



Country Dance & Song Society NEWS

May 1980

No. 31

NY PINEWOODS FOLK MUSIC CLUB

Editor's note: CDSS members outside of the New York City area may not be aware of the busy existence of this organization, and we asked Toby Fagenson, who's in charge of the Club's publicity, to write you a piece about it. Here it is.

This club, a CDSS-affiliated group, takes its name from Pinewoods Camp in Massachusetts, where CDSS summer programs take place.

We tend to stress interest in the vocal and instrumental aspects of folk tradition, although dancing often forms a part of club activities, and we have shared in several New York Dance Activities Committee events as well as CDSS festivals.

Our musical events include Friday evening concerts featuring favorite performers of folk music. These are presented monthly from October to May at indoor locations in Manhattan. During June and July the club presents weekly concerts at South St. Seaport. Concert performers over the past year have included Jean Ritchie, the Red Clay Ramblers, Ed Trickett, and Frankie Armstrong, and there have been special concert performances by the Watsons and Don MacLean.

Folk performers are also presented in more intimate surroundings at "House Concerts" at the homes of members who volunteer to host.

Participation is always a key factor in the Pinewoods Club. Informal singing parties occur at members' homes from time to time, and our annual winter weekend is a casual set-up for singing and jamming. Music weekends where guest performers and workshop leaders join the general participants take place every spring and fall at out-of-town resort locations. (See events listings.)

Information about club events and other folk music activities is given in our monthly newsletter, which is mailed to all members, and our weekly "Folk Fone" messages at (212)-594-6876.

All Pinewoods Club activities are open to the general public, but the \$8 individual and \$10 family annual membership dues entitle people to reduced rates for concerts and weekends and constitute a Newsletter subscription for one year. New members are always welcome, and we have many long-time members who continue to derive enjoyment from the club.

LEADERS' WORKSHOP ~ WORKING WITH DANCE MUSICIANS BY MARSHALL BARRON

The first thing that dance leaders should know about dance musicians is that they really want to help the leaders to help the dancers to have a good time. Dance musicians love to play for dancing, and they are a valuable part of the enjoyment of dancing, so be good to them!

- 1) Public appreciation of the music is always welcome: "Let's give a hand to the band!"
- 2) A smile saying "That sounds great!" is even more welcome.
- 3) A willingness to be communicated with, and an awareness of musicians, is not only helpful and reassuring, but essential.

HOW TO COMMUNICATE: DIRECTLY, VISUALLY & EARLY!

Discuss your signals with the musicians before the dance begins. Signals which work are (they are not universal, but are simple and functional):

- 1) Index finger held up: 1 more time. Two fingers: 2 more times.
- 2) Hand wave, or short words like "out" or "last time" usually mean: stop at the end of the last B music.
- 3) Motion across throat: "cut", i.e., stop now!
- 4) Stirring motion: keep going.
- 5) For tempo change: patting motion downward = slower; lifting motion upward = faster.
- 6) Special changes like "one more B": walk over to the musicians and say, "One more B."

Don't expect the musicians to pick up signals from what you're telling the dancers: they may not hear it. (I've got this fiddle next to my ear.) It's both more efficient and more courteous to communicate with them directly.

Communication is an on-going process. Having set the tempo (etc.), you can't just forget about the musicians! Keep them in your field of awareness. They may want to know 1) if you're happy with tempo; 2) if you're really going to stop (or keep going). On the other hand, they may want you to know that if they play this reel one more time their fingers will fall off. It is frustrating - and often embarrassing - when the leader looks stonily forward and will not respond to possible desperate musicians who cannot leave their post to attract your attention.

PROTOCOL AND COURTESIES

- 1) Who is the leader of the band? Find out, and then communicate with him/her, and not just the nearest person (except in emergency). He will communicate with the other members of the band.
- 2) Try to find out how experienced the bandleader is, so that you can judge how much information is necessary (or proper!) to give him.

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DANCE MUSICIANS ~ CONT.

- 3) Let the musicians have the program - and any special music - as early as possible. They may want to find alternative tunes, or figure out chords for new unchorded tunes, or try to decipher that awful manuscript!
- 4) Let your musicians have two copies of the music, and let it be legible! Dark xeroxes, music with pale gray staff lines (the notes are black, but where are they located on the staff?) or teeny print are a real physical handicap, and playing for dancing is a complex enough skill without that added problem.

