center. Contact: Joe Wheeler, Campbell Folk School, Brasstown, NC 28903, 704-837-2775.

Brattleboro, VT: English Clog Dancing Weekend, April 11-13. School for Traditional Dance and Song. Contact: STDS, P.O. Box 51, Marlboro, VT 05344, 802-254-2651.

Frostburg, MD: New Camp Dance Week, June 30-July 6. Harding Hall, Inc. Contact: New Camp, P.O. Box 236, Herndon, VA 22070.

Morehead, KY: Heritage Arts Week, June 22-27. Morehead Folk and Country Dancers. Contact: Glenn Fulbright, 208 Elizabeth Ave., Morehead, KY 40351, 606-784-4737.

Netcong, NJ: Ritual Dance Weekend, Feb. 29-March 2; Early Music Weekend, March 21-23. Country Dance and Song Society (National). Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-594-8833.

New York, NY: Concerts: Rick & Lorraine Lee, March 14; Jane Voss & Hoyle Osborne, April 11. NY Pinewoods Folk Music Club. Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-953-3719.

New York, NY: Playford and Pat Shaw Workshop, Feb. 23; Dance Band Workshop, March 8; Traditional Western Square Dance, March 22. NY Dance Activities Committee. Spring Festival, April 19. CDSS (National). Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-594-8833.

Pinewoods Camp, Plymouth, MA: Fourth of July Weekend, July 3-7. CDS Boston Centre. Contact: Honey C. Hastings, 74 Eddy St., W. Newton, MA 02165, 617-527-2791.

Pinewoods Camp, Plymouth, MA: Early Music, July 19-26; English & American Dance, July 26-Aug. 2; English Dance, Aug. 2-9; Family Week, Aug. 9-16; Folk Music, Aug. 16-23; American Dance & Music, Aug. 23-30. CDSS (National). Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-594-8833.

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

Ridgewood, NJ: Third Annual Winter Bash, March 1. Ridgewood Dance Center. Contact: Byron Buck, 128 Woodland Ave., Ridgewood, NJ 07450, 201-652-4340.

San Francisco, CA: Mendocino Woodlands Camp Week, July 6-13. English Country Dance Society. Contact: Brad & Jenny Foster, 18100 Monte Bello Rd., Cupertino, CA 95014, 408-867-7258.

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

For ongoing events see the November 1979 issue of the News.

NEW CAMP DANCE WEEK JUNE 30-JULY 4 1980

Here's another summer dance week to mark on your calendar: NEW CAMP, June 30 to July 6 in Frostburg, Maryland. Sponsored by Harding Hall, Inc., in cooperation with CDSS, it will be a merry melange of English Country, Playford, American squares and contras, Appalachian, Danish, Cotswold Morris, Rapper Sword, Long Sword, and daily dance band sessions led by Marshall Barron.

The Director is Barbara Harding, and other staff members include Bob Dalsemer, Bob Holloway, Peter Leibert, Margaret Martin, John Owen, Allison Thompson, and Bill Warren.

"NEW CAMP is intended to provide an opportunity for perfecting dancing rather than teaching figures," Barbara says. "Figure instruction will be held to a minimum. Because the dancers will be more experienced, the dancing should be more pleasurable for all involved."

Enrollment is on a first-come, first-served basis, and it's limited to 50 men and 50 women, all over 18. Early birds get a \$10 reduction from the total of \$195 for tuition, room and board (including a nonrefundable \$25 registration fee) if they pay in full by April 15. For more information, write: NEW CAMP, P.O. Box 236, Herndon, VA 22070. (703) 437-3615.

CDIC 1980 Holiday Jubilee

CDIC is planning a new venture: a New England HOLIDAY JUBILEE, to be held between Christmas 1980 and New Year's. The plan is to concentrate on New England contras, Playford, and early American dances and songs, with classes, informal get-togethers, workshops, and evening parties. People attending will be able to bring along nondancing family members, because it's planned to choose a place where recreational facilities are available. They can't announce any names yet, but the leaders and musicians will include some faces dearly familiar to frequenters of CDS events and Pinewoods.

So keep watching for further announcements!

SALES DEPARTMENT

NEW

Cobb, Buell E. The Sacred Harp - A Tradition and Its Music \$10. A study of the Sacred Harp books, their music, their singers, and the traditions surrounding them. Hardbound.

CDS 7 Claremont Country Dance Band Popular English Country Dances of the 17th and 18th Centuries \$6. The newest CDSS record! Includes 13 favorite dances, such as Prince William, Jack's Health, Dublin Bay, Mr. Beveridge, and Mr. Isaac. Extremely attractive jacket, too.

JA 016 Dalglish, Malcolm & Larsen, Grey Banish Misfortune \$6.50. A very popular record of traditional music, primarily Irish, on hammered dulcimer, concertina, guitar, flute.

AVAILABLE AGAIN

Purslow, Frank Marrow Bones - English Folk Songs from the Hammond and Gardiner Mss. \$5.

Ritchie, Jean Singing Family of the Cumberlands \$5.95.

CDS 1 The Pinewoods Players Longways Country Dances (Hole in the Wall & Trip to Paris) Still only \$1.75.

MATERIALS AVAILABLE ON EARLY AMERICAN DANCE

Keller, Kate & Sweet, Ralph American Country Dances of the Revolutionary Era 1775-1795 \$3.

Morrison, James Twenty-Four Early American Country Dances, Cotillions & Reels \$4.50.

News Staff

EXECUTIVE EDITOR Jerry Epstein
EDITOR Bertha Hatvary
ART & CALLIGRAPHY Robin Siegel

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 be put in the mail before the tenth of the following month.

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.

Page, Ralph Heritage Dances of Early America \$5.

Van Cleef, Joy Rural Felicity: Social Dance in 18th-Century Connecticut \$6.50.

CDIC 1 American Country Dances of the Revolutionary Era \$5. Companion record to Keller & Sweet book.

CLASSIFIED

Sing Out! The Folk Song Magazine. Subscription \$8.50/year. \$10.00 foreign. Songs, feature articles, reviews, discographies. Sing Out! 505 8th Ave., New York, New York 10018.

EARLY MUSIC WEEKEND

March 21...23

Recorders, viols, percussion, English & American country dancing, dance band, singing.

Hudson Guild Farm

See Special Events listing.



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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 English Dance & Song, magazine of the English Folk Dance and Song Society

\$6 additional for membership in the Pinewoods Folk Music Club (\$8 for family)