

COUNTRY DANCE & SONG SOCIETY



NEWS

No. 48
August-September 1982

Questionnaire Responses

As of the time that preparation of this issue began, we had received 383 answers to the questionnaire enclosed with the last issue. As you will recall, you were asked to indicate your interest in the various areas of dance and music with which CDSS concerns itself, with 0 indicating no interest, 1 a mild interest, 2 an active interest, and 3 a real involvement. You were asked to answer yes or no to another group of questions, and with regard to others you were asked for comments, which you provided copiously.

First, here are the answers that can be numerically tabulated. The "points" total is included as suggesting a total level of interest across the board.

	0	1	2	3	Points
English country dance					
1) "Playford," modern (Sharp) style	48	68	98	169	771
2) "Playford," with baroque steps	117	139	76	51	444
3) Traditional (e.g., Cumberland Square 8, Morpeth Rant, La Russe)	36	91	140	116	719
4) New dances (e.g., Pat Shaw)	60	86	128	109	669
American dance					
5) Southern/Appalachian dances	71	126	102	84	582
6) Eastern squares and contras	27	33	111	212	891
7) Western squares	132	128	73	50	424
8) Round (=couple) dances	97	126	100	60	506
9) New dances	112	106	106	59	495
10) Other [see Comments below]	321	11	16	35	148
English ritual dance					
11) Morris dancing (Cotswold)	98	112	71	102	560
12) Rapper sword dancing	149	108	80	46	406
13) Long sword dancing	145	122	76	40	394
14) Garland dancing	216	103	48	16	247
15) Other [see Comments]	360	10	6	7	43
Step dancing					
16) English clogging	176	121	62	24	317
17) Appalachian clogging	149	105	75	54	417
18) Southern flatfoot dancing	183	100	69	31	331
19) Other [see Comments]	351	10	9	13	67
MUSIC					
20) Early music: listening	77	93	106	107	626
21) Dance band, American: listening	82	81	129	91	612
22) Dance band, English: listening	89	83	131	80	585
23) Ritual dance music: listening	120	101	106	56	481
24) Early music: playing/singing	182	62	62	77	417
25) Dance band, American: playing	195	45	59	84	415
26) Dance band, English: playing	201	56	55	71	379
27) Ritual dance music: playing	225	61	48	49	304
Folk Music					
28) Instrumental: listening	62	67	132	122	697
29) Vocal, traditional: listening	61	84	129	109	669
30) Vocal, Folk Revival: listening	95	88	123	77	565
31) Bluegrass: listening	125	126	85	47	437
32) Old timey: listening	103	98	98	84	546
33) Other [see Comments]	337	13	10	23	102
34) Instrumental: playing	178	56	50	99	453
35) Vocal, traditional: singing	134	86	70	93	505
36) Vocal, Folk Revival: singing	173	83	65	62	399
37) Bluegrass: playing/singing	251	80	39	13	197
38) Old timey: playing/singing	200	74	52	57	349
39) Other [see Comments]	332	12	11	28	118
Traditional Materials					
40) Collecting and research	186	80	64	53	367
41) Storytelling	217	90	53	23	265

CDSS News [0=never read, 1=may read, 2=usually, 3=always]

42) Letters from members, Centers, Associates	30	91	169	93	708
43) Articles on experiences of groups or members	29	74	178	102	736
44) Discussions of dances & dancing	24	66	140	153	805
45) Reports of recent events	27	92	172	92	712
46) Financial report	112	154	84	33	421
47) Reports on Society policies	61	129	127	66	581
48) A new dance	51	85	135	112	691
49) A new tune	69	110	118	86	604
50) A folk song	61	120	118	84	608
51) Events listing	18	23	130	212	919
52) Sales Dept. information	39	66	127	151	773
53) Pinewoods Preview	30	27	98	228	907
54) Annual Report	78	129	104	72	553
55) Profiles of individuals	38	92	160	93	691

What would you like to see in the News that isn't there now? [See Comments]