HOW TO SET THE TEMPO FOR A DANCE

There are two wonderful ways - wonderful because they are both expressive and functional. The first is DOODLING - a kind of mouth music, not necessarily (or even preferably) sung, which is rhythmic, full of vitality and nicely phrased, and which gives both the dancers and musicians not only the tempo of the dance, but its mood and quality. The second is DEMONSTRATING. As a dance leader, your body is your instrument. Tempo, style, steps and figures all become clear when you demonstrate.

The musicians will joyfully pick up tempo and style from you when you use either of these techniques. Problems arise when you (if you are a non-musician) try to use musical jargon, try to beat time to establish a tempo (dangerous even for musicians!) or use a term without a real definition, like "slow."

OTHER PRACTICAL CONSIDERATIONS

If you are going to add a dance not listed on the program, let the musicians know what it is before you teach the dance. (See Protocol #3.) The musicians, like you, have a sense of theater and timing, and a strong sense of pride! They feel very acutely the psychological let-down when everything has to stop because they are looking for music when the dancers are ready to dance!

CHOOSING TUNES

On the dance program, list with the name of the dance an appropriate tune. ("Any tune" is less helpful than "a reel such as the Arkansas Traveler.") The musicians then can see the kind of tune you want, and choose an appropriate one that they can play with ease and enthusiasm.

HOW TO TAKE ADVANTAGE OF LIVE MUSIC

Use it! Your musicians can:

- 1) Play the dance through (after you have "doodled and demmed"!) so that the dancers can hear the tune (melody, rhythm, harmony, phrasing) which they may be too busy to hear when they are dancing.
- 2) Play the dance through when you've blanked out. (Just let us know, and we'll pitch in!)
- 3) Play the parts of the dance as you teach it.
- 4) Play music for practice: "Set and turn single music" or "stepping music."
- 5) Adjust the tempo to exactly the way you want it.
- 6) Adjust the style (or change the tune) to liv- en up a quiet group or smooth down a boisterous one.

FORM

If the form of the dance is not the usual (AABB), let the musicians know. (Thady You Gan-

der: AAABB; Bridge of Athlone: ABBAB; Fandango: AABBAABB. If it's a waltz, is there a "tag"?)

Which time is the last time?

Suppose you want to do "Black Nag" twice through without stopping: tell your musicians beforehand! Or make stirring motions to keep them going (They may be programmed to stop the third time through!) and then let them know the last time (discreetly).

Suppose you have new musicians playing "Fandango", and they're busy reading the music? Let them know when the last AABB begins, not when the third couple begins. It is up to the dance leader to be aware of the progress of the dance. (Even experienced dance musicians can be distracted from what's happening on the dance floor by that new musician who is rushing!)

HOW TO BEGIN

Having "doodled and demmed," so that your musicians, as well as the dancers, know what you want, don't give an upbeat; it is fraught with peril. Let the band start the music. One of my favorite ways is for the leader to turn to the band leader, smile brightly, and say directly, "Thank you, band!"

SUMMARY

When the "machinery" is functioning efficiently, the interaction between leader and musicians and dancers can be very exciting. The beauty and vitality of our music has an immediate effect which can be seen as well as felt, and for me, playing for dancing is a rare and special joy.

RE BARRAND LETTER: 1

Dear CDSS:

This is in response to Tony Barrand's letter in the April newsletter.

As treasurer of NYDAC (New York Dance Activities Committee), I am acutely aware of the expenses involved in running anything in our Big Apple, and from that point of view, if no other, it may be desirable for the CDSS office to move out of New York City. I believe that several years ago an attempt was made to find a suitable place, but the search was not fruitful at that time. It is possible that the situation has changed now. This would of course mean that NYDAC would have to try to survive as a separate organization, which would be very difficult, but not necessarily impossible. I don't think I am being too subjective, or parochial, in feeling that the loss of dance activities in New York City would be a high price to pay for the relocation of the Society. There is a tremendous reservoir here of people who are interested, or can be interested in what the Society is currently offering, and I am talking about people in all age groups.

It may also be desirable to have Pinewoods and Hudson Guild weekends run by somebody other than the National office of CDSS, and they should certainly accommodate as many people as possible who cannot afford to pay the full fee.

There should, of course, be other dance and folk music camps, and there is obviously a movement in that direction in the Society, as shown in the Events in the above Newsletter, but considering the popularity of Pinewoods in recent years, there seems to be a place for it as it is currently organized.

