

COUNTRY DANCE & SONG SOCIETY



NEWS

No. 47
June-July 1982

NATIONAL COUNCIL MEETING / GENERAL MEETING / LEADERS' CONFERENCE POSTPONED

The three events, scheduled originally to take place in Chicago on the weekend of May 21-23, will not take place as planned. The site and time proved inconvenient for so large a number of the National Council that a quorum eventually appeared unattainable. Because the point of holding the other two events at the same time was their conjunction with the National Council meeting, it was decided to postpone all three.

Since ours is a national society, we have been trying in recent years to hold national events in different areas. At the same time, we have to face the fact that the largest concentration of our members at the present time is still in the east, and that we run the risk of not obtaining a quorum if we go too far afield. Chicago didn't seem to us to be all that far, and on our first inquiry it looked as if things would work out. We're sorry they didn't, and we'd like to thank Erna Lynne

Bogue for her efforts to make arrangements for us there. Some day we'll try again.

In the meantime, it has been decided that Pinewoods is the place where the most representative range of members can be expected to gather, and therefore the National Council meeting has been rescheduled for Saturday afternoon August 21, between English and American Weeks, at 3 pm. Council members attending are invited to stay for dinner and the evening dance, but not overnight, as the camp will be filled.

The annual General Meeting of all members of the Society has been scheduled for Monday, August 23, at 7:30 pm (during English and American Week). If you plan to come, please notify the Pinewoods office at least three days in advance: CDSS, Pinewoods Camp, Box 451 RFD #6, Plymouth, MA 02360, 617-224-3480.

A MESSAGE TO THE MEMBERS *from the Executive Director*

Dear Friends,

As of October 15, I shall have spent three years as Acting and then Executive Director of the Country Dance & Song Society, and I feel that it is now time that I return to my true profession, which is free-lance writing and editing.

You won't be rid of me, though, for I have every intention of continuing to work with you and headquarters. I have offered to undertake the Society's publications as a free-lance assignment. The Executive Committee is now considering this and other possibilities, and there'll be more news soon.

It's been a hardworking three years, but I feel we've accomplished a lot. When I first arrived the office hadn't yet been built; there was no storage space, sawdust lay everywhere, and everything was in cartons. We now have an efficiently functioning office, a wonderful staff, files where you can find things, and, oh joy, a word processor, on which this News was typed. In the last year the office has maintained a very busy sales department; mailed some 56,000 pieces and addressed many others for affiliated groups; rented or loaned our costume collection; helped groups to put on workshops; overseen four residential weekends at Hudson Guild and seven different weeks at Pinewoods; written or edited, typed, and pasted up seven issues of the News, a Members List, a Centers & Associates List, two special Pinewoods flyers, and the 12-page Pinewoods brochure; produced the wonderful

Sannella book; maintained a large and continually changing mailing list; kept up contact with affiliated groups; supervised the continued cataloguing of the library; worked with the Publications and Recordings Committees; carried on continuous telephoning and correspondence with members, centers, information seekers and office visitors; and performed the extensive book- and recordkeeping that all these activities require. The library is nearly catalogued, and we got out the members' Pinewoods notices within eight working days of Members' Day.

As you can readily see, supervising all this has been an enormous job for one person. In fact, it has burned me out, and I am looking forward to a long rest that will begin when I go on terminal leave July 15.

Throughout my tenure, your response has been wonderful. Membership is up, the Fund appeal has now brought in almost \$500 more than last year, and the number of centers and associates is steadily growing. Have no fear that my resigning will change the policies that you have been supporting; they are the policies of the **Society**, and I have only carried them out. Thank you for the help and encouragement so many of you have given me. And now, Excelsior!

With affection,

Bertha Hamner

An Honest Confession From A Foreigner (to my Danish friends)

What would be your reaction if you Danes came to the United States (which some of you have) and were invited to dance the Sonderborg Dobbelt Kvadrille with the Americans? I imagine that your first reaction would be delight at the thought of finding something familiar on foreign soil. But your delight might turn sour if you were to see the Americans begin lining up in a big circle instead of double quadrille rows, sprint through the dance in a manner good Danish dancers find unacceptable, and for music use La Marseillaise!

