



# Country Dance & Song Society NEWS

APRIL 1980

No. 30

Dear Members:

By the time this issue reaches you, Spring should be doing its dependable bustin' out all over, and so is CDSS.

\* In the last few months we've welcomed several new affiliates:

THE ARKANSAS COUNTRY DANCE SOCIETY, Rt. 2, Greenbriar, AR 72058. CDSS Center. Contact: David R. Peterson of the above address. ACDS sponsors country dances with live music twice a month, and also twice-monthly clogging. Leaders are David Peterson, clogging, English & American country dance, musician; Neil Barnhard, clogging, English & American country dance, rapper sword; Janice Norton, clogging, English country dance, rapper sword.

DETROIT COUNTRY DANCE SOCIETY, 1991 Maryland, Birmingham, MI 48009. CDSS Center. Contact: Burt Schwartz of the above address. DCDS sponsors weekly classes for beginners on Mondays, dances on Thursdays, and dances with live music on the last Saturday of each month. Leaders are Burt Schwartz, English & Scottish country dance, squares, contras; Glen Morningstar, clogging, beginning country dance; Maura Moore, clogging, beginning country dance.

HUDSON VALLEY DANCERS, 10 Ellis Place, Ossining, NY 10562. CDSS Associate. Contact: Dorothy Minnich of the above address. Two hours of English and American country dancing every Sunday evening, with spring and fall dances featuring such callers as Chip Hendrickson. Leader: Dorothy Minnich, English, American and Renaissance dance.

The only difference between a Center and an Associate is the degree of organization that the group has attained. The two have the same CDSS privileges and services, and they are equally and heartily welcomed. We hope that they will plan many dance and song events, and CDSS will be glad to lend a hand. (See separate article on CDSS services.)

\* The Executive Committee has approved a new folk directory, to be prepared and published by the Society. It will be based in concept on the chamber musicians' directory that has existed for many years to help musicians to find each other in different geographical areas. More of this anon.

\* Pinewoods brochures are now in preparation and should be mailed out by mid-March. Scholarship requests are now being received, and formal applications for them will be included with the brochure mailing. Scholarships are available for each of the six weeks.

\* Five workshop weekends are planned for the coming year in the New York area. One will be a second look at the relationship between early music and early dance; this is by request of participants in the workshop held on the same subject this year, who reported on it with words like "fascinating," "illuminating," and "great fun!" The dates and places will be announced in forthcoming issues. (See separate article on CDSS workshops in your area.) Note: Scholarship help is always available for these workshops.

\* "Step Stately," a new recording of two- and three-couple dances from the 17th and 18th centuries, is being recorded as we go to press, by Marshall Barron, Chuck Ward, Eric Leber, and a Renaissance percussionist. If the petroleum products that go into discs don't dry up, the new record, (CDS 8), should be available by Pinewoods time.

\* Tony Barrand's films of ritual dance made with CDSS assistance in England last summer are now being edited by Tony and should be available for showing at the forthcoming Leaders Conference and National Council meeting in some form, and in completed form at Pinewoods next summer. Bertha Hatvary, Editor

## CDSS SERVICES

Some people may not be aware that for Centers and Associates the Society is willing and eager to help in the planning and execution of special workshops, dance weeks, etc. At any time that a Center or Associate wishes a CDSS representative, either from headquarters or from an area nearer by, to visit and advise or hold a workshop, CDSS will arrange it, and will in some cases contribute to travel expenses.

## RITUAL DANCE WORKSHOP

Would you like CDSS to hold a ritual dance workshop in your area in the fall? We need to have a group on the scene who can cooperate in finding the necessary facilities. Write to Bertha Hatvary at CDSS.

## A Leaders' Workshop in English Country Dance

### PART 2

by Genevieve Shimer

The second part of the Leaders' Workshop opened with a discussion of style and movement in English country dance. A point frequently emphasized in the workshop was that leaders must be able to teach not only dances but dancing, since full enjoyment depends on the ability to use one's body skillfully. Self-criticism in this respect on the part of the leader is essential; one should ask oneself a whole series of questions, such as: Is my posture good? Do I carry myself well? (no sagging, no round shoulders!) Do I feel buoyant, light? (not weighed down) Can I use my whole body, not just my feet, in moving from one point to the next? Am I ready to move, keyed up anticipating that first step? (not glued to the ground, sluggish!) It can be helpful also to visualize people you feel are good dancers: what is it that makes them a pleasure to watch? Perhaps it could be defined this way:

They are in control of their movements. Their movements are rhythmic, smooth. They relate to the music: there is a sense of phrasing and dynamics. There is a feeling of latent energy to be tapped as needed. "Frills" and individualisms never interfere with the whole or with other dancers.

