



## AL BLANK ON USING CASSETTES FOR DANCE TEACHING

Q. Al, you've been running dances using recorded music since 1971. Is this because you prefer it, or because there isn't any live music available?

A. Live music isn't always available. I won't use recorded music a moment longer than necessary. Since it was necessary, I began by using reel-to-reel, but now I'm switching over to cassettes. They're not bulky, they're relatively cheap, and you can get an astounding amount of music on them.

Q. How about equipment to play them?

A. Cassette players are cheaper too, by several hundred dollars. A number of moderate-priced machines have variable speed, too, which I consider a must. For teaching you often need a slower speed, and at the end of a contra you sometimes want to speed up -- in spite of disagreeable changes in pitch. Then, too, a recording of a dance may be fine in every respect except speed, and you can change it on the cassette player to any speed you want.

Q. Do you usually teach at a speed lower than the one for a dance?

A. No, only if there's a particularly difficult part that the dancers need or want to go through slowly.

Q. Why not sing or doodle instead?

A. Because I'm shy about doodling, for one thing, and because I'd rather use music, and it's not hard to do with cassettes.

Q. I ask because I have such trouble using a cassette tape to stop and go with.

A. I have found two things absolutely necessary: a "Memory Rewind," and developing skill at using your own player.

The Memory Rewind, which many players have, gives you a way to get back to the beginning of the dance quickly and securely without having to look at the numbers. You find the beginning of the dance on the tape and then set the number control at zero. When you've been playing a while and want to get back to the beginning of the dance, just press the rewind button, and the tape will rewind and stop at the setting. This is particularly easy if you have a "cue-and-review" machine, for then you can leave the Play button engaged during the rewinding and the music will start as soon as you lift your finger from Rewind.

Q. And if it's not cue-and-review?

A. Then just reengage the play button to start the music again. In either case, I regard the Memory Rewind as a blessing I would not want to be without.

Q. And your second "absolutely necessary thing"?

A. You must learn to handle your machine. Generally you want to teach the dance in segments, and the trick there is to finish teaching to your A music and then be able to find the B music with a lead of a measure or so of A music so that your dancers won't trip. The easiest way is to rewind just a little into the A music and quickly punch the Pause button. Then, when you are ready to start the B music, you have the last bar or so of the A as an intro. This takes practice.

Q. What is the difference between Pause and Stop?

A. Stop turns the whole machine off, and when you start it again it has to come up to speed, often with a glide in pitch. With Pause the capstan keeps revolving, so you begin smoothly and at speed. Incidentally, when you're recording and have to stop, you should use Pause rather than Stop, to avoid recording a click.

Q. If you're using Memory Rewind for one of a number of dances on a cassette, how can you find another dance without going all the way back to the beginning?

A. First, I believe in preparation. If I have some idea of the level of the dancers I prepare a program ahead, trying to use only one dance on a given cassette so that it can be set ahead of time, all ready to pop into the machine.

If not preset, a dance can be found easily if your machine has a cueing function. You set the machine at Play and press the Fast Forward button, and as the music goes by you hear a warbling sound. On my Superscope this can be made soft so you may be the only one who hears it. Since you know the number of dances on your cassette, you just count the right number of quiet spots between dances. If your cassette isn't too long, this shouldn't take more than about 30 seconds.

Q. How long is too long?

A. Any cassette longer than C30 is too long. If you have too many selections on a cassette, tape handling becomes a hassle. Compromises

(Continued on Page 4)



## PINEWOODS '80

Well, Pinewoods 1980 is past, and since it was my first season as your Executive Director I paid a short visit to each of the weeks, to meet the campers and faculty and to sample the rich fare.