I've had a similar experience in Denmark. The Danes enjoy a dance they call Den lille Engelske, and I was invited to join in. My first reaction, when I discovered that the dance was simply the modern American version of the Virginia Reel, was delight.

Now, if we Americans have a national folk dance, I guess it is the Virginia Reel. The dance is a favorite at Barn Dances, in PE classes, on playgrounds, with youth groups, and has often been used in Western movies. On film it is usually danced in the old way — as Henry Ford described it in his collection of early American dances, *Good Morning* — and the hero and the heroine dance at the head of the set while the villain is at the foot. On playgrounds, however, we now use the modern version where everyone dances every turn, exactly as the Danes dance it in Den lille Engelske.

But these Danes certainly don't dance like Americans: Danes dance very precisely and have worked out exactly how to turn around, point the

toe, pace the dance and make other refinements, while the Americans tend to run through and over everything (although I must say that they laugh more when dancing).

When I realized that we were dancing the Virginia Reel I rather naturally felt a swell of pride and began to show the Danes how Americans really dance it. It caused a bit of disturbance as I loosened up and then galloped down the middle, when it was my turn, with a big "Whoopee!"

My partner seemed a bit embarrassed, so I explained to her that Den lille Engelske was really an American dance called the Virginia Reel. She quite firmly, and a bit coldly stated, "No, it is an English dance." I didn't argue; it's not polite for foreigners, especially cocky Americans, to argue when they are guests in a foreign country. But I had a problem and didn't know what the solution was. What would you have done?

We Americans have a saying which I imagine exists in some form in Denmark as well, "When in Rome do as the Romans do." So, I concentrated on being a good Danish dancer, matching each step with the other dancers, and of being a more responsive partner such as any decent human should be. Things went better then and I began to enjoy the dance, began to get approving glances from the others, and then a smile slipped across my partner's formerly embarrassed countenance.

As I relaxed at this encouraging turn of events, I tripped! You see, the tune the musicians were playing, "Blaydon Races," is used in both (cont.)

the United States and England for a very different dance. I found that I didn't dare to relax, but had to concentrate on unlearning the Blaydon Races while at the same time being a suitable Danish dance partner. It was getting a bit thick!

Since I try to be a reasonable scholar (I teach at an American college), I was also aware that my Danish partner could be right about Den lille Engelske. It's always good to follow up leads in seeking facts. I researched the background of the dance as far as I could.

Blaydon Races was composed by George Ridley in 1864 and became the best known song of the English "Geordies." The song describes going to the horse races at Blaydon on the outskirts of Newcastle-upon-Tyne, the center of "Geordieland." Obviously, the tune came to Denmark after 1864.

In fact, I assume that it came to Denmark after circa 1955 when William Scott of Hexham, near Newcastle, devised a new folk dance (the one I knew) using the tune "Blaydon Races", the first time the tune had been used for a dance as far as I know. The new dance became popular both in England and the United States among country dance enthusiasts. It is most likely that someone familiar with country dancing either in the United States or England, or who had a copy of *Community Dance Manual* No. 5 (1957), in which Scott's dance was published, brought the tune to Denmark between 1960 and 1968.

Was that person an American, an Englishman or a Dane who had been to a country dance? I turned to the dance figures for a possible answer.