Yes or No Questions

	No	Yes	% Yes
56) If you didn't get the yearly magazine <u>Country Dance and Song</u> automatically, would you buy it?	248	135	35%
57) Is receiving the English publication <u>English Dance & Song</u> an important reason to pay a higher membership?	278	105	27%
58) Are you a dance leader?	229	154	40%
59) [Nonexistent]	0	0	
60) Do you play regularly for dances?	307	76	20%
61) Are you a folk singer?	266	117	30%
62) Are you a folk instrumentalist?	243	140	37%
63) Are you a folklore collector/researcher?	284	99	26%
64) Are you a storyteller?	332	51	13%
65) Are you a CDSS Center or Associate leader?	333	50	13%
66) Are you a leader of some other dance or music group?	247	136	36%
67) Is/are any of activities 58-66 your chief means of livelihood? If not, will you tell us what is? [see Comments]	361	22	5%

Joining the Society: On the 0-3 scale,

what reasons below motivated you?	0	1	2	3	Points
68) Helping CDSS achieve its goals	121	71	86	105	558
69) Wish to communicate with others interested in dance	69	44	101	169	753
70) Wish to communicate with others interested in folk music & lore	145	85	73	80	471
71) Wish to receive training in leading or playing for dancing	162	60	73	88	470
72) Receiving the News	102	81	115	85	566
73) Pinewoods preference	124	54	75	130	594
74) Sales Dept. discount	176	99	71	37	352
75) Events discount	202	86	67	28	304
76) Enthusiasm about CDSS events and/or Pinewoods	74	30	69	210	798
77) Other [see Comments]	333	1	11	38	137

Services: What services do you wish the Society were giving you? [see Comments]

COMMENTS

First, our apologies for the wee reproduction above; the alternative was to spread all over the News and deprive you of other things you'd like to see.

To arrive at the "Points," we multiplied by three the people who had awarded a 3, by two

Questionnaire (cont.)

those who had given a 2. Thus, for "English country dance," we added 68x1 plus 98x2 plus 169x3 to arrive at 771 "points." The top eight in points were, in descending order, Eastern squares and contras, "Playford" dances in Sharp style, Traditional English dances, Listening to folk instrumental music and Listening to traditional vocal music (tied), Listening to early music, and Listening to American dance band music. As you will note, the point totals don't necessarily mean the largest number of people awarding a 3.

The 383 responses represent roughly 22.4 percent of our members. Answers are still coming in, and all will be tabulated and noted. Any member wishing more detailed information than that given below and in next issue's follow-up can request it from the office.

Question 10. 45 people inserted other interests, including Early American dance (6); Irish ceillidh dancing and Scottish country dance (5 each); singing games, play party games, jittersbug (3 each); ragtime, Schottische (2 each); and Welsh dance, Manx dance, children's dances, 19th century American dance, Western swing, French Canadian sets, American jazz dance/swing, Charleston, Scandinavian-American, early social dancing, traditional reenactment, hambo, waltz, polka, triplets and progressive circles, old-time New England contras, Renaissance dances, squares of all types, ballroom, Cajun, 18th century black dance (1 each).

Question 15. Added were border morris (3), Lancashire morris (3), mummies' plays (2), maypole, northwest morris, clog morris, English animal dances, early two-couple dances (1 each).

Question 19. There were 23 additions, including Irish (9), French Canadian (7), Canadian step dancing (3), tap (2), and early American, rant, black tap, Scottish, Irish set, international, lindy, twist, R&R, jitterbug (1 each).

Question 33. There were 33 comments, running the full gamut from rock to classical. Those named more than once were Irish (7), Scandinavian (3), Scottish (2), jazz (2), ragtime (2).

Question 39. Here again the range was wide and included Sacred Harp (7), Irish (5), Gospel (3), shape note singing, Scottish, rounds, and blues (2), and a plethora of singles that included pop, Tin Pan Alley and jug band among the more readily expected. You are a diverse group.

