



NATIONAL COUNCIL / LEADERS' CONFERENCE

ATLANTA, GEORGIA MARCH 28-30

The National Council of CDSS, which is required by the Society's By-Laws (see "CDSS Structure" on page 5 of this issue) to meet at least once a year, was convened by president Jeff Warner in Atlanta on March 30. We had been invited by the Chattahoochee Country Dancers to hold the meeting there and to combine it with a one-day leaders' conference the day before.

Those of us who arrived Friday night were the Chattahoochee Dancers' guests at the first of two of the most ripsnorting dances we had ever attended. Among the Friday evening callers were Karen terHorst Morris, Lee Walters, John Wallace and Scott Russell. It was the regular dance of the Chattahoochee Country Dancers and went at a terrific pace, alternating squares with longways and with a fine lusty band. We had a great time. The other dance, on Saturday night, was a ceilidh evening with Genny Shimer as MC and with 18 of our members calling. Musical entertainment was provided by Jerry Epstein, Betty Smith, Jon Sundell and Jeff Warner. The Chattahoochee Country Dancers were gracious hosts

the entire weekend, making everything run smoothly and tirelessly providing shuttle service for guests.

The next day we met at the Paideia School, to which we're all grateful, for the setting was attractive and the space perfect. The two morning leadership sessions were on Fundraising and Grantsmanship (chair: Martt Harding) and Dance Leadership (chair: Genevieve Shimer). After a glorious potluck lunch organized by Joan Ritter and generously contributed to by, it seemed, half of Atlanta, we reconvened for three simultaneous sessions, on Planning Festivals (chair: Karen terhorst Morris), Organization of a Center or group (chair: Mary Comins), and a continuation of Genny's Dance Leadership session. Then the whole group got together for a session on collecting folk material (chair: Jim Morrison) and to see films on shape note singing, "Fa-Sol-La Folk" by Gene Bessent, and Morris Dance in England (film by Tony Barrand).

On Sunday the National Council meeting started at 11 a.m., attended by both the Council

(Continued on page 7.)



LEADERS' WORKSHOP: KEEPING A MIXED-LEVEL GROUP OF DANCERS HAPPY

One of the topics discussed at the Leaders' Conference in Atlanta was this perennially difficult question. The group that discussed it came up with several suggestions, and Genny Shimer recommends that a teacher try them and pick the ones that seem to fit best.

1. Have a specific time set aside for basics, either before or after the regular session.

2. Start the session with simple dances, building as you go. This involves careful program planning, especially as some beginners come late!

3. Program a few dances "for those who know". Often beginners like to watch, and remember too that they may want to sit out, not being used to so much hard concentration and/or physical exertion.

4. Have ways of getting experienced dancers to dance with beginners:

a. Use mixers

b. Talk to your good dancers and encourage them to bring in beginners. BUT! Establish the need for good dancers to help, not hinder! Too many teachers on the floor can be a disaster. Impress on your helpers the

idea of not talking at the same time as the leader; not to push or grab but use eye-contact, show where to go, etc.

c. Have your experts do a dance they know, then ask them to separate and bring in a partner from the side, make up the sets again, and do the same dance with a minimum of teaching.

d. Build up a large list of simple dances. Your average intermediate-to-advanced dancers will be happy with simple dances if they are new, i.e., everyone must at least learn a pattern.

Editor's Note: In a forthcoming issue, Genny Shimer has promised us a list of good simple dances to use when coping with this situation. Also, leaders may wish to refer to *News* 28 (February 1980) where, in "Meanwhile in Westchester," we listed for you the dances that Fried Herman and Christine Helwig used for a mixed-group dance after a beginners' workshop.

Any further ideas on coping with mixed groups will be enthusiastically received.

AWORD FROM MONTANA

Dear CDSS:

Howdy!

Greetings from the far-flung and forgotten reaches! -- that is to say from exactly half of Montana's CDSS membership, me.