How can a leader help dancers improve their dancing? Showing a movement is vital, particularly with beginners, but all technical skills should be presented in very small doses. If a specific point is to be made, it should be taught through a dance, not as an isolated skill. One must avoid the slightest pedagogical approach at all costs! Having a good time al-

ways comes first, and although a step such as the rant can be practiced briefly, it really is best not to spend too long on it or it becomes a bore.

If it is essential to be able to show movement, it is equally vital to teach it in association with rhythm or music. Leaders do not have to be musicians to do this, but they must cultivate their inner rhythmic responses so as to project them as needed. (I personally will not accept the teaching of an unfamiliar step or movement if I have not been given a clue as to rhythm or tempo before I begin). There are several solutions:

1. "Doodle" the rhythm/melody yourself: this is a vital skill to acquire. It sets the tempo for the musicians. e.g. for a reel: dum-di/dum-di/diddle iddle/dum- or a jig: rumpety/tumpety/tumpety/tum-
2. Show the movement as you doodle.
3. Have the musicians play the opening phrases (this works well with experienced dancers).
4. Develop a totally rhythmic way of calling/prompting.

"Doodling" is a prerequisite for presenting basic movements such as siding, r.hands across, etc., or steps like the rant or hornpipe.

Following this discussion, steps and figures special to English country dance were analyzed; suggestions for different ways of showing or describing them were made, including terminology. This in turn led to a comparison of methods of presentation with some conclusions about them:

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## SAN FRANCISCO POSTSCRIPT

Brad Foster has sent us some important addenda to the recent article. To wit:

"No mention of the English Country Dance Society of San Francisco is complete without Chuck Ward. He, along with Tom Kruskal and Nora Hughes, created the ECDS of San Francisco in 1970. His quiet, inconspicuous leadership and excellent musical talents are largely responsible for the Center's current success, by drawing dancers and other musicians to share in his music. Chuck created the band which, along with Marshall Barron, produced CDS-7 [Claremont Country Dance Band]. He and Nora have also cooked the best food we have ever had at our weekends. Nora has been the secretary, bookkeeper, Center contact and representative, cook, graphic artist, and everything person for the Center since its inception; she retired from these posts last fall.

Nick Harris is the person who should receive the credit for starting and building up the contra dances in Stanford. He has run the

dances for the last five years; I have been leading the group only since last Fall.

"The Berkeley Morris and Sword group was begun in the spring of 1977 under my leadership and teaching and with the music of Stan Kramer. The club has separate men's and women's sides, dancing morris throughout the spring season and long sword with mummer's play in the Christmas season. Our personal addition to the morris is our California Brown Bear [used as a ritual animal, instead of a hobby horse or unicorn. Ed]. The club has sponsored workshops with visiting teachers such as Roy Dommett, Jim Morrison, Tony Barrand and Fred Breunig, as well as with several local teachers. In 1978 the club sent a side to Vermont to participate in the Marlboro Morris Ale."

Editor's Note: People like Nora Hughes are a huge part of what makes CDSS go round. It sounds as if she's earned a rest. So will everybody please change the San Francisco Center listing to read: c/o Brad and Jenny Foster, 18100 Montebello Road, Cupertino, CA 95014. Telephone: (408) 867-7258.



## YOUR POSTCARDS

The last issue of the News contained a hurried note of thanks to the more than 200 members who obligingly returned the postcards enclosed with the Fall issue of the News. What they told us about the mails was horrendous: people were still receiving the issue, which was mailed December 6, in mid-February! We hope that this dismal record can be ascribed in part to the pre-holiday rush, in part to a late November breakdown of the main Post Office automated delivery system, designed to be such a blessing to us all. At any rate, the cards are being sent to the Postmaster General with a tart note, and may even do some good. (For your information, we strive mightily to get each issue into the mail on or before the tenth of the month that precedes the date of the issue. The March issue was mailed February 8, and this April issue is to be mailed, God willing, on March 10.)