CDSS News. 72 of you, or 19% responded to the question, "What would you like to see in the News that you don't find?" The answers are tabulated in a general way; they add up to a higher number, as some people asked for more than one thing.

The listing is in descending order of the number of people noting the same item. Ten people took the trouble simply to say that they like the News as it is. (Thank you; a little

cont. on p. 7

2

More Facets of Dancing

by John M. Forbes

David Chandler wrote about four important aspects of dancing and group dynamics in his article "Facets of Dancing" (CDSS News, November 1981). These included intellectual, physical, social, and musical elements in the dance context. This excellent article should be read, understood, and enjoyed by all dancers from beginning to advanced levels, dance leaders, and dance musicians.

There are at least three other facets to be considered. The first is dancing as a self-imposed Discipline, a joining of the physical, intellectual and musical aspects. "Total dance awareness" is another way to consider dance as a discipline, including such elements as set awareness, total pattern-flow, and conforming to the spatial dynamics of room size, set size, and size of dance movements. It means a thorough knowledge of the musical elements involved, including phrasing and those points within a phrase where movements must be anticipated and begun, or where their endings must reach smooth terminations. Moving smoothly in and out of dance patterns through the dance is also important. The opposite would be abrupt starts and stops, forgetting to change sides at the top or bottom of a duple-improper set, and so on.

The effects of a disciplined approach can be startling. The search for good teacher, good musicians, good fellow dancers and interesting dances worth repeating naturally follows. Interesting dances in this case need not be equated with difficult dances. Rather it is a matter of aesthetic return for the effort put forth. Good dancers have this quality of discipline or awareness. What fun to watch them dance and especially to dance with them! It can be a total escape. At dance weeks, for example, it appears (rarely), making the whole effort worth while.

The second element is one of Ethnic Environment, a cultural, even a genealogical phenomenon. CDSS occasions rarely provide examples. One is more likely to observe an intense participatory experience at events featuring, for example, Eastern European dances. My experience suggests that the children of European immigrants, particularly those of this century, often avoided any perpetuation of their ethnic customs. The goal was to become Americanized as quickly and completely as possible. Succeeding generations began establishing personal and cultural identity by seeking their ethnic European past. Pockets of these culturally similar people, long a mainstay in many large and small cities and communities, began to spawn modest dance groups among other ethnic activities.

Our Anglo-American traditions surround us daily in language and many other personal contexts; our need for cultural identity is in large measure satisfied. The ethnic communities have had to work hard to keep their identity. Their energy and enthusiasm are a joy to behold. Elaborate dance clothes demonstrating

centuries-old ethnic patterns, particularly in shirts and blouses, appear at the most casual of weekly occasions. Older traditional holidays are observed with traditional foods, beverages and other customs including dance. One key to longevity of dancers in our groups may be a growing awareness of historical context and the personalizing of dances to our own background, on this continent or another.

This leads to the third element, Performance. When we dance we perform, audience or no, and we do so at different levels. First we perform for ourselves. As part of the discipline mentioned above, we must feel comfortable in our own movements in specific dances before, secondly, we can perform them adequately for and with other dancers in our set. (By set, I mean any structured group or line from two-couple Playford to the largest of circles.) The next level is public performance. But any of these levels may be a compromise between what we do and have (skills, music, etc.) and what we ought to do and have. Some elements the dancers can control themselves: clothes, environment, emotional set, purpose for the given occasion. Other elements are more difficult to affect, music being the foremost.



As CDSS grows in stature as a generative and consulted source in the world of American dance; it bears the responsibility of encouraging and demonstrating quality music for dancing. Additionally, the music must be played with styles of, and in instrumental combinations appropriate to, the periods of specific dances, be they American or no. Matters of tempo (speed), elaboration ("decorating" the tune), the choice of instruments (their inclusion or omission), even the choice of playing techniques, are all important matters. Efforts to date have contributed mightily to dance in our communities. Now it is time for CDSS to establish resources that move on to this step of authenticity. The benefits to performance are considerable; the ethnic consciousness becomes joyfully more acute and the disciplined approach is easier to establish. The result is more than dancing: it becomes an enriching way of life.

