

# COUNTRY DANCE & SONG SOCIETY



# NEWS

No. 51  
FEBRUARY - MARCH 1983

## BRAD FOSTER APPOINTED NEW DIRECTOR

## SPECIAL THANKS TO BERTHA HATVARY

Dear Members:

It gives me great pleasure to announce that Brad Foster, recently of California, has been appointed as Director of the Country Dance and Song Society, effective February 1, 1983.

Brad is a superb dance musician and teacher of both English--country and ritual--and American dance, has been Executive Director of the Bay Area Country Dance Society, and was on the Pinewoods staff in 1981 and 1982. The Society is fortunate to have obtained a person of such talents and we all look forward to a long and happy association.

Sincerely,

Sue A. Salmons  
Ch. Executive Committee



Dear Members:

As you know, Bertha Hatvary has been the Newsletter Editor for the past three years, first as part of her job as CDSS Director, and then as an interested member since her resignation. Under her very competent and thoughtful guidance the Newsletter has become an intrinsic and important part of the Society.

It is with deep and genuine regret that we say farewell to Bertha-as-Editor and wish to thank her most sincerely for all of her efforts. We hope that she will continue to be an active member and perhaps we will be able to benefit from her talents in the future.

John Forbes has been appointed Newsletter Editor and comes to us with a suitably varied background which includes Music Education, Library Science, and musician for various CDSS-related schools. At the present time he is director of Libraries at Baker University, Baldwin City, Kansas.

We welcome John, wish him a great deal of luck, and hope that his new job will be interesting and rewarding.

Sincerely,

Sue A. Salmons,  
Ch. Executive Committee



## PLANNING A DEMONSTRATION

By Christine Helwig

You and your group have been invited to give a demonstration. Naturally you were pleased, and probably flattered, to have an opportunity to show others what your group is all about and you probably accepted on the spot. Undoubtedly you ascertained immediately all of the following facts:

1. When, where, and why have you been asked to demonstrate? Is it for a special celebration, a special event for an organization, a special attraction for an established facility such as a historic house or museum, or are you simply entertainers?

2. What kind of demonstration should it be? Is your group the whole program? Are you part of a large demonstration involving many other groups or are you part of a fair or pageant in which the dancing is incidental?

3. How long a program will it be? How many people will be needed or accommodated? (Space is often a problem.) Are costumes or special dress a requirement?

4. Are funds available to reimburse you for out-of-pocket costs such as fees for your musicians, for example, or any other expenses you may incur? What about transportation and hospitality if a meal or overnight stay is involved?

5. What about conditions for dancing and other facilities? Will you dance on a floor, on grass, on a parking lot, on a platform or stage? Will you dance rain or shine? Is a sound system needed? Is one available? (Don't forget to check about extension cords!) Is there a piano? Is it in tune or will it be on the great day? Will spectators be seated or wandering around? Are there facilities for changing if you are to be in costume? Will your dancers/musicians be given passes and parking privileges? (Don't laugh--all of the above and many other details particular to this event are vital for your performers' comfort and your own peace of mind.)

6. Who will handle the publicity? What is up to you and what is up to your sponsor? Will you be given the courtesy of proofing any releases or programs to be sure that credits are properly given and that everyone's name is spelled correctly? Are pictures needed in advance? If pictures are to be taken, can you have copies for your records?

There may be other questions that your group will ask. For example, can others not in the demonstration attend and will passes or other privileges be extended to them? Can they join in some of the dancing if your program includes audience participation?

It is always wise to visit the site if you can and check out a lot of the details personally. There may be special circumstances that you would not think to ask about. There may be special attractions, such as a picnic area or other special events, that will make your dancers' participation a gala occasion for your whole group.

### SOME IMPORTANT CONSIDERATIONS

As the leader of a Center or dance group, you are concerned with an on-going program and the well-being of a group of dancers. It is essential to ask yourself the following questions, and perhaps to consult the dancers as well:

1. Is the kind of program or demonstration you have been asked to give compatible with your objectives as a center, or group leader? What will be the effect on your dancers? Will it increase their interest and pride in being part of the group?

