

# COUNTRY DANCE & SONG SOCIETY



## NEWS

No. 37

JANUARY 1981

### AN ENGLISH COUNTRY DANCE FOR MIXED LEVELS

*Sometime ago we promised you an article by Genny Shimer on how to create a program for a group of dancers that includes both beginners and veterans. Here it is.*

Planning a program of country dances for a group of dancers with varying levels of experience can be a real challenge. A single evening (a one-night stand) presents one kind of problem, while planning for a series creates others. The crux of the matter, however, is to create, through the choice of material, a program that will keep all types of dancers happy, interested, reluctant to leave, and certain to return. There is of course no perfect solution, for no group is exactly like another, teachers do not (and should not!) have identical repertoires on which to draw, and musicians have preferences as well as occasional limitations. All these factors will influence the leader's choice of dances, and the result will be a selection that is unique and probably very personal.

Dance groups have various ways of handling beginners: some set aside a specific time for basics, either before or after the regular session; experienced dancers may have a period earmarked for them; but the time when everyone is dancing together is the one with which we

*Cont. on p. 3*

### PINEWOODS '81 CHAIRMEN

New years should be times of old joys and new beginnings, and the best combination of the two is Pinewoods: forever happily the same and yet forever changing. We are delighted now to be able to announce, in order of weeks, the program chairmen for next summer:

*Early Music Week* (July 18-24) will be chaired again by PHOEBE LARKEY, who put on such a delectable week last year that one grateful camper went home, sat right down, and sent CDSS \$500. Since *Early Music Week* started, Phoebe has missed only one year, happily coming as either camper or staff member. She plays recorders, krumphorns and viols, performs with the *Early Music Players of New Jersey*, and dances with grace and abandon, having been introduced to country dancing by these very same weeks. As last year, she plans to offer loads of singing and instrumental music-making at all levels from concert rank to utter beginner (where else can you study krumphorn for a week just to see if you like it?), and, of course, country dancing.

PAUL BROWN, wonderful old-time traditional banjo player and also a long-time Pinewoods connection, has consented to be chairman of *American Dance and Music Week* (July 25-31). Paul is a younger-generation true traditional musician, especially well known for his songs and banjo

*Cont.*



Happy



New Year!





## PINEWOODS '81 CONT.

tunes drawn from his mother's region of Virginia. He has a wide acquaintance among the older traditional performers and a great repertoire of tunes. He was a member of Fred Breunig's program committee and staff for last year's American Week, and is full of mouth-watering ideas for this year.

*Folk Music Week* (August 1-7) will be led by that superb singer and concertina player LOUIS KILLEN, master of sea chanties and traditional songs. Lou grew up singing, in northeastern England, and people who haven't yet been lucky enough to hear him sing and tell tales in concert can enjoy his almost numberless recordings, including "Old Songs, Old Friends," "Steady as She Goes" (sea chanties with Jeff and Gerret Warner and John Benson), "Bright Shining Morning" with Sally Killen, and a new release of 19th-century songs of the British Industrial Revolution, "Gallant Lads Are We." Pinewoods is the first place Lou came to when he arrived in America in 1966, and he's a veteran of five Pinewoods Folk Music Weeks. We can't wait to see the week that he creates as chairman, assisted by his wife, Margaret Osika.

*Family Week* (August 8-14) will be headed up this summer by none other than JIM and MARNEY MORRISON, who were both members of the committee that first created Family Week. For the one or two members of the Society who don't know who Jim is, he is a splendid fiddler and guitar player and a skilled dancer and teacher in American and English country dancing, morris, sword and clogging. He has chaired practically every week at Pinewoods at one time or another and was Director of CDSS for two years. Marney has been attending Pinewoods since she first came as a teenager in the sixties, and has a special concern and affection for Family Week, to which she brings administrative talents and creative imagination. So you can all wait for another winner.