The Virginia Reel, the way the Danes dance it, is more popular in the United States than in England. The English do have similar set dances and the American dance was surely brought to the United States by early settlers or by one of the European dancing masters who roamed the new land. Today the English dances are mostly only the "reel" part of the old dance. It is the reel that is missing in the modern Danish version and the modern American version. The modern dance is simply the "jig" and the "march," while The Virginia Reel described by Henry Ford includes first the jig, then the reel, and finally the march in the same way as the old dance the English call "Sir Roger de Coverly," described by Charles Dickens, the English author, in *A Christmas Carol*, 1843:

...the fiddler (an artful dog, mind...) struck up 'Sir Roger de Coverly.' Then old Fessiwig stood out to dance with Mrs. Fessiwig. Top couple too; with a good stiff piece of work cut out for them; three or four and twenty pairs; people who were not to be trifled with; people who would dance, and had no notion of walking. But if there had been twice that many — ah, four times — old Fessiwig would have been a match for them, and so would Mrs. Fessiwig... And when old Fessiwig and Mrs. Fessiwig had gone all through the dance; advance and retire, both hands to your partner, bow and curtsy, corkscrew, thread-the-needle, and back again to your place; Fessiwig "cut" — cut so deftly, that he appeared to wink with his legs, and came upon his feet again without a stagger.

Here my research came to an end. The mystery of who brought the modern American version of the Virginia Reel to Denmark between 1960-68 and put it to the tune of Blaydon Races remained. I am

not a Dane and the Danes are not Americans, nor Englishmen or Englishwomen.

But my problem in enjoying the dance also remained. What did all of this history have to do with Den lille Engelske anyway? The dance is usually used by Danes at dance parties where there is more interest in having a good time than in creating museum dances. All of my fine knowledge, in fact, seemed to interfere with my own enjoyment, which was, in the old days, and should still be, the most important ingredient in a dance party. Besides, even if I wanted the Danes to dance Den lille Engelske as Americans do, they couldn't, no more than I can dance like a real Dane. Now, the true fact became clear — Den lille Engelske is really a modern Danish folk dance! Oh, it is an American dance, too, and it has a background which scholars might find interesting. One can also argue that the dance is really an English dance since that is where it first seems to have come from. But all of this has little or nothing to do with the reasons the Danes from Lolland to Vendsyssel enjoy the dance. The dance, wherever it came from, survives only because people enjoy it. History lives only when it has meaning in the present.

Most ordinary people know that the important thing at a folk dance is to do whatever one can to bring people together in a happy fellowship. Without that fellowship the dance cannot even be considered a folk dance because it will die among folk for lack of use. But with that living fellowship, history lives on, albeit not in a very self-conscious way. I began to forget the past and to really enjoy the dance.

Next time you travel to a foreign country, remember that which is most important. Watch out that your background and pride don't interfere. The background is there only to be used, not to dominate. The present is always new and holds primacy, although the background can explain why we occasionally trip or fumble. Looking too much at the past can block you from making full use of the moment at hand.

That worried look on my partner's face has turned into a pleasant smile. I smile back and wonder, "What would it be like to dance the Sonderborg Dobbelt Kvadrille to La Marseillaise...?"

John M. Ramsay
Klockmose, Denmark
12 April, 1982

John Ramsay, head of the Recreation Department at Berea, just returned from a happy sabbatical in Denmark.

PITHY ADVICE FROM ATLANTA

Please help keep dancing fun and cheap by helping out.

Take care of the space. Pick up your trash. Don't complain about stacking the chairs. Don't kick the walls. Volunteer to keep the door. Be quiet so the callers can teach and the band can make music. Take care of each other. Dance with new people. Show them how to dance with the way you dance.

And, to quote Lloyd Shaw, "Keep it folk, keep it simple, reach for the stars and dance more beautifully than ever."

Tex X, *The Rant & Reel*, newsletter of the Chattahoochee Country Dancers

ESCORT TO LEICESTER: A Sicilian Circle

Music: "Rakes of Kildare" or "Naked and Bare"

- A1 Back to back with opposite person. R-hand turn with opposite 1 1/4 times around into line of 4 (men on the ends face opposite women inside)
- A2 Hey for 4, ending where started.
- B1 Balance & swing opposite, end with woman on R of man (progression)
- B2 Join hands with the person just swung, go fwd. & back. Swing own partner, end facing new couple.

