

# COUNTRY DANCE & SONG SOCIETY



## NEWS

no. 40

JUNE 1981

### *And now, a word from our President, Jeff Warner*

#### THE 1980-81 FUND APPEAL

I have just received a report from our esteemed Executive Director, Bertha Hatvary, of the rampant success of our 1980-81 fundraising drive. You--we--the membership, has very nearly doubled the response from last year--nearly \$10,000, from last year's just over \$5,000. To boot, the number of contributions in that same time has increased : from 186 to 262. The outpouring is gratifying. The funds, which are still coming in are providing scholarships for Pinewoods and for workshops around the country, are maintaining and expanding our library, are allowing the important CDSS News to be written and published, keeping us in touch with one another, and are helping the Society to train leaders, assist centers in projects, and respond to the countless inquiries that are made to national headquarters each year.

*Some thanks are in order.* As a member of the National Council, I thank you, the membership, for responding dramatically to the (as it must be) annual request. I thank Phil Merrill for his letter last November reminding us of what the Society means to all of us and that "gifts to CDSS will benefit not only the Society '... but all the people touched by it, for the rest of their lives." And I thank Bertha Hatvary for her leadership, her professional editing of the CDSS News, and all her other work as Executive Director that is making CDSS daily more worthy of increased support from those it serves.

But first and foremost, I am a member of the Society (as are all National Council and Executive Committee members), so I feel awkward standing apart from the membership to thank the memberships. Instead, I am made aware, once again, that we are an organization of participants. We dance, and sing, and make music every chance that we get, responding to the understanding that in our music, "there are ideas and feelings that words cannot translate but that touch the inner life of human thoughts and emotions." When Isaac Stern said that recently, he was speaking of Mozart, but it seems equally true of our dance and song. It is exciting to be part of an organization that has seen fit to participate financially as well.

#### TRAVELING IN CDSS

The major reason I have maintained my connection with CDSS all these years is the people who are in the Society: members, supporters, singers, dancers, teachers, and musicians. Since that first summer as a young teenager at Pinewoods Camp, I have been able to pursue my first love, traditional music, with people whom, almost universally, I respect and enjoy being with.

In 1979, I started doing some traveling for the Smithsonian Institution, talking about and singing traditional songs in museums and other cultural centers around the country. Whenever I could, I tried to visit CDSS Center and Associate groups, find out what was going on, get

*cont. on p. 2*

#### WHAT SHALL WE DO TO REDEEM IT?

The malevolent elves that haunt typesetters must have chortled as we sent off the Pinewoods brochure, for now we find that through some yet unsolved mystery we dropped Claudio Buchwald out of the staff of English & American Week. We apologize to him and to you, for he is certainly going to be there, doing his splendid thing on fiddle, banjo, guitar, mandolin, or piano.

Here's Claudio, alive and well, playing with Sandy Bradley, and no, the picture isn't flopped; he does play the fiddle left-handed, and it is therefore strung backwards. Many have fond memories of a skit night when he and Jim Morrison played a fiddle duet, very dulcetly, then exchanged fiddles and went on playing with their own normal fingering.

Fortunately, we did tell you about Claudio in the descriptions of Campers' Week and English Dance Week, which he will adorn as well.



## FIDDLE DEE DEE

A Sicilian Circle Dance by Albert A. Blank

Tune: "Portland Fancy" (Fiddler's Tune Book II, p. 48; recorded by Roddy & Randy Miller in New England Chestnuts).

Couple 1 faces counterclockwise, Couple 2 clockwise. Numbers in parentheses are bar counts.

- A1. Start by facing partner and joining hands with corner (woman's right, to man's left). Corners wheel 3/4 round, Couple 1 going forward between Couple 2 to end in a line of four, hands joined, facing clockwise with the 1st man and 1st woman on outside (4). Lines lead forward (2); Couple 2 falls back while Couple 1 meets and joins hands to form a ring of four (2).
- A2. Circle left and right (8).
- B1. Right and left through and back (8).
- B2. Partners face; two changes of a circular hey (4). Partners two-hand turn half round to face original direction (2); lead two steps to next couple (progression) (1); take new corner's inside hand while releasing partner's hand, and fall away two steps from partner (1).

*Al Blank is president of CDSS of Pittsburgh (center)*

## ROGERS COUNTRY DANCE INDEX Second Edition

This index, compiled by Peter Rogers, is described in the front matter as "a guide to locating instructions and music, both recorded and printed, for about 1000 English and American country dances in over 200 books and recordings. The dances are listed alphabetically with a list of sources for each dance." It also tells a lot more: what kind of dance it is (longways triple minor, for example), when it was first published (if known), the number of bars and phrases needed to dance it, and the type of music required (e.g., reel).