*English Week* (August 15-21) will again be led by TONY BARRAND, who scored a triumph with it last year. Tony is known to many of you already as a boundlessly energetic morris and sword dancer, an exciting clogger (British style), and a very droll entertainer. He tours and performs songs, poems and stories with John Roberts (who sings with him and accompanies on concertina, accordion, banjo, and other instruments). For several years Tony and Fred Breunig have run the School for Traditional Dance and Song in Marlboro, Vermont. With John, Fred, and Steve Woodruff, Tony is now performing a pageant of mid-winter carols, "Nowell Sing We Clear." In between all these, he is busily at work thinking up a way to top his own act with English Week this year.

*English and American Dance Week* (August 22-28) will be chaired by SUE SALMONS, a CDSS master teacher who teaches English, American, morris and sword dancing with equal ease. Sue first encountered CDSS in her teens as a babysitter at Pinewoods for Bob Hider's children. During college and early years as a research physicist she dropped out of dancing but eventually returned, unable to resist the morris. From then on she did both morris and country dancing

regularly, and took a special teachers' course given by May Gadd in New York City--a series of lectures with practice sessions for the students. She's been teaching since the late sixties, including half a dozen times at Pinewoods, which she has attended in all "at least 20 times, after I finally got my husband hooked." Sue's programs are typically lively and varied, and we fully expect that her week will be a delight.

## PINEWOODS CAMP MANAGER

The Board of Pinewoods Camp, Inc. is soliciting applications for the position of Camp Manager for the summer season. (This is the position formerly held by Gerda Conant.) Full-time residency is required for the season, mid-June through Labor Day. Preseason organization handled by the Manager would include hiring kitchen and operations crews, and such contacts with user groups as scheduling and contracts. The Manager should be able to meet with the PWC, Inc. Management Committee (located in the Boston area), if necessary, and also with the Maintenance Supervisor. The summer operation would include supervision of the kitchen and camp crews, plus flexible cooperation with user groups. Experience and compatibility with volunteer groups are quite necessary.

Salary for this position is negotiable. All inquiries should be addressed to R. E. Chapell, Box 406, Andover, MA 01810.

## BRASSTOWN NATIONWIDE

The Brasstown Country Dancers, with Fred Armstrong-Park calling and with a band consisting of Lee Knight (banjo), Jenny Armstrong-Park (fiddle), Andy Ward (guitar) and Fred himself (spoons) are now -- Ta-DAH! -- movie stars. It happened when a CBS-TV movie was being filmed last spring in Highlands, NC, starring Lucie Arnaz and Lawrence Luckenbill. In the film, "The Mating Game," Ms. Arnaz plays a New York lawyer vacationing at "Highlands Bird and Nature Camp," who meets and falls in love with a college professor played by Luckenbill. It was decided to have a country dance sequence, the Brasstown dancers gave a short but intensive course to Arnaz and Luckenbill, and the result is that the film is expected to contain "Cindy," a Virginia Reel, and a square, "Three Ladies Chain."

The present schedule calls for airing on December 30 at 9 pm Eastern Time on the CBS network. If you get this *News* in time, rush to your TV sets. If you don't, do not despair, for the show will eventually probably be aired again, at which time we'll hope to have longer notice.



advertisement

JOHN LANGSTAFF in a Program of Folk Songs, ballads, stories and games for one & all. \$3.00  
Friday, February 6, 7:30 PM  
G.A.M.E. Inc., 6th floor, 314 West 54th Street,  
New York City. Info: 212-765-5904 and (eve)  
212-429-3437.

## A COUNTRY DANCE... CONT.

are primarily concerned. The elements of good program planning are basic: variety, in formation, pace and style; some familiar dances, some challenges; and a build-up throughout.

Building up a program is an ideal approach, but it is not always possible to carry it out, particularly if you have dancers who come late (just after you have taught a figure like a hey for four that you want to use in other dances!) Perhaps one of the most important attributes a leader can have is flexibility, and certainly versatility is another. There are very few teachers who have not had to throw out the program they had planned and come up with alternatives after seeing who has actually turned up for a session. Nevertheless, adding skills a few at a time can still be done and one should have it in mind.