This dance was sent to us by Fred & Sheila Ward of N. Devon, England, who wrote, "We enjoy reading about fellow members in the *News* and wanted to share this dance with you. It's very popular with our group."

RAKES OF KILDARE

NAKED AND BARE (collected in Shetland by Pat Shaw)

TONY BARRAND AND JOHN ROBERTS
AT THE EAGLE TAVERN

Ever since I heard the Christmas record of Barrand, Roberts & Co., I was anxious to hear them in another type of song. So I caught Tony at the Eagle Tavern on West 14th Street. Their material and their style were not what Cecil Sharp would have published or performed in his day, but that was 70 years ago, and his object was to get Folk Music accepted as Music in Salons, Drawing Rooms and Schools. A good deal of what Tony and John sang would not have been acceptable in such places. They were not pretty, but they were certainly stimulating. Getting to bed at one, it took me until two to get to sleep, and I lay awake from five-thirty on. I can live quite happily without the usual tavern folk-singer, but these two guys have something far beyond that. They have a dynamic thrust, an impetus that carries the audience along.

I was glad to see quite a number of CDS members present and doubtless a lot of Folk Musickers. Some of our regulars were among the performers; David Jones was his usual melodious self and Paul Friedman made me wish I knew how to dance an Irish jig, so that I could think of steps to match his fiddling, but it was Tony and John that drew me and held me with a raucous droning sort of mild bellow, with some very musical additions on banjo, concertina, spoons, what have you. Some were quite earthy (is that a sanitary way of saying "dirty"?); some were old friends, like Sam Oglethwaite, the lumber dealer from Bury, who refused to cut his price for paneling wood for Noah's Ark though his stock was floating away; some were illuminating, like "Bang the Drum Slowly" about the futility of "War to End War."

Russ Houghton
New York City

Russ, who just celebrated his 80th birthday, has danced and played the recorder and drums with CDSS for 54 years. We'll soon share with you some of his dance tune descants. Ed.

WILLIAMSBURG BALL

The Williamsburg Heritage Dance Assembly held their third George Washington Ball April 3 at the Sheraton Patriot Inn (alias Sheraton's Tavern). In fashionable 18th century fashion the dancing began at seven p.m., a light supper of bowls of Brunswick stew, salad, rolls and cherry cobbler was served at nine, and then dancing continued until about half past twelve. The Assembly president and his wife, Denis and Maureen Orton, had made and decorated a fruit cake for the occasion to honor George Washington's 250th birthday. John Millar sang some merry songs of Colonial times, and there were drawings for door prizes.

All the dances were from American books and manuscripts of the 1780-1810 period, except one dance from a C. & S. Thompson publication from London (which very likely was in America, too). Some of the dances were taken from the two CDSS books of Colonial dances; others were from the Saltator, Asa Wilcox and Willard Blanchard books. One very nice feature this time was that the dancers — 62 of them — were all dressed in the style of the 18th century — a great sight! People staying at the Inn got a free Colonial presentation

as various ones dropped in now and then for a few minutes to watch. Carl Andersen, Frances Hooper, and Judith Zwelling played violin, cello and harpsichord for the dancing, using tunes from the period. We were all very merry, tremendously enjoying seeing people from other groups in Virginia as well as from Maryland, Pennsylvania, Delaware, even four people from Boston. (Well, how could we have a ball without them!) It was a happy occasion which we hope to continue yearly.

Gail Ticknor
Williamsburg, VA

Gail and Leland Ticknor are dance leaders in the Williamsburg Heritage Dance Assembly (CDSS Center). Ed.

IN MEMORIAM

The Society records with sorrow the recent loss of four valued members:

George Behrman of New York City. A musician, researcher in early music, and teacher, George danced in New York and regularly attended Pinewoods weeks and Hudson Guild weekends. Indeed, no weekend felt complete without the early morning sound of George summoning us to breakfast with his bagpipes. Ill with a brain tumor, George had known his time was not long, but he managed to get to Pinewoods last summer and to Hudson Guild only a few weeks before his death. We miss him, and have been very much touched to receive, at the suggestion of his family, a number of gifts in his memory.

