



## Cecil Sharp Dances Today

The Country Dance books edited by Cecil Sharp served for many years as the principal source of information about English country dancing both in England and America. Part 2 in the series was published in 1911; it was the first collection of dances selected by Sharp from John Playford's *The English Dancing Master*, published in 1651.

Seventy-one years have passed since Part 2 first appeared. With the passage of time, it must be obvious that even the undoubted reverence for Sharp's interpretation and editing could not prevent certain changes from his original concepts creeping into the performance of some dances. This was a perfectly normal evolution, and Sharp himself had taken pains to point out how some dances had varied in succeeding editions of *The English Dancing Master*. Many of these changes came about as a result of usage--of doing the dances--rather than from any specific interest in going back to the original source and questioning Sharp's interpretations. For example, changing Childgrove into a duple minor with the first couples improper has become the way in which most people like to do the dance (certainly on this side of the Atlantic), perhaps because the interaction between men and women in this version seems more natural today than the old style.

Most of the teachers of English country dance in this country in the early days drew their inspiration directly from Sharp himself. May Gadd, Lily Conant, Louise Chapin all danced with Sharp; they provided the backbone of the faculty at the summer sessions at Pinewoods Camp run by CDSS and the Boston Centre, and it was largely through their teaching that particular ways of performing specific dances became accepted here in the U.S. as the usual mode.

Already in the 1930's modifications in figures had occurred in numerous dances, differing from those originally described by Sharp. By 1940, the year in which I first attended Pinewoods, the patterns were well established; teachers from different centers across the country carried them back from Pinewoods and taught them to their groups. Memory, however, is not infallible, and inevitably one teacher might remember doing figures in a different way from another. One must realize that in the 1940's the Country Dance Books were still the bible, and any changes were passed on through an oral tradition; to my knowledge, no revisions were actually printed, and certainly I and many

by Genevieve Shimer

other budding teachers at that time took copious notes and just hoped we could remember any modifications. Our leadership in those days was dedicated to the Sharp ideal and was convinced that there was a correct and proper way of doing the dances. And since this way was indeed pleasurable and satisfying, teachers everywhere tried to conform and spread the word, which did, however, include some of the changes that had crept in. For example, in the third figure of Spring Garden we always did the arming once and a half rather than once only, since this meant that the dancers progressed all round the set to finish in their home places at the end of the dance, whereas the Sharp version has them working four and four, ending in original places, and then repeating the movement with the same people. I believe the revised version is now widely used, but that depends on its being learned from a CDSS-taught teacher somewhere.

Changes of course occur in other ways than through simple usage. This is particularly true of dances that are used in performance, where a conscious decision has been made to modify figures, perhaps because of exigencies of space or time. The problem here is that such a revised

(cont. on p. 4)

## New French Twirl by Cliff Rainey

Longways Improper  
Tune: Old French

- A1 Actives back to back below  
All swing partners
- A2 All back to back with partners  
Actives swing below
- B1 Right and left across  
Right and left back
- B2 Double Figure Eight, as follows:
  - Actives cross and lead up inside, while inactives cast below
  - Actives cast below, while inactives cross and lead up inside
  - Actives cross back and lead up inside, while inactives cast below
  - Actives cast below, while inactives cross back and lead up inside

1 This dance was composed at last summer's Mendocino Woodlands Camp English Week.

## Questionnaire II

In the last issue, we promised you more information on your responses to the questionnaire we sent you.

More responses have now come in, bringing the total so far to 431. If you still haven't returned yours, by all means do. Even though we may not publish your responses in the News, they will be carefully read and taken into account in formation of future CDSS policy. The way to get the Society you want is to **say** what you want.

First, we think you'll be interested, as we were, to learn what the respondents told us about themselves. Question 67 was in two parts. The first read: "Is/are any of activities 58-66 (dance leader, play regularly for dances, folk singer, folk instrumentalist, folklore collector/researcher, storyteller, CDSS Center or Associate leader, or leader of some other dance or music group) your chief means of livelihood?" Only 27 people answered this part of the question wholly or partially in the affirmative.