I believe that a large list of simple dances is an absolute prerequisite for success with a mixed bag of dancers. Your average intermediate/advanced dancer will be happy with simple dances if they are unfamiliar and everyone has to learn a pattern. Boredom sets in when the same old "easy" dances are produced time after time for the sake of beginners, and there is no excuse for this, since there are dozens of simple dances from which to choose.

One of the biggest problems for beginners starting English dancing seems to be the progression in a dance, particularly in a longways, unless they are contra dancers. Sicilian circle formation (couple facing couple in a big circle) a couple of times in an evening can be helpful; the progression is very simple and if beginners are dancing together they feel more secure than they would in longways dances where the partner relationship is more tenuous.

In my experience with mixed groups, it has usually been possible to include one or two dances for the experienced dancers only, if there is no other time set aside solely for them. One should realize that beginners are often perfectly happy to sit out a dance, and watching more challenging dances being done by good dancers can be very inspiring. But the teaching at this point must be extremely crisp and snappy, with absolutely no time wasted. My personal tactic, after such a dance, is often to ask the people on the floor to bring in someone who has been sitting out, and then to launch as quickly as possible into a dance, preferably with similar formation but simpler figures, such as Scotch Cap or Black Nag after Shrewsbury Lasses.

My personal preference for an evening of English dance is a program that uses both "traditional," or community dances as well as "Playford," or historic. Whether a leader weights a program to one side or the other depends, of course, on personal preferences and what goes best for the group. I tend to stress the differences in style for the sake of contrast and because I believe it leads to better dancing, but certainly not at the expense of becoming pedagogic or inhibiting the dancers, who after all have come for enjoyment -- and that must always be our primary concern.



Here, then, is a typical program I might use for a group that includes old hands and neophytes; that meets once a week or at least twice a month; that does not have a special period for either beginners or experienced dancers; and that has either recordings or competent musicians who can read music. (The availability of recordings is such that one has a tremendous choice today.)

The program should last 2 1/2 to 3 hours. My plan is generally to open with a couple of dances that get everyone moving and then to alternate a "fun" dance with one that requires more learning.

I like to start with a circle dance: easy to get people up on the floor, and the group relationship is quickly established. So I would choose a Sicilian Circle, introducing about four concepts; circle four left and right, right and left hand star (=hands across), do-si-dos, forward and back and pass on through. Next, a simple longways, preferably Playford style, such as Rakes of Rochester or Christchurch Bells or Knole Park (although the last presents some orientation problems). These bring a progression in a longways but no special footwork; and Rakes is good for introducing a hey for four (by all means give hands!). Back to a traditional dance, next in square formation: Yorkshire Square has a brief introduction with a polka (not enough to cause problems), and adds ladies' chain and swing partners for the first time. After this, I would choose another "Playford" longways, such as Indian Queen, which introduces setting and two-hand turns (right and left hand star/hands across, do-si-dos, changes of a hey have already been taught).

At this point I think it would be permissible to put in a dance for experienced dancers. It is your choice, whatever your dancers want to learn, but preferably a set dance. If it is a two-couple dance like Parsons' Farewell or Hey Boys, the dance to follow could be a two-couple for everyone such as Heartsease. This one brings in siding and arming, and has the advantage of a chorus that is repeated in each figure. If you ask your experienced dancers to help, it should be a breeze.



Now I would feel the need for a change of pace. Nottingham Swing would be fine, or Steamboat: I like the contrast of the hornpipe rhythm.

The next dance I would choose would be a circle formation again, and perhaps waltz time. If your dancers have problems with couple waltzing, try Waterfall Waltz, or Circle Waltz (a mixer), which has only a few steps with a partner. Otherwise, Waltz Country Dance and Margaret's Waltz are both fine, and Linda's Waltz (a mixer) has a full eight measures of couple waltzing.

Following the waltz I would pick a "Playford" longways such as Zephyrs and Flora, Fair Quaker of Deal, Spanish Jigg -- simple but lively.

Next, for contrast, a traditional dance; a whole set such as Bridge of Athlone, or a square: La Russe or Cumberland Square Eight.