Some positive effects: It is good public relations, especially if you are doing something for a community organization to help their program or special activity. It focuses attention on your own activities and may attract new participants, especially if the program is designed to entice the audience to join in. If you handle publicity properly (and do a good job) you reflect credit on the CDSS, surely an important objective for all centers and members. Finally, it can be a lot of fun for your

group and provide an incentive for your dancers both in learning new material and improving their abilities.

Some negative effects: Will mounting the demonstration involve a lot of extra time, work and expense? Will "putting on a good show" involve exploitation of your dancers and musicians by using regular classes for rehearsals? Will selection of a "demonstration" group cause hard feelings? (Very probably, unless there are opportunities for everyone to participate in some part of the activity.) Will a special burden be imposed on the dancers in the demonstration such as extra rehearsals, costumes?

2. What kind of program should you plan? This is often determined by the invitation. That is, you are invited to present 18th century dances, or perhaps a program showing development of certain kinds of dances. You usually have leeway in what you select and emphasize. The Country Dancers of Westchester have done all kinds of programs from a few demonstrations to highlight an evening program of dancing for all to a full dress 18th century ball.

### SOME SUGGESTIONS FROM OUR EXPERIENCE

1. Consider your dancers: Be sure you do not ask them to do a program beyond their capacity, no matter how much you know or want to show. If your dancers are relaxed and are enjoying what they do, their enjoyment will be communicated to the audience. You must give the dancers all the support they need. If they want written directions, copies of music, whatever, be sure they have it. Think of arranging sets and partners so that those less confident of their ability or memory can rely on more experienced dancers to help them.

2. Consider your audience: Be sure your program has interest and variety that is apparent. No matter how interesting subtle differences are to you, they escape the casual spectator. Try to have a wide repertory of dances and music. Plan a variety of musical rhythms and different steps and figures. Be sure that your dancers appreciate these differences in the styles of the materials you present. You have an obligation as well as a right to eliminate any bad habits, individualism or idiosyncracies of your dancers when giving a demonstration.

Remember that brevity is a virtue. A dance should be long enough for the audience to grasp the pattern and special quality, but attention will wane after too many repetitions of the same figure.

The kind of audience you have is a determining factor, as noted above. Some commentary or explanatory remarks can increase the enjoyment and understanding of the spectators. A connective commentary can also give the dancers a chance to catch their breath and regroup, both physically and mentally.

3. Consider the overall impression you want to create: are the dances something that everyone can do and enjoy or are they for a happy few, interested in reviving old dances? Are you presenting a program in costume? How authentic must they be? Sometimes costumes are an important part of the overall ambiance. They can have an effect on the way in which the dancers move. "Dressing up" can be fun, but can also have a negative or "putting off" effect, depending on your objectives.

The perspective of the Westchester group has been that we want to show our dances and music as part of a living tradition and we don't believe that watching other people dance is what we are all about. This is why we prefer demonstrations with audience participation. If this is your objective, your dancers don't have to be "performers" and this should be made clear to your sponsors.

Be sure to have information about your group available for those interested spectators. Today's audience can be tomorrow's members.

## DIALOGUE

In the CDSS News 44 (December 1981-January 1982) Don Larson of Louisville, Kentucky, raised a question about PA system ownership and dance groups. We shared the following problem, drawn from his letter with a cross-section of dance leaders from across the country.

"Who should own or otherwise retain possession of a PA system used by a dance group? Should it belong to an individual or the group as a whole? Should it be borrowed on a regular basis from another group or organization such as a church or school? What happens if/when a group decides to dissolve or split into two or more units based on political machinations or other dance interests?"

Edited due to space limitations, here are their replies:

Bill Alkire. Berea Christmas School Staff, caller for over thirty-five years.

Every dance group must realize that an effective PA is an expensive and necessary piece of equipment that should be used with care. There should be a budget for this. My preference: dance leader to own the system and be paid by the group for its use. This keeps care and maintenance in the hands of the person most dependent upon it. The poorest choice is borrowing. This may be necessary when a group is starting and has very little resources.

Harry Frankland. President and Leader, San Diego, CA Center.