Now for the best part. The postcards contained 102 suggestions for articles in the News. Below are the general categories, arranged in order by number of requests. It's interesting to see that Historical Information and Practical Suggestions are tied for first place, with 16 requests each, and are followed closely by Music (13) and Events and Dance Instructions (each 11).

Historical Information (16). These ranged from a request for a comprehensive history of British and American country dance to pieces about clogging, dance notation, specific dances and their history, Early American and 19th century dancing, regional differences among col-

lected earlier dances, and living tradition vs. preserving earlier forms without change.

Practical Suggestions (16). Pieces were suggested on teaching beginners, integrating them into already experienced groups, materials to use in running dances, sound systems, programs for dances; teaching devices (for expression and simplicity); how to be a good leader; finding dancing space; organizing a demonstration team; starting new groups; ideas for dance workshops; CDSS centers and how to become one; fund-raising for Pinewoods Camp.

Music (13). There were a few requests for us to print the music for dance tunes that are hard to find, but the bulk of the requests were for pieces on how to attract and train dance musicians; playing dance music and what instruments to use; dances to be printed together with their music. There were also requests for new or discovered songs with their words, the original words to tunes that we dance to, and general information on folk music and dance and their practitioners.

Events Information (11). These were all suggestions for information on activities in other areas, especially festivals and balls.

Dance Instructions (11). These included new dances with their music, dances for beginners, hard-to-find dances, 17th and 18th-century dances, and Victorian social dances.

General Dance Articles (10). The major number of these were related to technique and style, with other aspects such as nonsexist dancing, new sources, trends and personalities.

(Cont. on p. 6)

## BRASSTOWN SUMMER DANCE WEEK

With its happy Christmas week just behind it, the John C. Campbell Folk School in Brasstown is well into plans for another dance week on the cusp of summer: June 15-21. Cosponsored by CDSS, the week is directed by Genny Shimer and Phil Merrill. Plans for the staff: Bob Dalsemer will teach Appalachian and West Virginia squares, clogging, and a 'leaders' course; Don Davis will teach Danish country dances, call "Otto Wood" squares, and lead a story-telling session; Genny will teach English country dances, for both experienced dancers and novices, and an introduction to morris and long sword dances; Fred Park will lead singing games and southern mountain squares, assisted by Jenny Armstrong Park (provided the expected baby arrives safely and mother can be spared to play!); Richard Moss will have a session for shape note singing, Johanna Kulbach will lead recorder playing; Lee Knight will teach dulcimer and organize the after supper get-together to sing and make music, using local traditional musicians when available. Phil will lead a band practice as well as direct the music, and will be assisted by Steve Hickman (fiddle, harmonica) and Toppy Kramer (recorder, piano, accordeon). It is hoped that the week can include at least one craft. The setting is lovely, the food is good, and there are camping facilities in a wooded area. See Events listing.

## FOURTH ANNUAL HERITAGE ARTS WEEK

Sponsored by Morehead State University, this week, June 22-27, will be a feast of activities in dance, music, crafts and literature. Emphasis is on the rich Appalachian heritage, but there's attention also to traditions imported from England and New England. MSU staff members include Sibyl Clark, Ron Dobler, Leo Blair, Ray Ross, and Glenn Fulbright. Among the visiting stars will be Genny Shimer, CDSS vice president and long-time teacher of English historical and traditional dance, and Bob Dalsemer, American square dance caller and researcher specializing in the traditional dances of West Virginia. Two other distinguished visitors, Edna Ritchie Baker and Dr. Cratis Williams, will both teach and be featured in concerts. The McLain Family Band will give a concert and play for dancing afterward. Costs: Workshop fee, \$50; housing \$21 per person. Meals are purchased individually on campus or at restaurants nearby.

Contact: See Events listing.