Now would be the time to have another dance for

experienced dancers, if you wish: Orleans Baffled, Up with Aily -- the list is endless. I choose a longways because you may not have exactly the right numbers for sets, and at this stage you don't want to have your good dancers sitting out.

Follow this dance with a longways for all, such as Jack's Health or the Female Saylor. Both of them are rather more complicated but great favorites.

I like to have a couple of extras on hand -- something like the Hole in the Wall or The Geud Man of Ballangigh. The latter is a good final dance; the first, although a beautiful dance, leaves the dancers somewhat subdued! and I think we should end with a flourish. Many groups like to finish the evening with a waltz.

Genevieve Shimer  
CDSS Master Teacher

## AN ENGLISH COUNTRY DANCE

Style	Name of Dance	Formation	Instruction	Record #
traditional	SICILIAN CIRCLE	big circle	CDM 5	any reel/jig
Playford	RAKES OF ROCHESTER	longways	KH 3	--
traditional	YORKSHIRE SQUARE	square	CDM 2	BR 2
Playford	INDIAN QUEEN	longways	CD Bk 6	--
Playford	**PARSONS' FAREWELL	2 couple set	CD Bk 2	PLA 1
Playford	HEARTSEASE	2 couple set	CD Bk 4	CDS 8
traditional	NOTTINGHAM SWING	longways	CDM 6	BR 1, CDM 6
waltz	WATERFALL WALTZ	Sicilian circle	4 Welsh Barn D's	CDS 6
Playford	ZEPHYRS & FLORA	longways	Falli. 2	--
traditional	BRIDGE OF ATHLONE	whole set	CDM 6	ED 101, CDM 6
Playford	**ORLEANS BAFFLED	triple minor	CD Bk 4	CDS 6
Playford	JACK'S HEALTH	longways	Sheet	CDS 7
extras:	HOLE IN THE WALL	longways	New Series	CDS 1
	GEUD MAN OF BALLANGIGH	longways	CD Bk 6	CDS 6

### possible alternates:

Playford	CHRISTCHURCH BELLS	longways	CD Bk 4	--
Playford	KNOLE PARK	longways	KH 1	KH 3
Playford	**HEY BOYS UP GO WE	2 couple set	CD Bk 2	PLA 1
traditional	STEAMBOAT	longways	CDM 1	BR 2
waltz	CIRCLE WALTZ	big circle	CDM 2	BR 1
waltz	WALTZ COUNTRY DANCE	Sicilian circle	CDM 1	BR 1
waltz	MARGARET'S WALTZ	Sicilian circle	CDM 6	CDM 6
waltz	LINDA'S WALTZ	big circle	Sheet	--
Playford	FAIR QUAKER OF DEAL	longways	KH 2	KH 2
Playford	SPANISH JIGG	longways	New Series	--
traditional	LA RUSSE	square	CDM 1	BR 1
traditional	CUMBERLAND SQUARE	square	CDM 1	BR 1
Playford	**UP WITH AILY	longways	CD Bk 6	--
Playford	FEMALE SAYLER	longways	6 Simple CD's	CBS 7

KEY: \*\*dances for experienced dancers only; CD Bk: Country Dance Book (Sharp); CDM: Community Dances Manual; Falli: Fallibroome; KH: Kentish Hops; New Series: Country Dance Book, New Series (EFDSS). Record codes reflect the CDSS Sales Catalogue. All books and records are available from the CDSS Sales Department.

## EARLY DANCE & MUSIC WEEKEND

Dear CDSS:

Why would anybody in his (or her) right mind drive about 10 hours (back and forth), in a truck, no less, hauling four people, a guncase full of recorders and buzzies, three music stands, two rebecs, two violins, two viols, wine, cheese and crackers? Well, four people from Delaware, the Apostolinas and the Mrozes, did it on the second weekend in November. We all went to the early dance and music workshop at Hudson Guild Farm in New Jersey, organized by the CDSS.