Our systems belong to the group. As president, I have custody of them. This has proven to be the best arrangement for this group. (From the San Diego Center Bylaws: VII. Disbandment. In the event of the disbandment of the Center, the property belonging to the Center and the balance of funds . . . shall be placed in the care of a Trustee appointed by the Center Committee.")

Barbara Harding. Berea Christmas School Staff, NewCamp Director, Director of Old Dominion Dancers historic performing group.

The PA system we use belongs to me personally. This is to my advantage for rehearsals and one-night stands.

David Macemon. Berea Christmas School Staff, Rapper and Morris Teacher.

To steer clear of major political battles a group should buy it. One person should retain possession and keep up with the maintenance. If it is possible to borrow, do. It saves a new (or small) group from a very large expense.

John Owen. Berea Christmas School Staff, NewCamp Chairman, Ritual and Long Sword Teacher.

The group as a whole. It takes away the dependency on a single person. The more a group can feel total responsibility, the better off it will be.

Diane Schmit. Baltimore Folk Music Society Dance Chairperson and Teacher.

Best if the sound system is owned by the group.

Jurt Schwartz. Detroit Country Dance Society Dance Leader, Author of Fantasies of a Michigan Caller.

In our group, PA systems are owned by individuals, a very good way to solve problems. Yet this involves a real investment on the part of said individuals. For a group starting out, have one person own the equipment. There are no sure answers.

Genevieve Shimer. Past President CDSS, Master English Teacher and Workshop Leader

Answers to all these points depend on the composition of the group and how formal its organization. If the group is large enough, probably best to have the group own it and elect a person or persons to take care of it. Repairs paid for by group.

## A LETTER

Dear Cdss News:

Some years ago, in that special place where magic happens rather often, also known as Pinewoods, a talented and dedicated group did a piece called "Nonecastle." I remember it as a delightfully clever and very well-done simultaneous combination of "Newcastle" and "Nonesuch," both music and dance (for 8 couples). Perhaps the creators could send the musical arrangement and choreography to the CDSS library, if they haven't done so already. Hope we see it again!

Nick Bodley

P.S. Perhaps it has been done again.

## SALES DEPARTMENT

West Virginia Square Dances by Bob Dalsemer

We're delighted to announce this book, just published by CDSS. It "describes regular dance events in five communities. Details such as program format, type of audience and price and method of admission are considered alongside the traditions of figure calling, musical performance and the dance figures themselves. The history of each dance event is discussed as is the on-going process of evolution. Best of all, the dances are described exactly as the author found them." In addition, the book contains three appendices: tunes commonly played for square dances, transcriptions of calls, and tunes for Worley Gardner's singing and semi-singing calls. Recommended for folklorists as well as dancers and dance leaders. Price \$7.50.

Don Messer Anthology of Favorite Fiddle Tunes by Don Messer.

A mixture of classic and "out of the ordinary" dance tunes from this famous Canadian fiddler: 190 breakdowns, reels, polkas, hornpipes, jigs, clogs, and waltzes, most of which have piano accompaniment. We've had many requests for this book and are glad to announce that it's now available. The format is large (8½ by 11½) with a spiral binding and the music is printed very clearly. Price \$7.70

Appalachian Fiddle by Miles Krassen.

Fifty-eight transcriptions of breakdowns, jigs, hornpipes, and modal tunes based on the playing styles of traditional Appalachian fiddlers. Includes fingering positions in the four principle keys, bowing techniques, double-stop chart and discography. Price \$6.75.

CDSS members receive a 10% discount through the Sales Department. A price list is available free of charge; an annotated catalog costs \$1.00.

# THE BRASSTOWN GYPSY - A New Country Dance

By Pamela Corley and Ginger Pyron

Longways, Duple Improper  
Music: "Growling Old Man and Grumbling Old Woman"

- A1 All gypsy with partner; 1st couple cast below 2nd couple, 2nd couple move up.
- A2 All gypsy with corner; circle four hands all the way round, to the left.
- B1 All side by side partners, right shoulders; repeat, left shoulders.
- B2 First couple makes an arch, 2nd couple goes under; across the set, men turn the women under, changing places.