## AND DON'T FORGET!

### NEW CAMP DANCE WEEK

JUN. 30 - JUL. 4, FROSTBURG, MD

&

### MENDOCINO WOODLAND CAMP WEEK

JULY 6-13, MENDOCINO, CA

## THE FIVE CORNER WALTZ

By BOB DALSEMER

At traditional square dances in many parts of the country, the term "waltz" is used to describe figures and movements that are not danced to waltz music. In some areas "waltz the hall" means promenade around the outside of the square. Likewise the "bouquet waltz" described in Lloyd Shaw's Cowboy Dances has very little to do with the waltz as we commonly think of it. In the course of a visit to a square dance at the Grange Hall in Independence, Pennsylvania, I was introduced to a figure called "the five corner waltz." Caller Bill McAdoo called it like this:

"...Now the two head couples forward up and back ... the side couples the same ... two head couples forward up and swing your opposite through the sides ... lady go right, gent go left ... go right home, right back to your place ... swing your honey when you come home ... turn your corner and waltz your partner five corners..."

Here the "waltz" is really closer to a fox-trot since the music is a popular fiddle tune in 4/4: "My Little Home in West Virginia." However, the dancers are in what is commonly called "waltz position" as they dance around the set. This type of fox-trot is frequently seen among older dancers in Pennsylvania who often substitute it for the promenade. To waltz "five corners," each couple dances once and a quarter around the set to end up one place past home position. In other words, the first couple ends up in second place; the second couple in third place; the third couple in fourth place; and the fourth couple in first place. The figure is repeated three more times until all four couples are back in original places. As danced at Independence, the figure is not phrased with the music in any regular way.

I have discovered that with only some slight tinkering, the figure makes a very nice waltz quadrille that fits any 32-bar waltz and is a lot of fun for experienced waltzers. Here is my adapted version.

### The Five Corner Waltz (Music: any 32-bar waltz)

- A. (bars)  
1-4 Head couples forward and back  
5-8 Side couples forward and back  
9-16 Head couples meet, lead opposites through the side couples, cast back to place and turn partners with a two-hand turn.
- B. 1-16 All do an allemande left with corners and waltz partners once and a quarter around the set to progressed places.

Repeat the entire figure three more times until all four couples have returned to original places.

I would like to hear from readers who have seen any similar figures either with 3/4 or 4/4 music. Contact: Bob Dalsemer, 48 East 26th St., Baltimore, MD 21218.

## LETTERS

Dear CDSS:

This is in response to the Q & A article on dancing in the home. Such dances are commonplace here in and around Bloomington, Indiana. Someone has a party at least once or twice a month. The dancing and music at these parties always seem to me to be the best, the most intense and enjoyable. Two people have built houses designed with dancing in mind. "Is it long enough for a contra line?" Another remodeled his bedrooms to make a dance hall. One couple built a huge screened-in porch for summer time dances. The day I read the article there was to be a potluck and dance party in the evening. As I danced and listened to the music in our friend's home, I felt very lucky that we had this wonderful means of sharing with each other our common love for music and dance.

Laura Ley  
Bloomington, Indiana

Dear CDSS:

In Upon a Summer's Day, my suggestion is that both man and woman set right and set left forward to each other, then mirror-turn single to each other and toward the Presence or top of the set, i.e., man to the left and woman to the right. As the Playford directions are simply "Set and turne S," this is surely more a matter of taste than of law. If you like, you might try on the "That again" the mirror-turn single away from the Presence.

Frank C. Van Cleef

Editor's Note: Below is the bulk of a letter sent to CDSS president Jeff Warner by Tony Barrand, by which Tony resigned from the Executive Committee. It is printed by my request. J.E.

...The problem, as I see it, is that the basic ideas which underlie the operation of the Society are still those formulated by May Gadd 50 years ago. In short, the Society as currently set up is an anachronism which is out of touch with the traditional and revival activity of Anglo-American Dance and Song in the USA. Headquarters still behaves as if it alone has Cecil Sharp's insight that there is folk music and everyone else doesn't know it yet. There is often talk of how HQ should be servicing the needs of affiliated groups, but I feel there is a lingering lack of trust that the outside groups have really got the true message. A lot of office time is spent organizing Pinewoods and other courses while these could easily be handled by other groups or individuals in cooperation with Pinewoods, Inc., leaving office staff free to get on with other things such as publishing and aiding the efforts of people trying to nurture dance and song throughout the country - and, in addition, probably cut costs drastically at camp since the profit would not have to fund the Society operations. The concepts underlying these camps are also, I believe, outmoded. We are being forced back into catering for an upper-middle class clientele who have leisure money and we are cutting out the bulk of people who are trying

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## LETTERS (CONT.)

to incorporate folk music into a meaningful part of their lives. While it may be true that \$200 per week or \$80 per weekend is small money for a vacation which includes room and board, let alone high quality entertainment, the people who are involved in the recent revival are younger, less affluent types who do not take that sort of vacation and do not have that sort of cash to invest in leisure activities. I am very concerned that the Society, in sticking with the old format developed in the first 50 years, is being forced by economic pressures into courting the same older, wealthier crowd who formed the basis of the first phase of the folk music revival in England and America.