John M. Forbes
Baldwin City, KS

John is a CDSS member and has attended Berea Christmas School many times.

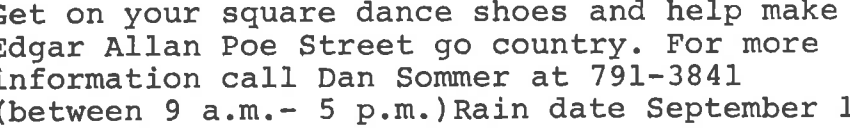



1st ANNUAL W.84th STREET BLOCK ASSOCIATION SQUARE DANCE FESTIVAL



When: Saturday, September 11th from 2-6 p.m.
Admission: FREE
Where: West 84th Street-- Between W. End Ave.
& Riverside Drive New York City

- Live Music
- Caller & 3 Piece Band
- Squares, Contras & Reels
- Dances taught
- Refreshments



Get on your square dance shoes and help make Edgar Allan Poe Street go country. For more information call Dan Sommer at 791-3841 (between 9 a.m.- 5 p.m.) Rain date September 12th.

3

CDSS Needs a Treasurer!

For many years, CDSS has been extraordinarily fortunate in having as Treasurer John Hodgkin, a member of the Society since the mid-thirties and Treasurer since 1964. Now, after all these years of superb and faithful service, John would like to be relieved of the job. Not surprisingly, we are having trouble replacing him.

The Treasurer should attend the Executive Committee meetings regularly (usually first Mondays) and report at the Annual General and National Council meetings; act ex officio on the Finance and May Gadd Committees; reconcile bank accounts monthly (might delegate); supervise all accounting and bookkeeping detail (at need); answer detail questions; find out and correct balance problems; at least check, and preferably carry out, quarterly payroll tax reports, annual federal and state reports, and preparation of grant request-supporting financial statements. John has also posted monthly transactions to the ledger, prepared statements from the ledger, and maintained control over various special accounts; these functions could be delegated.



John Hodgkin in another guise.

The Treasurer's job is a lot to ask of a volunteer, and we are deeply grateful to John for accepting the burden and bearing it with grace for 18 years. Now won't somebody else--or two other people--step forward? The office does all the day-to-day bookkeeping, and does it very well; but a Treasurer is needed, and the Society appeals to you.

Chili Pepper #2

A duple improper contra by Steve Schnur
Music: "Kitchen Girl" or the like

- A1 1-8 Dosido below
9-16 Circle left, veer left (that is, with your partner flow to the left out of the circle, ladies passing right shoulders).
- A2 1-8 Hand in hand promenade (Actives down, others up), wheel turn.
9-16 Come back, cast off (come back to same couple till men are shoulder to shoulder with each other, then cast off as though from a normal line of four, centers moving forward, ends backing up to put the men back in the middle).
- B1 1-8 Men allemand left half, and balance to opposite.
9-16 Swing her.
B2 1-4 With the opposite two circle half
5-12 Actives only swing in the middle; face the next below

This dance took first prize in a dance-writers' competition sponsored by Tobin's Favorite in Brattleboro, VT. We congratulate Steve, who is a leader of the Heritage Country Dancers of the Delaware Valley in Trenton, NJ.

The CDSS Office Now

Since Bertha Hatvary is now enjoying her long-accumulated vacation, you may want to know the current structure of the headquarters office.

Sue Salmons is Acting Chief Executive Officer (in addition to her usual role of Chair of the Executive Committee). Kit Campbell, whom many of you know from her fine work as Sales Manager, has been named (in addition) Office Administrator. Barbara Finney is Administrative Assistant, and Aithne Bialo y Padin will return in the fall as Bookkeeper. Bertha remains available by telephone and for newsletters.