The second half of the question said, "If not, will you tell us what is?" 265 people answered that second part, and the result is fascinating: far and away the greatest number (101) of respondents are involved in one aspect or another of the social or "helping" professions. (It's hard not to think of eye contact and giving weight.) The second largest groups, exactly tied, are 16 engineers of various types and 16 computer programmers and systems analysts or developers.

But look for yourselves. Here are the livelihoods of these respondents, in descending order of number in each category:

### LIVELIHOODS OF CDSS MEMBERS

- 64 teachers, of whom 18 are college level
- 17 social workers and special counselors
- 5 college or school administrators
- 4 registered nurses, 1 nurse practitioner
- 4 physicians
- 2 psychologists
- 1 movement therapist
- 1 psychiatrist
- 1 midwife
- 1 child and family therapist
- Total**, 101 in various social services
- 16 engineers of various types: electrical, mechanical, systems, civil, metallurgical, software
- 13 computer programmers (one is also a singer of early music)
- 3 systems analysts/developers
- Total computer people (plus some of the engineers above), 16
- 9 retired or semiretired: manufacturer, tool maker, free-lance writer, band director, editor/teacher/therapist, associate professor, book illustrator, teacher, piano teacher
- 8 sales and sales management
- 7 librarians (general, music, reference)
- 6 business executives
- 5 researchers
- 4 attorneys
- 3 each: graduate students, undergraduate students, accounting, bookstore worker or

- manager, writer/editor (one also does conflict resolution and mediation)
- 2 each: dancing teacher, chemist, radio broadcasting, (one is also a conductor), typing/word processing, physicist, artist/designer, administrative assistant, journalist/photographer, clinical psychologist, farmer (one is also a dance leader, the other a mental health counselor), and two people who are job-hunting.
- 1 each: research and development technician, lab technician/homemaker, marine biologist, veterinarian, optometrist, pharmacist, business consultant, worker for federal government, parlourmaid, proofreader, publishing, labor union representative, tool maker, medical office manager, craftsman/landscape model maker, advertising manager, song and dance group leader, independent income, director of radiation control at the University of Michigan (and part-time skating instructor), historical museum worker, folklorist/archivist, publishing, New York City Housing Authority employee, homemaker, nutritionist, craftsman/woodworker, laborer, hospital planner, natural foods corporation worker, carpentry, musician, factory work, U.S. Coast Guard officer, storyteller, school bus driver, drama teacher/theater director/actor, arts management, clerk, railroad stockman, professional cook, bookkeeper/office manager, printing, association management, government worker, rare books conservator, and nanny/part-manager of folk music coffee house.

CDSS has some 1700 members. The 265 who volunteered the data you have just read are therefore not a very large sample: the figure represents 65% of the respondents but only 16% of the members. However, newscasters have been known to make confident predictions of election outcomes from lower percentages. One thing that seems unquestionable is that the Society serves a very wide range of professions, ages and interests, and that its two largest constituencies are the helping professions and the sciences.

### SERVICES YOU WOULD LIKE TO RECEIVE FROM CDSS

92 of you gave thoughtful answers to the question, "Finally, what services do you wish the Society were giving you?" The responses are tabulated below, also in order of the number of

people giving a similar answer:

- 15. You're doing what you should; keep it up. (Thank you. We try hard and it's nice to be complimented.)
- 7: An updated Sales Catalogue. (A new, fully annotated sales catalogue has appeared since the questionnaire went out. Copies are \$1 and a free price list is enclosed if requested.)
- 8: More aid for local development and events, in form of funding, scheduling, and/or joint sponsorship.
- 7: More regionally sponsored events, such as Pinewoods-type weeks somewhere between the east and the west coasts. (The Artistic Advisory Committee is considering a proposal on this and is to meet in November with the Executive Committee to discuss it and other matters.)
- 4: First class or air mail (foreign) for News. (It would be awfully expensive, and so far there doesn't seem to be a ground-swell of opinion in favor of it. We are trying to get events listings as far in advance as possible.)
- 3: More dance recordings. (The recording of "easy dances" on which the dance leaders were queried a while back is now in progress. Watch for news. And let us know what specific needs and desires you would like met.)
- 3: A more national orientation on the part of CDSS; the writers felt that there is still too much far east/far west involvement, too little with the center of the country. (Help us to help you: Send stories and pictures to the News, and let us know what specific services you would like us to perform for you. We'll do all we can.)
- 2: More in the News on songs and singing. (Gladly! Send us your ideas and your songs.)
- 2: Help in using the CDSS reference library. (We are looking into interlibrary loans as a way to make the library more accessible to people outside of New York. Where the book is rare and fragile, we will try to make special arrangements.)
- 2: More support for folk music. (Certainly folk music is one of the Society's important concerns. The percentage of CDSS members actively involved in dance is very much greater than those as actively involved in folk music. It would help us to equalize our services more if folk musicians and singers would turn to us for help on specific projects or to meet specific needs.)
- 2: More on groups not formally connected with CDSS. (We assume this refers to the News. We're glad to print such news when it's of interest to our members and space permits.)

There were a number of other suggestions, each of them made by a single person. Some of them are of more local than national import, but we're listing many of them so that you may, if you wish, send us your reactions.

### PROGRAM

- \*Hold a Pinewoods-type English and American week at Hudson Guild (New Jersey) in the spring.

- \*Continue Campers' Week at Pinewoods.
- \*A ritual dance weekend at Hudson Guild.
- \*More family programming.
- \*Recorder classes.
- \*More NYC summer events.
- \*A dance band class offered on a continuing basis, like a series of dance classes.
- \*More occasion to meet in smaller groups (in NYC).
- \*A yearly gigantic three-day symposium of dance and music.

### FIELD WORK

- \*Help in setting up and coordinating tours.
- \*More field teaching by CDSS experts.
- \*Active teacher training.
- \*Hope teachers will contact us if traveling.

### EVENTS LISTS AND DIRECTORIES

- \*Directory of local dance contacts.
- \*Chronological events calendar by region.
- \*Address listing of EFDSS members in Canada.
- \*Listing of morris teams in U.S., Canada and abroad.
- \*Information on regular gatherings elsewhere. (For CDSS groups, this information is included in the annual centers and associates listing. Send for a copy if you don't have one.)
- \*Listing of local teachers of folk instruments.
- \*Notice of Southern Connecticut coming events.
- \*A directory of callers, musicians, etc.
- \*List of members from our part of the country. (The annual members' name and address listing is by state. A copy is available on request.)

### GETTING PEOPLE TOGETHER

- \*Network folk and dance people together to start up local activities.
- \*Improve interaction with groups doing other kinds of dancing. *(cont. on p. 7)*



### A new book of English dances

Frank Van Cleef, one of the most informed of all students of historic English dance, has created a collection of what he calls "new old dances": 24 as yet unrepublished Playford dances from the 17th and 18th centuries, edited and sometimes slightly revised by Mr. Van Cleef to enhance the pleasure of present-day country dancers. The book contains the original dance directions as well as the modernized interpretations and the tunes.

At Campers' Week, Frank held an introductory workshop in the dances, and dancer demand kept it going every day for the week.

Kate Van Winkle Keller produced the book, and a very pretty one it is. See Sales announcement.

### OMISSION

The photo in the last issue of John Hodgkin as Hobby should have been credited to Gloria Berchielli. Apologies.

## The Christmas Revels FIVE PERFORMANCES

Friday, December 10, 8 p.m.

Saturday, December 11, 8 p.m.

Saturday, December 11, 8 p.m.

Sunday, December 12, 2 p.m.

