



PINWOODS 81 REPORT

Every year when we plan for Pinewoods, we try to think of new ways to make it exciting, but at the same time keep the old ways that have made it beloved. It would be a bold spirit indeed who would tamper unduly with English and American Dance Week, still a great favorite after a number of years. Nevertheless, this year chairman Sue Salmons not only invited the traditional New England-style square dance caller, represented in 1981 by popular Ted Sannella, but also another, Western-style caller, nationally known Bob Howells. Their styles offered a nice contrast, and both were greatly enjoyed. Another innovation was to introduce a late-afternoon (4:30 PM) square dance session, which some had requested. English country and American square dance classes were offered in both morning afternoon. With these changes, it was still the traditional delightful week, offering morris, sword, and social dancing, to which people return every year to sharpen their skills, learn new dances, and just enjoy themselves.

Family Week, chaired this year by Jim and Marney Morrison, who helped to found the week years ago, presented its traditional mix of singing, dancing, swimming and crafts to all ages. David Arnold reports, "Starting the day with the most vigorous dance classes helped clear out the cobwebs from partying the previous night and led to greater participation in the family gathering period that followed." For many people, this gathering is the high spot of the day, when oldest and youngest campers dance and sing together in the big pavilion called C# (for Cecil Sharp, naturally). But the whole day teems with activity, with parties often following the evening grown-up dance.

This year's main innovation was, says David, "totally insane and wonderful. The Camp Parade on Friday afternoon was a spontaneous magical happening that involved everyone in camp. The parade route was jammed from Camp House to Pinecones with cheering spectators who showered the marchers with dry leaves and pine needles. (The spectators were among the most active participants, as they dressed for their roles and ran ahead to keep a rolling five-person-deep crowd along the route.) The parade had everything from clog morris to representatives from the Round Pond Swim Team, with outstanding media coverage by Tom Phillips using his stick microphone (a real stick). I ask you, how many parades have you ever seen with a marching viola da gamba?"

One of the biggest innovations of Folk Music Week was its chairman: Louis Killen, bursting

with music and charisma, and bringing a staff that combined a wide range of talent with special friendliness and accessibility to the campers. There was particular emphasis this year on singing, and the two classes in vocal technique, by Sonja Savig and Frankie Armstrong, were thronged by the campers. There were lots of sessions on special instruments: harmonica, bodhran, tin whistle, and of course Louis' own instrument, the concertina. Sessions in T'ai Chi, a first at Pinewoods, were enthusiastically attended. The geographical range of campers was the widest in years, and understandably so, as the week provided a number of rare opportunities; singing Sacred Harp music under Hugh McGraw, learning midwestern music from Dillon Bustin, and experiencing with John Jackson both the real black tradition and the interchange between black and white traditions in a southern community.

Early Music Week, chaired for the second year by Phoebe Larkey, added a new staff member, Bici Pettit, who charmed everyone and played beautifully on her viola da gamba. It also welcomed back Johanna Kulbach, who had spent the previous year's Week abroad. Marshall Barron's description of the Week is enthusiastic: "From the wake-up music to the last note in reluctant obedience to curfew, the playing never stopped. Between classes, viols, recorders, krummhorns, voices practiced. Rehearsals proliferated in every available pavilion. And the performances, by both staff and campers, were impressive and moving achievements.... Sue Salmons' country dance teaching was brilliant.... The dance classes and dance parties were in fact the one time (except meals) when all the campers and staff were united in a single activity."

Marshall refrains from adding that her workshops in dance band were a big hit; so many wanted to play in them that she had to give two sessions a day, and the band on the stage at dances swelled accordingly. And what could be more natural? Anyone who has heard the recording "Step Stately" knows how lovely the historical dances sound when played on violin, recorders and harpsichord.

English Dance Week, chaired for the second time by Tony Barrand, was an exciting mix of English ceremonial, traditional, and historical dance. The big novelty was the addition of classes in baroque dance steps that were used in early dances, such as the *pas de bourrée* (Hole in the Wall used it), minuet step (used in many dances), *chassé de côté*, *pas de gavotte* (Nobody's Jig). Margaret Daniels, dance director of the baroque group Les Fêtes Galantes, was teacher, in her first week at Pinewoods. Peter and Di

Brown were on hand from England, for traditional and ritual dancing and competition clogging. The different types of dancing were accompanied appropriately: the historical dances with early instruments including harpsichord, the traditional ones by concertina and fiddle plus the usual array of accordions and percussion. A much enjoyed feature of the week was the impromptu morris dancing at the dining hall area to entertain the dinner line. There were of course regular country dance classes and many sessions of ceremonial dance; one could either concentrate in one form of dance or make an individual smorgasbord of country dances, baroque/historic, or morris/sword. It was an exceptionally inventive and stimulating dance week.