Looking back, we (I) can only say it was well worth it. It was certainly different from previous experiences there, since it combined music and dance. Friday night Raoul Camus, our "gentil organisateur," introduced the theme of the weekend--from Dijon and Versailles to Newport--with an excellent slide show on the historical background. The other teachers then gave a brief outline of the classes planned. You could sing, dance, or play an instrument at the level of your ability and the period of your choice. Instrumental classes included Baroque ornamentation and Renaissance improvisation, for example, while some of the dance classes were jointly taught by experts in the French and English tradition.

Saturday night was for Renaissance (but followed, of course, by English country dancing). The barn was decorated with banners and puzzle-posters; live and lilting music was provided by Marshall Barron and Phil Merrill. With many people in more or less appropriate costumes, it was truly a festive occasion.

Sunday afternoon concentrated on the Baroque. Some dancing was accompanied by the staff, some by "campers." There was also a purely musical interlude, including a Trio Sonata by LeClair (Judith, I have got the music, but I will never

make it!). George Washington and Martha [Ed and Christine, above] were there as "The Presence" in fine wigs and costumes.

Nice people (many old friends), most excellent teachers, good organization. A glorious weekend. Thank you, CDSS. Winfried Mroz (edited by Edith) Dover, Delaware



## AN APPRECIATION

139 Songs and Dances for Recorder: A Marvelous New Collection from Her World-Wide Library, Distinctively Arranged in Progressive Order for Soprano and Tenor Recorders in Various Combinations by Johanna E. Kulbach. Anfor Music Publishing. Distributed by Music Sales Corp., 33 West 60 Street, New York, NY 10023. \$5.95.

Before me is a publication entitled "139 Songs and Dances for Recorder ... by Johanna E. Kulbach." The introduction by Arthur Nitka is so lavish with praise that it seemed impossible that the book could be all those things. Then I read through the book, and in his words "139 Songs and Dances is indeed a gem!"

The very first page indicates the quality of the whole. It has clear print and open spacing, thus being not merely legible, but attractive. #1, "First Tune," has only two pitches, but the

phrase marks say without words that music is alive and must breathe. #2 has words underlying the notes, and can be sung as well as played. #4, an English song, gives the first hint of the richness and variety of songs, dance tunes, and rounds, drawn from many lands and cultures, which fill the book. #5 is in two parts. The student, now having achieved three notes, is making music with another musician! Two of the great joys of music, sightreading and ensemble playing, are now immediately established as an intrinsic part of the musical experience.

Johanna's second lines not only support and enhance each tune, but are full of vitality, humor and tenderness, and must be great fun to play!

Perhaps the greatest art of all is in having selected tunes which are both simple and beautiful.

Marshall Barron





# LETTERS

Dear CDSS:

We're going strong in Oregon. Had a very successful fall dance weekend in the mountains: English country dance taught by Carl Wittman, sword and morris by Mary Judson and contras by Sherri Nevins from Seattle. We're still holding classes in English Country every Monday evening at Portland State University (50+ people every week) and community dances once a month. (Just had Bob Childs and the Moose Tones out from Maine.) Mailing list is up to 500--there's a lot of interest in country dancing here! We're trying to get Morris going, too.

Dick Lewis  
Portland Country Dance Community  
Portland, Oregon

Dear CDSS:

Among the activities of the Dunham Center in 1980 was a performance at Mill Race Inn in Geneva, IL, of Playford and other dances (to poetry of Chinese Li Po), and a miniballet based on a painting by William Moulis of women dancing in Marrakesh, Morocco.

At the festival at the Morton Arboretum in May in Lisle, IL, we performed ten Playford dances, the Newbiggin rapper sword dance, and a Maypole. We also did a tree dance, Abram's Circle: We build a cone-shaped tree, using bamboo fishing poles, big enough for a person to stand upright inside, cover it heavily with greens, and place it center stage. The dancers, carrying green branches, dance in a circle around it. At the point where dancers make small axial circles, the tree too begins to make circles, and continues to move throughout the rest of the dance. Children in the audience love this, and are allowed to come up on stage and talk to the LIVING tree after the performance. One year at a Stephens College performance Dean Funk was so enamored of this idea that he asked if he could be the man in the tree at the following year's festival, and he did it! We have a picture of him peeking through the branches.