Sue A. Salmons
Ch. Executive Committee

Letters

Genevieve Shimer, Vice President and former Director of the Society, received this letter from Larry Jennings and has asked that it appear in the News.

Dear Genny:

I write to you in your capacity as Executive Editor of the CDSS News and at the inspiration of the recent questionnaire for members (no doubt sent through the energy of Bertha Hatvary). The last question enquires what reason motivated me to join CDSS. As a person who feels keenly that the action lies at the local level, I have wondered over the years how I might answer such a question from a national organization. However, in the present circumstances, I found an easy response. I noted that I have maintained my membership over the years on the chance that the Society might undertake actions (in addition to the operation of the sales department) which were of interest to me with my locally oriented outlook. I didn't really have much hope, though, for I felt that CDSS looked mostly within itself both for direction and objectives. I have been pleasantly surprised, then, to find that in the last three years my speculation in membership has paid off handsomely... The warmth, imagination and extroversion which represent the Society (at present) to its members and to outsiders come from the office, and, even from my distant position, it seems clear to me whence comes the primary enthusiasm and capability. In any case, Bertha has been the Editor of the News, which has been the primary source of my changed opinion of CDSS and whose articles have been of great value to me.

Larry Jennings
Belmont, MA

Note: Larry is a dance leader, a dance composer, and a forceful and original writer about the country dance scene.



Sometimes nobody writes, sometimes we're flooded; here are two good letters from last winter that we couldn't fit in before, but that you'll be interested to read now.

Dear CDSS:

David & Catherine Gallop (from Peterborough, Ontario) were invited by the Cuckoo's Nest Folk Club & ran a very successful country dance in an old barn (albeit converted with a bit of carpet here & there!) in London on January 30th.

On Sunday they were snowed in here by one of our famous storms, so we whiled away the evening hours learning some new dances from the tape "Dutch Comfort." (Tom & Anne Siess' living room could handle a nice 4 couple set with ease.) Apparently David acquired the tape from Pat Talbot after she had visited his group in Peterborough for a recent workshop.

Dance is definitely the in thing here, thanks to many fertile influences. The Cuckoo's Nest

Folk Club has actually promoted country dancing this winter & in fact this month (Feb.) there is a dance of some description organized for every weekend. We have a fledgling band, "The Forest City Waits," which is spreading its wings nicely. The university is offering a beginning class in English country dance this term for the first time (non-credit) & although small, the group is enthusiastic. We have also made contact with another lively group in Simcoe, under the leadership of Eldon & Elizabeth Cooper, and we provide mutual support for dance functions.

"Contraband" from Virginia will be coming to do a workshop & run a dance on Feb. 20th & Jim Morrison will visit us the weekend of March 6th to do a morris, sword, rapper & musician's workshop (I believe!) as well as run a country dance workshop for the Simcoe people.

We also have two active morris teams, Forest City & Thames Valley, and there is a new women's team in the wings as well. At the moment we are actively planning our annual Ale for June/July which we hope will be bigger & better than ever.

I thought you might be interested to know what is going on up here in the frozen wastes of Canada.

Sheila Duncan
London, Ontario

Sheila is Past Foreman of Forest City Women, Dance Coordinator of University of Western Ontario, Scottish Country Dance Teacher and English Country Dance Enthusiast.



Bruce Hamilton sent us his impressions of his first visit to the Berea Christmas School.

Dear CDSS:

Although the Berea Christmas school officially starts Sunday evening, for Stan Kramer and me it began Friday, Christmas morning, when we packed books, submarine sandwiches, dance shoes, tapes, tire chains, instruments, coffee and Christmas presents into my car and left Palo Alto, California for Kentucky. I can recommend two days with Stan to anyone; the best way to get to Berea, though, is to fly.

This was my first Christmas School, so I was constantly comparing it with Pinewoods, Mendocino, and other more CDSS-like events. Under Barbara Harding's direction (John Ramsay is in Denmark) it ran very smoothly, almost self-consciously so. There were more rules and less free time than I'm used to. The facilities were good -- plenty of pianos and danceable floors, the food nourishing and plentiful, the bookstore offering outstanding variety, and the dormitory rooms dormitory rooms, but rented for a pittance.