American Dance and Music Week was chaired by Paul Brown, a musician deeply involved in the traditional music of America. His week was new in several ways: in its focus on three specific regional traditions, each represented by authentic and wonderful traditional musicians; in the opportunities it provided for instrument-playing campers to imbibe the styles and techniques of such superb traditional players as fiddlers Benton Flippen and Lotus Dickey; and especially in the really extraordinary atmosphere of warmth and community that flowered between the traditional musicians and the campers. "Everywhere I looked, everybody was wreathed in smiles," one camper said. "And the music was wonderful." The three traditions explored in the week were New England; the Midwest (Indiana, Illinois, and Missouri); and the southwestern Virginia/North Carolina border area. The week was a rare opportunity for people to experience traditional musicians in a setting in which the musicians could feel and be at home.

Finally, one week was a complete innovation: Campers' Week, which ended the season, and was a heart-warming success. The camp wasn't entirely

cont. on p. 5

(advertisement)

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* * * FACETS of DANCING * * * by David Chandler

Every now and then I get the urge to write something about the particular charm or merit of dancing à la CDSS. My particular emphasis this time is that the Society allows, even encourages, people to participate in a number of different facets of country dancing, but allows all to seek their own emphasis and level of commitment.

I was led to think of this by two recent occurrences. First, as caller for a group, I was pondering how to explain to them what they hadn't yet mastered in their dancing: the ways they could grow. Second, I was pondering the fact that over my seven or so years of dancing there has been a very large turnover in the group I dance with. What I came up with is a way of thinking about dancing, in terms of the different facets (I'm tempted to call them levels, but that sounds more elitist than I like), that appeal to people to different extents and in different ways.

The facets I see are:

1. The intellectual side. This shows up in different ways as a dancer gains experience. First, of course, is just being able to figure out what that silly caller is telling you to do--"Why isn't he clearer?" It is interesting how much more understandable some callers get as one gets more experience and a better idea what the caller is likely to say next. Just knowing more and more dances of different traditions or styles is a satisfying intellectual challenge for some.

With experience, however, the intellectual side can develop further, in two different directions. First, some people become fascinated by the possibilities, and start to create their own dances. Interestingly, this may occur even before the composers become good dancers themselves. The second direction for development is moving into historical aspects of dancing, trying to figure out from minimal sources what was actually done years ago, and how best to translate it for modern dances. Both creation and re-creation, if you will, can add an extra dimension for some.

2. A second facet, which I think often develops after the beginner starts to understand in what direction to move (though sometimes before), is the physical. Again this shows up in different forms with more experience. The exuberance of beginning dancers who love to prance and skip through a whole evening (or the part they last through, anyway) is the start. A next level is the one seen at some contra dances, where the sheer joy of moving vigorously seems to take over--in swinging as fast as possible, in twirling or being twirled as many times as possible whenever possible, in stomping during balances as hard or as loudly as possible. As dancers get more experience (or perhaps just show their increasing age), they may get physical joy in dancing from having increasingly fine control of their movements and a wider repertoire of movements, as well as from being vigorous.

3. Next on my list is the social side of dancing. This may be obvious, but it doesn't seem so at times when grasping a "dead fish" hand during rights and lefts, or being thrown awkwardly aside when another dancer doesn't need me any longer. Beyond the enjoyment of just being around other people who are enjoying themselves, and the sensual pleasure of touching others, the social side includes two different but related directions to go--an awareness of others as dancers, and as people. Perhaps one becomes more aware of others as dancers when one's brain has enough leftover capacity to pay attention, when it no longer has to strain to figure out what the heck is going on. This awareness means recognizing how others' enjoyment of dancing can be affected by what we do. Obvious examples are giving weight, whether in swinging or in stars; not swinging faster than your partner is comfortable with; and showing that you are really aware of others as they go by.