Marguerite Butler Bidstrup, 90, of Brasstown, North Carolina. Marguerite helped establish the Folk School founded by Mrs. John C. Campbell in Brasstown in 1925. In 1926 she married Georg Bidstrup, a Dane who had come to Brasstown to head the farm program of the school, and the two helped Mrs. Campbell to develop a curriculum that combined crafts, folk dance and music with cooperative dairy and farm work. The Bidrups established the June "Short Course" for recreation leaders, offering English and Danish country dances, morris and sword dancing, Kentucky running set and play-party games, and folk singing. The school, of which they became directors after Mrs. Campbell's death, has been a CDSS Center since 1935.

Bernice Durkee, of Bethlehem, Pennsylvania. An old friend of the Society, Bernice, together with her husband Leland, was an active member for many years. Their annual picnic/dance in their lovely garden was always a wonderful daylong gathering of friends who danced, ate and danced again till dusk, often staying on to play recorders. The family has announced that memorials may be sent to the Bernice Jackson Durkee Memorial Fund, Berea College, Berea, KY 40404.

John Fay Putnam, 58, of Silver Spring, Maryland. Dr. Putnam, an education specialist and authority on folk music and dances, was a composer of sacred music and a contributor of articles to many professional journals and publications. In addition, and of special interest to the Society, he was an inventive composer of both country dances and tunes to go with them. He had just completed a book of some 25 dances and tunes, to be published by CDSS. Mr. Putnam was a founder and moving spirit of the Metropolitan Washington Country Dance Society, a CDSS center.

A Letter from England

Dear CDSS:

Margaret Wettling, a friend of mine for 30 years, has sent me her copy of the front page of CDSS News 44. I am flattered to see my name associated with Pat Shaw's in the third column of Christine Helwig's article; I can only suppose that this undeserved mention has arisen because of some mention by the Van Cleefs or the Kellers, all of whom have visited us here, and from whom I have had much generous help greatly appreciated. (Pat Shaw, too, was generous to me as to so many others, and in England he is quite irreplaceable — his genius lay in so many 'folk' fields.)

I have done no work myself on 'steps' — mainly because of my personal inability to co-ordinate my mind and my muscles, but to a lesser extent because I suspect that dance historians tend to underestimate the resistance of the ordinary English person to fancy footwork except in the context of individual (as distinct from team) showmanship, which has something to do in explaining the differences in emphasis today between English and Scottish Country Dancing, at least over here. This resistance is naturally against the interests of 'Dancing Masters', and I have no doubt that the French influence in the 17th/18th centuries was all towards making it 'fashionable' in the 'best' circles to dance in a special 'style'. (I am of course talking about today's 'social' dancing, and not about Morris or Sword.) I therefore work more with those whose interests (and maybe, like myself, aptitudes) incline them more in the direction of Ms Helwig's other class. I agree so much with all she says here. I have recently completed a study of the 'selective' connection between the

Sharp/Kennedy, Heffer/Porter & Bentley dances and their three major source-series — it fascinates me to see not only what they did, or may have, change(d), but also what slabs of material they ignored even within the sources they used.

You (or Ms Helwig) may be interested to know that I have recently been restoring to some of the tunes that 'Apted' used the dances which originally went with them. I am convinced that you have often to adapt to modern conditions. 'Triple-minors' that include a figure when all 6 are dancing simultaneously (eg Hands-6 round) do not have to be left alone, or converted into 3- or 4-couple set dances; especially when the last figure is 'Right & Left' the last change of a Circular-hey-4-changes can simply be altered to 'Cast down another couple'; the progression then becomes triple, and there are no neutral couples at the top (or at the bottom if the number of couples is a multiple of 3), and this makes a highly satisfactory dance. (See P.S.) Triple-minors other than those can almost always be compressed into duple-minors, of course, without any figure changes.