I am not qualified to speak about the folk music side of all this, but am speaking as a middle-aged dancer, who came to the Society at a time when May Gadd was still in full control, who enjoys English country dancing and the elegant 18th century American dances discovered not long ago, as well as the vigorous and boisterous English and American dancing, traditional and contemporary, of any variety - and who finds the expansion of the dance repertoire offered by the Society in recent years utterly delightful. I keep meeting people, many of them under 30, who feel pretty much the same way.

I therefore think that abandoning May Gadd's legacy would be as deadening to the future development of CDSS, as restricting the dance repertoire to the dances she favored. This repertoire should be based on both English and American ballroom and village traditions, and be as broad as possible.

Mary Jacker
New York, New York

RE BARRAND LETTER: 2


Dear CDSS:

I received the newsletter today. It is getting better each time. I don't know anything about events leading to Tony Barrand's resignation from the Executive Committee, but I think he was overreacting. The Country Dance and Song Society should not move out of the city. It belongs in the center of the country, i.e., New York City.

More outreach to affiliate groups is a good idea, and more programs for less affluent dancers are definitely needed. I wouldn't pay \$80 for two days of anything. A little imagination, cooperation and planning could keep costs down I think.

The Events column and anything from Bob Dalsemer are most welcome. Carry on.

Frank Pratkan
Washington, D.C.



CDSS DANCE WEEKEND

at Hudson Guild Farm
Netcong, New Jersey.

MAY 16 - 18

See events listings.

THE KETTERING HISTORICAL DANCERS

During 1975, Mona Cannell and Lou Hyll, two local dance leaders, thinking of the Bicentennial, tried to arouse interest in the area in our own Colonial dancing. The various historical and Bicentennial organizations they approached said that they would be glad to use a performing group.

Melba Hunt, chairwoman of the Kettering Historical Commission, invited us to a meeting to present our ideas. The result was a series of weekly lessons to culminate in a performance at the Kettering Grand Ball, December 31, 1975. Thus the Kettering Colonial Dancers were born.

Seven couples who had never danced before took this crash course to learn the four dances the leaders selected for a thirty-minute exhibition. The seven couples were augmented by the families of the two leaders. It is difficult to say who learned more: the dancers or the leaders. During this same time the dancers were busy searching for materials and patterns, for each couple made its own costumes in representative eighteenth-century styles.

The four dances presented for this first performance were Kiss Your Granny, Market Lass, Jefferson's Reel, and Minuet (Mozart).

The Colonial Dancers were such a big hit at the New Year's Eve Ball that other invitations followed. During 1976 the Dancers performed for 26 special activities, some for Bicentennial Festivals and historical societies throughout the area, others for hospitals, rest homes, and private and public affairs.

In 1977, with the demise of the Bicentennial Commission, the Kettering-Moraine Museum and Historical Society became our formal sponsor. All monetary donations the group receives now go to the Museum. We felt this was an ideal time to change our image too, from a Colonial one to a broader historical context. This allowed us to do quadrilles and Lancers and to bring in couple dances. It also allowed the Dancers to make new costumes, which in turn lent the group new impetus and brought in new requests for programs, some from groups for whom we had appeared before.

One example of our programs is the one we did for the 1978 International Festival, Inc.'s World A'Fair. This is a three-day annual cultural festival presented by many ethnic groups of the Dayton metropolitan area. Doing English dances for the Great Britain Club, we called our program "A Glimpse of Almack's." We did Black Nag and The Huntsmen's Chorus, both for three couples; Hole in the Wall with five couples, danced progressively (that is, only the first couple starting); Queen of Diamonds for a cotillion, and a minuet for a conclusion.

We were especially invited to represent Americana during the 1979 World A'Fair. In keeping with the general theme of "Tracing Your Ancestors," we did a program presenting a short history of a form of American social dancing called "square dancing." We started with an American cotillion, The Convention Cotillion, and Frankfurt Lancers, both showing action across the set. For action moving around the set, we

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KETTERING DANCERS ~ CONT.

chose the third figure of Prairie Queen and Dip and Dive. (Prairie Queen was listed on the dance card of a twenty-fifth wedding anniversary dance held in Dayton in May 1876.)

Some of the other dances we have done for exhibition are: Fourhand Reel, Young Widow, Maid of the Mill, Money Musk, Waltz Contra, Windmill Lancers, Varsouviana, Polka, Waltz of the Bells, Cotton-eyed Joe, and Virginia Reel, progressing from an eighteenth-century version of one couple at a time to the "family" style of today.