Getting to know others as people during dances is another step. Some are content to share dancing and the enjoyment it brings without knowing any more about the other individuals than how they dance. Others like to flirt or just to relate to others in the way they hold a glance or touch hands. Still others are interested in developing friendships beyond dancing, sharing a drink after the dance, or perhaps becoming good friends beyond dancing.

4. My fourth facet of dancing is the musical. The most basic level here, after sensing the beauty and/or vigor of many of the tunes, is recognizing that the dances are written to coincide with the music, are phrased. No extra credit is given for finishing a figure ahead of the music allotted to it. Beyond that might be a developing appreciation of the music, for example the kind of rhythm, and what that does to the dancing, and appreciation of the many things skilled musicians do to make the dancing better, both by their phrasing and by the delightful creativity they show in choosing music or devising variations on it.

The other direction to go, of course, is to become part of the music--to learn how to play music for dancing and enjoy dancing vicariously while reveling in the togetherness of playing with other musicians.

In thinking about both new dancers and no-longer-dancers, this approach is useful to me. For a new dancer it emphasizes the number of aspects of dancing there are to explore, and the many challenges to meet before one can think of oneself as an accomplished dancer. For the more experienced dancer, it suggests a way to keep dancing fresh.

Not everyone, of course, is interested in reaching the most advanced level on all these dimensions. I suspect that people who leave either find another way to satisfy the primary need that led them to dancing (e.g., some people leave after they find someone to go out with and do other things); or they find that they have mastered the level of dancing they are on and are bored, but either aren't aware of or don't really care about the other aspects that could be there for them.

I think people are more likely to keep dancing if their interests match up with a larger number of facets of dancing, so that a touch of boredom in one area can be overcome by paying more attention to another aspect. Perhaps thinking about dancing in this way will open possibilities for new fun for others.

--David Chandler



It's always the right season for a good dance, so here's a fine contra named for springtime in the Sourland Mountains of New Jersey.

SURLAND SPRING

A duple improper contra by Sue Dupré

Music: "Rum and Onions" works well, but any lively 32-bar reel will do.

- A1 1-4 Actives allemande the one below once and a half, 1st woman giving right hand and 1st man giving left hand.
Actives allemande the next one below halfway, giving other hand.
- 5-8 Actives meet in the center, come up the middle to the original opposite, and do an assisted cast.
- A2 Ladies chain, ending with an extra quarter turn so that active women's couples face up and active men's face down.
- B1 1-4 All couples promenade in the direction they are facing; as couples reach the end of the set, they promenade across it and join the opposite line.
5-8 All turn as couples and return to place.
- B2 1-4 Lines go forward, balancing. Actives balance in place as inactives retire.
5-8 Actives swing and end facing down.

Sue Dupré dances and calls with the Princeton (NJ) Country Dancers.

Sue notes: The allemandes are very speedy, so be prepared. Also, neutral couples at the bottom should be ready for the half allemande.

LETTERS

Excerpt from a letter:

I loved Pinewoods - in fact, I'm planning to return again next year. Perhaps I'll see you then?

It was wonderful to spend a week doing what I most love - dancing & singing - with other kindred spirits. There's a special friendliness to be found in Pinewoods, & I'm feeling the loss of it already now that I'm back working in the so-called "real world." I still think Winnie Kelly was right when she told me that Pinewoods is, in fact, the "real world." Certainly it's a lot more like the kind of world in which I would choose to live.

Kate Early
Chicago, Illinois

Letters, cont.

At this year's National Council Meeting/Leaders' Conference, the Germantown Country Dancers were our hosts at a lively dance in Philadelphia, at which Tom Senior invited visiting leaders to call a number of the dances. To our delight, we've just received the following letter:

Dear CDSS:

The members of the Board of the Germantown Country Dancers approved a contribution to CDSS in the amount of \$50 as an expression of our gratitude to the many leaders in attendance at the National Council Meeting [in June 1981] who graced our June 6 dance evening with their presence and their skills.