Just last year I tried desperately to desert my (unknown) fellow member in favor of a new location "where I could get in some good English and American dance at least once a week!" Alas, I was unmercifully wooed back to teach at a brand new Gifted and Talented elementary school program. In desperation, I declared myself the resident expert and took to teaching P.E. 141 - English and American Folk Dance - at the local institution of higher education, Miles Community College. I am delighted to report the emergence of a group of almost 20 hard-core enthusiasts.

HOWEVER, as a resident of a southeastern Montana cowboy country, I extend this challenge and invitation to anyone who considers himself a serious student of American country dance: you ain't seen NOTHIN' til you've seen the Montana Jitterbug at the Powderville Community Hall!

Jan Alm

Miles City, Montana

RE BARRAND LETTER: 4

Dear CDSS:

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

Dear Tony:

It's not possible to answer all the points made by you. It would seem trite to attempt to explain away the course of the Society during the past 50 years. However, there is a lot to be said for the fact that the Society survived all these years, and has grown in spite of all its shortcomings.

As a member of the Executive Committee for many years, I know how difficult it can be to attempt to offer new ideas and be voted down. To be told things would not work because they had been tried before and failed. One either becomes complacent or continues to try to make changes or resigns. All is not lost or hopeless. There has been progress and change in the twenty-odd years I've been involved. The Society has grown, and we have survived many years.

There are a few points I wish to make. I know weekends and Pinewoods are expensive, but let's really determine why. Is it not true that room and board have increased? Have staff salaries increased?

As a comparison for rates I'd like to know why the weeks not run by CDSS are so expensive. Aren't the California and Maryland week each comparable in expense to Pinewoods? Why?

Furthermore, it was very difficult for us to pay \$40 for a weekend or \$100 for Pinewoods years ago. We did not make much money, and we were not idle rich or wealthy. It was a sacrifice for those of us who were young, as it is for young people today. We struggled too.

The office in New York City has been maintained recently by part-time and volunteer help. The rent, although high, is not prohibitive.

Furthermore, what's wrong with having headquarters in the cultural center of the world? I recently heard of an office in a center outside of N.Y.C. where the fee was very little. Now they must move. Anything available will be very much more costly. This is not N.Y.C. It's not cheap either! Who's to say an office in the boondocks will be so cheap?

True, the young people are involved in folk music and dance in great numbers. Their numbers have really swelled our ranks. In fact, how many older, wealthy persons does one find at Pinewoods these days?

Perhaps you and others don't care for Playford dance, but it survived, and it was one thing we had that was unique. Both the music and the dance are great. Throughout the country on any Saturday night one can find local dances where the folks stomp, scream and go barefoot too. Why do we have to perpetuate boisterous crude forms of dance and song when we have an opportunity to do more sophisticated dance to beautiful music? Traditional American and English dance are great fun too. Is stomping the only form of dance young people wish to continue? I don't think so. When they are exposed to something better they want more. How much style do barefoot dancers have?

One very important point I feel strongly about - dancing and singing should be a form of recreation and fun. Not everyone should be obliged to learn and become a teacher. I've always danced for recreation - even though I was a teacher and taught all my life. Dance was always my fun - whether it was square, contra or folk.

I feel very strongly that people should learn to dance so that others are not kicked and stomped on. If it's important to learn to play music well - one should learn to dance well. It's much more fun to do something well.

I'm disappointed that you felt obligated to write your fault finding letter with very few solutions. But I'm confident that if you continue to take an active part in CDSS (not necessarily on the Executive Committee), you'll find it is a very worthwhile and unique organization. Once one really becomes a part of it, it's difficult to break away.

Anne M. Soernssen
Jackson Hts., NY



Steve Hickman, member of the Boss Town Buzz Steps Band, Pinewoods Folk Music Week staff, August 16-23.

CDSS LEADERS' KIT



This kit is a CDSS information package for members, available on request from CDSS headquarters. The kit is made up of a series of separate articles. Individuals should select those articles which reflect their specific interests. Since new articles will continue to appear, we suggest using a looseleaf binder to which additions can be made. To cover photocopying costs, a nominal fee of 15 cents per page plus postage will be charged.

The following articles are available now:

SECTION I.