## A Musical Feast

- |                     |                         |
|---------------------|-------------------------|
| aperaportatif       | harpboiled eggs         |
| dry sackbutter      | guyère for the G-string |
| recordoeuvres       | cheese and rackets      |
| psaltery peanuts    | flute cocktail          |
| lute compôte        |                         |
| soupranino          | violentil soup          |
| clam ch'ouder       | bouillebaisse viol      |
| pipe and taborscht  |                         |
| beef latte clarinet | tuba fish               |
| rebeogs benedict    | tuna fork               |
| turkey tetratympani | psalmon                 |
| viol parmesiano     | cymbologna              |
| hambells            |                         |
| mashed oboepotatoes | fiddills                |
| accordionions       | creamed cornetto        |
| portatif oregano    | dill piccolo            |
| dillcimer           |                         |
| strawberry shawm    | flute à becced apples   |
| krummcakes          | viola da galmond        |
| orange cello        | chalamousse             |
| vielle ice cream    | tambrie'n               |
| ladyfinger cymbals  | theremince pie          |
| trumpitted dates    |                         |
| coffee ground bass  |                         |
| drambouie flute     |                         |
| alkasitar           |                         |

Marshall and Jennifer Barron  
Stamford, Connecticut

## BRAD FOSTER, OUR NEW DIRECTOR

Pinewoods dancers and west coast members already know name and the enthusiasm of Brad Foster, our new CDSS Director. Just before this issue went to press we were able to gather some personal information to share with those few who have yet to meet him.

Brad Foster began his folk dancing in 1969 as part of a high school extracurricular activity, including the morris traditions of Headington and Bledington. He first began going to Pinewoods in 1971. He says he started calling dances about 1973, in the Santa Cruz, California, area.

He became associated with the Bay Area CDSS in 1975 as a teacher and eventually as director. In 1977 he began the Berkeley Morris and Sword Team, incorporating the Askham Richard long sword tradition into the group's repertory.

Currently Brad, his spouse Jenny, and daughter Maria (and at least one dog) are "house sitting" in Connecticut and hope to find permanent residence there. Brad and Jenny founded, and still run, the Mendocino Woodlands Country Dance Camp each summer. He continues to call contras and squares about the country. Those fortunate to have heard, know Brad as an excellent accordion and piano player.

## WOMEN' GARLAND GATHERING AT

### JOHN C. CAMPBELL FOLK SCHOOL

A "Gala Garland Gathering" was held January 14-16 at the John C. Campbell Folk School in Brasstown, North Carolina, during which women's morris sides from North Carolina, Kentucky, and Georgia shared dances and formed a new organization: SOUTHERN WOMEN'S ORGANIZATION RITUAL DANCE (SWORD).

Brasstown's twelve Rural Felicity Garland Dancers were hostesses for four women from Atlanta's Briar Rose Garland Dancers and eight women from Berea's Mayapple Morris Dancers. During two days of workshops the teams exchanged garland, stave, and ribbon dances and gave a brief performance during the regular Saturday night dance party at the Folk School.

SWORD was formed to encourage morris and ritual dance by women of the Southern United States through various programs, to include performances, instruction and practical workshops. Membership is open to anyone interested in supporting the objectives of the organization and memberships cost \$5.00 per calendar year. Team memberships are also available. For further information write the new officers: First Lady Pamela Corley, CPO 359, Berea, KY 40404, or Bag Lady Laura Sprung, John C. Campbell Folk School, Brasstown, NC 28902.



## FROM THE CENTERS

### Round Hill Country Dancers

This September, Round Hill Country Dancers started a repertoire class which meets the 2nd Saturday of each month, through May, from 6:15 to 7:30 P.M. at the Round Hill Community House. Teachers of the class include Dick Forscher, Christine Helwig, Fred Harmon, Barbara Litchman, and Ed Potter. Dances are taught which are suitable for presentation by the Round Hill Country Dancers demonstration group whose membership is drawn from the class.

### Hudson Valley Dancers

We took part in November in a Renaissance banquet and program sponsored by the Choir Guild of Trinity Episcopal Church, our meeting place in Ossining, New York.

Members of the group will dance in the forthcoming dinner and theater party for the Community Theater, featuring dances from Playford for two and three couples.