In this new edition, there are four new features:

1. Tempos for most of the newer recordings
2. The sequence number of the tunes in Cecil Sharp's Country Dance Tunes is given in parentheses after the regular set and page numbers. To use them, one must number the tunes in the book from 1 to 168. (This book is at present out of print, but we are making strenuous efforts to get the rights to it. In the meantime, many of you already own it.)
3. A list of dances grouped by formation.
4. A list of recordings grouped by rhythm, in order of increasing number of bars and, within the same lengths, in order of increasing tempos. (Isn't that wonderful?)

One small disadvantage, which isn't Peter's fault. When I first came to CDSS as Executive Director pro tem, the Rogers Index was in the making and I was completely at sea as to what to do with it. By the time I'd gained the wisdom just to hand it all over to Al Blank to do, the

cont. on p. 4 **2**



*The Warner men: Jeff (l.), singer of traditional songs, CDSS President; the late, beloved Frank, Jeff and Gerret's father, folksong collector and long the soul of Pinewoods Folk Music Week; and Gerret, singer, dancer and teacher, who will again codirect, with his wife Mimi Gredy, the running of the six CDSS Pinewoods weeks.*

## A WORD FROM OUR PRESIDENT cont.

a free meal, and do some dancing and singing. The people I have met have reaffirmed my feeling about the Society, and have led me to believe, more than ever, what Douglas Kennedy, past Director of the English Folk Dance and Song Society once said of us, that CDSS has "taken its place as a national cultural force and as an authority in the 'folk' field of America."

I am in New York, Boston, and Washington, D.C. a good deal, singing in schools around those parts; so I frequent CDSS dances there whenever I can. I remain impressed with the consistently high level of musicianship, teaching, calling, and involvement of CDSS folks in their dance. I have been particularly interested in the way the Washington Center, the Folklore Society of Greater Washington, for nearly twenty years has blended the two aspects of our Society, song and dance, bringing together people who might otherwise have pursued only one or the other aspect. With such leaders as Wally Macnow, Susan Schreiber, Lars and Becky Hanslin, and the many others who have such a wide knowledge of both traditional song and dance, you could expect that might happen.

But I have been seeing the singers dance and the dancers sing in other places too. In Baltimore, I sang for the Folk Music Society--our chapter there--in the spring of 1979, and realized (though I should have known it before) that there is dancing three Saturday nights of each month, with the third Saturday devoted to a concert of traditional song.

In Atlanta, where Karen Morris and Joan and Bob Ritter and all of the Chattahoochee Country Dancers so ably hosted the 1980 Leaders' Conference and National Council Meeting, our Saturday festivities included much song from Jon Sundell, Betty Smith and others, as well as all the fancy stepping.

Jeff Davis, my partner, and I performed a house concert for the Childgrove Country Dancers in St. Louis in April of 1980--and that weekend danced and played tunes at a packed Childgrove dance. Peter and Marget Lippincott, Ellen Christianson, and a bunch of other talented people there seem to be blending research, song teaching, organizational savvy, and dance into the kind of place one wants to visit more often.

Last summer, I finally was able to attend the June Dance Week at the John C. Campbell Folk

School in Brassstown, N.C., site of our Brass-town Country Dance Center, and heard nonstop singing during all those times that Genny Shimer wasn't teaching English dance style, or Don Davis wasn't telling the most witty mountain tales I've heard, or Bob Dalsemer wasn't making flat foot dancers out of all who dared. A chunk of credit goes to Fred and Jenny Armstrong-Park for all the songs and play-party games they have brought to the western part of the Old North State--but there was many a good singer in Brass-town besides.

Among my most exciting trips was one to Little Rock, where I was asked to do a program in March on views of death in traditional music (yeah, that's what I said, too) at the Old State House. David Peterson, President of the CDSS Arkansas Country Dance Society, graciously asked me--and a crew of five Smithsonian staff members--to a covered dish supper party (hosted by Neil and Howard Barnhard) of the combined forces of the ACDS and the Rackensack Folklore Society--the long established area song group. Voices, hearts, and stomachs were full the evening long, as we danced and sang to a sunset over the Ouachita Mountains. As we were leaving, one of the Smithsonian staff members looked at me in awe and said, "Thanks for having such great friends in Arkansas." All of us in CDSS can be glad we have such friends in Arkansas. Land of opportunity....

I visited, though briefly, with the Albemarle Chapter of CDSS in Charlottesville, Va. In April of this year I visited Denver, where Frances Waller and Paula Kermiet are calling dances every Friday night, rapidly building a group of dance enthusiasts, and working closely with the local folksong organization, the Swallow Hill Music Association. With a little time, there might well be a new CDSS Center in Denver.

Finally, by the time this paean to the Society reaches the editor's desk I will have had the opportunity of singing with the Blue-mont Country Dancers in Berryville, Va., and next October I will be in Louisville, Kentucky, where I look forward to dancing, and singing I hope, with the CDSS group there.