With best wishes,
Valerie J. Kolaga, Treasurer

Dear Friends in the CDSS:

I suppose this letter will arrive as something of a surprise, but I just had to write and send my best wishes for a happy and successful camp at Pinewoods - as I'm sure it will be. I do hope that all the new friends I made when I visited the U.S. in '76 & '78 are well and still dancing, and a special "Hello" (or better still "Hi!" as you are Americans when all said and done) to Chris and Ed Helwig if you're at Pinewoods. I often think of you and during the last few weeks of term I've been thinking "I wonder when the dance weeks are at Pinewoods this year," and wishing I'd been able to come over and join you. I had been hoping to visit U.S.A. & Canada this year but my financial commitments have forced me to postpone the visit until next year. There are a number of expensive "jobs" to be done on my house, the most urgent being extensive rot in my window frames. I also found two wood beetles recently so I'm constantly examining my head, with the aid of two mirrors, to see if they've left any bore holes. Another possible future drain on my pounds and pence is a quarter share in an aeroplane but I have until October before I need to commit myself. I've been doing a great deal of dancing over the past year. Last Wednesday (the Royal Wedding Day) the Manley Morris Men celebrated by dancing in the Cheshire villages, or rather as many as we could in the course of an evening. We danced in Cotebrook, Beeston Castle, and Little Budworth to mention three. It is Manley's half centennial in a year or two and we're wondering what form our celebrations should take. I've suggested we go over to Royton and dance there, as it was from the Royton men that we inherited the dance. We still have three of the original Manley team left after all these years, and one of them, Arthur Webster, still dances regularly. The Royton men, so it seems, used to travel by train every Friday evening and teach the embryo Manley team the Royton dance. It is a great pity that the Royton men ceased functioning quite a long time ago, but it is some consolation that we are preserving their dance.

There is a lot of traditional dancing in this area, English and Scottish, and I also indulge in the ceili dancing in the Irish Centre in Liverpool. We had some wonderful evenings over there last season, including "Anglo-Irish" barn dances we ran, together with the local EFDSS

group, and an "Irish-Scottish" night we arranged with the help of the West Derby Caledonian Society. (West Derby is a suburb of Liverpool by the way.)

Is Dillon Bustin at Pinewoods this year? His dance, "Ann's A Bride Tonight," is appearing from time to time but I don't know who brought it over. I taught Dillon's song "Got A Little Home" to my pupils at school and it proved very popular. I've also introduced some of them to square dancing and quite a number of them have really taken to it. "Inky Dinky" is the most popular dance. Next month I'm running a children's barn dance in conjunction with a local scout and guide group so we're keeping our fingers crossed! Let's hope it will be the start of a new EFDSS group.

All the best for Pinewoods Camp 1981!

Charlie Mullard
15 Crosby Close
Wirral L49 4PA England

Looking Forward

MORRIS TEAMS TO VISIT FROM ENGLAND

The Chelmsford Morris Men and Ladies are planning to visit America in 1983 as part of their tenth anniversary celebrations, doing Cotswold morris (15 traditions), Northwest clog morris and garland dances (women), rapper, and Lancashire clog-step dances. They are prepared to offer workshops in all of the above, as well as in music for morris dancing and mumming plays. They will also offer English-style ceilidhs (good-time folk dances), folk singing sessions ("especially when the ale flows!"), and mumming plays.

They're looking for contacts in the north-eastern U.S. who might help with ideas, information on morris events, sponsorship or hospitality, or leads on engagements. The two colorful teams can provide a complete evening of varied folk entertainment. Contact our friend Chris Brady: 5 The Curlews, Shoreham by Sea, Sussex, England, or Steve Monk (bagman): 59 Hawfinch Walk, Chelmsford, Essex, England.

1983 TRIP TO BRITAIN

The Sonneck Society, a nonprofit educational organization concerned with disseminating information on American music and music in America, is planning a charter trip to Britain for a conference, July 1-4, at Keele, Staffordshire. Papers are invited for the conference, on "British-American Interactions in Music." In addition, the Sonneck Society has asked whether any of our members would like to be invited to join the charter trip, whether or not participating in the conference. Kitty Keller, treasurer of the Sonneck Society, is now sending out a questionnaire about people's preferences for the trip. If you'd like to know more, write to her: Kate Van Winkle Keller, 8102 Thoreau Drive, Bethesda, MD 20817. (Yes, this is our Kitty; she and Bob have moved to Bethesda from Coventry, CT, where they were the moving spirits of Country Dance in Connecticut.)