We have done programs of only eighteenth and only nineteenth-century dances or dances of both centuries, sometimes with a costume change and sometimes with a mixture of period costumes. Last summer, during a historical program of one of our neighboring cities, we did just one dance to represent the dancing in the street that took place there at the end of the War Between the States. At Kettering's 1979 New Year's Ball we did not only nineteenth-century dances but also dances of the 1950's, such as the "Stroll," ending with the audience participating in the "Bunny Hop."

To the best of our knowledge the Kettering Historical Dancers constitute the only group of its kind in the state of Ohio. In one way we believe we are unique in the country: we know of no other amateur group doing Shaker dancing. (The Kettering-Moraine Museum has a large collection of Shaker furniture and artifacts, and in 1977 sponsored its first annual Shaker Festival, with Shaker dancing done by our Dancers.)

We are now working on a program for World A'Fair representing Americana and consisting of some of the various nineteenth-century couple dances, probably starting with a minuett and showing excerpts of the waltz, polka, galop, varsouviana, schottische, and perhaps a little mazurka.

One of our especial joys has been representing Colonial dancing to members of various regiments of the Brigade of the American Revolution. The first program we did was for a national encampment in Ohio in 1976, to recorders, violins, flutes and guitars, for which we found written music.

This was an absolutely beautiful sight - sets of dancers, the men in their various uniforms and the ladies in Colonial dress. Many had never danced Colonial dances before, but they were all on the floor, doing an allemande, a chassé, a rigadoon, and enjoying the music and the dancing.

People said to us the next day, "We heard they had a ball!" I think that sums up the whole experience.

Nancy R. Hyll
Dayton, Ohio

Note: Mona Cannell has been calling about twenty years, and is involved in square, contra, and folk dancing as well as with the Historical dancers. Lou Hyll, who started calling in the late 1940's, has taught classes and called for clubs; he now specializes in beginners and one-night stands. The Hyll family are very active in the Miami Valley Folk Dancers.

NICE STORY

Recently, at one of the regular Tuesday night dances in New York, someone got into the dressing room and made off with \$186 from the dancers' purses. Now, CDSS is a loving and trusting group, and one of our long-time members was so outraged that such a thing should happen TO US as to sit right down and send us, stipulating anonymity, a check for the full amount, so we could reimburse the victims. So we did, and one of the delighted recipients called up to say, "Isn't that just like CDSS! And isn't it good that nice things still happen in New York!" Yes it is.

DANCING IN OREGON

Dear CDSS:

There has been a rapid increase in both the number and activity of dance groups here in Oregon. In our rural area of the state there are three groups meeting weekly in our county, and a group in Ashland also meeting weekly. In the biggest towns in the state, there are active groups in Portland and Eugene, and a cluster of dancers in Salem. Despite the distances, there is a lot of interest in cooperation. In October there was a Scottish/English Ball put on by the Eugene group: most of the English tunes were delightfully (and surprisingly audibly) performed by a chamber duet of harpsichord and wind (recorder, transverse flute or three-hole pipe), with exhilarating ornamentation that made Trip to Paris something totally new. Mary Judson and four other Californians joined us in late October for a Friday-Sunday workshop/retreat at the coast. Seventy of us delighted ourselves in dancing, teaching, watching the sea lions and seals, a dramatic electric storm during the Saturday night party which illuminated the ocean breakers - and again, wonderful live music provided by three members of the Berkeley Scottish Players, who have been won over by the charm of the English music and did it justice. And finally, now that we are more than a few isolated folk, we are talking about some more formal organization, both among ourselves and in relation to CDSS.

Sincerely,
Carl Wittman



PINEWOODS IS COMING!

A NEW ZEALANDER VISITS AMERICA

Dear CDSS:

I have just spent a fantastic three months of folk dancing across the USA and Mexico. During this time I met and stayed with many friendly and hospitable people, mainly through folk dance connections.

Everywhere in the States the folk dance scene is really booming. In many large centres there are folk dance coffee bars, folk dance newspapers, underground records (\$2 an LP), specialist folk dance shops selling books and records, not to mention the thousands of clubs.

All varieties of folk dance are being actively promoted, e.g., ethnic (Mexican, Israeli, Greek, Chinese, Indian, etc.), English (Playford style, community, morris, sword, clogg, etc.), Scottish (highland and country), and, of course, American (western square, Eastern square, Old Tyme square, Big Circle mountain, Appalachian clog, New England Contra, etc.), to name only a few!