The Society's "real goal is integration, or perhaps reintegration, or dance and music traditions into people's lives. In general, I feel the Society's many centers are doing better than ever at achieving this goal." Jim Morrison, then our National Director, wrote that in a CDSS News several years ago. I am happy to report that it is still true. We as a Society are singing and dancing together more, learning more about the people gone on before whose traditions and music we respect and acclaim, and letting more people know about the value of this music. Apparently, too, we have been willing to reach into our pockets and support the National Society in a way that we never have before. In these times of national despair for the arts, it is gratifying.

So what is the next step? Bring a new member into CDSS! We dance and sing with people all the time who love the same things we do. If they know more about us, the National Society, how can they help but join?

And if you're moving to Wyoming or New Mexico, start a center. They need us too.

## Letters

*We've been a long time getting this letter of Dorie Minnich's into the News, but here it is at last, with a photo of Paul Kerlee in midair in the Fool's Jig.*



Dear CDSS:

For three full days (Jan. 16-17-18), the Ossining Community Center was a mecca for art lovers. An estimated 2500 persons flocked to Arts Festival 2, Ossining, the second annual tribute to local artists sponsored by the Greater Ossining Arts Council. A half hour performance by the Hudson Valley Dancers was listed as one of the highlights of the festival which had a wonderful variety of attractions. Paul L. Kerlee, associate leader of the group, began the program with a solo Morris dance, the Fools Jig. He is also a member of the Myanus River Morris Team, and has recently had a morris and sword dance book for children published, called "Wake Up the Earth." The group also danced for a Twelfth Night Program at St. Paul's-on-the-Hill in Ossining, joining the Baroque Chorus of Hastings, and ending with audience participation.

--Dorothy C. Minnich, Hudson Valley Dancers

Dear CDSS:

I was one of the participants in the 1980 American Dance & Music Week at Pinewoods and maybe you still remember me.

Since I forgot about submitting the camper evaluation, let me just say that I enjoyed the camp very, very much. It was like taking a shower in sympathy and warmth which I received so much from the other campers. And finally the camp gave me the chance of having a very close look at American dance tradition.

I never found a camp like Pinewoods in Europe; but nevertheless there are many possibilities of going into European countries to learn folk dancing.

Although I do not know at the moment when to join Pinewoods again, I would like to keep in contact with CDSS. Therefore please consider my application for membership in the CDSS. I guess that mailing the CDSS News to Europe will be a little expensive, so let me know how much the postage will be. Below, I want to list some useful addresses of dance teachers in Munich which you may provide to those interested in a trip to Germany or Europe.

Hedwig & Hermann BECK, Schladminger Str. 11, 8 Munich 60, West Germany - Bavarian folk dances, English dances, contras.

Helga BURKHARD, Adalbert-Stifter-Str. 58, 8 Munich 81, West Germany - German and Bavarian folk dances, waltz, polka.

I enclose the CDSS membership fee of \$15 (Euro-check).

Before I close I want to wish you a very you a very successful season at Pinewoods Camp.

--Bernhard Duechting, Ansprengerstr. 22, 8000 Munich 40, West Germany

## Rogers Index (cont.)

index was no longer right up to the minute, as it had been when Peter handed it over. Peter has furnished an updating list, however, which we send out with the book.

Considering what an indispensable aid it is, the price of \$11 (\$9.90 to members) is a bargain.

## BEREA FAR AND WIDE

This summer the energetic Berea College Country Dancers are going touring in none other than Denmark, as guests of a group of Danish gymnasts who toured in America during the fall of 1980 as their guests. (There now, got all that clear?) They will also visit England as guests of former guests, this time high school students from Ilfracombe in Devonshire; the group will perform at Ilfracombe schools and join in a barn dance there. On the way, the Dancers will perform in Columbus, Ohio and at the fountain at Lincoln Center in New York. We'll await reports!

\$

## NEWS FLASH!

Just as we're going to press, the Fund Appeal responses have gone

OVER \$10,000!!

How wonderful you are! Everyone thanks you!

\$

## FRANCES PUTNAM HOUGHTON: 1895-1981



With the passing of Frances Houghton at the age of eighty-six, the Country Dance and Song Society has lost one of its most devoted friends and staunchest supporters. Lately, failing health made it impossible for Frances to participate actively in the Society's programs, although she was able to continue work-

ing occasionally as a volunteer until quite recently.

Frances was a member of CDSS for fifty-five years. She first danced with the Society in 1926, in a group directed by Harry Curwen. She quickly became a member of the demonstration team, taking part in such events as the Festivals held in the Seventh Regiment Armory, and dancing in those first TV performances in 1941, in the Columbia studio at 15 Vanderbilt Avenue, when the Headquarters dancers shared the lime-light with other guest artists and entertained visiting servicemen on leave in the city, leading them through square and country dances and showing them a glimpse of the behind-the-scene action in a TV studio. In 1943 May Gadd left the Society to work with the United Service Organization (USO), and her place in New York

## PINEWOODS PROGRAM COMMITTEES

The Pinewoods issue of the News was so full of a number of things that there wasn't room for us to pay tribute there to the committees invited by the chairmen to heap them put together their programs and staffs. We must rectify this omission, because the committees work very hard and make a tremendous contribution.