Pinewoods, cont.

full, but that turned out to be an advantage; everybody, adults and children alike, had a chance to get to know everybody else, and the spirit of giving and cooperation that grew as the week progressed was extraordinary. The formal staff was just three people: Claudio Buchwald, caller, pianist, fiddler, and a veritable piper with kids; David Holt, wonderful storyteller, clogger, dance caller, and virtuoso on hambone, spoons, drums, and, do you believe, paper bag; and Jim Morrison, known to us all as one who can do anything. They held a Family Week-style camp gathering every morning, organized a camphouse entertainment after supper, and ran the evening dance, plus a few surprises like the 1940s Lizard Lounge.

All other activities were initiated and run by campers. Big hits were Louise Sherman's daily class in Ukrainian egg dyeing; Toni and Bill Weidenbacher's T-shirt painting; Pat Rust's contra workshops; and Tony Poile's three classes a day in ceremonial dance.

The week, modeled on the all-ages weekends that the Boston Centre has run for some years, awakened enormous enthusiasm in the participants, including one nondancer who hasn't stopped dancing since. Pam Kelly and Bertha Hatvary were co-chairmen, as the week was sponsored by both CDSS and the Boston Centre; but the main programming task was Pam's, and she was superb.

SO WHAT ABOUT NEXT YEAR?

Plans are jelling, and by the next issue we should be able to announce the chairmen for next year. In the meantime, though, we have arrived at a schedule. The weeks will be in the same order as last year, as follows:

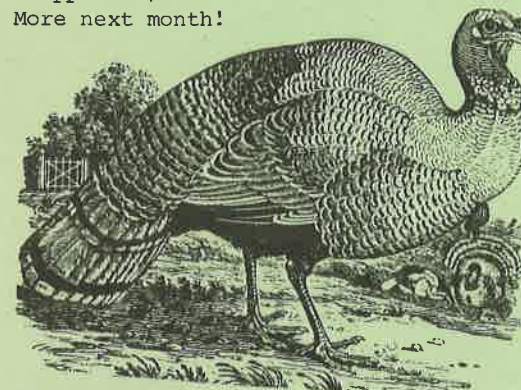
Early Music Week, July 17-24
American Dance & Music, July 24-31
Folk Music, July 31-August 7
Family Week, August 7-14
English Dance Week, August 14-21
English & American Dance, August 21-28

and, we hope,

Campers' Week, August 28-September 4

(Campers' Week is cosponsored with the Boston Centre, and the boards of both Boston and CDSS must approve.)

More next month!



CLASSIFIED

SING OUT! The Folk Song Magazine. Subscription \$11.00/yr. 6 issues. Foreign: \$2.50 additional. Songs, features, reviews, discographies. SING OUT!, 505 8th Ave., New York, NY 10018. 212-594-8105.

SALES

Fun Christmas presents for everyone ...

OUR NEW T-SHIRT. By Bill and Toni Weidenbacher, a silk screen print of Round Pond at Pinewoods Black on buff, and great when you paint it too! Sizes: Adult S,M,L,XL; child 10-12,14-16 \$7 (members' price \$6.30).

POSTCARD SETS. British Post Office designs celebrating English folklore: Medieval Mummers, St. Valentine's Day, Lammastide, Morris Dancers. \$2, set of 4 cards (members' price \$1.80).

HOLIDAY NOTECARDS. "The Boar's Head in hand bear I," designed by Genny Shimer; red on white, no inscription. 35¢ ea., incl. envelope

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*10% less to members.

Events

NOV 1 CALLERS' MASTER CLASS. In Boston area, led by Sandy Bradley. Afternoon workshop & evening dance. (Knowledge of basic figures assumed.) For information on time and place, contact Donna Hinds: 617-275-1879.

NOV 4 SQUARE DANCE in Trenton, NJ, with Sandy Bradley and the Small Wonder String Band. Trinity Cathedral, W. State St. at Overbrook Ave., Trenton, 8-11 pm. For information, call 609-882-1036 or 609-989-9587.

NOV 5 SQUARE DANCE with Sandy Bradley and the Small Wonder String Band. Sponsored by the Country Dancers of Westchester. Contact Fried Herman, 66 Chestnut Ave., Larchmont, NY 10538, 914-834-9350.

NOV 6-8 SQUARE DANCE WEEKEND. At the Inn at East Hill Farm, Troy, NH. With Ralph Page, George Fogg, George Hodgeson, Roger Whynot, Tony Saletan. For information, call the Pages, 603-352-5006, or the Inn, 603-242-6495.