The season started with a delicious Early Music Week: recorders and buzzies, pipe and tabor (you haven't lived till you've been awakened by a roving band of pipe and tabor players), singing and ensemble playing, and the liveliest of dancing with Sue Salmons in late morning and every evening after the early concert. Being unable to play anything but my Syrian tambourine, I joined Brian McGovern's morning singing class, in which each member got to prepare a song and be helped with it by teacher and class. I also sang the crazy piece the chorus worked on each afternoon: Jannequin's "La Guerre," 35 pages of contrapuntal battle noises in French and great fun. Skit night was very funny (have you ever heard "The Entertainer" played on recorders, viola da gamba, and vielle?), the faculty concert was superb, and Show and Tell on the last morning was downright inspiring, for the quality of performance attained during one week even by people who had never held the instrument in their hands. (This was a first-steps-for-little-feet approach and an innovation of chairman Phoebe Larkey's; even some faculty took advantage of it, trying themselves out on a new instrument.) And everybody danced up a storm.

Then, POW! along came English and American Dance, with camp stuffed to the rafters and every pavilion jumping. It was HOT, and you were soon soaked, but that didn't seem to slow anybody down. Helene Cornelius' program included rapper, and morris, and long sword, and country, easy and complicated squares and contras, and then one enormous splash in both ponds. Roy Dommett lent his great energy and charm to those exuberant English traditional dances and experienced morris, and Marshall Barron was joined in her dance band workshop by the inimitable Chuck Ward from San Francisco, who can play anything on a piano. (He is also to be heard on the new CDS-8 recording, Step Stately, playing the harpsichord. Plug.)

There was no slackening of energy at the end of this week, for next came another POW! as English Week burst forth. In an innovation, Tony Barrand decided to start the week off with a demonstration of what each class would do, with the campers themselves taking part. It was an inspiring, in fact even vaguely alarming, sight to see practically the whole camp up there on the floor for beginning morris. Where will it all end, one asked oneself. Morris, coast to coast! By Tuesday, everybody was glad to flop in and by the water for a short respite on the free night, for Tony's demonic energy infused the whole camp. It was a great week.

Then, from one moment to the next (well, Saturday morning to Saturday afternoon) there were kids everywhere, running, splashing, wailing ("I've lost my DADDY!") or grandly showing new kids around for it was Family Week. A stupendous program was prepared by Meg Durham (now Meg Lippert, and we all wish her joy), not only singing and dancing for everybody but knot tying, harmonica, macramé, corn dollies (taught by that delicious English mum,

## PINEWOODS '81

Now that Pinewoods 1980 has come to its breathless conclusion, we're already thinking about Pinewoods 1981. This is an early warning: DO NOT RENT YOUR HOUSE OR ENLIST THE BABY SITTER OR PUT OFF YOUR MOTHER-IN-LAW TILL WE ANNOUNCE DATES! Several people have begged us to reconsider the order of the weeks, various proposals have been made, and the whole thing is under study. We hope to have plans firmed up by the time we mail out the next News, and if you have feelings or opinions on the subject we'd like very much to hear them.

Marguerite Dommett), nature studies, weaving (taught by our own Beverly Francis), tin whistle, and how to make a marble machine (by, of course, Tom Senior).

All this time, the weather was fine, if hot, due to the widespread drought, but luck broke for Jeff Warner's Folk Music Week, and it rained and blew a nasty nor'easter for a few days. However, there was no noticeable dampening of the general ardor, especially with Joe Heaney there to sing his funny and beautiful Irish songs and tell his preposterous "true" stories. Joe stayed in Pinecones, which was broken into one night by a single, yes one, raccoon, who knocked down a few pots and pans. By the last telling by Joe that I heard, the number of raccoons had reached 62. Wonderful blues singer John Jackson had time to give great pleasure before he was called home, with everyone's sympathy, by a death in the family. All the instrumentalists kept up what sounded like a nonstop jig. (In fact, see poem by fellow campers.)