For Early Music Week, PHOEBE LARKEY was assisted by MARSHALL BARRON, who plays the rebec in an early music group as well as being justly famed as a country dance music violinist and a leader of country dance band workshops; GLORIA BERCHIELLI, who is an accomplished recorder player and has been coming to the week for years; GRACE FELDMAN, superb player and teacher of viols; JOHANNA KULBACH, also veteran of many Early Music Weeks, editor of wonderful recorder music books, and teacher of recorder; and your EXECUTIVE DIRECTOR, who sings a lot.

For AMERICAN DANCE & MUSIC WEEK, PAUL BROWN's committee consisted of FRED BREUNIG, New England caller, fiddler, and chairman of last year's American Week; DILLON BUSTIN, singer of lusty midwestern songs and specialist in the culture of Indiana and the Ohio River Valley; and PETER and MARGET LIPPINCOTT, both deeply involved in traditional music and dance of the midwest.

For FOLK MUSIC WEEK, LOUIS KILLEN called on two committees: one based in and around New York, the other in the area of Boston. The New York contingent were JERRY EPSTEIN, greatly involved in folk music and the Christmas Revels, player of concertina and piano, singer, teacher of harmonizing; MADDY DE LEON, active in many New York folk music functions and proprietor of a folk

cont. on p. 6

was taken by Frances and Phil Merrill; together they ran the country dance and Morris classes until Gay's return at the end of the war.

April 29, 1944 was a memorable day, when Frances and Russell Houghton were married. This was the beginning of a long and happy marriage for both partners, and for CDSS an association with two people who have supported it faithfully in its many endeavors. Although holding down a full-time job as a Securities Analyst in the Trust Department of Bankers Trust Company, Frances willingly served as Assistant Treasurer of CDSS, keeping the ledgers and preparing the monthly statements for many years. She also kept track of payments at the door for the New York classes and parties, and she and Russell were always on hand to help with mailings or decorations at Festivals, contributing countless time and energy to such volunteer efforts. In 1974, the National Council of CDSS named her and Russell Honorary Life Members of CDSS, in recognition of their devoted support.

As time passed, Frances was not able to do as much dancing or recorder playing as she would have liked, but she continued to come to Festivals and shared in the celebrations. Those of us who danced with her in the past will always remember the pleasure she took in the dances and how well she did them, and how willing she was to share her expertise and enthusiasm to help others find the same delight in dancing as she did.

## MORRIS DANCING INFORMATION

Some of you may wonder why when morris and sword dancing are so clearly a part of the purview of the Society, you aren't getting more morris and sword news in the News. The reason is that people aren't sending it in, and we suspect that this is because, when it concerns an established morris team, it's probably being sent instead to the American Morris Newsletter: A publication devoted solely to English Morris & Sword Dancing. This periodical appears in April, July, October and January and may be addressed care of Steve Parker, editor, 434 N.E. 4th St., Minneapolis, MN 55413. It carries articles of interest to morris and sword dancers and news from various teams, and a year's subscription is \$3.

One service it doesn't seem to be performing is to open the door to newcomers to morris and sword dancing. This is an area where the CDSS News could help you. Accordingly, we'd like to hear from any of you who are engaged in morris or sword activities and would like other members of CDSS to know about them; or who would like to be so engaged and need help from people already involved. We'd also like to hear from people who regularly or occasionally hold morris and sword workshops if they are planning a trip, so that we can tell you that they're passing through and might be persuaded to do a workshop or two for you.

We're here to help you. Help us to do it.

## BARRAND MORRIS DANCE VIDEO CASSETTES

The films made by Tony Barrand in England two summers ago of Morris dances have been converted to video tapes which are for rent from either Tony or CDSS at a cost of \$12.75 per tape to nonmembers, \$11.25 to members (plus shipping costs and insurance), for three weeks. They can also be duplicated and sold you for whatever it costs to have the copies made commercially, plus office handling cost, shipping costs, and insurance (ten percent more to nonmembers). At last inquiry, the commercial cost was \$42.75 for a single copy, \$32.75 each for two, and considerably less each for more than two.

The tapes are TDK Super Avilyn Video Cassettes (VHS T-30), playing half an hour on standard SP Mode, one hour on LP Mode. They are playable on 2 and 4-hour VCR machines.

## CEREMONIAL DANCE IN ENGLAND 1979

Filmed and edited by Dr. Anthony G. Barrand. A project cosponsored by the School for Traditional Dance and Song and Country Dance and Song Society of America.