On the "English" side, the Country Dance and Song Society of America is extremely active. I was lucky enough to be granted a place at the 1979-80 Christmas Country Dance School at Berea College, Kentucky. Over 200 experienced dancers and leaders attended this and the standard was very high. It surprised me very much that Playford-style dancing is so popular in America. Indeed the CDSS has recently issued three excellent LP's of period dances by some of the best dance musicians I have heard for a long time. These records are CDS-6, "By Popular Demand," CDS-7, "Popular English Country Dances of the 17th and 18th Centuries," and CDIC-1, "American Country Dances of the Revolutionary Era." (There is a companion book of the same name.) Coming soon is a new LP of Playford dances using Renaissance-style instruments (CDS-8). I strongly suggest to all enthusiastic dancers that they at least write to CDSS (enclosing return postage) for their sales catalogue. If the demand for CDSS material was great enough, the EFDSS Folk Shop may be persuaded to import some of these excellent records, tapes and books.

Incidentally, I have compiled a list of over 150 period dances which have recently been recorded and the notation published both in England and America. For an S.A.E. and 10 p. (to cover costs only) I will willingly send anyone a copy. (CDSS HQ also has a copy.)

Also, the Christmas Country Dance School (at Berea College, KY 40404) has recently issued an excellent record by the McLain and Lamb family bands called "dances from Appalachia." There are long tracks of blue grass style music on it for Running Set, Big Circle dancing, and Appalachian clogging. Also it has tracks of "Balance the Star," Maggie Mixer," and "Seven Jumps" dances, all popular at Berea.

One of the delightful characteristics of the American style of period dancing is its continuous "flirting with" and "relating to" the other dancers in the set. Frequently I have found many Playford dances boring, e.g., "Hole in the Wall" until I realized that flirting is an inherent part of country dancing. At Berea this

style was encouraged and as a local newspaper reported on the School, people enjoy this dancing because of the "poetry to dance that goes beyond words - the poetry of the body. You can say things with dance that you couldn't put into complete sentences. The people here are especially tuned to being alive." (Dr. John Ramsay, School Director, Lexington Herald, 29 December 1979).

I am sad to say that having returned to England that I miss this "poetical" style, and that it appears that the more reserved and self-conscious English dancing leaves little opportunity for the flirting that enhances so many of the Playford-style dances. Luckily with so many cheap flights across the Atlantic, Berea, Pinewoods and the other CDSS centres are within moderately easy reach of the U.K. I will return soon!!

All over the world folk dancing, especially English, is becoming more and more popular in such countries as America, Canada, Australia, New Zealand (where I have just returned from) and even Mexico. The folk dance "scene" is certainly one large and friendly family. Long may it continue.

Chris Brady
Shoreham By Sea, Sussex, England

(This letter was sent to the EFDSS magazine in the hopes of creating interest in the new CDSS LP's. C.B.)

Note: Much as we'd like to take the credit for "American Country Dances of the Revolutionary Era," both book and record were produced entirely by Country Dance in Connecticut. Ed.

RE BARRAND LETTER: 3

Dear CDSS:

This is a reply to the letter from Tony Barrand printed in the last issue of the News. I think Tony forcefully states several valuable points, which the Executive Committee has begun to discuss. These two points are: 1) The Society needs to be aware of the effects of the cost of its programs on potential participants, and in particular needs to find ways to encourage new and younger (often poorer) people to be involved in the Society's work, so that it can carry on to the next generation; 2) The Society needs to consider whether the types of programs traditionally conducted at the National level (e.g., Pinewoods Camp weeks and Hudson Guild weekends) are still the most effective ways to fulfill its goals. These both deserve much more thorough discussion than this space will allow.

In addition to these two valuable points, however, Tony's letter made several statements I disagree with. First he suggested that he (and implicitly others like him) should not contribute to the Society financially because he has grown past it and finds more interesting a larger landscape of traditional dance and song activities which the Society is not involved in. He suggests that contributing to the Society would be like buying a Kingston Trio record because he once liked them. I suggest that a better parallel might be to one's college. I may very legitimately give to the Society (as to a college) both because of fond memories of what it gave me, and because I believe that what it provided me at an earlier stage of my life is valuable for others at a similar stage, and my support

will make it available to new groups as others in the past helped make it available to me. In these ways it makes sense to contribute even if I have gone on to other things - although personally I find the Society's work very relevant to my current interests.

