

COUNTRY DANCE & SONG SOCIETY



NEWS

No. 53

SUMMER 1983

PINEWOODS FLOWER COMMITTEE

Pinewoods has sprouted a "Flower Committee" this year which needs your help. The committee would like to find people willing to help this summer in several ways.

1. Contribute any of the following:

Annuals

Geraniums
Begonias
Impatiens
Oxalis
Vinca
Sedum
Marigolds

Other house plants suitable
for planting in a somewhat
shady planter.

Herbs

Perennials

Coreopsis
Gaillardia
Gloriosa Daisy
Hosta
Daylily
Iris
Yucca
Butterfly Weed

Shrubs (A small number only)

Mountain Laurel
Rhododendron

2. Care for plants as a camper job while you are at Pinewoods this summer.

3. Help with constructing and filling two large planters, one to be located by the dining hall and one for the office area.

If you would like to help, please contact Gerda Conant, 506 Eliot St., Milton, MA 02186, phone: (617) 696-6293. If you would like to help during camp let us know which week you plan to attend.

COUNTRY DANCE AND SONG

TO PUBLISH

Country Dance and Song will resume its fine tradition of exploring English and American dance and song in November. Several articles are already promised for that issue, including Dillon Bustin on Ohio River Work Songs, Genny Shimer on the Playford Tradition and Cecil Sharp, Bob Dalsemer on his fieldwork with Lancers in Pennsylvania, Tony Barrand on English ritual dancing, and Ralph Page on Country Dancing in the Monadnock region of New Hampshire. In the May 1984 issue, we are looking forward to John Pearse on traditional English Songs, Jeff Warner on the Warner Collection of American folk songs, and Paul Brown and Nancy Dols on American fiddle styles, and much more.

We hope to add some features to the familiar materials that have made CD&S such a fine magazine in the past. One new direction for CD&S will be seeking articles that define a field or sub-field, describe and comment on the major sources that a newcomer should know to gain access to that area of interest, and provide a descriptive bibliography of useful works on the subject. Specialists in limited areas will be welcome to offer suggestions of areas they would like to work up for publication. Over time, we hope to provide articles across as much of the range of English and American traditions as possible. Another hope we have is that we can alternate general issues with special issues devoted to a single topic. Associate Editor Nancy Hanssen will do the first such special issue on American Dance as a unique form.

(Continued on Page 4)

SALES DEPARTMENT

ATTENTION MAIL ORDER CUSTOMERS: As most of you know, we ship the bulk of our stock (and our staff!) to Pinewoods Camp during the summer. Therefore, we'll be unable to process orders received between July 11 and August 31. We will ship out orders as fast as possible when we get back to New York in September. Thanks for your understanding!



DIRECTOR'S COLUMN

After writing the four page insert "CDSS at Pine-woods," and seeing on a small scale what is involved with the production of the newsletter, I understand very well why the decision was made last fall to take this labor out of the office! Many thanks are in order for assistance on the insert: to Barbara Finney, office Administrative Assistant, for the graphic layout, paste-up and proofreading; to Bertha Hatvary, for teaching us how to produce a newsletter and giving us a standard format to work with; to Genny Shimer, retired National Director of CDSS, for assistance with finding materials, dates and pictures in the CDSS archives; and to Ed Wilfert, caretaker of Pinewoods Camp, who supplied most of the information on Pinewoods Camp history.

Two corrections have reached this office: The first annual combined Folk Music and Recorder Week was actually held in 1956, not 1958; American Dance and Music Week started in 1977, not 1976. CDSS has actually, however, been holding three weeks each year at Pinewoods since 1948. From 1948-1955 the program for this third week varied, being either a special leaders' course, a combined leaders' course plus Folk Music Week, or another of the regular Dance Weeks. I would appreciate receiving any other corrections that you find as well as additional notes that you might have on early CDSS, Pinewoods, and Center/Associate groups history.

The main activity in the office for the last two months has been the processing of Pinewoods applications. It is a time-consuming and complex job, and several annually recurring problems have come up that make our job more difficult. These problems are all related to misunderstandings about our policy and procedure.

One is with couples or families of which only one adult is a member. Our policy is that all adult registrants must be members to qualify for preference, and any couple or family with only one registrant as a member will be considered a non-member couple or family and will not be given preference. Although we print this information in the brochure each year, people are still surprised (and annoyed) when this affects them. We do, however, exclude children (and actually grandparents) from this provision at Family Week. Also responding to all of the people who apply incorrectly as members is troublesome and time consuming. Please make sure you and your spouse/companion are current members before applying to camp.