But that is only after you have interpreted the meaning of the instructions. Take the apparently simplest of dances 'La Contrefatte' (A Trip to Dublin). '1st Man sets to the 2d Wo & turn' (What does she do, if anything? Does the Man set & fall back, or set twice R & L, or set R & L once and 6 bars — 12 beats — for the turn? We just do not know; and even if we knew what was done in, say, London, that would prove nothing about the custom in, say, Bath.) 'His Partner do the same with the 2d Man' (i.e., same problems for us.) 'Cross over

(continued on next page)

19th century AUSTRALIA

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The HISTORY & MUSIC

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two Cu lead up to the top and cast off' (All the authorities in the 18th century suggest that the first four words mean 'Cross over and cast below 2d Cu, crossover again and cast below 3d Cu to finish proper at the bottom of the tr-minor set' - quite possible to do the whole thing in 8 bars; but is it likely in 18th century dress? Was it 'Cross over and cast below 3d Cu, etc' and if so how and when did they get to progressed places proper? It is easy to think of ways, but where is the authority for any of them?)

Finally 'Hands 4 round at bottom right and left at top' (How did 18th century people do 4 changes of a circular-hey in 4 bars—8 beats—wearing what they did? Even now, few dancers could achieve it with any sort of quality in their movements.)

For what it is worth, I have found my own answer to the final problem in the little book by Matthew Welch of 1767, which Pat Shaw mentions in his invaluable 'Holland as seen —' introduction. 'Right & Left' had more than one meaning. Sometimes it was a circular-hey, no doubt; but when there were only 8 beats for it, it was something else. Possibly it was Pat Shaw's 'Quick right and left' but Welch's alternative may well have represented more than his own idiosyncratic ideas, and it is a lovely thing to do.

1st cus have already progressed, so 1st corner positions are occupied by 2nd Man and 1st Wo. They go down & up the middle of the set, respectively, turn to their right round their neighbours' places, and return to their own places up and down the outside. The other two Gipsy left shoulders (ie counter-clock) in the middle of the set, letting the first two pass through the middle before they move into it. In effect, the first two pass each other left shoulders, and immediately their neighbours right shoulders, at the beginning of the figure.

This is easy in practice, and if you have not tried it, I recommend it. It surprises me that so far as I know Pat Shaw having drawn attention to it never used it in his own interpretations.

Incidentally, Welch confirms a conclusion which I had previously reached. 'Half Right & Left' seldom meant Circular-hey-2-changes. It was 'Corners change places, 1st corners crossing R shoulders, then 2nd corners crossing L shoulders', at any rate in the middle years of the 18th century. He also makes it clear that there were two types of 'Allemande' - and of course 'Lead outsides' certainly had more than one meaning.

I am sure Ms Helwig will know that it is now quite certain that the original 'Apted' volume is an incomplete copy of the C & S Thompson edition of Volume 4 of 'Thompson's Compleat Collection —'.

This letter is a response to your own 'Editor's Note', to show how much I have got out of Ms Helwig's article. I apologise for its length.

With every good wish. Yours sincerely,
Tom Cook

South Wirral, England

P.S. The first 3 changes need to be by the 1st couple (already in 2nd places) with the Cu below (i.e. 3rd Cu). Sometimes this requires further slight modification of the original instructions — justified in my view by the result, though painful to the purists whose viewpoint I respect.

We're grateful to Mr. Cook not only for this stimulating letter but for the two delightful dance collections *Come Let's Be Merry* and *Again Let's Be Merry*. Ed.

SALES

ATTENTION MAIL-ORDER CUSTOMERS! As most of you know, we ship the bulk of our stock to Pinewoods Camp during the summer. As the New York office will be run with a skeleton staff during those six weeks, we must announce that **NO SALES MAIL-ORDERS WILL BE PROCESSED BETWEEN JULY 15 AND AUGUST 31**. We'll try and make exceptions for orders marked "urgent" and we'll mail backordered items should they become available. We'll ship out accumulated orders as fast as possible when we all get back to New York in September. So order now for your summer needs - and thanks for your understanding!