- A. Organization: suggestions for starting a new group
 - 1. Dance and music. G. Shimer
 - 2. Folk music: History of the New York Pinewoods Folk Music Club. S. Shorr
- B. Publicity: suggestions from centers. assembled by M. Comins
- C. Finance and legal
 - 1. Incorporation. H. Hastings
 - 2. Tax exemption/CDSS umbrella. S. Salmons
 - 3. Sample contracts for callers/musicians.

SECTION II: LEADERSHIP

DANCE

- A. Brief Bibliography of "How-to" Reading Matter, with an emphasis on background of dances. G. Shimer
- B. Program planning: samples from Centers. M. Comins
Each page contains a description of the Center; programs selected cover events held on a regular basis, festivals/special events, demonstrations.
- C. "Background of English Country Dance." P. Shaw/H. Rippon
Reprint from Country Dance and Song 3
- D. "Complex Simplicity." (deportment in historic dance). J. Van Cleef
Reprint from Country Dance and Song 10
- E. "Cheerily and Merrily." (P. Merrill on dancing for children) J. Carr
Reprint from Country Dance and Song 7
- F. Organizing a Festival: How Knoxville Does It. P. Jorgensen
- G. Planning a Demonstration. C. Helwig
- H. "Why Not? Country Gardens Circle Stick Dance for As many as Will." P. Merrill
Reprint from Country Dance and Song 6

DANCE MUSIC

- A. "Live Music for Dancing." J. Morrison
Reprint from Country Dance and Song 6
- B. Organizing a Dance Band Workshop. M. Barron

MORRIS AND SWORD

How to Organize a Club

- A. Suggestions from the Black Jokers. H. Lasnik
- B. Ideas from J.M. Graetz, J. Dexter and J. Evans

The following articles are in preparation; a

SECTION I: FINANCE AND LEGAL

- A. Sample By-Laws. H. Hastings

SECTION II: DANCE

- A. Reprints of Handing On and Do It Yourself. D. and H. Kennedy
- B. "A Workshop in English Country Dance." M. Barron/G. Shimer
Reprint from CDSS News Nos. 29 - 31
- C. Amplification: Types of Equipment. J. Epstein

Suggestions for future articles: authors needed!

SECTION I: Fundraising: Sources: Possible Foundations, Sponsors.

SECTION II: Leadership

- A. Dance Music: Some Specifics for Playing for Dancing.
- B. Folk Music: How to Organize: Song Swaps, Concerts, Workshops, Weekends, etc.
- C. Morris and Sword: Suggestions for Organizing Tours, Ales.

Suggestions for other topics are welcomed! Please contact G. Shimer or M. Comins through the CDSS office.

NOMINATIONS

The laconic list of nominees that you recently received came into the CDSS office from the Nominating Committee the day before the By-Laws required us to mail it out, so we didn't have time to adorn it with interesting and useful details. Here they are.

Jeff Warner, Glen Head, New York

Nominated for CDSS president, 3-year term, CDSS president 1977-80, former director, Guitar Workshop, Roslyn, NY, song leader, performer and producer of traditional folk music concerts. CDSS member since 1971.

Al Blank, Pittsburgh, Pennsylvania

Nominated for National Council, 3-year term, National Council 78-79, former president, CDSS of Pittsburgh, member of Three Rivers Morris, contributor to *Country Dance and Song*, member of Recordings Committee, CDSS member since 1971.

John Owen, Wexford, Pennsylvania

Nominated for National Council, 3-year term, National Council 75-77, Chairman, New Camp, Berea and Pinewoods staff, Berea College Country dancer, CDSS member since 1957.

Elaine Regelson, San Diego, California

Nominated for National Council, 3-year term, Leader, San Diego English Country Dancers, CDSS member since 1974.

Joy Van Cleef, Manchester, Connecticut

Nominated for National Council, 3-year term, National Council 77-80, Leader, Gallery Dancers, contributor to *Country Dance and Song*, author of *Rural Felicity: Social Dance in 18th Century Connecticut*, CDSS member since 1956.