Another recurring problem is the large number of calls we get right after the drawing date. It takes about two weeks to complete the initial processing of applications after the members preference deadline. Although the drawings are finished early in this period we ask that you refrain from calling regarding your place at camp until after this two week period.

We spend more time on waiting list related questions and problems than on anything else. Because of the large number applying for English Dance and English & American Dance Weeks, no one except a member has a chance of getting in. The last three weeks (FAM, ED, EAD) all had waiting lists by the members' preference drawing date; American Week had one within a week following that date. Here are registration statistics as of June 1st 1983.

Week	Campers	Waiting List
Early Music Week (EM)	74	
American Dance & Music Week (ADM)	93	8
Folk Music Week (FM)	64	
Family Week (FAM)	100	48
English Dance Week (ED)	104	43
English & American Dance Week (EAD)	109	102
Campers' Week (CAM)	114	10

We plan for 140 people (= number of available beds) including all staff. Varying sizes of program staff, staff families and camp (CDSS) office staff account for the differences in total numbers of campers at the full weeks. For Family Week we plan initially for 134 people; because of the complexity of the housing at FAM we do not know how many beds we have available until all rooms have been assigned.

Other statistical information: EAD, with the largest number of registrants this year, also has the smallest geographical distribution of all the weeks, being primarily established society members (and leaders) from the eastern seaboard - New England through mid-Atlantic states. ED has the largest geographic spread of all the weeks as well as having a younger group with fewer couples than EAD.

(continued on Page 3)

TONY SALETAN RECEIVES GRANT

The Fund for the Arts has awarded Tony Saletan, CDSS member and well-known caller, a grant of \$3500 for the choreography of New England Squares and Contras. The Fund is a tax exempt federal trust which recently offered funds for artists who would work with non-profit organizations. Sixteen grants were given in five different areas. Saletan's work will be in the traditional New England style dance and will culminate in the spring of 1984 with an event open to public participation. This event will be co-sponsored by the Folk Arts Center of New England.

Director's Column - Continued

The ADM waiting list is due only to an imbalance of more women than men. We limit this imbalance to 10, and start a waiting list thereafter even though a week is not yet full. The figures for ED & EAD waiting list (143 total in both) are higher than the actual number of people who would go to camp if they could because a portion of those are on the waiting list of their first choice while having gotten into the week or onto the waiting list of their second choice. Again, because of the balance of sexes, there are not actually enough people to fill a third ED or EAD type week, since of the total 143 on the waiting list for both weeks, only 42 are men.

Many suggestions have been discussed, among them: altering our existing Pinewoods program to fill the demand for ED & EAD type weeks: sponsoring or co-sponsoring some weeks elsewhere. There are problems with both - we don't want simply to eliminate long-standing programs which have been well-received but which are at the moment undersubscribed. Folk Music & Early Music are the current "underdogs" in terms of attendance; however, in earlier days they both filled the camp when the "Dance Weeks" could not. Starting new camps is a very large task, but may in the long run benefit the Society more than altering our present line-up. Some of the four new summer dance camps started since 1980 by CDSS Centers and Associates have had a noticeable effect on Pinewoods registrations (by reducing our huge waiting lists!). The size of the waiting lists is painful. Our office staff does not enjoy turning people away. The popularity of the weeks is, however, an excellent sign of the health of the Society and its programs. Let us find ways to change today's waiting lists into more programs for the future.

Brad Foster
National Director

KSIDS REPORT

The first major dance camp of the season, the Kentucky Summer Dance School, was held May 29-June 4 at Midway College, Midway, Kentucky, heart of Kentucky's beautiful horse farm country. The campus lies at the outskirts of a lovely turn-of-the-century town, providing a quiet, worry-free environment to explore Kentucky dance and music traditions, themes of the camp.

Many dancers came from Indiana, Michigan, Ohio, and the home state of Kentucky. Classes ranged from Scottish and morris to shape note singing and clogging. The leadership of Don Coffey and T. Auxier was instrumental in providing a relaxed atmosphere leading to close cooperation between staff and dancers. An Elderhostel shared the camp with the regularly enrolled dancers. Evening parties made extensive use of guest

callers drawn from the dancers themselves. Tuesday evening's dance used these guest callers exclusively. For all campers, young and old, the first class each morning consisted of a sample, an exposure to a class scheduled later in the day and included Scottish, English, and contras. Class demonstrations were held on the last day during this period. There was opportunity, during the final two days, to pre-register for next year's Kentucky Summer Dance School.