Sunday, December 12, 6 p.m.

New York City's

Symphony Space Broadway at 95th Street

For Advance Mail Order Forms

Call 499-2412, 10 am-4 pm



Box Office Opens Tuesday, Nov. 30; 864-5400



The Nashville (Tennessee) Folk Dancers held a Playford Ball on December 12, and it was enthusiastically received, as you can see. More than 90 attended, including some who came just for the pleasure of watching.

## Cecil Sharp Dances Today (cont.)

version sometimes becomes the only way in which a group will do a certain dance, to the unfeeling astonishment of any visitor who might drop in. I can well remember my mortification at messing up the ending of Step Stately when I danced it with a group that had its own special version, completely new to me, my own mental image being forever influenced by the memory of the style and sweep of the dance performed by Gay, Lily, and Louise!

Performing dances for an audience can lead to some stylistic changes also; I believe it becomes a matter of taste whether such changes are for the better or the worse. Take, for example, the second figure of Parson's Farewell, where the two men cross over and turn the opposite ladies, etc.; some extraordinary things can happen during this figure which actually are quite unnecessary--excesses such as smiting hands *en passant* or "faking" the change of hands. I suppose that on some occasion someone thought up these variations as amusing for a performance, but the consequence has been that they have been adopted as part of the dance and often are so taught. I regret this, since I feel strongly that embellishments and frills should come from the dancer's emotional responses and should never be imposed from without. One man's meat ... It is an unfortunate but almost inescapable fact that beginning dancers note any exaggerations in style and copy them in the belief that certain movements must be made in a specific manner. Thus we find those "airplane" arms in the gypsy, the sweeping obeisance before the corner crossing in The Hole in the Wall, "eye contact" with a partner so overplayed that one can find oneself literally nose to nose! Again surely it becomes a matter of taste. I like the freedom and the fun of a spontaneous response but I object strongly to being told when and how I should react, as if it were part of the dance.

Changes in dance patterns and style that occur through usage should not be confused with

those that are now taking place as a result of "another look at Playford" and the growing interest in country dance in baroque style. It is highly probable that some of the revisions from Sharp's interpretations suggested by Pat Shaw and others will become accepted in time as the best and most logical solution of the complex and difficult instructions in the original sources. I have found, for instance, that Pat's revisions for The Health make much sense and so I now present his version, while making it very clear, however, that it is not the one in Part 4 of the Country Dance Books. Small changes such as the direction of a turn single seem relatively unimportant and can surely be left to the discretion of the teacher; the Country Dance Books of course indicate that a turn single is always to the right unless otherwise noted, but a rigid adherence to the book is not always the best answer and flexibility is desirable.

As for the baroque style of dance, I believe we must recognize that to do it well one really has to have a ballet dancer's technique. A country dance done for a stage performance in baroque style is a thing of beauty, provided the dancers are competent and are sufficiently rehearsed to give the feeling of being comfortable in the roles they are playing. A poor performance can only create embarrassment for both audience and dancers. I do believe that an understandable fascination with baroque style and technique should not, however, induce any teacher to try to make the average "recreational" dancer attempt it, since such an emphasis could lead to serious inhibitions, easily destroying the relaxed attitude so necessary for enjoyment.

In his introduction to Part 2 of the Country Dance Books, Sharp makes use of the familiar quotation from "a small volume said to be written by a lady of distinction" (1818): "The characteristic of our English country-dance is that of gay simplicity. The steps should be free and easy, and the corresponding motion of the arms and body modest, unaffected, and graceful." The use of words of course has the true early 19th-century ring, but the sentiment is reiterated by Sharp almost a hundred years later: "Our aim in reviving these dances should be to keep them fresh and natural and, to this end, to avoid the use of elaborate steps, together with the tricks and mannerisms of the theatre or of the drawing-room; for that way, as history shows, danger lies."

What was true seventy years ago still holds today.