David Chandler, Franklin Park, New Jersey

Nominated for Executive Committee, 3-year term, Executive Committee 77-80, leader of Princeton Country Dancers, NYDAC teacher and caller, Hudson Guild staff, member of Greenwich Morris Men, CDSS member since 1974.

Tom Senior, Rosemont Pennsylvania

Nominated for Executive Committee, 3-year term, member of Germantown Country Dancers, caller in Philadelphia area, Pinewoods life-guard, Kingsessing Morris, Bagman, CDSS member since 1977.

Paul Skrobela, Brooklyn, New York

Nominated for Executive Committee, 3-year term, National Council 72-75, Executive Committee 66-72, Middlebury, VT dance leader, NYDAC teacher, Pinewoods and Hudson Guild staff, CDSS member since 1965.

Victor Wakefield, Chappaqua, New York

Nominated for Executive Committee, 3-year term, member of Country Dancers of Westchester, NYDAC dancer, Pinewoods Family Week workshop leader, CDSS member since 1970.

Honey Hastings, W. Newton, Massachusetts

Nominated for Executive Committee, 1-year term, President, Boston Centre 78-80, Ch., Boston Centre 4th of July Pinewoods, 1979, former NYDAC member, costume designer for American Country Dance Ensemble, CDSS member since 1973.

FLOWERS AND CANDY

ENGLISH COUNTRY DANCE

BY PETER DEBIN

LONGWAYS DUPLÉ MINOR

- A1 (1-2) First couple set to each other and (3-4) cast into 2nd place, while 2nd couple dance up into 1st place, turning single (the man counterclockwise).
 (5-8) Repeat from new positions.
 A2 (1-4) 1st corners cross, by meeting & falling back into opposite corner (as in Mr. Beveridge's Maggot); 2nd corners cross likewise.
 (5-8) Both couples do a two-hand turn once & a half around to end in progressed positions, proper.
 B1 (1-4) The couple in 1st place, taking the hand of the neighbor below, swing the neighbors up through the center, down the outside, & up to the center again, so all end in a line of 4 facing up (same motion as in The Bishop).
 (5-8) All up a double and back, ending in progressed positions.
 B2 (1-8) All dance a double figure 8 (Playford's "Hey all four"): The couple in top place crosses the set down into 2nd place, improper, while the couple in 2nd place casts up to 1st place. This repeats 3 more times until all are back where they started.)

MUSIC: Maxwell's Rant (AABB)



RE BARRAND LETTER: 5

Dear CDSS:

Some remarks on Tony Barrand's letter of resignation from the Executive Committee:

Thanks to CDSS, Pinewoods has brought people more joy and appreciation of many facets of dancing, music-making and singing than any other place I know. (And don't forget the wonderful lake for swimming and the open-air dance halls!) But instead of being grateful that people exist who are able to give not only membership dues but donations to keep CDSS and Pinewoods going, Tony casts slurs on them. He complains of the high cost of a week at Pinewoods Camp or a weekend at Hudson Guild, but does not mention that there are scholarships and work scholarships available. One does, of course, have to apply for them.

The idea of having Pinewoods run by a special organization, which would divorce CDSS from the reality of present dance and music, would make it indeed an unrealistic organization.

How wonderful that we have this great dance revival at present! If CDSS is so irrelevant to it, why did Tony come to the Society to ask to be helped with money to film dancing in England--and receive it? Where does he think the money comes from, other than the supporters of CDSS? And why did CDSS help? Because it is an organization that tries to preserve, besides teaching, keeping research materials, and many other functions.

Tony talks disparagingly about those "green hymnals prepared by Sharp." I assume he means Songs of All Time (not, incidentally prepared by Sharp). If he had looked more closely, he would have found a most wonderful collection gathered by many people of tunes from the Carolinas and Kentucky, England, Germany, Denmark and Finland -- all for 75 cents. It would be great to get another little book with more folk songs for 75 cents, instead of having to buy records for \$6 or \$7 when one wants to collect more songs. The great thing about the "green hymnals" is that most of the songs are very good and are usually sung from beginning to end by all. This makes them far more enjoyable than the "folksinger and chorus" type, which to me are very unrewarding to sing, even if they are the present vogue.