My second concern is that Tony seems to be saying that because the Society is not at the forefront of the current revival of folk music and dance, the Society's work and interests are irrelevant and no longer needed, and the Society should be eliminated. I object to this strongly on several grounds.

First, I dislike the assumption that there is only one way to go - if you aren't going right, you have no right to exist. Particularly in the field of traditional dance and song it seems absurd to define what is valuable so narrowly. In my experience people may be very interested in one small area (e.g., morris dancing) and completely uninterested in another area (e.g., historical dance).

The second part of my objection is to the basic idea that the Society should be heavily involved in the current revival. Though it is natural that those in the forefront of a particular movement would like to see it as the most important, this is not the first revival, and won't be the last. I think the Society can and should be of assistance to those in the current revivals, and I hope the Society will benefit from the wider interest both in increased membership and sales now and by skimming off some choice people to become long-standing members well past the revival's ebbing. However, I think we would be foolish to commit ourselves completely to one aspect of the movement at this time.

My third objection is that Tony seems to be damning the Society for not being something that it doesn't pretend to be - the organization supporting traditional dance and song in the United States. CDSS by definition has a rather narrow interest, which is testified by the smallness of its membership. It has tended to appeal to one group of "fanatics" about dancing - people for whom this kind of dancing and social activity fits with who they are and what they need at a certain time. There are a number of other organizations in the country very ably taking care of other aspects of traditional dance and song, and I see no reason for the Society to feel ashamed that it is not meeting the needs of all groups.

My points can be summarized briefly - the Society needs to consider carefully how effectively it is carrying out its program of furthering the enjoyment of English and American traditional and historical dance and song. However, it need not be ashamed of the narrowness of its interests or failure to appeal to all. CDSS has had an immensely positive effect on my own life, and that of many others I know, and has a great deal to be proud of. I wish it many more years of carrying on its work.

David Chandler
Franklin Park, NJ

P.S. My comments are completely my own, and do not necessarily reflect the positions of the Executive Committee (of which I am a member) or of CDSS.

NEWS NEWS

Oh look! The front page is on the front page at last. It was supposed to get there in the last issue, but it resisted.

On March 25-27 there was a wonderful Leaders' Conference/National Council Meeting in Atlanta, with warm hospitality from Karen terHorst Morris and the Chattahoochee Country Dancers and two great dances. We'll report on it next issue. Those of you who have asked us how to solve the perennial problem of dances with both beginners and experienced dancers will find a report on a workshop dealing with that very topic.

We're delighted that this issue contains so many letters from you. Keep them coming.
Bertha Hatvary, ed.

THE OLD DOMINION DANCERS

Dear CDSS:

What could be more delightful than having the program you've been working toward for a long time come off really well?

John Forbes had the brainchild, did the music and dance research, and invited me to bring The Old Dominion Dancers (five couples) to perform at a March meeting of the Sonneck Society for the Study of American Music. He called the program "Echoes and Images of Social Dance in Baltimore, 1810." His introductory remarks would set the historical and social scene with its dances and music, and we would then illustrate. Laurie Andres, gifted young Washington, D.C. pianist, appropriately performed the music for the performance tape on the Knabe square piano at the Lee Mansion in Arlington.

My dancers and I? We'd been rehearsing for months, of course, and on THE day were delighted to find we'd be performing in the round. The Society members warmed us throughout our performance with enthusiastic applause. The costumes made us feel at our best anyway, and then to have good lighting, good sound, and such audience feedback made us all feel inspired.

To top it off, Jim Morrison sent word back to the dressing room that if we wanted him to he'd fiddle for the audience participation. So after our bows, when we led the audience up to the floor to dance with us, he learned and played the music on the spot.

Practically everyone got up to dance; we've never had such a large percentage of an audience join in before. Irving Lowens, president of the Society, danced with us until the last number. Then he appeared, standing by Jim and accompanying him by drumming with his hands on the podium. It was just the touch we needed. Remember how May Gadd would be up on the stage drumming with sticks on a folding chair to add to the rhythm?

What enthusiasm! What a warm reception!
What a night! We'll never forget it.
Barbara Harding
Herndon, Virginia

PINEWOODS NEEDS

Help on four work weekends: May 3 (electrical work), May 24, May 31, June 14
An electric mixer (standing or hand-held) for baking in Pinecones
Lamps, both standing and clip-on, for musicians
Basic hand tools, especially measuring tapes
Garden tools: clippers, spades, shovels, rakes
HELP IF YOU CAN!