A number of people recently have asked me if I would list some of the dances that are now usually performed in a distinctly different fashion from that described in printed instructions. As a beginning, therefore, here are a few from the Country Dance Books. I have not included dances where only subtle variations occur as the result, for example, of a change in the direction of a turn single or even a hand turn, since these are comparatively minor distinctions and do not really affect the pattern or phrasing; it seems to me that one has the

option of doing a dance under these circumstances by the book or not, as one chooses.

### SOME DANCES FROM THE COUNTRY DANCE BOOKS FREQUENTLY PERFORMED WITH VARIATIONS FROM THE ORIGINAL INSTRUCTIONS

**Black Nag**, Bk. 2. At the end, the men turn single as the women finish their hey. (B2, bars 7-8.)

**Chelsea Reach**, Bk. 3. The alternate version of Part 1 is danced, rather than the first.

**Childgrove**, Bk. 6. first couples change sides, making a duple minor improper.

**Mad Robin**, Bk. 6. In order to make the dance more active for the second couple, B2 is danced thus: 1-4, 2nd Man casts (or moves) down around the couple below and moves up the middle to place, while his partner moves down the middle and casts to place; 5-8, 2nd Man turns his partner.

**Nonesuch**, Bk. 2. Part 3, B1: Instead of slipping into the middle to make the line up and down the room, the movement is now made with a light spring, to face partners in line. The same light spring is used to get out of line in Part 5.

**Spring Garden**, Bk. 3. Part 3: Where arming occurs in the B sections, do it once and a half rather than once around.

**Step Stately**, Bk. 4. Part 2B: The 2nd Woman, having just changed places with the 1st Man (end of A), leads the 1st Woman up through the two men, then hands her across to the other side of

the set while changing places. Both women, facing each other, then fall back while the two men start their handing, then the men turn their partners by the left hand to progressed places.

**Upon a Summer's Day**, Bk. 3. What seems to be the preferred way of doing the chorus is as follows: The lines go forward and back; the top couple goes down the middle (2nd couple helping the movement), then separates; each goes out through the arch on the nearest side and falls into bottom place.

**The Health**, Bk. 4. For those who may be interested, here is Pat Shaw's version.

Part 1. A1, A2 as in CD Bk. 4.

A3. Ends meet and turn to face partners, while middles cast to nearest end; ends (now in middle) continue the turn to go outside and around the top couple and down center to the middle.

A4. Repeat A3 from new places.

Part 2. A1, A2 as in CD Bk. 4.

A3. Ends meet, face partners, middles cast to ends; in middle places, back ring clockwise.

A4. Repeat A3 in new places.

Part 3. A1. Partners turn halfway, two hands; neighbors turn halfway; set and honor partners.

A2. Repeat A1 to places.

A3. Ends meet, face partners, middles cast to ends; in middle places, clap (at end of phrase), right hands across all the way around.

A4. Repeat A3 in new places.

## Wassail! Wassail!



### THE CHRISTMAS REVELS American Celebration of the Winter Solstice DIRECTED BY JOHN LANGSTAFF

Extensive program notes written by Susan Cooper.  
Booklet insert containing the words to all the music.

JUST  
RELEASED

Recorded here is a Christmas Revels drawn from the traditions in the United States including music of Colonial America, Southern Appalachian and Black American traditions, Shape-Note hymnals, Shaker songs, 19th century Boston brass music, children's street games, string band dance music of the South, and Native American carols and poetry. Jean Ritchie, the traditional singer from Kentucky, is featured with the Cambridge Symphonic Brass Ensemble, the Revels chorus, the Revels children, musicians playing traditional American instruments and Robert J. Lurtsema reading.

Wassail! Wassail! can be ordered from Revels Records, Box 502, Cambridge MA 02139. \$9.00 plus \$1.50 postage and handling. (Mass. residents add 45¢ sales tax.) List price \$9.95.