Some of Tony's opinions have been ventilated, but I resent the style of his letter. The tone was very impatient, and many people did not even understand what he was griping about. It made me impatient with him.

Johanna Kulbach
New York, New York

A VOICE FROM DENMARK

Dear CDSS:

I recently received the November issue of the CDSS News (it takes a while to Denmark by surface mail!) and was glad to see that you now plan to publish on a monthly basis. I was even more glad to find articles like Frank Van Cleef's "Unless Otherwise Directed" and Steve Schnur's "Triples, Triplets and Burning the Candle at Both Ends." For those of us who are far from a major CDSS center, it's not only interesting, but really useful to get material of this type, or even of more elementary character, to help us firm up our dancing, teaching, and programming. After being virtually cut off from opportunities for English dancing for about eight years, I finally got a chance last fall to start introducing some Playfords to international folk dancers in the Copenhagen area (most of whom strangely enough have had little or no contact with English dances), and it feels great to be out there dancing and teaching again. Even though my activities are still very limited, the dances have been received very favorably everywhere, so I'm hoping to keep the candle burning, as it were (although perhaps not a both ends quite yet). I hope the newsletter will continue to run articles of a similar practical nature to the above mentioned two - things that guide or that inspire discussion, debate, and perhaps innovation. Thanks.

Janet Margot Gunzenhauser
Valby, Denmark

CDSS STRUCTURE

To members who aren't in close touch with CDSS headquarters, it's sometimes hard to figure out who's in charge where. Starting at the top of the pyramid, here's how the Society works:

The National Council is the top level of the Society, corresponding to the Board of Directors of a corporation. It is made up of CDSS members, some at large and others representing groups (Centers and Associates). The Council sets CDSS policy and has certain powers that it may not delegate, such as the setting of dues and the appointment of a director. It meets at least once a year, the meeting chaired by the Society's highest ranking officer present (this year, Jeff Warner, President). The other officers are the Vice President (now Genevieve Shimer), the Chair of the Executive Committee (now Sue Salmans), the Secretary (now Josephine Giarratano), and the Treasurer (now John Hodgkin).

When the Council is not in session, most of its powers are delegated to the Executive Committee, which meets once a month to decide upon such matters as the undertaking of new ventures (such as the establishment of the new May Gadd Endowment Fund), the standards by which the Society should be governed on specific questions (such as publication by the Society of books on various subjects), etc. Any matter that involves Society policy is taken up by the Executive Committee. Any member who wishes may attend its meetings (without voice).

Next comes the Director, or Executive Director, as the Committee has now established the title to be. The Executive Director is in charge of the day-to-day running of the Society's headquarters, reporting to the Executive Committee, attending all of its meetings, and charged with carrying out the policies set by the Exec and by the National Council. The Executive Director puts out the News, attends policy meetings on weekends, festivals and Pinewoods, hires personnel, recruits volunteers, and acts as an agent and expeditor for the various committees.

There are two groups in New York who are affiliates of CDSS in a special way. One is the New York Dance Activities Committee, which plans and runs all the CDSS New York dances except festivals, and the other is the New York Pinewoods Folk Music Club. Each of these groups functions with almost entire independence of national CDSS, though staying within policy guidelines, each uses the headquarters outside of normal business hours, and each turns over to CDSS any surplus income remaining at the end of the fiscal year. (so if you've been under the impression that CDSS uses your membership dollars to run New York dances, it doesn't.)

And then we come full circle back to the members, for whom and through whom it's all done.



THE JEFFERSON BALL

DEAR CDSS:

The Colonial Dance Club of Richmond, led by David and Lou Davia, conducted the Jefferson Ball on April 19 in Richmond, Virginia. The Ball was sponsored by the Richmond Independence Bicentennial Commission as part of the celebration of the 200th anniversary of the capitol, and was the climax of a full day of events -- band concert, parade, military encampments of both Revolutionary and Civil War units, an art show, and other special happenings.