### English Country Dancers of Miami

We will be performing at the Italian Renaissance Festival on March 19 and 20, 1983, in the beautiful gardens of Viscaya in Miami.

### Rutherford County Square Dancers

We will be having International Folkfest '83 during May 8-14. We will have some interesting folkloric groups from foreign countries with us again, and invite any persons interested to contact us and plan to come visit at that time. We are also looking for groups in this country who might like to host some of these foreign groups for visits, dancing, perhaps performing, and good will.

A combined group of the Rutherford County Square Dancers and Cripple Creek Cloggers undertook a successful tour of Europe during the summer of 1982. The tour began in Heijen, Holland, where the group participated in Volkdansfeest '82. The next stop was Nice, France, as we joined with groups from twenty-five other countries for Festival du Folklore International de Nice. Then on to Heppenheim, West Germany, to join other countries in a festival there. Finally it was time for a short rest as the group toured Salzburg and Vienna, Austria. Zalaegerszeg, Hungary, was next, where the group performed and visited with the dance group Zalai Tancegyuttes.

## THE MILLER'S WILL

This old man's a-go'in to die,  
 This old man's a-go'in to die and be-  
 fore he dies he'll make his will of  
 two old baskets and one old mill. To my  
 hi-lo fod-ee-link-ee-di-da

Dad, oh Dad, my name's Ralph.  
Dad, oh Dad, my name's Ralph,  
And out of a bushel, I'll take a half.  
To my hi-lo, fod-ee-link-ee-dida.

That's such toll no man can live.  
That's such toll no man can live,  
And never to you this mill I'll give.  
To my hi-lo, fod-ee-link-ee-dida.

He then called up his youngest son.  
Son, oh Son, my life's 'most done.  
Son, oh son, my life's at stake.  
Now come and tell me the toll you'll take.  
To my hi-lo, fod-ee-link-ee-dida.

Dad, oh Dad, I'm the darling boy.  
Dad, oh Dad, I'm the darling boy.  
I'll take all the corn for it is my joy.  
To my hi-lo, fod-ee-link-ee-dida.

And if a fortune I should lack,  
And if a fortune I should lack,  
I'll take all the corn and swear to the sack.  
To my hi-lo, fod-ee-link-ee-dida.

"Hallee-hallee-lewa," the old woman cried.  
"Hallee-hallee-lewah," the old woman cried.  
The old man kicked up his heels and died.  
To my hi-lo, fod-ee-link-ee-dida.

This old man's a-going to die.  
This old man's a-going to die.  
And before he dies, he'll make his will  
Of two old baskets and one old mill.  
To my hi-lo, fod-ee-link-ee-dida.

He then called up his oldest son.  
Son, oh Son, my life's 'most done.  
Son, oh Son, my life's at stake.  
Now come and tell me the toll you'll take.  
To my hi-lo, fod-ee-link-ee-dida.

Dad, oh Dad, my name's Heck.  
Dad, oh Dad, my name's Heck,  
And out of a bushel, I'll take a peck.  
To my hi-lo, fod-ee-link-ee-dida.

That's such toll no man can live.  
That's such toll no man can live,  
And never to you this mill I'll give.  
To my hi-lo, fod-ee-link-ee-dida.

He then called up his next oldest son.  
Son, oh Son, my life's most done.  
Son, oh Son, my life's at stake.  
Now come and tell me the toll you'll take.  
To my hi-lo, fod-ee-link-ee-dida.

From the singing of the father of Paul L. Tarter, Russell Springs, Kentucky. Submitted by Ethel Capps. For more information about this song, see the Frank Brown Collection of North Carolina Folklore, Volume II (p. 441) and Volume IV (p. 235).

Loyal Jones of the Berea College Appalachian Center has added the following information: "It may not generally be known these days that old country millers, even today, take their pay for grinding your wheat or corn by taking a toll. This kind of folklore [in the song] is about the same as that of the butcher weighing his thumb along with the cut of meat. The miller, in this case, is delighted with the son who decides to take all of the meal or flour as his toll."