EVENTS

May 2-4, THE HAMPSHIRE FOLK FESTIVAL, Hampshire College, Amherst, MA. Workshops, concerts, contra dancing, open mike. Contact 413-549-4600, ext. 337.

May 3, EARLY MUSIC WEEKEND WORKSHOPS, Westfield Friends' School, Cinnaminson, NJ. Contact Frieda Gratzon, 343 E. 2nd St., Moorestown, NJ, 609-235-4259.

May 3-4, SPRING WEEKEND. Country dancing, maypole, mummery play, potluck supper. Woodstock Country Dancers. Contact Howard Rust, 32 Lower Byrdcliff Rd., Woodstock, NY 12498 914-679-7462.

May 9,10,11, SPRING REVELS. A May celebration of traditional & ritual song, dance, drama & games at Sanders Theater, Cambridge, MA. Contact Revels, Inc., Box 290, Cambridge, MA 02238, 617-864-9183.

May 16-18, SPRING DANCE WEEKEND. Kenilworth Kapers and Mountain Laurel Folk Dancers. Contact Mary Shaw, 28 Broad St., Apt. 3, Asheville, NC 28801, 704-252-5578.

May 16-18, SPRING DANCE WEEKEND. Hudson Guild Farm, Netcong, NJ. Country dancing, morris, sword. Contact CDSS, 505 8th Ave., NY, NY 212-594-8833.

May 23-26, SPRING FOLK MUSIC WEEKEND. Camp Friedman, Falls Village, CT. NY Pinewoods Folk Music Club. Concerts, workshops with Art Thieme, Celtic Thunder. Contact NYPWFM c/o CDSS 505 8th Ave., NY, NY 10018.

May 24, FOLK FESTIVAL. New Harmony Indiana. Contact Marget Lippincott, 617 S. Meramec, St. Louis, MO 63105, 314-727-1876.

June 11, SEAPORT DAY. South Street Seaport, New York City. Daytime & evening concerts. Contact NY Pinewoods Folk Music Club, c/o CDSS, or the Folklone, 212-594-6876.

June 13-15 MUSIC & DANCE WORKSHOPS. Kimmswick, MO with the Easy Street String Band from Bloomington, IN. Contact Marget Lippincott, 617 S. Meramec, St. Louis, MO 63105. 314-727-1876.

June 14, PINEWOODS BENEFIT. All-day dance and barbeque. At Three Arrows, Putnam County, NY With Fred & Miriam Bosworth, 914-723-7743 (weekdays) 914-528-9323 (weekends).

June 15-21, BRASSTOWN DANCE WEEK. English, American & Danish dance, music workshops, shape note singing, story telling, crafts. Contact Laura Sprung, Campbell Folk School, Brasstown, NC 28903, 704-837-2775.

June 15-21, APPALACHIAN FOLK WEEK. Hindman Settlement School. Traditional Appalachian music, dance & crafts. Contact Mike Mullins, Hindman Settlement School, Hindman, KY 41822, 606-785-5475.

June 22-27, HERITAGE ARTS WEEK. Morehead State Univ. Dance (English & American), music, crafts & literature. Contact Glenn Fulbright, 208 Elizabeth Ave., Morehead, KY 40351, 606-784-4737.

June 22-28, BRASSTOWN RECORDER WEEK. Recorder & dulcimer classes, singing, country dancing, crafts. Contact Laura Sprung, Campbell Folk School, Brasstown, NC 28903, 704-837-2775.

June 23-27, LLOYD SHAW FOUNDATION WORKSHOPS in North American Folk Dance Methods. Contact Michael Mann, Continuing Educ., St. Clair College, Thames Campus, Chatham, Ontario N7M 5W4, Canada, 519-354-9100.

June 27-29, FOLK FESTIVAL. Battleground, IN. Contact Marget Lippincott, 617 S. Meramec, St. Louis, MO 63105, 314-727-1876.

June 30-July 6, NEW CAMP. Frostburg, MD. English, American, Danish dance, dance band. Contact New Camp, P.O. Box 236, Herndon, VA 22070 22070, 703-437-3615.

July 3-7, PINEWOODS FOURTH OF JULY WEEKEND. Boston Centre CDSS. Contact: CDS, 57 Roseland St., Somerville, MA 02143, 617-354-2455.

July 6-13, MENDOCINO WOODLANDS CAMP WEEK. English Country Dance Society of San Francisco. English & American dance, music workshops, singing. Contact Brad & Jenny Foster, 18100 Montebello Rd., Cupertino, CA 95014, 408-867-7258.