The Ball, held at the Jefferson Hotel, attracted dancers from Boston, Charlottesville, New York, Washington, D.C., Williamsburg, and Yorktown. Guest of honor of the evening was the Mayor of Richmond, England, with a group of his compatriots, who had been invited to come to Richmond, Va. to attend the Bicentennial. Also present for the dinner and Ball were Dr. Lynn L. Sims, the Executive Director of the Bicentennial Commission, and various members of the Commission, who dropped in to see the dancing, and in some cases were persuaded to join in.

David and Lou had been preparing for the Ball by conducting a series of workshops in Colonial dancing during March and early April and a preparatory session on April 18. The prepara-

tion paid off; most dancers were familiar with the figures and needed little prompting.

David had grouped the dances in sets (or "tips") of three dances: the first was "for those who know" and the most complicated; the second was walked through for all; and for the third and simplest, those on the floor were asked to bring in someone from the sidelines.

Most of the dancers were in costumes of the Colonial period, and the effect was truly elegant, in the handsome ballroom of the Jefferson. And no one wanted to leave -- we could have danced all night, just as our hardy ancestors did in the 18th century.

This is the second Colonial Ball sponsored by the Colonial Dance Club and the Richmond Department of Recreation and Parks, and both enthusiasm and attendance are growing. Last year at Williamsburg Lee and Gail Ticknor sponsored a fine ball, and there will be another, rumor has it, in October. And a very special event is to be held in Yorktown in 1981, as part of its celebration of the surrender of Lord Cornwallis in 1781. Watch for news of this!

Christine Helwig
Larchmont, NY

REVIEW: MITZIE COLLINS~THE LEAVES OF LIFE

This is a recording stitched as fine as the sampler which graces the album cover. It is a direct expression of one musician's ideas for setting songs of strong personal appeal and clearly a product of the artist's control. I would guess that Ms. Collins's conception of the recording and its result were much closer than most musicians have the privilege of experiencing. This is a collection of fresh ideas, fashioned with fond care.

The listener is treated to dance tunes with sparkling, reliable instrumentation, played the standard duration for dancing completely through. A song about childhood tattling introduces children's voices, but only in the chorus section, in a satisfying, non-juvenile tone. A spiritual is presented in a manner enabling the solitary listener to participate gradually and naturally in taking part in a "group song." *Who Killed Cocky Robin's* questions are echoed by a hushed women's chorus, and a genuinely novel treatment of this ancient tune is the result. *The Bold Fusilier*, with its reminiscent chorus, comes wrapped in a fine 18th-century dance tune, "The Rakes of Rochester," with countermelodies skillfully executed on hammered and mountain dulcimers. Ms. Collins's hammered dulcimer playing is featured on this recording and presented in such a variety of contexts as to convince utterly of the richness and delight in solo and accompaniment possibilities of the instrument. *Miss Lucy Long* bears a banjo accompaniment which perfectly expresses the song's message, "Take your time, Miss Lucy." Tightly frailed, perhaps flat-picked skin-head banjo creates a leathery tempo, and it's perfect here! Best is *Chow Willie*, with its spare frame and clarity (a result of the perfectly synchronized unison

(SAMPLER RECORDS)

voices of Mitzi Collins and Tom Bohrer) and its sheer mischief.

This is not a flawless recording; none can be. *Pretty Sylvia* requires of the vocalist a surer attack upon the notes of this lydian melody. While a banjo accompaniment to the spiritual *Hold My Hand, Lord Jesus* is an original and intriguing idea, marking the tempo "Freely" does not adequately explain the uncertain execution of instrumental passages at several points in the song. The vocal solo passages in *I'm Gonna Tell on You!* are meant to convey a spirit of youthful taunting; instead, they take on an air of stridency and slight hysteria as the music builds. There is occasional erratic timing (most prominently in *The Bold Fusilier*). These hesitations are sometimes employed for artistic effect, but just as often, lagging behind the beat sounds like an aspect of Ms. Collins's musicmaking that requires correction, and detracts from the glide of the selection.