## REEL #1 COTSWOLD MORRIS 1

Bampton-in-the-Bush (Francis Shergold's side) recorded at a folk festival in Nantwich and Crewe, Cheshire. Jenny Lind, Banbury Bill, Step and Fetch Her, Lumps of Plum Pudding, Nutting Girl, Shave the Donkey, Highland Mary, Constant Billy, Step and Fetch Her, Bonny Green Garters.

## REEL #2 COTSWOLD MORRIS 2

Chipping Campden Morris Dancers, recorded in Chipping Campden, Gloucestershire. Constant Billy, The Country Dance, The Stick Dance, Sally

## BACON MORRIS HANDBOOK

A piece of news culled from the current issue of the American Morris Newsletter is that the Bacon Morris Handbook is currently out of print and likely to remain so for some time. Morris Sunderland, the English source of the Handbook, writes: "On my visit to 23 clubs in the States I could see little use for the complete volume and I saw several photocopies. Most clubs use only one or two traditions; these I could supply if asked." If you wish to write for photocopies, the address is Morris Sunderland, 13 Park Lane, Henlow, Beds SG16 6AT, England.



on the Railway, Shepherd's Hey, Constant Billy (with close-up footage of the Fool), Morris Off. Gloucester Old Spot Morris Men, recorded in Bourton-on-the-Water, Gloucestershire. [All of their dances are from the Longborough tradition.] Belle Isle's March, Jockey to the Fair, Glorishears, Hey Diddle Dis (Morris Off).

## REEL #3 COTSWOLD MORRIS 3

Abingdon Traditional Morris Dancers, recorded in Abingdon on the occasion of the election of the Mayor of Ock Street. Short fragments of the pageantry surrounding the election of the mock mayor. The Bagman of the ATMD actively discourages filming of the dancing, but brief portions of the dancing were taken to show the authenticity of the Mr. Hemmings Dancers.

Mr. Hemming's Morris Dancers (a 1979 break-away team from the ATMD recorded on their debut tour in villages close to Abingdon). Prince's Royal, Jockey to the Fair, Gentleman Jack, Nutting Girl, Constant William, Maid of the Mill (the Mayor's Dance), Girl I Left Behind Me, Gentleman Jack, Jockey to the Fair.

## REEL #4 COTSWOLD MORRIS 4

Wheatley Morris Men, recorded at Windsor Park Zoo. Trunkles, Constant Billy, Room for the Cuckoo, Bobbing-a-Joe, Oh, Dear, What Can The Matter Be?, Shepherd's Hey (set dance), Rakes of Mallow, Shepherd's Hey (solo jig).

Westminster Morris Men, recorded at Stowe-on-the-Wold. Standard routing used to introduce the Unicorn, Adderbury Princess Royal, Longborough Staines Morris, Longborough Bib John, Upton-on-Severn Stick Dance, Bampton Bonny Green Garters.

cont.



## MORRIS CASSETTES cont.

### REEL #5 COTSWOLD MORRIS 5

Brackley Morris Men, recorded at Northampton Fair. Bean Setters.

Bedford Morris Men, recorded at Bolnhurst, Bedfordshire, and at Warwick Castle. *Hinton* Shooting, *Hinton* Getting Upstairs, *Hinton* Shooting, *Brackley* Jockey to the Fair, *Sherborne* Swaggering Boney, *Oddington* Highland Mary.

Windsor Morris, recorded at Windsor. *Brackley* Hunt the Squirrel, *Brackley* Greensleeves, *Brackley* Lumps of Plum Pudding, *Badby* Stamp and Clap.

Albion Morris Men, recorded in Central London. *Longborough* Swaggering Boney, *Lichfield* Sheriff's Ride, *Adderbury* Bluebells of Scotland, *Fieldtown* The Rose.

### REEL #6 COTSWOLD MORRIS 6

Green Man's Morris and Sword Club, recorded at the Canal junction at Fradley, Warwickshire, and at Warwick Castle. [All dances are from the Lichfield tradition.] *Shepherd's Hey*, *Milley's* Bequest, *The Vandals of Hammerwich* (2), *Ring O' Bells*, *The Sheriff's Ride*, *The Barefooted Quaker*, *Ring O' Bells*, *Nuts in May*, *Castering* (2).

### REEL #7 NORTH WEST MORRIS 1

Manley Morris Dancers, recorded at Crewe and Nantwich in Cheshire. Two complete routines or sets of figures, *Manley* Processional.

### REEL #8 NORTH WEST MORRIS 2

Knots of May [Garland and Cheshire dances collected from women], recorded at several villages in north Sussex. *Preston* Carnival, *The Wain* (Flemish Garland dance), *Hindley*, *Knutsford*, fragment of an unidentified Cheshire dance, *Letterkenny* Basque Garland dance, *Marston* (performed with garlands), *Brighton* Lassies (Garland), unidentified Cheshire Dance.