We will do a program called "Celebrating Christmas with Dance" composed of dances to very old carols, part of a Mass from Hispanic America, and an excerpt from Hector Berlioz' L'Enfance du Christ, at Mill Race Inn.

A Dunham Center member, Mrs. John Gibson, has established a group in Geneva, Illinois.

Mildred Dickinson  
Dunham Center  
St. Charles, Illinois

Dear CDSS:

The Country Dancers of Westchester held another of its workshop/potluck supper/evening dance combinations on November 29th, and it was most enjoyable. Led with their usual warmth, good humor and expertise by Fried Herman and Christine Helwig, our regular leaders, it concentrated on modern American and English dances (several of them from the Pinewoods fund Dance Collection gathered by Fried and sold by her for the benefit of Pinewoods Camp).

The afternoon workshop, with music by Margaret Ann Martin, was a friendly, cheerful time

in which we nevertheless worked concentratedly and learned a number of dances, ranging from easy to moderately difficult. There were some beginners there, and by the end of the afternoon they were all ready for the evening dance, which in fact they sailed through.

The crowd swelled for the supper, and the evening dance was unusually gay and festive, due in part to the fact that in addition to the expected musicians, Marshall Barron (violin) and Leah Barkan (piano), Marshall brought along a band: her daughter Jennifer Barron and Nick Bodley to play recorders, Hillary Martin, guitar, and Jody McGeen, cello. Dances that had been learned in the afternoon were repeated, with new ones added for zest. In a season in which a great deal has already been accomplished, the evening provided especial good fun and stimulating dancing.

Everett Delahanty  
Country Dancers of Westchester

Dear CDSS:

The San Diego Center of CDSS held its fourth Fund Raising Fish Supper on October 10th.

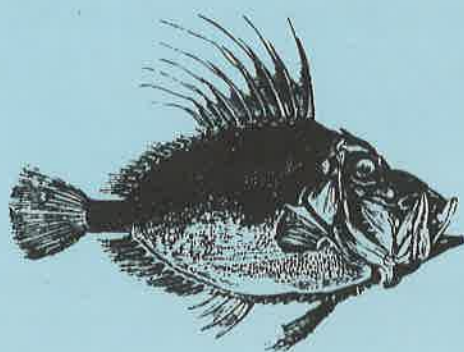
As for past efforts of this kind, the fish were caught by Michael Frankland off the coast of Baja California, about 500 miles south of San Diego. We had yellow tail, wahu and mahi mahi. The catch was landed and immediately sent to be professionally filleted, ready for cooking. Chaps were purchased, already prepared by Bell Brand, as well as the cole slaw. Ah! But the cooks had to prepare the cooking oil and the fish batter, and the quality of the batter makes all the difference to the taste of fried fish.

We needed to have as much prepreparation as possible this year because we hosted over 100 people to supper in this ordinary California house. It was more than just a fund raiser, though. It brought together members from the English Country Dancers, the Royal Scottish Country Dance Society, the House of England, the Scotia Singers, and many friends.

The crowd was too large for dancing on the patio, but we had two excellent piano players old enough to remember all the old nostalgic English songs, and singers who remembered the words too. We finished the evening with all our dance musicians getting together for a session of country dance music.

There were six visiting English vacationers in the crowd who voiced the opinion that "the fish and chips were as good as we get in England." What more could we ask?

Harry Frankland  
President, CDSSA, San Diego



# SALES

Members of CDSS receive a 10% discount on sales items. If you would like to order something listed in the News or in the sales catalogue, do not send a prepayment, but allow us to calculate the discount and the postage & handling charges and to bill you when we send the order.

A new annotated sales catalogue is in the works, and its publication will be announced here.

**HELP!** The sales department is looking for a new supplier of wooden long swords. Can you offer any suggestions?

## NEW BOOKS

Bentley, Bernard, Ed. ENGLISH COUNTRY DANCES, FALLIBROOME COLLECTION, 1,2,& 3. \$3.75 each. Back in print at last! Tunes and instructions for old favorites like Miss Sayers' Allemande and Dublin Bay and many more which will become old favorites once you've tried them. The dances are from various sources, mostly Playford's The Dancing Master and Johnson's 200 Favorite Country Dances.