PLAYFORD PUZZLE

Fred Freuthal of New Haven, Conncticut, has submitted these "easy teasers" to test your knowledge of Playford and Playford-era dance favorites. If you miss even one, go to the foot of the set.

Answers printed in the next issue. Fill in the space below the clue. The first is done as an example.

Florida's Delight
(Oranges and Lemons)

Tam

The Dark Horse

Batman's Partner Is Angry

Rum Source

The Astronauts

Monsignor's Promotion

Not the Rook

At The Archery Range

Red Skelton

Andres Segovia

Gulf Oil

I Missed The Nail

The Party And The Hangover

At The Dressmaker's Shop

An 18th century dance appearing in American sources adapted as a duple proper longways by Mae Fraley

Music: Any 32 bar stately early American Jig

- A1 First couple join right hands and balance to the second lady. Star right with the second lady (three-hand star)
- A2 First couple balance and star right with second man
- B1 Actives down the center, back, cast off one place
- B2 Right and Left at top

Dancing Tips:

- A1 Star until back to original places. If active couple retains their right-hand hold until the cast off, even new dancers don't get lost. Balance may be either a set right and left, or forward and back.
- B1 Couples turn towards partners to return.
- B2 Right and Left may be done by giving hands.

The following original text has additional figures omitted in the realization given above.

The 1st couple set to the 2d lady, and en moulinet, do the same with 2d gentleman, lead down the middle, up again, and cast off one couple, allemande three couple, contretems forward and right and left at top.

Source: Scholars Companion Containing a Choice Collection of Cotillions and Country Dances by M.J. Fraasier, Boston, 1796. pp. 3-4. (Evans 32146)

DONNELL TILGHMAN

The Society notes with regret the death of Donnell Tilghman on March 17, 1983. Don was a participant in CDSS activities for many years. He attended innumerable sessions at Pinewoods, especially Chamber Music Weeks; his friends will recall his pleasure in playing in recorder ensembles and his unfailing good humor on the dance floor. During the 1930's he was an active member of the Society's Executive Committee.

We will try to put together two issues a year. The November issue has a deadline of September 15; the May issue has a deadline of February 15. The next two issues will be general ones. A fine editorial board has been assembled, and future articles will be "refereed," read by at least two members of the board. We hope to maintain the substantial quality of the magazine, cover the spectrum of CDSS interests, and provide a range of articles that define the traditions and the literature about them as well. If we can provide a valuable service with some scholarly significance and still not be over-serious, we will be pretty smug. The membership is hereby invited to offer suggestions for articles. We would be particularly interested in people who would like to do a brief survey of a special field and the literature within it, or are in contact with someone who would write such an article.

Our editorial board is as follows: Genny Shimer, Bob Dalsemer, Jay Unger, Emily Friedman, Dillon Bustin, Jeff Warner, Dave Lindsay, Kate Keller, Fred Breunig, Ralph Page, Ted Sanella, John Pearse, Sue Salmons, Marshall Barron, Jerry Epstein, Nancy Hanssen, Ellen Cohn, Paul Brown, Tony Barrand, Jim Morrison, Margaret MacArthur, Christine Helwig, and a few others (who will soon respond but are on the road, etc., etc.). We are still in the act of pulling ourselves together, but any of them will be helpful if approached.

The University of New Haven is helping out with the editorial mailing costs, and our thanks go to them. As the new editor, Dave Sloane (who is director of the M.A. in Humanities program at UNH) 4 Edgehill Terrace, Hamden, CT 06511, will be glad to hear suggestions and receive offers of help.

VICKIE'S REEL

Don Promish

Corrected Version

CDSS at PINEWOODS 1933 - 1983

50TH ANNIVERSARY *** \$50,000 *** C# RESTORATION FUNDRAISING DRIVE

Written by Brad Foster, produced in the New York office

This summer marks the 50th Anniversary of CDSS events at Pinewoods Camp: 50 years of country dance, music and song; 50 years of training leaders, of growth in the Society. From 3 Branches in 1933, we've grown to 56 Centers and Associates today; from 39 national members to 1635; from 2 weeks at Pinewoods to 7. In honor of this special occasion, and in the memory of all who have made it happen, CDSS has pledged to raise \$50,000 for the renovation of the C# dance pavilion at Pinewoods.