### REEL #9 NORTH WEST MORRIS 3

Manchester Morris Men, recorded at the Packhorse in Mottram in Longdendale, Lancashire. *Colne*, *Godley Hill*, *Oldham*.

Bedford Morris Men, recorded at Warwick Castle. *The Polka* dance, *Royton*.

Horwich Prize Medal Morris Dancers. Two versions of the *Horwich* dance, unidentified N.W. dance.

### REEL #10 SWORD DANCE 1

[Long Sword] Grenoside Sword Dancers, Hands-worth Traditional Sword Dancers, Redcar Sword Dancers perform the dance from Greatham.

### REEL #11 SWORD DANCE 2

[Rapper Sword] North Walbottle (danced by the Monkseaton Morris Men), *The Grenoside* Rapper Sword Dancers performing an unidentified set of knots, possibly based on the *Amble* tradition.

### REEL #12 CLOG DANCE

P. Brown, Green Ginger, Hoddesden Crownsmen. Hornpipe (Durham style): P. Brown, Green Ginger (three dancers, woman in center with red clogs was runner up in the 1979 Northern Counties Championships). Waltz Clog: Green Ginger, Hoddesden Crownsmen. Westmoreland Reel: Green Ginger (solo). Cumberland Reel: Green Ginger (four women in reel formation). Westmoreland Reel: Hoddesden Crownsmen (three women in reel formation).

## Pinewoods Program Committees (cont.)

music coffee house, Focus II; and SHELLEY COOK, singer, teacher and member of that wonderful singing group the Pennywhistlers, now alas disbanded. The Boston group was led by Louis' wife MARGARET OSIKA, who is working right along with him as informal cochairman, and included MARK RYER, singer, one of the founders of the very active and successful South Shore Folk Music Club; KIM WALLACH, singer, song writer, music teacher, dancer, and active member of the Folk Song Society of Greater Boston; and GERRET WARNER, folk musician born and bred.

For FAMILY WEEK, JIM & MARNEY MORRISON secured the assistance of two former chairmen of the week, MEG DURHAM LIPPERT and JONATHAN MORSE, both teachers of children and well versed in a range of activities in dance, song, and crafts; PLATT ARNOLD, who has been bringing her kids to the week for years, as has country dancer GARY ROODMAN; and WALLY MACNOW, folk musician, member of the band Powdered Eagle, and longtime Pinewoods camper.

For ENGLISH DANCE WEEK, TONY BARRAND turned to FRED BREUNIG (see above); to JIM MORRISON, dance teacher, fiddler, researcher, and former director of CDSS; to GENNY SHIMER, CDSS master teacher of English historical and traditional dance and other dances, and also former CDSS director; and to BOB and KITTY KELLER, active leaders of CDSS center Country Dance in Connecticut. Kitty is an indefatigable and meticulous researcher in early dance and music.

Finally, for ENGLISH & AMERICAN DANCE WEEK, SUE SALMONS was helped by FRED BREUNIG again (he has really knocked himself out over this summer); by JOHN DEXTER, fiddler and member of the Bow-erie Boys morris team; by HONEY HASTINGS, former president of the Boston Centre of CDSS and present member of the Society's Executive Committee; and again by the eternally helpful GENNY SHIMER.

We are enormously grateful to all these good friends, who work hard, without compensation, to make Pinewoods a success; and we thank them on our behalf and yours.

## 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.

### NEW BOOK

Kulbach, Johanna. 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. \$5.95. This book of arrangements based on folk tunes could hardly have a more self-explanatory title. For more information see Marshall Barron's article, "An Appreciation," in the 1981 January *News*.

### NEW RECORDS

DANCING BOW AND SINGING STRINGS. FTS-6524. \$9.00  
Tracy Schwarz and the Tracy's Family Band,

with Earl Yeager and Dick Stabler. This fiddle album is put together for those who want music for clogging: side A for working out clogging steps at a slow to moderate tempo, side B then ending with "all-out shingle lifters." Contents listed with number of beats-per-minute. Cindy, Mississippi Sawyer, Leather Britches, Sourwood Mountain, Ragtime Annie, Sally Ann, Cotton-eyed Joe, Cumberland Gap.

### BAREFOOT BOY WITH BOOTS ON. FHR-021. \$7.50.

John McCutcheon with Paul Van Arsdale; other musicians include Ruth Rappaport, George Wilson, and, on one band, Bob McQuillen. Includes Loggerman's Breakdown/Dulcimer Reel, Barefoot Boy with Boots On, Little Pink, Laurel Branch/Ways of the World/Sugar in the Gourd, Pay Day, Deep Settled Peace, Under the Double Eagle, Forked Deer, Unst Wedding March/Fanny Poer/Planxty Irwin, Little Moses, Free Little Bird, West Virginia Mining Disaster/Which Side Are You On?, Peekaboo Waltz/Niskayuna Ramble, Ninety Years Old. "Favorite" tunes of John McC., who sings and plays hammered dulcimer, fiddle, banjo, autoharp, and mountain dulcimer.