The fact is that (excuse the metaphor) the ball is now being carried by young people who are involved in folk music in a way totally different from that of the revivalists such as Sharp, Vaughan Williams, May Gadd, etc., who rediscovered what they regarded as antiquarian folk ways. That generation, and the subsequent ones over which they had such strong influence, engaged in and taught the material in a cleaned-up version (Reader's Digest?) appropriate to their station (what in England we call their "class"). As you know, they discouraged the boisterous and the rowdy, frowning on the drinking songs and the bawdry; they preferred the more intellectual of Sharp's enterprises, the Playford-type dances with their complex figures and sedate movement quality which, significantly, had basically not survived in tradition; stamping on the floor and dancing in bare feet were forbidden; and, for years, singing was taught at Pinewoods from the green hymnals prepared by Sharp as suitable for (Cont. on p. 7)

## PINEWOODS UPDATE

**Family Week:** Unhappily, our announcement last issue that Tracy Schwarz would be among us that week was an error. Apologies.

**Early Music Week:** Jon Verbalis has joined the staff as pianist. He is music director of the City and Country School in New York City and of the Ballet Guild of the Lehigh Valley (PA). He has been a dance accompanist at the Juilliard School and the Pennsylvania Ballet Company.

**Vacation in July:** This summer you can enjoy Pinewoods Camp for a few days without a program. From July 7 to 11 the Camp can accommodate a small number of people who would just like to enjoy being there. Cost and other details will be available in the near future.

**Reminder:** Places for national members of CDSS will be held for four weeks after the brochures have been mailed. Those applying for membership at time of registration receive the same consideration as present members. Leaders from CDSS Centers and Associates are given some priority. All other applications are considered in the order in which they arrive.

## DANCING AT PAIDEIA By LEE WALTERS ATLANTA, GA

Just beyond the blush of spring dogwood, you may hear the morris bells at Paideia School. Some of us like to think of our school as a dancing place. Our kids start dancing in the pre-school and toes are tapping to homemade dulcimers and banjos in the high school commons room. Three of our teachers are CDSS members and are excited about incorporating traditional song and dance into our social studies, music and PE programs. Whole families dance with abandon at evening dances and the morris team delights folks at city festivals.

The emphasis of the music program at Paideia provides a strong background for dancing. Beth Miller uses the Orff Schulwerk technique to teach an awareness of phrasing, beat and rhythm, all essential for good country dancing. Students are encouraged to improvise both movement and musical accompaniment. It's great fun to watch children play with dance rhythms and come up with movement of their own while discovering basic dance steps and directional changes. Appalachian and Georgia Sea Island singing games teach rhythms as well as the basic dance forms: the circle, square and longways set. Children learn simple patterns: circle left, right, down the center and back, swing your partner, do-si-do.

All ages enjoy many singing games, though children from 5 to 8 gain most from learning them. Older children, 8 to 13, request some games, a favorite being "Zudie-O." At the same time, they respond enthusiastically to the challenge of learning a "hard dance." My 8-year-olds were thrilled to perfect a grand right and left. In September kids could barely keep from crashing (Cont. on last page)

## YOUR POSTCARDS (CONT.)

**Folklore (7).** These included collection methods, historical and current holiday celebrations, articles on tradition (how did "fools" behave?), folklore-related customs, mummies' plays, the wren songs, Sir Gawain and the Green Knight.

**People (5).** These writers were interested in reading about center leaders, teachers, well-known callers and CDSS personalities, and May Gadd.

**Ritual Dance (4).** People were interested in both sides of the mixed morris issue; ribbon, stave and garland dancing; starting a morris team from scratch; and historical details on rapper.

**Lists (3).** Wanted were a comprehensive list of groups doing traditional American dances on a regular open basis; archives of written and recorded music and instructions here and abroad; and a new CDSS members list.