Toward the end of the week the weather cleared again, so American Dance and Music Week started on a perfect summer day. It was a terrific week; a special exotic flavor was imparted by the presence of Ginette Dubois Roy, clogger and caller extraordinaire (that's French) and Emile Benoit, a whippet of a man who sits with his cap pulled over his brow, energetically bowing a fiddle held against his biceps, and clogging to beat the band. By the end of the week everybody was dancing to Ginette's French calls (I mean the hard ones, not just "Swingez-la!"), and even your plump Executive Director was up there trying the infectious Québécois step dancing. Fred Breunig's all-star cast included a delightful traditional folksinger, Lois Short, who did a sizzling mountain clog.

I feel greatly privileged to have tasted each of these glorious weeks, to have made the acquaintance of the teachers, each of whom deserves an individual and hearty round of applause, and to have met so many of you. (In case I have not met you, dear member, here I am. I hope to meet you in person on a path at Pinewoods next year.)

Bertha Hatvary  
Executive Director



## FACULTY FAMILIES

It was the Year of the Baby for Pinewoods staff this year. Gerret Warner and Mimi Gredy, who were a boon and a blessing as joint camp directors for the six CDSS weeks, owe not a small part of their popularity to their bewitching Abigail (photo 1), who arrived at camp just tottering, and left striding up hills and starting to dance. Jim and Marney Morrison brought young Willie (2), who slumbered or smiled on Marney's stomach while she danced a rant or on Jim's while he strummed his guitar. Olivia Barrand (3), often seen wearing her diminutive set of morris bells, gazed out at the world from bright blue eyes, frequently obliging with a wide grin. And of course Merrill Garbus (4), shown here with her mother Margaret Ann Martin, is an old Pinewoods hand. (How not, when she's named for Phil Merrill?) And, though we have no photos to prove it, we also enjoyed Lillian Kruskal (Tom and Deborah) and Asher Miller (Roddy and Jane).

Now please, dear campers, don't plan on bringing your own adorable infant too, unless it's Family Week when we're geared for it. Even the staff babies had us bursting at the seams. But we loved them all.

## CAMPER'S LAMENT

As written and sung by Doug Dancis and Lew Hollander at the Folk Music Week campers' show.

I hate to go a-wandering  
Along the Pinewoods trails.  
Where e'er I go some Jane or Joe  
Is doing banjo fraills.  
I search in vain for silence  
But there is no escape.  
I guess they're playing instruments  
From here down to the Cape.

(Chorus)  
Plink-a-plink (plunk plunk)  
Plink-a-plink (plunk plunk)  
Plink-a-plink (plunk plunk)  
Plink-a-plink plink plink plink plink plink  
Plink-a-plink (plunk plunk)  
Plink-a-plink (plunk plunk)  
From here down to the Cape.

They're playing hammered dulcimers.  
They're strumming on guitars.  
They're playing in the showers  
And even in the cars.  
They practice in the dining hall,  
The bath-house and the john.  
The music never seems to end.  
It just goes on and on.

Chorus (with new last line)

I lay my head upon my bed  
As evening shadows creep,  
But soon the sound of fiddling  
Intrudes upon my sleep.  
When I come here again next year  
I know there'll be no change.  
I'll bring my steam calliope  
And I'll have my revenge.

Chorus (with new last line)





# JIM MORRISON: FAREWELL & WELCOME

Jim Morrison, a greatly valued member of CDSS's staff for the past ten years, and director of the Society from October 1975 to August 1977, has decided to resign as a staff member in order to pursue his own individual career.

Jim's service to the Society, as teacher, musician, performer, caller, researcher, Pine-woods chairman and overseer, and advisor on matters of music and dance, has been incalculable. It would be a great loss to us if he and his influence were to disappear entirely, but fortunately he has consented to be available to us on a consultant basis. We fully expect to take advantage of his expertise, and we hope that he will continue to play a major role in the Society and to do his workshops for our centers and associates, either on his own or with CDSS participation. (Incidentally, we will keep you informed of any trips he may undertake, so that you can take advantage of his presence in your area to arrange a workshop or dance.)

So, happily for us, we are not bidding Jim goodbye; but we certainly thank him for these ten years, and we wish him, Marney and Willie all good fortune and a rich future.