Revels Records  
RC1082



Fred Bosworth stands at the mike during the yearly picnic/dance benefit for Pinewoods Camp, Inc. and/or CDSS that he and wife Miriam, also an elegant dancer, generously offer yearly in the New York State country community where they live. It's a party not to be missed; anybody who can call or play does so, and people bring picnic lunch and supper, musical instruments, dancing shoes, and swim suits. Dancing has been known to continue in the pretty barn from 1 to 10 pm. This year the party garnered more than \$500 to be split between CDSS and PCI.

#### ELECTION RESULTS

The following are the new National Council members: At Large: Tom Bohrer, Brad Foster, Diane Schmit, Gerret Warner; Center Reps: Kate Charles, Baltimore Folk Music Society, Michael McKernan, CDSS of SE Vermont.

A twelve-year-old's reaction to Family Week:

#### PINEWOODS

With the bell we awake.  
Sparkling water on the lake  
Laughing people in the Dining Hall  
Laughing people large and small  
People hopping in Morris class  
And some chassé in Country Dance.  
Swimming, lunch, afterward,  
Singing, mummies' play or long sword.  
At 7 o'clock more songs are sung.  
Then dance and stories for everyone.  
Families together to dance and sing  
Joy and laughter make the rafters ring.

by Renée Camus,  
with some help from Amy Camus

## Letter

Dear CDSS:

Well, here I am at a rather small Lutheran college. Mostly, I've been telling tales in many schools. So far, I have not had much to do with the college students. First semester, I had five students in my class, and the second semester--eight. Starting Country Dancing here is an up hill task, but propaganda and promotion is being prepared.

I hit 78 last February. My eyes: Can't see to read or write anymore. Arthritis: I can walk a little, but to get across campus I enjoy my electric wheelchair.

Since I was about 18, I have been writing a sort of runic poetry. My publisher is interested. I call it my "Magnum Opus." Instead of just me, it'll be an anthology. I expect it will be finished about the time Halley's Comet comes around again.

PLEASE, LET ME HAVE YOUR NEWS.

R. Chase  
748 8th St., N.E.  
Hickory, N.C., 28601

Richard Chase, nationally known author of the Appalachian folk tale collections called *The Jack Tales* and *The Grandfather Tales*, did Morris, sword and English dancing with CDS in his youth, then carried the word to the west coast.

## New from the Sales Dept.

**TWENTY FOUR COUNTRY DANCES FROM THE PLAYFORD EDITIONS** Revived and interpreted for modern dancers by Frank C. Van Cleef.

Frank has unearthed some lovely Playford dances not yet revived by anyone else. Not intended to be accurate historical reconstructions, the dances have been interpreted for the enjoyment of modern dancers. Tunes given for all dances. *Well Hall* is in this book. Price \$5.00

**THE GOLDEN KEYBOARD** by Andrew Davis.

13 traditional dance tunes arranged by Andy for solo piano playing. These arrangements are also meant to encourage pianists to make their own arrangements of favorite dance tunes. Among the contents are: "The Golden Keyboard," "O'Carolan's Draught," "Vals de mon père," "Saratoga Hornpipe" and "Gatineau Reel." Price \$5.00

**BOB'S NOTEBOOKS: UPDATE** These original New England tunes by Bob McQuillen are now available as follows:

Numbers 1 & 2 have been reissued in a single volume - price \$8.50

Number 3 has now been printed - price \$6.50

Number 4 still in stock - price \$6.50

Number 5 new 1981! price \$6.50

**STORYTELLER'S GUIDE** by Maggi Kerr Peirce.

This book is "essentially a lesson plan for four 90-minute (or eight 45-minute) storytelling lessons with a mixed age group," and would certainly be useful to storytellers, teachers, librarians and parents. Includes sessions on storytellers, on finding stories around you, on re-telling the written word, and on "stretching the imagination."

Complete with discussion ideas and story examples. Price \$5.00

## Questionnaire II (cont.)

\*More frequent get-togethers with groups outside of the headquarters area.