Singers will note there are verses with both four and five lines of text. The music given with the first verse has five. Generally, you will probably want to omit the fourth phrase of music on the shorter verses. Decide what fits your own singing the best.

## CDSS EVENTS

For ongoing Center and Associate activities, refer to the "Centers and Associates Listing" published in News 50 (December 1982-January 1983). Copies are available on request from the national office.

FEB 20 DAWN DANCE BENEFIT. 8 PM until sunrise. Variety of callers and musicians. Shriner's Hall, Brattleboro, VT. For information call 802-257-5809.

FEB 25-27 COUNTRY DANCE WORKSHOP. Sponsored by Charlotte Country Dancers and held at UNCC campus, John Paul Lucas Room, Cone Center. Contact Jeannine Wright, 211 Lakenheath Lane, Matthews, NC 28105.

FEB 26 PLAYFORD AND BEYOND. Two workshops and evening dance with Arthur and Helene Cornelius, music by Bare Necessities. Playford era 2-3:30, Since Playford 4-5:30, Evening Dance 8:15. Contact CDSS, 505 Eighth Ave., New York, NY 10018, 212-594-8833.

MAR 4 BENEFIT CONCERT. Concert to benefit the Library of Congress' Archive of Folk Culture, featuring Odetta and Michael Cooney. Contact Folklore Society of Greater Washington, Box 19114 20th Street Station, Washington, DC 20036.

MAR 4-6 DANCE WEEKEND. Coordinated by Laura Sprung. For those who know the basic steps of English and American folk dances. Contact John C. Campbell Folk School, Brasstown, NC 28902, 704-837-2775.

MAR 5 GEORGE WASHINGTON BALL. Held at the Sheraton Patriot Inn, Richmond Road, west of Williamsburg. For reservations and information contact John Millar, 710 S. Henry St., Williamsburg, VA 23185, 804-229-9277.

MAR 5 ENGLISH COUNTRY DANCE WORKSHOP. Sponsored by Germantown Country Dancers. George Fogg of Boston. Music by John Davison, Enid Diamante and Daniel Beerbohm. 2:30-5 Workshop, 6 potluck supper, 8 English Country Dance Party. Calvary Church. Contact Germantown Country Dancers, 125 W. Sedgwick, Philadelphia, PA 19119.

MAR 18-20 EARLY DANCE AND MUSIC WEEKEND. Held at Hudson Guild Farm, Netcong, NJ. Co-chaired by Phoebe Larkey and Genny Shimer and concentrating on the Baroque period. Contact CDSS, 505 Eighth Ave., New York, NY 10018, 212-594-8833.

MAR 19 DAY OF DANCING WITH BOB DALSEMER. Music by Bob Mills and friends. Afternoon workshop in West Virginia Squares 2-5, pot luck supper 5:30, Evening Dance of Contras and Squares 7:30-10:30. 185 Nassau St., Princeton, NJ. Sponsored by Princeton Country Dancers. For information call 609-924-6763 or 609-466-3896.

MAR 20 ENGLISH-SCOTTISH TEA DANCE. 2:00 P.M., Church of the Redeemer, 5603 N. Charles St., Baltimore. Music by Steve Hickman, Marty Taylor, and Liz Donaldson. Dances will be talked-through. \$4 at the door. Co-sponsored by the Baltimore Folk Music Society and the Baltimore Scottish Country Dance Society. Contact Diane Schmit, 301-366-7338.

MAR 25 "TO WELCOME IN THE SPRING." Concert with Tony Barrand, John Roberts, Fred Breunig, Steve Woodruff. 8:00 P.M. at Lovely Lane Hall, 2200 St. Paul St. \$5 members. Also, on Saturday, March 26, a folk song workshop with Tony and company, 1:30 P.M. Location to be announced. Sponsored by the Baltimore Folk Music Society, 301-366-0808.

MAR 26 COUNTRY DANCE WORKSHOP AND EVENING DANCE. Led by Genevieve Shimer. Supplemented with a Leaders' Workshop, morning of March 27. Contact CDSS of Pittsburgh, Albert Blank, 107 Buckingham Road, Pittsburgh, PA 15215, 412-781-1345. Hospitality for out-of-town participants is available.