Bertha Hatvary  
Executive Director

To the Members:

After ten years as a staff member of CDSS it has become time for me to move on. But I do want to take this moment to thank the Society's membership for the countless opportunities this employment has offered me, and to give a brief account of some of my feelings about the past, present and future of CDSS.

The Society has certainly changed in the last ten years; when I first started work at the old office at 55 Christopher Street, there were fewer than 20 centers; now there are 48. I could of course cite instances of truly astronomical growth (the sales department has increased by more than 1,000% in gross sales) or of no growth at all (since 1970, new CDS-series recordings have only balanced off those that have gone out of print). On the whole, however, the 70s have been a time of steady growth, spurred in mid-decade by the Bicentennial, by the tremendous resurgence of interest in contra dancing in New England, and by the astonishingly successful introduction of team morris dancing in America. These phenomena, instigated for the most part outside of the Society, nonetheless helped to push it in some of its current directions.

Growth is never painless, and CDSS has had its fair share of growing pains in the 70s. The Executive Committee went from more or less of a rubber stamp during May Gadd's years as director to a committee hopelessly overconcerned with the details of running the headquarters operation of the Society (I'm afraid that I myself must take some of the blame for this turn of events), and has finally arrived at a reasonable understanding of its role after some incredibly long and sometimes unpleasant meetings. The

annual leaders' conference, started under Genny Shimer's directorship, made clear a tremendous lack of understanding between various segments of CDSS, especially between the headquarters in New York and the centers in other parts of the country. These meetings, of which the 1976 gathering in Washington, DC stands out as an important watershed, brought about some fundamental changes within the Society, although it would be naive to claim that all the problems discussed at these meetings have been solved or are even on the way to being solved. But they did result in a new constitution for the Society. They also resulted in a growing awareness that CDSS is not an office in New York, but rather an association of the members of affiliated groups and individual national members across the country.

What are the challenges for the 1980s? The Society will have to find better ways of serving morris clubs, folk music clubs, and the growing number of dance groups using traditional material who are presently unaware of and/or unimpressed with CDSS. The Society will need to find new ways of exposing people to traditional music and dance, as the inexpensive travel of the last two and a half decades now seems to be a thing of the past, jeopardizing the residential week and weekend courses on which the Society has long relied.

My own plans at the moment are still in a state of flux; I will continue, however, to serve the Society in a consulting capacity as needed. Some of the money saved on my salary will be used to support workshops given by centers and associates, which represents a continuation of one of the functions I was providing as a staff member. I am still available to give workshops and call dances, and hope that many of you will continue to call on me to do these things.

I do feel that this new arrangement will be the best for me, as I had really reached a dead end as a too-distant headquarters staff member. It should also serve the Society better, giving it more flexibility in how it spends its money, for advice, workshops and other activities.

Once again, many thanks to all of you for the opportunities and great times I have enjoyed as a CDSS staff member. I hope there will be more of the same now that I have become one of the folks.

Jim Morrison

## CHRISTMAS REVELS

CDSS will again sponsor the Revels in New York! Anyone wishing to audition for the chorus should call Jerry Epstein evenings at: 212-429-3437.

## CASSETTES CONTINUED

are necessary. One dance per cassette side is ideal, but then you run into excessive bulk and expense. On a C-30 you probably can't get more than seven on a side, and that's a workable limit. With C-30 cassettes your tape

library is still compact and individual dances are easily accessible.

Q. To repeat a dance, how long must one wait for the tape to rewind? It seems like forever.

A. Actually, with a Memory Rewind, it's very fast; by the time you've told them that they're going to do it again and got them back into position the music is ready. Or you can do as I sometimes do, and record in succession different performances of the dance music that you may have. For instance, I already had a good recording of Green Sleeves and Yellow Lace; now I can use both it and the lovely performance on the new CDS-8, Step Stately. The dancers enjoy the change, and so do I.