## 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

CAR FOR RENT, month of June. 1976 Toyota, 4-door sedan, 5-speed stick. Excellent running condition. Pick up and return in New York City. Very reasonable. Call Jerry Epstein before May 30th at 212-429-3437.

TRIPPING UP STAIRS. Traditional music of America and the British Isles. Jigs, reels, country dances and Playford. Experienced dance musicians for ladies and gentlemen of refined taste. Call Jan Drechsler 201-932-3084 days; 609-921-6002 eves.

## EVENTS

### JUNE 1-5 16TH CENTURY DANCE OF ITALY & FRANCE.

Taught by Julia Sutton. Evenings 5:30-7:30. Contact Dance Notation Bureau, 505 8th Ave., NYC 10018, 212-736-4350.

### JUNE 6 BENEFIT DANCE SPONSORED BY RING O'BELLS

MORRIS & FRIENDS. Proceeds to go for sound equipment for New York Dance Activities Committee. 8:15-11 PM. Metropolitan Duane Church. For info. call CDSS, 505 8th Ave., NYC 10018. 212-594-8833.

### JUNE 14-20 FOLK DANCE AND MUSIC WEEK.

Led by Genevieve Shimer. Sponsored by the John C. Campbell Folk School, Brasstown, NC. Contact Laura Sprung at the Folk School - see address below. Flyers also available from CDSS, 505 8th Ave., NYC 10018.

### JUNE 21-26 SIXTH ANNUAL HERITAGE ARTS WEEK.

Sponsored by Morehead Folk and Country Dancers. Dance, song, crafts and Appalachian traditions. Staff will include Genny Shimer and Bob Dalsemer. Contact Glenn Fulbright, Music Dept., Morehead State Univ., Morehead, KY 40351, 606-784-4737.

JUNE 21-27 RECORDER WEEK. Led by Johanna Kulbach. Sponsored by John C. Campbell Folk School, Brasstown, NC. Contact Laura Sprung, Campbell Folk School, Brasstown, NC 28902, 704-837-2775, or CDSS, NY - see above.

### JUNE 26-27 OLD SONGS FESTIVAL OF TRADITIONAL

MUSIC & DANCE. At Tawasentha Park, Route 146, Gunderland, NY. Evening concerts with Schenectady Pipe Band, Tarver Gospel Singers, Michael Cooney, George Ward with Bernie Quimet & Vic Kibler, Tony Barrand, John Roberts, Steve Woodruff & Fred Bruenig. Open stage, crafts, childrens' area, workshops, and contra & country dancing on Saturday afternoon from 4-6. Contact Old Songs, Inc., P.O. Box 197, Gunderland, NY 12084.

JULY 2-6 JULY 4th WEEKEND. Pinewoods Camp, Plymouth, MA. Offered by the CDS Boston Centre. Program chairman, Robin Rogers-Browne. English, American, morris & sword dance. Contact Boston Centre, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.

JULY 5-12 ENGLISH & AMERICAN DANCE WEEK. At Mendocino Woodlands Country Dance Camp. Staff will include Jim Morrison, Brad Foster, Mary Judson, Eric Leber, Bruce Hamilton, Marshall Barron, Chuck Ward, Gene Murrow, Stan Kramer, Derek Booth, Liz Dreisbach and more. Contact Bay Area Country Dance Society, c/o Brad and Jenny Foster, 18100 Montebello Rd., Cupertino, CA 95014, 408-867-7258.

JULY 6-10 PINEWOODS RELAXING DAYS, offered by the Boston Centre. Howard and Patty Rust, hosts. Contact: CDSS Boston Centre office, 309 Washington St., Wellesley Hills, MA 02181. 617-235-6181.

### JULY 12-18 ADIRONDACK AND FRENCH-CANADIAN MUSIC

& DANCE WEEK. Coordinated by George and Vaughn Ward, with Ginette DuBois Roy, Louis Jones, Vic Kibler, Lee Knight, Larry Older, Bernard Ouimet and Paul Van Arsdale. Contact Dr. Murray Heller, Center for Adirondack Studies, North Country Community College, Saranac Lake, NY 12983, 518-891-2915, ext. 229.

### JULY 12-19 AMERICAN DANCE WEEK.

Also at Mendocino. Music and singing workshops, Western squares, New England squares and contras, Southern squares and circle dances, Early American dancing, and Appalachian clogging. Staff will include: Sandy Bradley, Brad Foster, Jim Morrison, Laurie Andres, Derek Booth, Liz Dreisbach.