**Children's Materials (2).** These writers wanted good song and dance materials to use in teaching children.

Finally, one member said merely "Photographs," perhaps wanting tips on photographing dancers.

Future issues will be much enriched by your suggestions. Thank you, and keep writing!

## CDSS NEWS RELEASE

Effective immediately

Contact: Jeff Warner, CDSS

Subject: Country Dance and Song Society seeks chief executive officer

The Country Dance and Song Society of America, a national arts organization with headquarters in New York City, has announced that it is seeking a new chief executive officer. The position is to be filled in the fall of 1980.

The Country Dance and Song Society is a nonprofit, educational membership organization founded in 1915. It is dedicated to the collection, preservation and dissemination of American and English traditional dances and of the traditional folk music of America and the British Isles. With affiliate groups located throughout the United States, CDSS brings traditional song and dance to thousands each year through classes, concerts, festivals, and courses for dance leaders. The Society maintains a record and book sales department, and a growing library that includes many titles unavailable elsewhere. Each summer, CDSS offers six weeks of instruction in traditional dance and song at Pinewoods Camp in Plymouth, Massachusetts, with staff members numbered among the most important names in both fields.

A spokesman for CDSS noted that the chief executive will be responsible to the Society's National Council and will administer a budget of more than \$275,000 annually. The chief executive will supervise publications, issue a monthly newsletter, appoint program chairmen, direct fundraising, recruit and supervise volunteers, administer the sales and office operations, and work closely with the CDSS Executive Committee in overseeing all artistic endeavors of the Society. Salary is in the range of \$13,000 to \$15,000. Interest in and general knowledge of the traditional dance and/or music field is desirable.

Resumes or recommendations concerning the position should be sent to Jeff Warner, President, Country Dance and Song Society of America, 505 Eighth Avenue, New York, New York 10018.

## WORKSHOP (CONT.)

First, visual presentation, i.e., showing what is wanted, the movement and its relationship to the music.

- whenever possible, the leaders should get in the picture themselves; they know exactly what they want (or should!)
- It is not necessary to use experts to demonstrate. Average dancers are often better; if mistakes occur, onlookers can relate to this and laugh with the dancers.
- Demonstrations should be kept as short as possible; just enough to get a point across or to help explain a description.

Secondly, verbal presentation; the absolute golden rule is, Brevity and Clarity. Almost everyone talks too much. There are ways of avoiding this pitfall, the first being homework. When reviewing the figures of a dance, think of the words/phrases to use and then cut them by

half! Or the absolute minimum. Concentrate on one or two points to make, but no more, in any one dance.

Finally, the best method of presentation is a combination of visual/verbal for figures or steps, particularly with beginners. A word of caution about vocabulary -- it is important to be sure everyone knows what is meant! Many terms can be extremely confusing to beginners, such as rights and lefts, right and left through, grand right and left, etc.

The next portion of the workshop was devoted to the music for country dancing. Marshall Barron led the discussion, touching on working with both live musicians and recorded music. [Marshall's portion of the workshop will appear in the next issue.]

The evening dance program was then planned. The dance was to be a regularly scheduled New York Dance Activities Committee Saturday night dance, for which attendance could be about 100 people, combining experienced and beginning dancers. It was decided that of 18 dances (average) for the period 8:15--11 PM, eight leaders could be used, each calling one dance, with Genny as MC doing the rest. Each leader proposed a dance he/she would like to call, and the choice was discussed as to suitability to the group and variety in the program (traditional, Playford, type of formation and music). The MC then proposed other dances to fill the gaps.

The evening was a success, and next morning most of the participants met for a frank, positive and helpful critique. After a discussion of mike techniques, programming, and ways of keeping an ongoing group happy with a continual influx of new dancers, the workshop ended with a viewing of CDSS sales and library materials.

## LETTERS (CONT.)

use in schools. Not, of course, that the material was inferior even though it was heavily edited and often censored. The central problem, I think, was that their ideas of what represented good singing and dancing were formed more from a knowledge of ballet and art song than from an understanding of the aesthetics within the tradition itself.