Q. Do you have other helpful ideas about using cassettes for a dance?

A. In planning a program, tape handling can be avoided by using dances that are recorded consecutively on a cassette. Of course, the same pairings should not be used forever with the same group, but a little forethought before copying recordings onto cassettes can save a lot of effort. However, I do not recommend putting each program onto a cassette, except for performances. It is too inflexible and very time-consuming.

Q. What about equipment to use with cassettes?

A. I recommend entirely separate components: a public address (PA) amplifier that includes a mixer for both the caller's mike and line inputs for the cassette player; two speakers, preferably column; microphone, and cassette player.

Q. Aren't there any good integrated systems? I thought some were made especially for callers.

A. They exist, but they're generally expensive for what you get, and not as flexible as separate components. Also, except for top-of-the-line Newcomb machines, the quality is low.

Q. What do you use yourself?

A. I have high-efficiency speakers so that I can use a low-powered but good-quality amplifier. Since for my use I need only 15 watts per channel (30 for stereo), I simply bought the cheapest amplifier I could find that year. It happens to be a Sony.

Q. Have you found acceptable speakers that don't weigh a ton?

A. Yes. High efficiency plus light weight means that you have to give up a strong bass; but I have found that expensive speakers with a good bass often create a reverberation problem in big halls. You can make do with very cheap speakers. Mine are columns, each put together out of six five-inch speakers of undetermined origin. Such speakers are available from most electronic outlets, for example Lafayette, Olson, Radio Shack.

Q. Supposing I want a lot of bass in my speakers?

A. Well, of course you can buy more expensive speakers, but actually you can get quite a lot more bass by just standing your column speakers on the floor against the front wall,

still more by placing them in the extreme corners of the front wall where it meets the side walls and floor. (I should have said that the problems are entirely different if you must work out of doors with large crowds.)

Q. So I, an electronics idiot, could go into such a place and say, "I want a good-quality but low-powered amplifier (15 plus 15 watts) and the capacity to mix microphone and line inputs, plus a cheap mike and high-efficiency, light-weight speakers" and I'll be safe with what I get?

A. Well, I think I'd specify column speakers, which disperse the sound horizontally and are just what you want if they are placed at the two sides of the stage, both facing forward. (By the way, don't lay them down on their sides. That disperses the sound vertically, and who's going to dance on the ceiling?)

Q. Lots of dance teachers are women, and as one of them, I feel there's a limit to the amount of weight I want to lug around. How much will all this equipment weigh?

A. The cassette player, 8 to 10 pounds. The cassettes, perhaps as many as 12 to 13 for an evening, 2 to 3 pounds. Amplifier, below 15 pounds if you're careful about weight. Pair of speakers, about 28 pounds. (They're heavy by nature, having frames, coils and magnets.)

Q. I know you're not in the sales business, but are there any brand names you recommend?

A. No, because the kind of PA system I'm talking about is likely to be a house brand put out by the electronic supply house. You're fairly safe getting any PA amplifier, even if it has gone out of production, if it has the elements you want. PA mikes are practically interchangeable, but be sure to match impedance of mike with amplifier input. (Don't worry about what that means. If the mike works with your equipment, it's OK. Try the equipment out at the store before you buy.) As for cassette players, within the money you have to spend, look for the features we've talked about and any others important to you.

Q. Any advice on the care of all these things?

A. Try to protect the cassettes from hot and humid conditions and keep them away from magnetic fields (induction motors, permanent magnets). The basic enemy is dust. Clean the heads, tape guides, and pinch rollers with a swab dipped in alcohol, then dry them and be sure to remove lint. Once a week, take an old, dry toothbrush and clean out build-up on the tape guides. From time to time, demagnetize the tape heads (any stereo hi-fi outlet will do this for you, but you can do it by buying and using a demagnetizer or demagnetizing tape.) With proper care, if you don't handle the tape with your fingers or let it get dusty, a good-quality cassette should last practically indefinitely.

Editor's note: Albert Blank is an English dance leader and former president of CDSS in Pittsburgh. He's a member of the CDSS Recordings Committee and of Three Rivers Morris.