July 6-13, CASTLE HILL EARLY DANCE & MUSIC WEEK. Renaissance and Baroque music and dance. Contact Castle Hill, P.O. Box 283, Ipswich, MA 01938. 617-356-4070 after May 1.

July 6-Aug. 8, AUGUSTA HERITAGE ARTS WORKSHOP, Elkins, WV. 3-wk Appalachian Music course July 21-Aug. 8, Dance weeks: July 6-11 and July 13-18. Contact Augusta Heritage Arts Workshop, P.O. Box 1725, Elkins, WV 26241.

July 7-11, RELAXING DAYS AT PINEWOODS. Enjoy Pinewoods with an informal program. Contact Conant, 506 Eliot St., Milton, MA 02186, 617-696-6293 (until June 15) Box 451, RFD 6, Plymouth, MA 02360 (after June 15) 612-224-4858.

July 19-August 30, CDSS WEEKS AT PINEWOODS CAMP.
July 19 - July 26 Early Music
July 26 - Aug. 2 English and American Dance
Aug. 2 - Aug. 9 English Dance
Aug. 9 - Aug. 16 Family Week
Aug. 16 - Aug. 23 Folk Music
Aug. 23 - Aug. 30 American Dance and Music
Contact CDSS, 505 Eighth Ave., NY, NY 10018 212-594-8833.

Aug. 30- Sept. 2, LABOR DAY WEEKEND AT PINEWOODS. Boston Centre, CDS. Contact CDS, 57 Roseland St., Somerville, MA 02143, 617-354-2455.

CLASSIFIED

SING OUT! The Folk Song Magazine, needs full time editorial/prdn. and business worker. Commitment to folk music & progressive political movements. \$150/wk. Send resumes & writing samples to Sing Out! 505 8th Ave., New York, NY 10018. No calls please.

SING OUT! The Folk Song Magazine. Subscription \$11.00/yr 6 issues. Foreign \$2.50 additional. Songs, features, reviews, discographies. Sing Out! 505 8th Ave., New York, NY 10018.

SALES

NEWS

Sharp's Morris Book Parts 1, 2 & 3 is now back in print; unfortunately, however, his Country Dance Tunes is now out of print, with no plans for reprinting. We can provide members with photocopies of unavailable tunes, for the cost of copying.

Pat Napier has generously donated fifty copies of his book, Kentucky Mountain Square Dancing, to the sales department. It's indispensable for anyone teaching southern square dancing, and costs only \$2.50.

People may not be aware that we sell tapes of dance tunes made especially for CDSS members by top-notch CDSS musicians, led by Phil Merrill. Tapes are available on cassette or open reel. Write for a listing of tunes (country, morris, and rapper).

NOW AVAILABLE

The 1980 sales catalogue, in a resplendent new format, is available on request.

NEW BOOKS

Flett, J.F. & T.M. Traditional Step-Dancing in Lakeland \$8.50. The clog dancing of England's Lake District: its history, clear instructions for many steps, wonderful old pictures. Handsomely produced, with spiral binding.

Nalder, Peter May Customs \$4.25. A somewhat disorganized collection of spring customs described through quotations from historical sources. Indexed and annotated.

Sloanaker, Jack & Tony Parkes Square Dance Chord Book and Tune Locator \$7. Chords to accompany 500 tunes commonly played in New England, and an index to sources for the melodies. Very useful.

NEW RECORDS

FR 202 Sandy Bradley Potluck & Dance Tonite! \$6.50. Sandy calls exciting Western square dances in her inimitable patter style to the fine music of three string bands: Arm and Hammer, Gypsy Gyppo, and Tracy Schwartz & Friends.

LEG 120 Jean Carignan French Canadian Fiddle Songs \$3.25. We finally tracked down this hard-to-find recording of "La Bastringue" and other dance tunes by the virtuoso fiddler, at an unbeatable price.

BARGAINS

Attractive 1980 calendars on Irish linen, only \$2 (were \$4.50).

NEWS STAFF

EXECUTIVE EDITOR Jerry Epstein
EDITOR Bertha Hatvary

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.

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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 additional person at the same address
\$10	Fulltime Student	\$4	additional to receive <u>English Dance & Song</u> , magazine of the English Folk Dance and Song Society
\$6	More for membership in Pinewoods Folk Music Club (\$8 for family)		