But the revival expanded in the late 60s with song and then in the 70s with dance. There came a shift in the kinds of people who were involved and most of it happened independently of the CDSSA. One still hears cries within the Society of how all these people, e.g. morris dancers, should be members of the Society because if it hadn't been for the CDSSA none of it would have happened. Well, some of it did get its impetus from work done in the Society, but a lot of it didn't, including almost all of the song activity in this country. It still shocks me to consider how much the organization is still really the Country Dance Society.

Perhaps the central misgiving I have at the present, however, is that the Society has a tendency to dwell on past laurels, which produces the perception of activities outside headquarters and outside the Society as competition. CDSSA has no right to expect people to join because they were first stimulated at Pinewoods or because their teacher first saw the light at camp. (Cont. on p. 8)



## EVENTS

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

**BEREA, KY:** Mountain Music Festival, March 29. Berea College Recreation Extension. Contact: John Ramsay, CPO 287, Berea, KY 40404, 606-986-9341.

**BRASSTOWN, NC:** 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.

**CAMBRIDGE, MA:** English Dance Workshop and Party, April 5. Boston Centre CDS. Contact: CDS, 57 Roseland St., Somerville, MA 02143, 617-354-2455.

**FALLS VILLAGE, CT:** Spring Folk Music Weekend, May 23-26. NY Pinewoods Folk Music Club. Contact: NYPFMC c/o CDSS, 212-426-2183.

**FROSTBURG, MD:** New Camp Dance Week, June 30-July 6. Harding Hall, Inc. Contact: New Camp, P.O. Box 236, Herndon, VA 22070, 703-437-3615.

**MOREHEAD, KY:** Mountain Music Festival, March 21-22; Heritage Arts Week, June 22-27. Morehead Folk and Country Dancers. Contact: Glenn Fulbright, 208 Elizabeth Ave., Morehead, KY 40351, 606-784-4737.

**NATICK, MA:** New England Folk Festival, April 25-27. New England Folk Festival Association. Contact: NEFFA, 57 Roseland St., Somerville, MA 02143, 617-354-2455.

**NETCONG, NJ:** Early Music Weekend, March 21-23; Spring Dance Weekend, May 16-18. CDSS (National). Contact: CDSS, 505 Eighth Ave., NYC 10018, 212-594-8833.

**NEW HAVEN, CT:** 4th Annual Hendrie Hall Benefit for Pinewoods Camp Inc. (Come-All-Ye for callers, musicians, bands & pranksters), April 19. Hendrie Hall Dance Series. Contact: David Lindsay, 95 Mansfield St., New Haven, CT 06511, 203-787-1079 or 776-2932.

**NEW YORK, NY:** Michael Cooney benefit concert with Jean Ritchie and others, March 19. NY Pinewoods Folk Music Club. Contact: NYPFMC c/o CDSS, 212-924-0275.

**NEW YORK, NY:** Traditional Western Square Dance with Sandy Bradley, March 22. NY Dance Activities Committee, CDSS. Annual Spring Festival, April 19. CDSS (National). Contact: CDSS (address above).

**PHILADELPHIA, PA:** Pat Shaw Workshop, April 5. Germantown Country Dancers. Contact: Hanny Budnick, 434 E. Woodlawn Ave., Philadelphia, PA 19144, 215-844-2474.

**PINEWOODS CAMP, PLYMOUTH, MA:** Fourth of July Weekend, July 3-7; Labor Day Weekend, Aug. 30-Sept. 2. Boston Centre CDS. Contact: CDS, 57 Roseland St., Somerville, MA 02143, 617-354-2455.

**PINEWOODS CAMP, PLYMOUTH, MA:** Early Music Week, July 19-26; English & American Dance Week, July 26-Aug. 2; English Dance Week, Aug. 2-9; Family Week, Aug. 9-16; Folk Music Week, Aug. 16-23; American Dance & Music Week, Aug. 23-

30. CDSS (National). Contact: CDSS (address above).

**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.

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

**WOODBURY, NJ:** Second Annual Pinewoods Benefit, A Day of Dancing & picnic (1-8 pm), April 27. Pinelanders of Southern New Jersey. Contact: Frieda Gratzon, 343 E. 2nd St., Moorestown, NJ 08057, 609-235-4259.