The syllabus shows classes in folk crafts and skills, singing, dance leading, instrumental music and Danish dancing, as well as English and American dancing. In trying to take most of those, however, I found the schedule or some other circumstance in my way, and wound up with a major in English Dance. Of particular note, though, were Darlene Ecklund's "Couple Dances"

class, which reversed my long-held impression that I don't like Round Dancing, and John Forbes' midmorning seminars on people, places and things: well-seasoned with humor and anecdote, low in calories, but with plenty of meat. The end of each hour left me hungry for more.

The evening dances were the usual mixture of types of English and American dance, with an occasional Scandinavian dance. Once Edna Ritchie led us in "The Noble Duke of York," and every night I was treated to the transformation that comes over Tony Parkes when you put a band behind him and a floor full of dancers in front. The musicians were at their best at these dances, and the quality of individual dancing was high, but I missed the thread of awareness running through a whole set that you occasionally get at Pinewoods.

After each evening's dance we gathered in the "Parlor," a room almost big enough to hold us, and under Bicky McLain's gentle and elegant hand, sang songs, played music and told stories. Bicky is so graceful a lady, and the school's collected talents so great that these parlor activities were a joy (especially the singing!) each time I went. But they are a cork on the dancing, driven in just as it is beginning to bubble, and I left each one unsatisfied.

One special event deserves mention. The McLain Family Band gave us an evening concert and stayed to play for the dance. I was skeptical of how well they could support a variety of styles of dance, but it worked. They understand about playing for dancing, and I number a "Gathering Peascods" played on mandolin among the high points of the week.

The school ends on New Year's Eve, with an afternoon morris tour (the men danced Cotswold Morris and the women Northwest Morris), a sit-down dinner in nearby Boone Tavern, a mummer's play during the evening dance, and then at midnight, Auld Lang Syne and Simple Gifts. After that we danced until about three, and by four Stan and I were back on the road, tired but well-stocked with new tunes, new dances, and new friends.

I rate the school a valuable change of repertoire, staff, and way of doing things, all at a good price. You ought to fly, though.

Bruce Hamilton
Menlo Park, CA

Manners, Manners!

Kate Spencer of Brattleboro, VT sent us the following excerpt from a piece in the Great Falls, MT Tribune about past days in Elkhorn, once a mining camp of 2,500 people:

Two funerals and one murder occurred in the fraternity hall. The murder is generally said to have been precipitated when a square dancer and a waltz fan argued over which dance the band would play next. The square dancer shot and killed the waltz lover. A newspaper succinctly commented on the killing: "The square dancer may have called the tune, but he danced at the end of a hangman's noose in Montana's tough version of justice."

Let that be a lesson to us all. Ed.

New Sales Catalogue!

A fully annotated, 21-page Sales Catalogue has just been produced by the CDSS office, listing the contents of every dance book and dance recording and giving short descriptions of other offerings. It is offered at \$1 to cover production cost, and comes with free price list. Order from the Sales Department, CDSS.

New Look for the News

The cost of printing the News in its familiar format, using regular offset printing and different color stocks, has now become prohibitively expensive.

With the current issue, therefore, we are switching to web offset printing, which permits a standard eight-page format. This cuts our cost in half but also restricts us to white paper. However, we can now use more photos and an occasional splash of colored ink.

Leaders' Kit (amplified)

It's time to remind you teachers and leaders of centers that CDSS has a **Leaders' Kit** that contains all kinds of useful information for you, including sample programs for different types of dance groups, sample by-laws, music information, experiences of other centers, technical information on sound, etc. -- about 125 sides in all. In the June 1980 issue of the Newsletter we printed a list of articles available at that time. Two of the articles then in preparation are now completed:

Section 2. Leadership. Dance (c)

Reprint of "Handing On" and "Do It Yourself": D. & H. Kennedy.