Book 1: St. Brides, Daphne's Delight, St. Margaret's Hill, Love's Triumph, Blackwell Hall, Miss Sayer's Allemande, The Physical Snob, Hambleton's Round O, Mrs. Hill's Dance, Doway, Paul's Alley, Monk's March With Wanders, Dublin Bay, In the Fields in Frost and Snow, Barn Elms, Mrs. Savage's Whim, High Ginks.

Book 2: I often for my Jenny Strove, A Trip o'er Tweed, Union Jigg, Love and a Bottle, The Beau's Retreat, As Quick as you Please, The Merry Companion, The Coney Walk, Westmorland, Drapers Gardens, Vienna, Mount Hills, The Pilgrim, Tunbridge Walks, Put in all, Zephyrs and Flora, John the Madman.

Book 3: The Green Man, Miss Spark's Maggot, Miss Nancy's Delight, Chelmsford Assembly, St James's Beauties, New Year's Day in the Morning, Lord Anson for Ever, The Splendid Shilling, The Young Fox, A Trip to Virginia, Capton Catton's Maggot, the Primrose, Enfield Wash, Merry Girls of Maidstone, The Accomplished Maid, The Topaz.

McCullough, L.E. THE COMPLETE TINWHISTLE TUTOR. \$5.00. A newly revised version of a valuable instruction book for tinwhistle players. Sections on history, choosing a tinwhistle, articulation, ornaments, breath control; contains 72 tunes (some previously unpublished), musical examples and tablatures and a discography.

Stone, Trevor. RATTLE UP, MY BOYS: THE STORY OF LONGSWORD DANCING, A YORKSHIRE TRADITION. \$3.25. An informal history with maps and many illustrations. This book provides a good introduction to the history and current state of longsword dancing in England.

## NEW RECORDS

THE ENGLISH DANCING MASTER (3). PLA 3. The Ranchers. \$11.00. A new record of 13 dances from Sharp's The Country Dance Book 4. Third in a series of recordings by the Ranchers

(accordian lead). Longways dances are played at least 7 times through. A valuable record if your dance group does not always have live music. Sellenger's Round, My Lady Winwood's Maggot, The Boatman, Whirligig, Heartsease, The Health, Orleans Baffled, The Mock Hobby Horse, Picking Up Sticks, Mr. Isaac's Maggot, Hit and Miss, Juice of Barley, King of Poland.

**MORRIS ON.** IRSP 6. Ashley Hutchings, John Kirkpatrick, Richard Thompson, Barry Dransfield, Dave Mattacks. \$9.00. Back in print: fun and funky recordings of morris tunes and songs. This record is not intended for dancing, but for your listnening amazement. Unusual instrumentation includes electric guitars. Morris Call, Greensleeves, The Nutting Girl, Old Woman Tossed up in a Blanket, Shepherds' Hey, Trunkles, Staines Morris, Lads A' Bunchum, Young Collins, Vandals of Hammerwich, Willow Tree, Bean Setting, Shooting, I'll Go and 'List for a Sailor, Princess Royal, Cuckoo's Nest, Morris Off.

# CLASSIFIED

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

# EVENTS

**JAN 10 FAMILY DANCE.** With John McCutcheon, afternoon session for kids & grownups; regular evening dance too. Sponsored by NYDAC. Contact CDSS, 505 8th Ave., NY, NY 10018.

**JAN 10 SWORD DANCE WORKSHOP.** With John Owen; followed by an evening country dance. Sponsored by CDSS of Pittsburgh. Contact Al Blank, 107 Buckingham Rd., Pittsburgh, PA 15215, 412-781-1345.

**JAN 20 VOCAL PERFORMANCE WORKSHOP.** With Deena Gertz, professional jazz singer & vocal coach. Designed to help singers gain confidence & technical skills for performance situation: relaxation techniques, breath support, vocal placement. Sponsored by Guitar Workshop, Box 326 Roslyn Heights, NY 11577, 516-621-7910.