NEW ACQUISITIONS (10% CDSS member discount)

Books

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22 original dances by the leader of the Detroit Country Dance Society. (Instructions plus suggestions for tunes or recordings.) Dances include: Petroquad, Purple Nag (!), Quadrangular William, Mae Fraley's Frolic, Terraplane Waltz plus 17 more! \$4.75

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Records

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EVENTS

MAY 28-31, JUNE 4-6 PINWOODS WORK WEEK-ENDS. Evening music and dance fun, daytime work to help prepare camp grounds for summer. Contact Jackie Schwab, 15 Spalding St., Jamaica Plain, MA 02130, 617-524-7613.

MAY 28-31 SPRING FOLK MUSIC FESTIVAL. At Camp Freedman, Falls Village, CT. For details, contact New York Pinewoods Folk Music Club, CDSS, 505 Eighth Ave., New York, NY 10018, 212-594-8833.

MAY 30-JUNE 6 KENTUCKY SUMMER DANCE SCHOOL. At Midway College, Midway, KY. Cosponsored by Midway College and Frankfort Country Dancers. Contact T. Auxier, 106 W. Main, #10, Frankfort, KY 40601, 502-223-1709.

JUNE 5 SPECIAL BENEFIT DANCE. Sponsored by Ring o' Bells Morris to benefit CDSS. At Metropolitan Duane Hall, 8:15-11 PM. Contact CDSS, 212-594-8833.

JUNE 5 CONTRA DANCE WORKSHOP. With Ted Sannella. Afternoon workshop 2:30-5, evening dance party 8-11. At Summit Church, Westview & Greene Sts., Germantown, PA. Presented by Germantown Country Dancers. For information call 215-438-6841.

JUNE 5-6 6TH ANNUAL WASHINGTON FOLK FESTIVAL. Concerts, workshops and dances in Glen Echo Park, Glen Echo, MD. Sponsored by the Folklore Society of Greater Washington, Box 19114, 20 St. Station, Washington, DC 20036. FSGW Hotline 703-281-2228.

JUNE 6 13TH ANNUAL PINWOODS (CLUB) FOLK MUSIC FESTIVAL. At Wave Hill 1-7 PM. Contact NYPFMC, CDSS, 505 Eighth Ave., New

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An early Autumn Break - 4 nights, 20th-24th Sept.

Bed & Breakfast is also generally available all the year round @ £10 per person.

For full programme, availability and prices send an S.A.E. to The Manager, Dept. J. Halsway Manor, Crowcombe, Taunton, Somerset, TA4 4BD. England.

York, NY 10018, 212-594-8833.

JUNE 6-12 APPALACHIAN FAMILY FOLK WEEK. At Hindman Settlement School, Hindman, KY. Staff includes Jean Ritchie, John McCutcheon, Edna Ritchie Baker, The McLain Family Band, and others. Contact Mike Mullins, Hindman Settlement School, Hindman, KY 41822, 606-785-5475.

JUNE 13-19 DANCE WEEK. Sponsored by Brass-town Country Dance Center. For information, contact Laura Sprung, J.C. Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

JUNE 18-20 SUMMER SOLSTICE CELEBRATION. Friday 8 PM, concert featuring Joan Sprung and Ed Trickett, admission \$4. Saturday 5-8 PM, country dance on the New Haven green with David Lindsay and The Fiddleheads, admission free. Sunday 1-4 PM, dance with Swallowtail for experienced dancers only, admission \$3. Friday and Sunday events are at the 1816 Barn, corner Whitney & Armory Sts. Contact Bill Fischer, 35 Brooksville, Hamden, CT 06518, 203-248-6036.

JUNE 20-25 SEVENTH 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, 606-783-3102.