MAR 26 FAMILY DANCE. Led by Fred and Jenny Armstrong-Park. Dancing, singing, storytelling, and such. Children must bring grown-ups. Contact CDSS, 505 Eighth Ave., New York, NY 10018, 212-594-8833.

MAR 26 DANCE FOR EXPERIENCED DANCERS. English dancing with Fred Breunig, Tony Barrand, John Roberts, and Steve Woodruff. 8:00 P.M. at Lovely Lane Hall, 2200 St. Paul St., Baltimore. \$3 members. Baltimore Folk Music Society, 301-366-7338.

APR 9 CONTEMPORARY CONTRAS AND TRIPLETS WORKSHOP. Tony Saletan of Boston. Music by "Hold the Mustard" of Princeton. 2:30-5 Workshop, 6 potluck, 8 Contra Dance Boston Style, Summit Church. Contact Germantown Country Dancers, 125 W. Sedgwick St. Philadelphia, PA 19119.

APR 8-10 CHESAPEAKE SPRING DANCE WEEKEND. Program includes a wide variety of American dance and music traditions with an all-star staff. Held at Camp Letts in Edgewater, MD. Contact Folklore Society of Greater Washington, 301-270-6551 or 202-554-3886 or Dance Weekend, 2641 Garfield St., Washington, DC 20008.

APR 15-16 ANNUAL SPRING DANCE WEEKEND with Genny Shimer. Sponsored by UK Folk Dancers. For further det contact UK Folk Dancers, University Station Box 311, Lexington, KY 40506.

APR 23 DANCE FOR EXPERIENCED DANCERS. American dances with Fred Armstrong-Park. 8:00 P.M. at Lovely Lane Hall 2200 St. Paul St., Baltimore. \$3 members. Baltimore Folk Music Society, 301-366-7338.

APR 30 PLAYFORN BALL. Lenox Community Center, Lenox, Mass. Music by Marshall Barron, Gene Murrow, Grace Feldman, Larry Wallach, Jennifer Barron. Advance registration required. Contact Penelope Naumann, Berkshire Country Dance and Music Society, P.O. Box 746, Housatonic, Mass 01236, 413-274-6035.

## PINEWOODS STAFF VACANCIES

Applications are requested for the position of lifeguard-parking assistant for the first six weeks. For this position the applicant must be certified as a lifeguard. Room and board are free.

For family week, Pinewoods needs a lifeguard (certified) and a nurse or doctor. Compensation is negotiable.

Direct inquiries to Brad Foster, Executive Director, Country Dance and Song Society, 505 Eighth Avenue, New York, NY 10018.

## 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, New York 11103.

**AUGUSTA HERITAGE ARTS WORKSHOP:** Intensive summer classes--Vocal Week (John McCutcheon, Holly Near, Hazel Dickens, others), advanced instrumental classes (Eric Schoenberg, Jethro Burns, Bryan Bowers), Dance Week, Appalachian Music, Irish Music, Blues Week, Hammered Dulcimer, More! Augusta, Box CD, Davis & Elkins College, Elkins, WV 26241

## BEREA CHRISTMAS SCHOOL REPORT

The annual Christmas School at Berea proved a blend of familiar activities and people from past schools plus a few new experiences. The annual Morris Tour and a funny, racy mummies play written and directed by Martin Ramsay raised money for the Frank H. Smith Scholarship Fund. Genny Shimer, Bicky McLain, Pat Napier, Stan Kramer, and Lewis and El Lamb highlighted the quality staff of leaders and musicians who expects at Berea. Clogging was highlighted during the morning discussions.

In a new venture, Deborah Levine of Cincinnati taught an interesting class in 18th century dance. Materials were drawn from Feuillet and his contemporaries. Students applied the discipline and steps of early ballet to the Gavotte and related dances coming from the period of the later Playford editions.

# NewCamp

## Country Dance Camp

# '83

Frostburg State College  
Frostburg, Md.