### JULY 18-25 NEW CAMP.

At Frostburg State College, Frostburg, MD. Classes in English country dancing, Playford, Morris, long sword & rapper, American squares, Appalachian big sets, New England contras, Danish country dancing. Staff will include Ted Sannella, Barbara Harding, John Owen, Dr. John Forbes, Mae Fraley, Peter Leibert, Allison Thompson, Dick Atlee, Claudio Buchwald. Contact John Owen, 9929 Moccasin Trail, Wexford, PA 15090, 412-935-2360; or Barbara Harding, Box 236, Herndon, VA 22070, 703-437-3615.

PINEWOODS CAMP. Early Music Week July 18-25, American Dance & Music Week July 25-Aug 1, Folk Music Week Aug 1-8, Family Week Aug 8-15, English Dance Week Aug 15-22, English & American Dance Week Aug 22-29. Contact CDSS, 505 8th Ave., New York, NY 10018, 212-594-8833.

## Events (cont.)

**AUG 9-15 MOUNTAIN HERITAGE DANCE WEEK.** Presented by the Augusta Heritage Arts Workshop. Traditional American dance with special emphasis on the Appalachian region and West Virginia. With Bob Dalsemer (director), The Fiddle Puppets, The Easy Street String Band, Bob Dean, and Woody Simmons. Classes will include all levels of clogging, West Virginia "big circle" style square dancing, squares and contras from other parts of the country, a workshop in songs, dances, and games for children, and a class for dance leaders. Dance parties every evening. For further information and brochure, contact Margo Blevin, Augusta Heritage Arts Workshop, c/o Davis & Elkins College, Elkins, WV 26241.

**AUG. 31-SEPT. 6 FIDDLE & DANCE WORKSHOP AT ASHOKAN.** Instruction in clog dancing and string band music. Square dancing, country dancing and clogging in the evenings. Staff will include: The Green Grass Cloggers, Mac Benford, John Krum, Susie Rothfield, Howard Rust, Henry Sapoznik, Eric Thompson and Jay Ungar. At Ashokan Field Campus, Olive, N.Y. Contact: Fiddle & Dance, P.O. Box 411, Lincoln-dale, NY 10540. (914) 248-7086.

**SEPTEMBER 2-7 INTERNATIONAL FOLK DANCE & MUSIC FESTIVAL.** At Fort Worden State Park in Port Townsend, Washington. Workshops and classes in Balkan, French Canadian, Irish and New England traditional dance and music. Staff includes Joe Burke, Liz Carroll, Patricia

Kennelly, Rodney & Randy Miller, Tod Whittemore, Ginette DuBois Roy, & Gilles Lossier. For information, contact: Centrum, P.O. Box 1158, Port Townsend, WA 206-385-3102.

**SEPT 5-8 LABOR DAY WEEKEND.** Pinewoods Camp, Plymouth, MA. Offered by the CDS Boston Centre. Honey Hastings and Brad Salyer, hosts. Relax and enjoy swimming, boating, other activities organized by participants. Evening dances with musicians and callers. Contact Boston Centre (see July 2-6 above).

**CHANGE OF ADDRESS:** The Brattleboro Sunday Night Contra & Square Dance Series, co-sponsored by the Country Dance and Song Society of Southeast Vermont, has changed location from the Chelsea House Folklore Center to Green Street School, Brattleboro, Vt. For information call: (802) 387-4644.

*Some New York area summer dancing:*

### SOUTH STREET SEAPORT

Square Dancing sponsored by the Bluegrass Club of N.Y. Tuesdays June 9-Aug. 25 at 8 PM. Cost: \$3.50 (\$2.50 BCNY members).

### ROUND HILL

JUNE 13 David Lindsay with Ash Creek String Band.

JULY 17 Tom Phillips with Jackson Pike Snifflers.

AUG. 8 Dick Forscher's Birthday Dance - Pinewoods Camp Benefit.

8-11 PM. Round Hill Community House, Round Hill Road., Greenwich, CT. For info. contact Elfrid Windsor, 6 Dialstone Lane, Riverside, CT. 203-637-7615.

8

# THE COUNTRY DANCE AND SONG SOCIETY

505 Eighth Avenue, New York, New York 10018

## NEWS STAFF

EXECUTIVE DIRECTOR Jerry Epstein

EDITOR Bertha Hatvary

This newsletter is published ten times a year for the information of Society members. Views expressed in letters and signed articles represent those of the author and not necessarily 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 early in the month following.

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.

Non-Profit Org.  
U.S. POSTAGE  
PAID  
New York, N.Y.  
Permit No. 14856

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:

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

\$10 Fulltime student or senior citizen \$4 additional to receive English Dance & Song, magazine of the English Folk Dance and Song Society

\$6 more for membership in N.Y. Pinewoods Folk Music Club (family, \$8)