Of exceptional note is Ms. Collins's inclusion of musical transcriptions of each piece, and most detailed references for the recorded material. She gives ample and deserved credit to her fine sources and a thorough description of her ideas for reworking music and text. Finally, this album is a tribute to her cherished experiences of singing and dancing with loved companions. Thus it closes with a song learned from Frank Warner, faithfully recreating the way in which a simple, stirring song moves from a lone singer through a group of listeners who slowly catch on to its words and melody and then join in one by one, until all sing it as surely as if they'd known it from the start.

Judith Drabkin
New York Pinewoods Folk Music Club

(National Council, cont. from p.1)

members and by those attenders at the Leaders' Conference who wanted to come. (All members of CDSS are entitled to attend, though without voice.) At that meeting, Genny Shimer reported on the newly created May Gadd Endowment fund, of which the News readers will be hearing more shortly; Christine Helwig reported on the Leaders' Conference of the day before; Bertha Hatvary reported on the activities of the CDSS headquarters office, David Chandler on the recommendations of the Long Range Committee Report, and Jeff Warner on deliberations occasioned by Tony Barrant's letter (published in the March News) and on the Society's search for a new Executive Director. Jeff then led the discussions and voting on the various items on the agenda. The Council voted:

1. To close the nominations on the members of the Nominating Committee. The Committee members elected were: Bob Dalsemer (2 years), Mary Judson (3 years), Karen ter-Horst-Morris (3 years). Continuing members on the Nominating Committee are Mad-dy DeLeon and Martha Bixler.
2. To create a Senior Citizens' membership fee to be equal to the present full-time student fee: \$10 a year for age 65 and over, the rate to take effect as of membership renewals made after May 31, 1980.
3. That all future Center and Associate dues fall due on the first day of the new fiscal year (June 1).
4. That the Chattahoochee Country Dancers be thanked for their hospitality.

It was further the sense of the meeting that:

1. The minutes of the Executive Committee's meetings be mailed to their current recipients within as short a time as possible after the meeting at which they are accepted by the Committee.
2. There should be a joint Council Meeting/Leaders' Conference again in 1981, on or about April, and that the Leaders' Conference continue concurrently with the Council meeting.

The meeting closed at 3:30 p.m.

Bertha Hatvary
Acting Director, CDSS

EVENTS

Note on Events: The festivals listed here are those which we know to involve members or Centers & Associates of CDSS. For a complete list, the *1980 Calendar of Festivals* is available from the National Council for the Traditional Arts, 1346 Connecticut Ave. N.W., #1118, Washington, DC 20036. 202-296-0068.

JUN 7-8 WASHINGTON FOLK FESTIVAL. Glen Echo Pk, MD. Contact Folklore Society of Greater Washington Hotline 703-281-2228.

JUN 8 SEAPORT DAY. South Street Seaport Museum, New York City. Daytime & evening concerts, Contact NY Pinewoods Folk Music Club c/o CDSS or the Folkphone 212-594-6876.

JUN 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.

JUN 14 PINEWOODS BENEFIT. All-day dance & bar-beque. At Three Arrows, Putnam County, NY, with Fred & Miriam Bosworth, 914-723-7743 (weekdays) 914-528-9323 (weekends).

JUN 14 PINEWOODS BENEFIT. Dance at Pinewoods Camp. Contact Gerda Conant, 506 Eliot St., Milton, MA 02186. 617-696-6293.

JUN 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.

JUN 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.

JUN 21-22 HUDSON RIVER REVIVAL FOLK FESTIVAL. Croton Pk., NY. Contact Clearwater Sloop, 112 Market St, Poughkeepsie, NY 12601.

JUN 22-27 HERITAGE ARTS WEEK. Morehead State Univ. English & American dance, music, crafts & literature. Contact Glenn Fulbright, 208 Elizabeth St., Morehead, KY 40351 606-784-4737.

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

JUN 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.

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

JUL 3-7 PINEWOODS FOURTH OF JULY WEEKEND. Boston Centre, CDS. Contact CDS, P.O. Box 1157, West Concord, MA 01742.