- English Country
- Am. Sq. & Contra
- Danish

- Morris
- Longsword
- Rapper

- Musicians Workshop



# GENEVIEVE SHIMER

Director: Barbara H. Harding  
Chairman: John Owen

Peter Leibert  
Allison Thompson  
Sylvia Forbes  
Dr. John M. Forbes

Ann Leach  
Bob Holloway  
David Crandall

*Sponsored by Country Dance  
Camps Inc. in cooperation with  
CDSS of America*

**TOTAL  
\$225**

% John C. Owen  
9929 E. Moccasin Trail  
Wexford, Pa. 15090  
(412) 935-2360

# WEST VIRGINIA SQUARE DANCES



Robert G. Dalsemer

"*West Virginia Square Dances* describes regular dance events in five communities. Details such as program format, type of audience and price and method of admission are considered alongside the traditions of figure calling, musical performance and the dance figures themselves. The history of each dance event is discussed as is the on-going process of evolution. Best of all, the dances are described exactly as the author found them, without generalization or 'improvements.'

"This is a book that has much lasting value and solid scholarship as well as immediate applicability. I hope it will be read by folklorists, dancers, dance leaders and, most of all, by West Virginians who are interested in reading about the way they or their neighbors spend their Saturday nights."

- James E. Morrison

## ORDER FORM

Please send me \_\_\_\_\_ copies of *West Virginia Square Dances*. I enclose \$7.50 plus \$1.10 for third class postage and handling for each copy ordered. (Country Dance Society members \$6.75 plus \$1.10) Please send to:

SEND ORDER FORM TO:  
Country Dance & Song Society  
505 Eighth Ave., Room 2500  
New York, NY 10018

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## THE NEW EDITOR

Serving as interim editor for the next two issues of the News is John M. Forbes of Baldwin City, Kansas. John holds a Ph.D. in music and music education from the University of Michigan and is currently Director of Libraries at Baker University. He has been on the Berea Christmas School staff for the past eleven years serving at various times as morning discussion leader and resource person, morris musician, dance musician, and recorder or tabor-pipe teacher. He has served both NewCamp and the Kentucky Summer Dance School in similar capacities.

His dance-related articles have appeared in this publication, the American Dance Circle and the Drexel Library Quarterly. He leads a country dance group in Baldwin and has given numerous lectures, demonstrations, and workshops in early American dance. He has arranged three sets of Playford tunes for four recorders. Two were published by the Berea Christmas School. With Raymond W. McLain he recently co-authored a book to accompany the new ETV series called "Fiddle-a-Little," thirteen half-hour programs on playing the fiddle as a folk instrument. For six weekends this past fall he was part of the entertainment staff of the Kansas City Renaissance Festival as dancemaster to the Royal Court, dance coach and accompanist to the resident dance groups. He even found time for some playing and singing about the festival grounds.

## THE NEWSLETTER MOVES WEST

With this issue the editorial home of the CDSS News moves, at least temporarily, to mid-America. Goals of the publication remain the same: to serve as a forum for members, a clearing house for events, and a high-impact advertising medium for dance and song events, records, music, and so on.

To insure proper coverage, news regarding coming events should be sent to the Midwest address and the New York office. All ad copy and correspondence relating to advertisements must go through the New York office.

Some format changes are apparent with this issue. Others will be occurring in the future. Your comments will be appreciated.

The new editor lives in the Central Time Zone. Please remember that when placing evening or early morning phone calls.

Copy deadline for the next issue is April 1, 1983. The tentative mailing date from New York City is May 1, 1983.

The new address and phone numbers:

John M. Forbes  
Box 224  
Baldwin City, KS 66006

Phone: (913) 594-6451, Ext. 414 (Business)  
(913) 594-2470 (Home)

## COUNTRY DANCE & SONG SOCIETY

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Editor - John M. Forbes

This newsletter is published six to ten times a year for the information of Society members. Views expressed in signed letters and articles represent those of the authors and not necessarily of the National Council, the Executive Committee, or the staff.

We invite all members to send articles, reviews, announcements, etc. to the editor. Notices of coming events should be sent to both the New York office and the newsletter editor.

The next copy deadline is April 1, 1983. The next New York mailing date will be May 1, 1983, or sooner.

Display advertising is available at \$30 a full page, \$18 a half page, \$10 a quarter page. Members may have a classified ad, up to forty words, for \$1. 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.