JUNE 20-26 RECORDER WEEK. With Johanna Kulbach. For information, contact Laura Sprung, J.C. Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

JULY 2-6 BOSTON CDS PINWOODS WEEKEND. At Pinewoods camp. Classes in all kinds of English and American dancing, folksinging, dance band, storytelling and yodeling. Contact CDS

EVENTS, cont.

- Boston Centre, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.
- JULY 4-16 MENDOCINO WOODLANDS COUNTRY DANCE CAMPS:** English Week July 4-10, American Week July 10-16. Sponsored by the Bay Area Country Dance Society, 3358 Bryant St., Palo Alto, CA 94306, 415-493-6790.
- JULY 6-9 PINEWOODS RELAXING DAYS.** Use Pinewoods Camp facilities to make your own fun. Contact CDS, Boston Centre, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.
- JULY 10-17 NEW CAMP '82.** At Frostburg State College, Frostburg, MD. Country dancing with Barbara Harding, John Owen, John Forbes, Peter Leibert, Allison Thompson, Margaret Martin, Claudio Buchwald, and Bob Holloway. Contact John C. Owen, 9929 E. Moccasin Trail, Pittsburgh, PA 15090.
- JULY 17-AUG 28 PINEWOODS 1982** Six weeks of dance and music sponsored by CDSS. Contact CDSS, 505 8th Avenue, New York, NY 10018, 212-594-8833.
- AUG 8-13 DANCE WEEK - AUGUSTA HERITAGE ARTS WORKSHOP.** All types of traditional American dances. Contact Margo Blevin, Augusta Heritage Arts Workshop, Davis & Elkins College, Elkins, WV 26241, 304-636-0006.
- AUG 16-22, AUG 30-Sept 5 ROOT CAMP.** Sponsored by Fiddle and Dance Workshop at Ashokan Field Campus near Kingston, NY. Week I Aug 16-22 (Northern Root) Week II Aug 30-Sept 5 (Southern Root). Contact Fiddle and Dance News, PO Box 411, Lincolndale, NY 10540,

914-248-7086.

- AUG 28-SEPT 4 CAMPERS' WEEK AT PINEWOODS.** Cosponsored by CDSS and the Boston Centre. A week in which three professionals guide a program largely invented by the campers themselves. Last year's program included T-shirt painting, egg-painting, English and American country dancing, ritual dancing, folk singing, singing games. For all ages. Contact CDSS, 505 8th Avenue, New York, NY 10018, 212-594-8833.
- SEPT 4-7 PINEWOODS LABOR DAY WEEKEND.** Relax and enjoy outdoor activities and spontaneous dance and music. Evening dances. Contact CDS, Boston Centre, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.
- SEPT 11 ALL NIGHT DANCE.** Sponsored by Western Maryland Folklore Society. Canal Campground near Harpers Ferry, WV. Featuring Bernard Chalk, Bridget Edwards & Howard Bass calling. Music by Hobotote, Contraband and Laurie Andres & friends. Pre-registration required. Write WMFS c/o Carole Lafferman, Rt 1 Box 52A, Smithsburg, MD 21783, or call 301-366-8818, or 824-5265.
- SEPT 12 THE BOSWORTHS' ANNUAL PICNIC AND DANCE** to benefit CDSS and Pinewoods Camp. From noon on. Bring a swimsuit and food for as many meals as you plan to stay for. Everybody who calls, plays, dances and eats can do them all. There's a grill for cooking. Miriam and Fred Bosworth provide coffee, tea, a pond, and a wonderful dance floor. Address: Three Arrows, Putnam Valley, NY. (Take Taconic Pkwy to Rte 6; go west to first RH turn (Barger St), follow Barger 2.5 miles to Three Arrows sign.)

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COUNTRY DANCE & SONG SOCIETY

NEWS STAFF

EXECUTIVE EDITOR Genevieve Shimer
EDITOR Bertha Hatvary

505 8th Avenue, New York, NY 10018

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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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 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.