Events, cont.

NOV 7 ENGLISH DANCE PARTY & WORKSHOP. With Helene Cornelius. Sponsored by the Germantown Country Dancers. Contact Barbara Bekker, 6900 Wissahickon Ave., Philadelphia, PA 19119, 215-438-6841.

NOV 13-15 EARLY MUSIC AND ENGLISH COUNTRY DANCE WEEKEND. Hudson Guild Farm, Netcong, NJ. Recorder consorts, broken consorts, madrigals & rounds, and English country dancing. Sponsored by CDSS, 505 8th Ave., NY, NY 10018, 212-594-8833.

NOV 14 CONTRA WORKSHOPS AND EVENING DANCE. Led by Pat Rust, sponsored by the Princeton Country Dancers. Contact Sue Dupre, 355 Grandview Rd., Skillman, NJ 08558, 609-466-3896.

NOV 21 FAMILY DANCE. With Cindy Green. For everyone age 7 & over. (Children must be accompanied by an adult.) At 201 W. 13 Street, NY, NY. Sponsored by the New York Dance Activities Committee, CDSS, 505 8th Ave., NY, NY 10018, 212-594-8833.

NOV 26-29 THANKSGIVING FOLK DANCE CAMP. Singing, story telling, puppetry, crafts, outdoor games & activities, international dance, squares, contras, lancers, big circle & clog dancing, for adults & children, in Harrisonburg, VA. With the Bannerman family, Ralph Page, Mae Fraley, Joyce & Phil Tipton, Jim & Kelly Kirkpatrick, The 107 String Band. Contact E. Bannerman, 1218 Palmyra Ave., Richmond, VA 23227, 804-355-1474.

DEC 5 PLAYFORD BALL. In Germantown, Philadelphia, PA. Banquet and ball sponsored by the Germantown Country Dancers, with music by

Laurie Andres and others. For information and reservations write Valerie Kolaga, 161 W. Tulpehocken St., Philadelphia, PA 19144, or call Jerry Wexelblatt, 215-233-1149 or Mae Ann Senior, 609-779-9084.

DEC 5 CDSS ANNUAL GENERAL MEETING. Engineering School, Cooper Union, near Astor Place, NYC, 1 pm. Evening dances Friday and Saturday. Contact CDSS, 505 8th Ave., NYC 10018, 212-594-8833.

DEC 10-13 CHRISTMAS REVELS IN NEW YORK CITY. At the Symphony Space, W. 95th St. & Broadway. For information, contact Sheila Feldman, 210 Thompson St., #7AN, NY, NY 10012, or call the Box Office, 212-864-5400.

DEC 19 CDSS BENEFIT CHRISTMAS CONTRA. Pat Rust and Sue Elberger calling, from 8 pm to 2 AM. St. Hilda's and St. Hugh's School, 619 W. 114th St., NYC. Contact CDSS, 505 8th Ave., NYC 10018, 212-594-8833

DEC 27-JAN 1 CHRISTMAS COUNTRY DANCE SCHOOL. Sponsored by the Berea College Recreation Extension in cooperation with CDSS. Workshops in American dance (square & contra) and clogging, English & Danish country dance, English ritual dance & Lancashire clogging, singing, recorder and dulcimer. With T. Auxier, Edna Ritchie Baker, John Forbes, Elaine Ford, Barbara Harding, Donna Hinds, Griff Jones, Loyal Jones, Stan Kramer, Donna & Lewis Lamb, Wilma & Tully Carew, Ann Leach, the McLain family, David Macemon, Warren May, Patrick Napier, Tony Parkes, Martin Ramsay, Peter Rogers, Genevieve Shimer and Louise Topp. Contact Berea College Recreation Extension, CPO 287, Berea, KY 40404, 606-986-9341, Ext. 513.

COUNTRY DANCE & SONG SOCIETY

NEWS STAFF

505 8th Avenue, New York, NY 10018

EXECUTIVE EDITOR Genevieve Shimer

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.

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

\$20 Individual \$10 each additional person at the same address

\$12 Fulltime student or senior citizen \$6 additional to receive English Dance & Song magazine of the English Folk Dance and Song Society

\$10 more for membership in N.Y. Pinewoods Folk Music Club (family, \$13)

There is a CDSS Membership Fund to allow individuals to become national members at less than the regular rate in case of financial need.