Section 2. Leadership. Dance (g)

Reprint of "A Workshop in English Country Dance": M. Barron & G. Shimer.

Three new articles are also available:

Section 2. Leadership. Dance (k)

"Singing Games for Children", with bibliography (A list prepared for the Waldorf Institute): J. Carr.

Section 2. Leadership. Morris & Sword Dance Clubs (c)

"Suggestions for new Morris Teams" (Experiences of the "Ring o'Bells" Women's Morris): J. Evans.

Section 2. Leadership. Amplification

"Taping for a Demonstration": B. Hamilton. This article tells you clearly, step by step, how to prepare a music tape to accompany a dance performance, either from records or with the help of a band. The nine sides tell you how to tape, measure, cut, splice, lengthen a dance.

All articles are available on request from CDSS headquarters. A nominal fee of 15¢ per page side plus postage will be charged, to cover photocopying costs. An up-dated list of all articles is also available.

Questionnaire (cont.)

encouragement is always appreciated.) Five would like to see more articles on dance; five complained of the untimeliness for them of the events listing. (*This is a vexatious problem. One respondent said he often receives the News 6 to 8 weeks after the first event listed; I myself sometimes receive mine 3 days after the mailing. If we start the events listing very late, some events happening early in the mailing period will go unreported to people who might have enjoyed them. If, however, we start listing events from early dates, then the people who get their copies late will continue to feel that they are being shortchanged. We have tried all along to cope with this problem by announcing events as far ahead as we hear of them; note that a November event is listed in this issue. Another solution would of course be first-class mail; but we would have to pass the cost of this along to you: 14.5 cents a copy over the current rate. We have already ascertained that there is no other postal alternative. In any case, we implore you to let us know of your special events the moment that you plan them. We will print them the moment we know of them, and after that we are at the mercy of the post office.*)

Four respondents would like more historical pieces, regarding both Society and folklore. Three would like more reports about the work of individuals and centers across the country; three would like to have dance and folklore research reports; three want information on non-CDSS-sponsored dance events; three felt an eastern US bias in News reporting (*We request material from all over, and if it comes we print it; see for instance the present issue*); three would like more information about the long-range planning and policies of the Society.

Two would like one of the following: information about other kinds of dancing than the CDSS areas; more frequent reports about Executive Committee decisions; personals about Society members; more photos and artwork; more printed music.

The following items were mentioned by one person each: more printed dances, a map of the country showing where CDSS groups are located; more listings of center events (*this reader may not be aware that ongoing center/associate events are listed in the yearly Centers and Associates listing; we invite anyone who lacks the last one to ask for it*); information on old favorite sales items as well as new ones; information on how people have dealt with dance series (in detail); information on contents of the CDSS library; advance information on tours by performers (*performers are invited to send us this information, and we will be glad to publish it as requested by centers and associates*); encourage new people to contribute (*You're absolutely right, we haven't done that often enough. New people, and old people too, please feel free and encouraged to send the News articles or letters that you would like published*); a discussion of the value of English visitors to Pinewoods to the Pinewoods staff, and access to the materials they teach there by

noncampers; news on other rapper teams; reminiscences by long-time members; news on matters related to CDSS concerns but peripheral; words to old dance tunes (*A lovely idea! we're following up on it*); a column on dance music; a humor corner; a larger listing of events; morris news (*there is a morris newsletter, to which we referred you in an earlier issue, but here is its address again: The American Morris Newsletter, c/o Steve Parker, 438 N.E. 4th St., Minneapolis, MN 55413*); how members can help the Society; play party games; reprints of important song or dance articles.

Every one of these suggestions is important, and those that we can put into effect we will. Limitations of space force us to limit ourselves pretty strictly to CDSS events and issues, especially as many non-CDSS activities, such as western-style square dancing, are copiously covered by other publications or organizations. We do, however, always direct inquirers to non-CDSS events if that's what they happen to be seeking.