## CDS-8: STEP STATELY PROGRESS REPORT

Thanks to Murphy's Law, we still don't have this eagerly awaited new CDS recording, but we are inching ahead. The test pressings have been approved, the jacket copy has been proofread, and at the moment we are in the hands of the recording company, which has assured us of its zeal. So you can go ahead and order the record, which of course nobody should be without, and we will mail it and bill you just as soon as it arrives in the office, which we hope will be very soon.

In case you've forgotten, it's by Marshall Barron (violin), Chuck Ward (harpsichord), and Eric Leber (recorders), with percussion, and consists of delightful performances of two and three-couple dances, namely: Step Stately, Love's Triumph, Miss Spark's Maggot, the Boatman, Joy After Sorrow, The Splendid Shilling, The Beggar Boy, The Maid in the Moon, Come Let's Be Merry, Hackney Minuet, Saint Martin's, Green Sleeves and Yellow Lace, the Corporation, Shepherd's Holiday, St. Margaret's Hill, Heartsease, and Chelmsford Assembly.

Similarly, we have not yet received the reprints of Fallibroome 1, 2 and 3 that are being prepared in England. These, too, you can order now that you're thinking of it and will be sent as soon as they arrive.

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ANNOUNCING:

cli 901

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or from CDSS, 505 Eighth Ave., New York, NY 10018

## NEW ENGLAND JUBILEE

We have more information for you now on this new event, co-sponsored by Country Dance in Connecticut and CDSS. It's going to be an exciting five-day bash at the Harley Hotel, Enfield, CT (between Hartford and Springfield, MA, just off I-91), ending just in time for you to dash home for your own New Year's Eve overindulgence, if you have any strength left for it.

The all-star cast will include (alphabetically) Laurie Andres, Marshall Barron, Christine Helwig, Chip and Fran Hendrickson, Phil Merrill, Randy and Rodney Miller, Ginette Dubois Roy, Ted Sannella, Jeff Warner, Tod Whittemore, and Steve Woodruff, and the fare will be a glorious smorgasbord of American and English dances, dance band workshops, Québécois step dancing, quadrilles and sets, traditional couple dancing, and singing sessions. Cost is \$95 plus room and board. For more information, write New England Holiday Jubilee, Box 766, Sandy Hook, CT 06482.

## OOPS

The last issue of the News, having been prepared for press in the frenzied days just before our departure for Pinewoods, was unusually rich in typographical errors. Most did no harm to anything but our pride, but one must be fixed. So please note:

In the instructions for Joy After Sorrow, under B1, the fourth line should read:  
"place improper (2nd man moves up)".

*Come let's be Merry \* Drops of Brandy*

*Birdie in a Cage \* Devil's Dream \* Garners Gay*

*Petronella \* Money Musk \* Sing Together \* Trunkles*

*Lilli Bulerio \* Greensleeves \* Swaggering Boney*

Isn't it pretty? Can you guess what it is? Why, it's the CDSS 1980 T-shirt, in a pretty shade of blue, with the dance and song titles in navy and the CDSS slanting down the middle (you saw it at once, of course) in scarlet. Beverly Francis chose the titles and Cecily Buck did the handsome calligraphy. It can be yours for \$5.50 (Members \$5.00) in adult sizes small, medium, large and extra large. Children's sizes medium and large are \$4.50.

## CLASSIFIED

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## ALBEMARLE FESTIVAL

The Albemarle Chapter of the Country Dance & Song Society will hold its Fourth Annual Fall Country Dance and Music Festival on October 25 - 27 in Charlottesville, Virginia. This year the festival turns to the South, with a Saturday night dance featuring Bobby Dean, a West Virginia caller who taught Appalachian Squares at this year's Pinewoods American week. He will be backed up by Ed Michaels and the Valley Express, a popular Shenandoah Valley dance band. Since Bobby's own performance dance troupe will be there too, this should be much like a local Saturday night dance on the Virginia/West Virginia border.