#### PUBLICATIONS

\*More books like *Balance and Swing*.

\*A primer leaflet for new groups with definitions and a sampling of dances.

\*Written dance instructions on records. (We're hampered here by copyright restrictions. We give instructions where we can.)

\*Provide recorded music and instructions for dances done in NYC.

\*Provide music and instructions sheet for single dances in the little books. (Unfortunately, copyright laws prevent.)

\*Bibliographies for research.

\*A dance tune index comparable to the Rogers dance index.

\*Reprint the Cecil Sharp dance tunes. (They are being reprinted in England at last and should be available from the Sales Department sometime in the coming year. Watch for announcement.)

\*A directory of callers, musicians, etc.

\*More information on clogging.

\*More research and information on ribbon, stave and garland dances.

#### NEWSLETTER

\*Reviews of dance records other than those of CDSS. (Why not, if they would interest the members.)

\*Stories and news on the west coast.

\*Information on CDSS nominations process.

\*More on dance history and customs.

\*Information on materials available to members and leaders. (At present, there are the Leaders' Kit--see last issue of the News--, the Sales Catalogue, and the News. Eventually we hope to have a computerized listing of the holdings of the library, but that has to await the end of the cataloguing, a slow process because done by a part-time cataloguer.)

\*Information on the internal workings of other groups. (This is included in the Leaders' Kit.)

\*More response to people offering contributions to the News. (The press of work that led the editor to resign as Executive Director also led to some inadvertent omissions of this sort. If a letter from any of you failed to receive a timely response, the fact is greatly regretted.)

Reading your responses to our questions has been instructive and helpful. To all of you who took the trouble to answer, our heartiest thanks.

*Balance and Swing*, by Ted Sannella

Have you bought your copy yet of this wonderful book of squares, contras and triplets by one of New England's most exciting callers? If not, reconsider! Every dance and tune in it is a winner, and the triplets are ideal for after-dinner dancing in your own living room. Just the thing to follow your Thanksgiving or Christmas dinner. To members, \$8.10 plus p & h.

#### DEPARTMENT OF AMPLIFICATION

About his dance Chili Pepper #2, published in the last issue, Steve Schnur writes: "...The idea of incorporating the 'veer left' figure into a contra dance did not originate with me. This was first done, to my knowledge, by Glen Nickerson of Kent, Washington, in a dance he wrote called 'Green River.' 'Veer left' had been strictly a club square dance figure until Glen thought to use it in a contra. It is a natural, and I have used it in no less than six dances of my own creation. So let's thank Glen for a fine idea without which my Chili Pepper dances would not exist."

## CLASSIFIED

**MISSING!** Fred Breunig misplaced his copy of *1000 Fiddle Tunes* this summer. It has masking tape around the edges and many valuable notes inside. Send the book or information on its whereabouts to Fred at RFD #1, Box 9A, Putney, VT 05346.

**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

For ongoing Center and Associate activities, refer to the Centers and Associates Listing published in *News 45*, Feb/March 1982. Copies are available on request from the national office.

**OCT 29 COUNTRY DANCE.** With Jim Morrison. Sponsored by Ridgewood Country Dancers. 8:00 p.m. at Unitarian Church, Cottage Place, Ridgewood, NJ. For info. call 201-445-4464 or 652-4340.

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

**OCT 29-31 OLD-TIME MUSIC AND DANCE WEEKEND.** At Camp Tekawitha near Birmingham AL. Lots of music, dancing and a Halloween Costume Ball. Sponsored by Birmingham Country Dance Society. For information call Joyce Cauthen 205-933-7567.

**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.

**OCT 30 THIRD ANNUAL HALLOWEEN COSTUME BALL.** A fantastic evening of squares, contras and swing dancing at Camp Epworth in High Falls, NY. Callers: John Krumm and Michael McKernan; Music: Jay Ungar and the Hudson Valley Hotshots and the Will Dicker Boys. 8:30 PM. Sponsored by Friends of Fiddle and Dance. For information call 914-248-7086.