In the next issue, we will report to you on your answers to the question, "What services do you wish you were receiving from the Society and are not?" with, if possible, reactions from the Executive Committee. (One desire, for more CDSS-assisted events and workshops in your area, is now under study.)



Classified

FOLK LISTING: Over 300 entries nationwide, plus Canada: folk music, dance, storytelling, folklore, publications, archives, and sources for many more. Useful for gigs, vacations, retirement etc. \$1.50 plus SASE (37¢ stamps) to: Sol Weber, 25-14 37 St., Astoria, NY 11103.

Events

REMEMBER! The annual Centers and Associates List carries ongoing events they sponsor. Check it if you're going traveling.

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. For all ages. Contact CDSS, 505 8th Avenue, New York, NY 10018, 212-594-8833.

AUG 30-SEPT 5 SOUTHERN ROOT CAMP. Sponsored by Fiddle and Dance Workshop at Ashokan Field Campus near Kingston, NY. Contact Fiddle and Dance News, PO Box 411, Lincolndale, NY 10540, 914-248-7086.

SEPT 4-7 PINWOODS 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. cont.

SEPT 5 DAWN DANCE BENEFIT. At the Gibson-Aiken Center, Brattleboro, VT. 8:00 PM till dawn. Featuring Dave Kaynor, Applejack, Mary Desrosiers and the New England Tradition, Pat Rust and others. Contact: Michael McKernan, Box 287, Putney, VT 05346, 802-387-4644.

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 Hobotoc, 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.)

SEPT 24-26 AMC-CDS CARDIGAN MOUNTAIN WEEKEND. At the Appalachian Mountain Club Ski Lodge, Alexandria, NH. Square dancing and English country dancing parties for all on Friday and Saturday evenings. Hiking led by experienced AMC guides. For information contact CDS Boston Centre, 309 Washington Street, Wellesley Hills, MA 02181, 617-235-6181

or Marty Markham, 617-438-0427.

OCT 8-10 FALL FOLK MUSIC WEEKEND. Sponsored by New York Pinewoods Folk Music Club at Camp Freedman, Falls Village, CT. For information call 212-NR2-6399.

OCT 8-11 FALL DANCE WEEKEND. At Hudson Guild Farm, Netcong, NJ. Chaired by Christine Helwig. Contact CDSS, 505 Eighth Avenue, New York, NY 10018, 212-594-8833.

OCT 15-17 ALBEMARLE FALL FESTIVAL. With Fred Breunig & the Capital Quickstep Quadrille Orchestra. Country dance, clog, Morris & dance band workshops. Sponsored by Albemarle Chapter of CDSS. Contact Francine Rexrode, 400 Oak Street, Charlottesville, VA 22901, 804-296-9685.

OCT 23-24 DANCE BAND AND PIANO WORKSHOPS. With Phil Merrill. Sponsored by CDSS of Pittsburgh. For information call 412-781-1345.

OCT 29-31 FALL DANCE WEEKEND. With Philip Merrill. John C. Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

OCT 30 PLAYFORD BALL. With Marshall Barron, Phil Merrill, and Marty Taylor. At Lovely Lane Church, 2200 St. Paul St., Baltimore. Tea at 7, Dance at 8. Presented by the Baltimore Folk Music Society. Contact Diane Schmit, 3608 F Monterey Rd., Baltimore MD 21218, 301-366-7338.

NOV 12-14 EARLY MUSIC WEEKEND. Cosponsored by CDSS and the New York Viol Society. Chaired by Johanna Kulbach and Judith Davidoff and held at Hudson Guild Farm, Netcong, NJ. Contact CDSS, 505 Eighth Avenue, New York, NY 10018, 212-594-8833.

8

COUNTRY DANCE & SONG SOCIETY

NEWS STAFF

505 8th Avenue, New York, NY 10018

EXECUTIVE EDITOR *Genevieve Shimer*

EDITOR *Bertha Hatvary*

This newsletter is published six to 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.

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.

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