## LETTERS (CONT.)

I first got turned on to folk music by Lonnie Donegan, Joan Baez and the Kingston Trio; should I buy their records now? I first got some information about background to songs from Sing Out!; should I subscribe to it now for that reason? Pupils are expected to go beyond their teachers. CDSSA was once a leader in the field but now tends to be the tail on the dog. I'm afraid it won't do to argue that at Pinewoods the Society tries to stay in touch with the best that is going on. Pinewoods is a monstrous organizational task which, I suggest, is not the most efficient way to get information across on a national level, given its relative cost and location. I think there are plenty of alternatives for getting the job done, some of which we're trying in the SFTDS weekends.

The bottom line for me is that it seems now impossible for a Society headquartered in New York City with no strong-minded leadership and an Executive Committee consisting of good people, but from the first phase of the Society's life, to respond adequately to the next 20 years of the folk music revival. Four things seem to me to be necessary:

1. Need to cut costs dramatically - drop the organization of Pinewoods, Hudson Guild, etc. and get them regionalized throughout the country - reduce office overhead by moving out of the city area.

2. Need new blood on the Executive Committee to get in people who come principally from the new phase of the revival and who, perhaps, have never been to Pinewoods - achieve this by moving out of the city. There are plenty of good people in various locations and plenty of volunteers to be had. Folk shop could be anywhere, it doesn't have to be at the central office and it should make a profit to maintain itself, much as other mail order folk stores do.

3. Hire an energetic, enthusiastic Director who has strong ideas based on extensive knowledge of Anglo-American song and dance traditions. I fear, however, that the current Executive Committee is too conservative and wary of its own status to risk anyone controversial and the salary is insufficient to attract anyone outside the NYC circle into the city, especially if they have to deal with a lion's den of inertia.

4. CDSSA should go for broke, i.e. get involved or get out.

Respectfully,

Tony

## PAIDEIA (CONT.)

into one another, but by May, dancing Lucky Seven, they could give weight in the circle, and Thady You Gander had replaced a hectic Virginia Reel as favorite dance.

Our boys like to dance and dance well. We let boys dance with boys and girls dance with girls, finding that as they become more comfortable and enthusiastic about dancing, they become less apprehensive about dancing with the opposite sex. Mixers help too, for as with adults, the risk involved in choosing someone for a whole dance is considerably lessened.

Interest in dancing continues through the junior high level with as many as one fourth of the students choosing morris dancing or folk dance as a class option. Karen ter Horst Morris introduced morris dancing to Paideia last year. She worked with a group of students during the day and after school hours. They organized bake sales to pay for their bells and costumes and were able to dance in two major Atlanta festivals. Other students enjoy international folk dance with an emphasis in country dance and Israeli dance.

I've obviously left out the problems that arise when trying to teach children to dance. It's crucial to have a friendly sense of control, to know how to stop a strip-the-willow before both lines are sprawled on the floor or to keep the heel-and-toe polka from becoming a model bumper car rally. We all try to mix our classes with new material for working on seriously, and time for relaxation and requests. Another problem is getting the kids quiet af-

ter a dance . . . but what dance leader doesn't have that problem in any situation? Dancing enlivens the tongue as well as the feet, it sparks conversation for children and adults alike. An awareness of this helps the teacher plan class time so that kids aren't rushed or scolded. While we feel free to ask a child to sit out for a spell, we try to invite him or her back for the next class. We try also to end each class on an upbeat before attention wears thin.

It's hard to reach a place of comfortable control, but so worth it to see the results at an evening "family dance." Beth, Jon Sundell, Karen, John Wallace (a parent) and I organize several of these dances year, often as a fundraiser for another school project. Music is provided by our local band and may include several Paideia parents or students. Students eight and older are invited with those under twelve to be accompanied by an adult. We have from one hundred and fifty to two hundred people attending, and every dance has been an uncontested success. The evening is planned to require little or no teaching, with squares, circles, and longways as well as a few singing games included. The event is rounded out with refreshments and musical entertainment spots. The kids are great at getting their parents to dance. Those few who choose to watch for most of the evening are happy with the fine live music and the obvious joy of the dancers.

NOTE: Paideia is an eight-year-old, ungraded, open-classroom school with 430 students ranging in age from 3 to 18. Lee, Karen, Jon and John are all CDSS members and dance leaders in Atlanta.

## NEWS STAFF

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

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_____ \$15	Individual	_____ \$6	each additional person at the same address
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