Pinewoods has long been a symbol of the Society, being both the site of CDSS' primary program and the major gathering place for its members. C# in turn is a symbol of the camp, the focal point of camp program activities. CDSS has chosen the C# restoration as its fundraising goal because of the pavilion's central place in the life of the camp and the Society.

C# is now over 58 years old, having been built before the Boston Branch (now the CDS Boston Centre) of EFDS' summer camp of 1925. It is

named after Cecil Sharp (1859-1924), founder of the English Folk Dance and Song Society, and director of the first three summer dance camps held in the U.S. from 1915 through 1917. After 52 years of use C# was enlarged, the roof raised and extended, and new foundations and benches installed. The original flooring is still, however, in use in the center of the existing floor.

Pinewoods Camp, Inc. (PCI) needs \$50,000 in order to replace all the flooring and to finish major structural repairs started in 1977, including the leveling of the floor and improvements to the band shell. CDSS has pledged to meet that goal with this 50th Anniversary fundraising drive. On the basis of this pledge PCI has hired an architect, Roger Marshall, AIA, to develop the contract documents necessary for construction to proceed. These documents are to be completed this summer, with construction to begin if possible this fall. Now we need your help! Donations, pledges and benefits are needed to reach our goal. If every member of CDSS gave \$30, that goal could be met today!

FOLK DANCE CAMP
of the
ENGLISH FOLK DANCE SOCIETY OF AMERICA
(Formerly Federation of American Branches of the English Folk Dance Society)
at
PINE TREE CAMP, LONG POND
Bourne, Massachusetts
August 20th to September 3rd, 1933
SEVENTH ANNUAL SUMMER SCHOOL

1933 "PINE TREE" CAMP PROGRAM

Reveille	7:00
First Call	7:35
Breakfast	7:45
Country Dancing	9:15-10:15
Assembly (Singing or Demonstration)	10:30-11:00
Morris Dancing	11:15-12:15
Morning Swim	12:15-12:45
First Call	12:50
Lunch	1:00
Sword Dancing	3:00-3:45
Swimming	4:00-5:00
First Call	5:50
Dinner	6:00
Country Dancing or other activities	8:00-9:30
Evening Dip	9:45

(From the brochure for the 1933 Pine Tree Camp sponsored by the English Folk Dance Society of America)



Newbiggen 1 1941-69

PROGRAM NOTES

7th ANNUAL SUMMER CAMP AUGUST 20 to SEPTEMBER 3, 1933

Cost: \$25, one week; \$45 both weeks (including \$10 room and board per week).

From the brochure:

"Equipment: Simple summer dresses for women and flannels or ducks for men are the best dancing dress. Rubber soled shoes are essential."

"Laundry: Laundry will be called for from Plymouth daily."

Capacity was 100 people (= seating capacity of Ampleforth, then the dining hall). Actual attendance was: 1st week: 79 students and 13 staff; 2nd week: 45 students and 11 staff.

Classes were held in C#, the Camphouse, and Ampleforth, plus "a small room in a guest house and the living room of the Camp House on the Point."

Teaching Staff:

Louise Chapin	May Gadd
Constance Conant	Melville Smith
Lily Conant	Dorothy Bolles
Kathleen Townsend (later Hider)	Everett Smith

Musicians:

Monroe Vincent (violin)	Andre Chambellan (violin)
Alvin Etler (oboe)	Katherine Conant (cello)
Alice Haigh (piano)	Mrs. Harry Brown (piano)

Demonstrators:

(in addition to teachers, above)	Ruth Dewing
Richard Chase	G. MacFarland
Robert Hider	Gene Gowing
Kenneth Knowles	Marion Stevens
Richard Conant	Francis Latady
John Loud	Edward Yeomans

Sponsored by:

English Country Dance Society of America

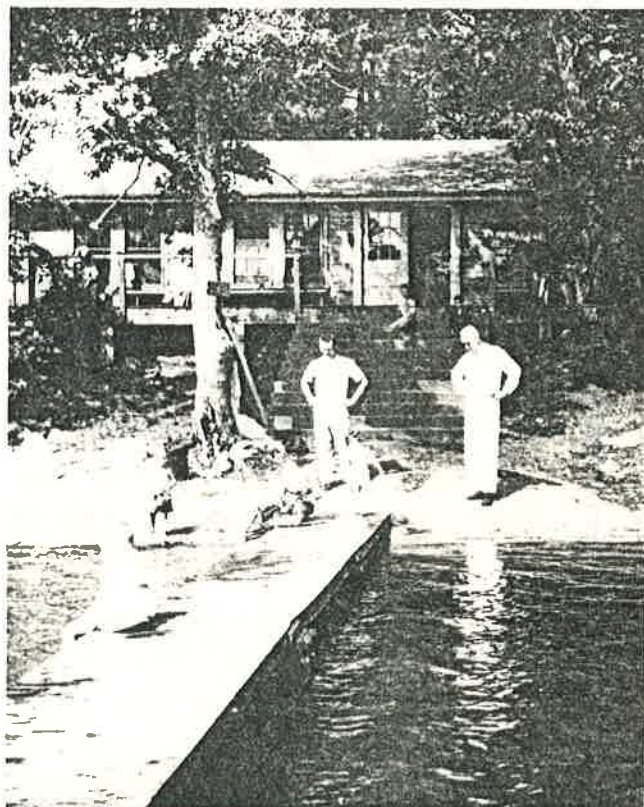
Directed by the Board of Artistic Direction:

Mrs. Lily Conant (Boston)
Miss May Gadd (New York)
Mr. Melville Smith (Rochester)

HISTORY OF PINEWOODS CAMP

The Long Pond property of what is now Pinewoods Camp was purchased in 1904 by Mrs. Helen Osborne Storrow, the first Honorary Secretary of the Society in 1915, and later President from 1927 to 1944. The Round Pond property, at this time owned by the Raymond family, was purchased by Mrs. Storrow in the 1920's & 30's. The first buildings on what became the Pinewoods property were built by the Raymonds (John, Frank, Elmer and Benjamin), starting with Hunsdon House in 1907.

The first structures for camp use, built in 1916 on Long Pond, were tent platforms plus three small buildings, one of them the crew cabin now known as Flamborough. The Office, which was used then as the kitchen, and the Camp House were built in 1919, along with the first of what is now the Square. Ampleforth (the original dining hall), Royton and more of the Square were completed in 1920. At this time lodgings were in tents on platforms on Women's hill, most likely in the area of Longborough, the Square being used for offices, an infirmary, and a library. There is no known construction date for C#, first mentioned as a pavilion in use by the Boston Centre camp of 1925 (also the year for which or by which many of the country dance names of camp were in use). The original Camp House was renovated sometime between 1925 and 1937 by the addition of a porch and horizontal siding. C# Minor was built by 1933, as well as an un-roofed dancing platform (removed by 1940) between the Camp House and the current Bookstore (formerly the library), plus most of the small cabins, several garages and the Round Pond cottages. The present Dining Hall was built in



Camphouse after 1937

1937, with the Kitchen enlarged and remodeled in 1977. Newbiggen 1 was constructed in 1941, but was destroyed by the blizzard of 68-69; Newbiggen 2 was then constructed at its current location in 1970. C#'s roof was destroyed by a hurricane in 1944 (and soon rebuilt), then had its first major remodeling and enlargement in 1977. The original flooring (in the center of the existing floor) is still in use after 58+ years! C# Minor's flooring was replaced after 50± years of use in 1982.

Mrs. Helen Storrow, with the aid of Mr. (Richard) and Mrs. (Lily) Conant, owned and operated Pinewoods Camp until her death in 1944, when ownership was transferred to the Conants. Lily, President of CDSS from 1944 to 1971 and Honorary President thereafter, and Dick ran Pinewoods with May Gadd directing the CDSS programs until Lily's death in 1973. Dick continued to run the camp until Pinewoods Camp, Inc. (PCI) was formed to purchase and operate the camp. The purchase agreement was signed in 1975, and a major fundraising campaign begun to raise \$265,000 for the purchase of camp as well as for crucial capital improvements (including the first major renovation of C#). This goal was reached in 1981.

From its first use as a Girl Scout Leadership Training Camp in 1916, Pinewoods has grown into one of the most active dance and music centers in the country. Dancing programs were first introduced to the camp by the Boston Branch (now CDS Boston Centre) with a two week course in 1925. National CDSS activities (then known as the English Folk Dance Society of America) at camp began when its seventh annual program was moved from Amherst to Pinewoods in 1933. Since this time other groups have started annual programs at camp: Boston Centre's weekends, in 1940; Royal Scottish Country Dance Society's program, in 1953; Folk Arts Center and Appalachian Mountain Club in more recent years. In addition to the increase in regular groups, many of the programs themselves have grown: CDSS from two weeks with a total of 128 campers and 24 staff in 1933, to seven (including Campers' Week, co-sponsored with Boston Centre), with 770 campers and 109 staff in 1982!