The rest of the festival will be eclectic: a Friday night potpourri dance put on by Charlottesville callers (including Jim Morrison, who will also help to keep things moving Saturday and Sunday) and workshops all day Saturday--clogging, contras, Morris, ribbon, stave, and garland dances, singing styles, children's games, fiddle, dance band, etc. Sunday will see a Morris tour of all the sides present, including a stand at Thomas Jefferson's Monticello.

Free housing will be available; the festival cost will be about \$12 per person. For more details and registration forms, call or write to Judith Simon (804-293-3880 days; 2702 Easton Rd., Charlottesville, VA 22903); Beverly Seng (804-296-1069 evenings; 115-A Altamont Circle, Charlottesville, VA 22901); or Beth Hodsdon (804-973-3554, also evenings.)

## H.Q. STAFF CHANGES

After several years of service to CDSS, most recently and notably as our competent sales manager and bookkeeper, Jody Evans resigned as of September 1 to seek new directions for her life. We wish her well in all ways.

On the same date we welcomed Kathleen (Kit) Campbell, who will be with us Monday through Thursday each week. She will be bookkeeper, assistant sales manager, and general boon. Kit, like Jody and Beverly Francis, is a dancer in the Ring o'Bells morris team, as well as a singer, country dancer, and pipe and tabor player.

Beverly will now be full-time administrative assistant and sales manager. Gloria Berchielli will continue to help us part-time, coping with all the intricate details of publicity and registration for weekends and Pinewoods.

## EVENTS

**Oct 8-13 FESTIVAL OF AMERICAN FOLKLIFE.** Washington, D.C. Contact Smithsonian Institution Folklife Program, Washington, D.C. 20560, 202-381-6532.

**OCT 10-13 FALL DANCE WEEKEND.** With Ted Sannella. Hudson Guild Farm, Netcong, N.J. Sponsored by CDSS, 505 Eighth Ave, NY, NY 10018, 212-594-8833.

**OCT 18 CLOGGING WORKSHOP.** With Jim Morrison. At Met. Duane Hall, 201 W 13th St, NYC, sponsored by NYDAC. Contact CDSS, 505 8th Ave, NY, NY 10018, 212-594-8833.

**Oct 17-19 FALL FOLK MUSIC WEEKEND.** Camp Freedom, Falls Village, CT. Sponsored by Pinewoods Folk Music Club, c/o CDSS, 505 8th Ave, NY, NY 10018, 212-594-8833.

**Oct 24-26 ALBEMARLE FALL FESTIVAL.** With Bobby Dean. Country dance, clog, morris & dance band workshops. Sponsored by Albemarle Chapter of CDSS. Contact Beverly Seng, 115 A Altamont Circle, Charlottesville, VA 22901, 804-296-1069.

**Oct 24-26 FALL DANCE WEEKEND.** Brasstown, NC. Workshops in English, American & Danish country dancing. Contact Laura Sprung at John C. Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

**Oct 25 BLUERIDGE FOLKLIFE FESTIVAL.** Ferrum, VA. Music, dance, crafts, children's activities. Contact Roderick Moore, Blue Ridge Institute, Ferrum, VA 24088, 703-365-2121.

**Oct 30-Nov 2 CELEBRATION OF TRADITIONAL MUSIC.** Berea, KY. Traditional Appalachian music, square dance, hymn singing, symposium. Contact Loyal Jones, CPO 2336, Berea, KY 40404, 606-986-9341, ext. 513.

**Oct 31-Nov 1 FALL WEEKEND WORKSHOP.** With Glenn Bannerman. Sponsored by the International Folk Dance Club of Richmond. Contact Glenn Bannerman, 804-355-1474.

**Nov 1 CONTRA DANCE WORKSHOP & PARTY.** With Timber Salvage. Sponsored by Germantown Country Dancers at Friends School, 31 W Coulter St, Philadelphia, PA. Contact Barbara Bekker, 215-438-6841 or Hanny Budnick 215-VI4-2474.