**JAN 30-FEB 1 WINTER FOLK MUSIC WEEKEND.** Saugerties, NY. Sponsored by the NY Pinewoods Folk Music Club. For more information contact CDSS, 505 8th Ave., NY, NY 10018, 212-594-8833.

**FEB 7 ENGLISH TRADITIONAL DANCE WORKSHOPS & PARTY.** With Hanny Budnick, sponsored by the Germantown Country Dancers. Contact Barbara Bekker, 6900 Wissahickon Ave., Philadelphia, PA 19119, 215-438-6841.

**FEB 7 WOODLANDS BALL.** This dance is to benefit the Mendecino Woodlands Folk Dance-Music Camp, which is used by the Bay Area Country Dance Society for their dance weeks. At the Pauley



## EVENTS, CONT.

Ballroom, U.C. Berkeley. Contact Jenny Foster, 408-867-7258.

**FEB 8 FOLK PARTY.** With J. Wattles & Cindy Green. Games, folk dancing, dramatics, play parties, singing for adults and school age children. At Unity Hall, 1st Unitarian Church, 90 Main St., Worcester, MA., 4-6 PM. For information, call 617-799-4671. Also March 8 & April 12.

**FEB 13 VALENTINE'S DAY DANCE PARTY.** Sponsored by CDSS of Pittsburg. Contact Al Blank, 107 Buckingham Rd., Pittsburg, PA 15215, 412-781-1345.

**FEB 13-15 WINTER DANCE WEEKEND.** Sponsored by Knoxville Country Dancers at S. Knoxville Neighborhood Facility. Contact Peter Jorgensen. 3340 Kingston Pike, Knoxville, TN 37919, 615-522-8557.

**FEB 13-16 ENGLISH DANCE WEEKEND (TENTATIVE).** Sponsored by Bay Area Country Dance Society. Contact Brad Foster, 18100 Montebello Road, Cupertino, CA 95014, 408-867-7258.

**FEB 27-MAR 1 DANCE LEADERS / DANCE BAND WORKSHOP.** Sponsored by John C. Campbell Folk School, Brasstown, NC. Contact Laura Sprung, Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

**MARCH 6-8 SPRING DANCE WEEKEND.** Sponsored by John C. Campbell Folk School. Contact Laura Sprung, Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

**MAR 7 GEORGE WASHINGTON BIRTHDAY BALL.** Sponsored by the Williamsburg Heritage Dance Assembly. Contact Leland & Gail Ticknor, 107 Indian Springs Road, Williamsburg, VA 23185, 804-229-7588.

**MAR 14 PLAYFORD BALL.** Led by George Fogg. Contact Boston Centre, CDS, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.

**MAR 14 CONTRA WORKSHOPS & PARTY.** Led by Tony Parkes, sponsored by Germantown Country Dancers. Contact Barbara Bekker, 6900 Wisahickon Ave., Philadelphia, PA 19119, 215-438-6841.

**MAR 14-15 COUNTRY DANCE WORKSHOPS.** With Genny Shimer and Phil Merrill. Daytime workshops followed by evening dance, and a leader's workshop on the morning of the 15th. Sponsored by CDS of Pittsburgh. Contact Al Blank, 107 Buckingham RD., Pittsburgh, PA 15215, 412-781-1345.

**MAR 20-22 EARLY MUSIC WEEKEND.** Chaired by Phoebe Larkey. At Hudson Guild Farm, Netcong, NJ. Beginning to advanced winds and strings; singing; country dancing. Contact CDSS, 505 8th Ave., NYC 10018, 212-594-8833.

**CHANGE OF LOCATION: COUNTRY DANCE SOCIETY OF LOUISVILLE (Associate).** Contact Marie Cassady 115 Sweetbriar Lane, Louisville, KY 40207, 502-895-9135. DANCING: American squares & contras, English country dancing: Mon., 8 PM, at St. Andrew's Episcopal Church, 233 Woodbourne Ave., Louisville, KY, \$1. Live Music. Visitors and musicians welcome.

## NEWS STAFF

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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 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)