JUL 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.

JUL 6-13 CASTLE HILL EARLY DANCE & MUSIC WEEK. Renaissance & baroque music & dance. Contact Castle Hill, P.O. Box 283, Ipswich, MA 01983. 617-356-4070.

JUL 6- AUG 8 AUGUSTA HERITAGE ARTS WORKSHOP. Elkins, WV. 3-week Appalachian music course Jul 21-Aug 8; Dance weeks: July 6-11 & Jul 13-18. Contact Augusta Heritage Arts Workshop, P.O. Box 1725, Elkins, WV 26241.

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

(Continued on last page.)

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JUL 11-13 BRATTLEBORO FOLK FESTIVAL. Contact Chelsea House Folklore Center, Box 1057, Brattleboro, VT 05301. 802-257-1482.

JUL 11-13 NATIONAL FOLK FESTIVAL. Wolf Trap Farm, Vienna, VA. Contact National Council for the Traditional Arts, 1346 Connecticut Av. NW, #1118, Washington, DC 20036. 202-296-0068.

JUL 19- AUG 30 CDSS WEEKS AT PINEWOODS.

July 19 - July 26 Early Music
July 26 - Aug. 2 English & 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 & Music
Contact CDSS, 505 8th Ave., NY, NY 10018.
212-594-8833.

JUL 20-27 LLOYD SHAW FOUNDATION DANCE WEEK.

Steamboat Springs, CO. Contact Diane Burton, 1536 Conneaut, Bowling Green, OH 43402.

JUL 27-AUG 1 LLOYD SHAW FOUNDATION DANCE LEADERSHIP WEEK. Steamboat Springs, CO. Contact Enid Cocke, 2217 Cedar Acres Dr., Manhattan, KA 66502.

JUL 31-AUG 2 A.P. & SARA-MAYBELLE CARTER MEMORIAL FESTIVAL. Carter Family Bldg., Hiltons, VA. Contact Janette Carter, Box 111, Hiltons, VA 703-386-9480.

AUG 1-3 FOX HOLLOW FESTIVAL OF TRADITIONAL MUSIC AND ARTS. Contact Evelynne Burnsteine, RD 1 Fox Hollow, NY 12138. 518-648-3400.

AUG 15-17 McLAIN FAMILY BAND FESTIVAL. McLains Big Hill Farm, Berea, KY. Contact Raymond McLain, CPO 1322, Berea, KY 40404. 606-986-8111.

AUG 22-24 PHILADELPHIA FOLK FESTIVAL. Schwenksville, PA. Contact Phila. Folk Festival, 7113 Emlen St., Philadelphia, PA 19119. 215-242-0150.

AUG 28-SEP 1 FIDDLE & DANCE WORKSHOP AT ASHOKAN.

Traditional American dance, clogging, string band music. Contact Fiddle & Dance, P.O. Box 411, Lincolndale, NY 10540. 914-248-7086.

AUG 30-SEP 2 LABOR DAY WEEKEND AT PINEWOODS.

Boston Centre, CDS. P.O. Box 1157, West Concord, MA 01742.

CLASSIFIED

WANTED: 2, 3, or 4 of the 720 hours in your month.

OBJECT: To expedite mailing of this newsletter.

To volunteer for this "unskilled labor of love," call CDSS. 212-594-8833.

FIDDLERS & OTHER COUNTRY DANCE BAND MUSICIANS: If you are interested in forming an informal group to play together weekly, and you live in the Queens-Nassau-western Suffolk, L.I. area, please contact Bernie Stolls 516-433-4192 day or evening.

JACQUI & BRIDIE. Now booking their March 1981 tour. An irrepressible singing duo from Liverpool, England with traditional and modern songs, guitar, banjo, dancing dolls and horrendous jokes. Information: Gloria Berchielli, 67 Winfred Ave., Yonkers, NY 10704. (914) 237-1308.

News Staff

EXECUTIVE EDITOR
EDITOR

Jerry Epstein
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.

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

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