**OCT 30 WORKSHOPS AND DANCE.** With Jim Morrison. Afternoon southern squares and early American workshops and evening contra dance. Music by Rum and Onions III. Sponsored by the Princeton Country Dancers. Contact Sue Dupre, 27 Columbia St., Hopewell, NJ, 08520, 609-466-3896.

## EVENTS, cont.

- OCT 30 HALLOWEEN COSTUME BALL. With Tod Whittemore, Rod Miller and Andy Davis. 8 PM at St. Paul's Church, corner of Chapel and Olive, New Haven, CT. Sponsored by New Haven Country Dancers of Country Dance in Connecticut. For information call 203-776-1812.
- NOV 5-7 SQUARE DANCE WEEKEND. With George Fogg, George Hodgeson, Ralph Page, Tony Saletan and Roger Whynot. Held at The Inn at East Hill Farm, Troy, NH. Contact Ralph Page, 117 Washington St., Keene, NH 03431, 603-352-5006.
- NOV 6 PLAYFORD WORKSHOP AND COUNTRY DANCE. With Genny Shimer. Afternoon workshop at 2:30 pot luck at 6:00 and dance at 8:00. Sponsored by Germantown Country Dancers. For information call 215-247-5993 or MI9-9667.
- NOV 7 FIRST SUNDAY WORKSHOP. First in a monthly series. Old Steps for Old Country Dances 1-3 PM, Flint Park Study Group - reading and dancing unknown dances 3:30-5:30. Variety of instructors. Held at Flint Park Playhouse, Larchmont, NY. For reservation contact Fried Herman, 66 Chestnut Ave., Larchmont, NY 10538, 914-834-9350.
- NOV 12-14 EARLY MUSIC WEEKEND. Cosponsored by CDSS and the New York Consort of Viols. 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.
- NOV 20 PLAYFORD BALL. Marlboro, VT. 8PM.
- Marlboro College Dining Hall. Music directed by Gene Murrow. Tickets, dance instructions, and further info. by sending SASE to Fred Breunig, School for Traditional Dance and Song, RFD #1, Box 9A, Putney, VT 05346, 802-387-5985.
- NOV 20 FALL COTILLION. Featuring the fabulous Capital Quicksteps Quadrille Orchestra and host Lou Shapiro. Grand Ballroom, Mt. Vernon Place Methodist Ch., 9th St. at Mass. Ave. NW, Washington, DC. 8PM. For information call Frank Pratkan 301-366-8818 or Lou Shapiro 301-589-6078.
- DEC 4 ANNUAL PLAYFORD BALL. Sponsored by Germantown Country Dancers. Advance registration required. Write GCD, 125 W. Sedgwick St., Phila., PA 19119.
- DEC 5 FIRST SUNDAY WORKSHOP. See Nov 7.
- DEC 10 IRISH EVENING. With Judy Keenan of the Irish Arts Forum of Rockland County, NJ. Irish Music. Sponsored by Ridgewood Country Dancers. For info. call 201-445-4464 or 652-4340.
- DEC 18 CHRISTMAS PARTY. Sponsored by Ridgewood Country Dancers. Call 201-445-4464 or 652-4340.
- DEC 26-JAN 1 CHRISTMAS COUNTRY DANCE SCHOOL. Contact Berea College Recreation Extension, CPO 287, Berea, KY 40404, 606-986-9341.
- JAN 8 MID-WINTER BALL. Celebrating twelfth night. Great entertainment, refreshments and dancing. Come be festive and rid yourself of the mid-winter doldrums. Contact NYDAC, CDSS, 505 Eighth Ave., New York, NY 10018, 212-594-8833.

## 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      \$6 additional to receive English Dance & Song,  
student or magazine of the English Folk Dance and Song  
senior citizen 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.

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