## EVENTS - CONT.

### Nov 7-8 COMMUNITY LEADERSHIP TRAINING WORKSHOP.

Morehead, KY. Community development & involvement through traditions, w/ a workshop focus on traditional dance & music. Contact Sibyl Clark Appalachian Development Center, Morehead State Univ., Morehead, KY 40351, 606-783-4731.

### Nov 8 DANCE BAND WORKSHOP & COUNTRY DANCE.

With Marshall Barron. Sponsored by CDS of Pittsburgh. Contact Al Blank, 107 Buckingham Rd, Pittsburgh, PA 15215, 412-781-1345.

### Nov 8 COUNTRY DANCE WORKSHOPS.

With Christine Helwig & Fried Herman. At Met. Duane Hall, 201 W 13th St, NY, NY. Sponsored by NYDAC. Contact CDSS, 505 8th Ave, NY, NY 10018, 212-594-8833.

### Nov 14-16 EARLY DANCE & MUSIC WEEKEND.

Hudson Guild Farm, Netcong, NJ. Music & Dance of Dijon, Versailles & Newport. Sponsored by CDSS, 505 8th Ave, NY, NY 10018, 212-594-8833.

### Nov 14-16 FALL DANCE FESTIVAL.

Atlanta, GA. Sponsored by Chattahoochee Country Dancers. Contact Karen Morris, 1813 Indiana Ave NE, Atlanta, GA 30307, 404-378-0595.

### Nov 29 THANKSGIVING DANCE.

Greenwich, CT. Sponsored by the Round Hill Country Dancers. Contact Elfrid Windsor, 6 Dialstone La, Riverside, CT 06878, 203-637-7615.

### Nov 29 COUNTRY DANCE WORKSHOPS.

With Christine Helwig. Sponsored by the Country Dancers of Westchester. Contact C. Helwig, 1 Seton Rd, Larchmont, NY 10538, 914-834-4672.

Dec 6 PLAYFORD BALL. Philadelphia, PA. Banquet & dancing. Sponsored by Germantown Country Dancers. Contact Dick Wexelblat, 215-233-1149.

Dec 13 CHRISTMAS PARTY. Sponsored by Boston Centre CDS, 609 Washington St, Wellesley Hills, MA 02181, 617-235-6181.

Dec 16 NEW VOICES. A chance for up-and-coming callers, at Met. Duane Hall, 201 W 13th St, NY, NY, sponsored by NYDAC, contact CDSS, 505 8th Ave, New York, NY 10018, 212-594-8833.

Dec 20 CHRISTMAS BALL. Sponsored by Albemarle Chapter CDS, contact Beverly Seng, 115 Altamont Circle, Charlottesville, VA 22901, 804-296-1069.

Dec 20 CHRISTMAS FESTIVAL. Sponsored by CDSS, 505 8th Ave, NY, NY 10018, 212-594-8833.

Dec 26-30 NEW ENGLAND HOLIDAY JUBILEE. Sponsored by Country Dance in Connecticut. Workshops in English & American country dancing, New England contras, Québécois step dancing & quadrilles, and more. Information: 203-426-9266.

Dec 26-31 WINTER DANCE & MUSIC WEEK. Brasstown, NC. Sponsored by John C. Campbell Folk School. Contact Laura Sprung, Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

### Dec 26-Jan 1 CHRISTMAS COUNTRY DANCE SCHOOL.

Sponsored by Berea College. Workshops in English, American & Danish country dance, morris & sword, Appalachian & English clogging, dance band, leadership, story telling, crafts & more. Contact John Ramsay, Berea College Recreation Extension, CPO 287, Berea, KY 40404.

## 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.

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

**ARE  
YOU  
A CDSS  
MEMBER?**

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

\$15	Individual	\$6	each additional person at the same address
\$10	Fulltime student or senior cit.	\$4	additional to receive English Dance & Song, magazine of the English Folk Dance and Song Society
		\$6	additional for membership in Pinewoods Folk Music Club (\$8 for family)