(compiled with the help of Ed Wilfert)



Camphouse 1919-25



"The Rise"? circa 1933-40

TIMELINE OF CDSS AT PINEWOODS

- | | |
|------------|--|
| 1915 | United States Branch of the English Folk Dance Society (EFDS) formed with branches in Boston, Chicago, New York, and Pittsburgh. |
| 1915 | First camp program (three weeks) held in Eliot, Maine; directed by Cecil Sharp; run by the United States Branch; with average of 54 students per week; at a cost of \$10 for tuition plus \$3 to \$5 for lodging per week. |
| 1916, 1917 | Camp held at Amherst, MA. directed by Cecil Sharp, run by the United States Branch. |
| 1925 | First summer dance program at Pine Tree Camp, MA. run by the Boston Branch. |
| 1927 | May Gadd, CDSS National Director from 1937 thru 1972, brought over from England to be director of the New York Branch. |
| 1927 | First annual summer dance program held at Amherst, MA; co-sponsored by the Boston and New York Branches; with 134 students (over 2 weeks); at a cost of \$33 to \$50 per week. |
| 1927 | Federation of American Branches of the English Folk Dance Society formed, with branches in Boston, New York, and Rochester. |
| 1928 - 32 | 2nd thru 6th annual programs at Amherst. |
| 1933 | Society changes name to the English Folk Dance Society of America, with a stronger central organization but with as yet no National Headquarters; Board of Artistic Direction: Mrs. Lily Roberts Conant (Boston), Miss May Gadd (NYC), and Mr. Melville Smith (Rochester). |
| 1933 | 7th annual EFDS of America summer dance program, FIRST YEAR AT PINE TREE CAMP; with 79 students 1st week, 45 2nd week, at a cost of \$25 per week. |
| 1937 | Society reorganizes with more formal structure: beginning of Executive Committee, National Council, and Center affiliation; National Headquarters established in NYC, with May Gadd as National Director. |
| 1940 | Society incorporates as Country Dance Society, Inc.; 1st issue of magazine: The Country Dancer. |
| 1940 | First annual Boston Centre weekend at Pinewoods. |
| 1943 - 45 | No CDSS programs at Pinewoods due to WWII. |
| 1945 | Boston Centre runs 2 week-long programs at Pinewoods. |
| 1958 | Chamber and Folk Music Week added to CDSS summer program at Pinewoods (3rd CDSS week). |
| 1961 | Separate Chamber Music and Folk Music Weeks added to CDSS summer program at Pinewoods (4th CDSS week). |
| 1975 | Pinewoods Camp, Inc. (PCI) formed to purchase & operate camp property; major fundraising of \$265,000 begun for purchase and renovation of camp. |
| 1975 | Family Week added to CDSS summer program at Pinewoods (5th CDSS week). |
| 1976 | American Dance & Music Week added to CDSS summer program at Pinewoods (6th CDSS week). |
| 1980 | First annual Campers' Week at Pinewoods, co-sponsored by Boston Centre and CDSS (7th CDSS week). |
| 1983 | 50TH ANNIVERSARY OF CDSS AT PINEWOODS! |

[illegible]

CDSS AT PINWOODS

NAME _____

ADDRESS _____

I enclose \$_____ as a tax deductible contribution to the CDSS at Pinewoods Capital Fund.

Checks should be made payable to: CDSS AT PINEWOODS
our mailing address: Country Dance Society
505 Eighth Avenue, New York, NY 10018

A REVIEW

In fact, there is a forward in which it is stated that this book is not "just another collection of square dance figures." I agree, but I have had a time trying to find out just what this book really is. This is not an easy task because this book contains some very interesting material and it is presented in an unusual way. In the author's own words: "My purpose has been to preserve, as well as the limitations of the written word allow, my memories of these dances for those like me who feel there is much to be learned from this" (the folk dance tradition) "aspect of our culture." Thus, I have attempted to read this book from the point of view of being able to "re-live" the dance experiences which the author had as an observer and participant. In this, the author has done fairly well.

Thus the book begins to approach a field-researcher's notebook in that much of the minute detail which might have been observed and later noted down by someone visiting a series of dances such as these appears in the pages. Bob was able to visit the dances, being presented in five towns in West Virginia and he was (apparently) able to return several times to each of these locations to view the dances again. It was the research aspect of the book that seemed a bit out of place.

Regardless of what others say about it, this is not a book on the history of square dancing or even the square dancing being reported in the book. Even though there is a statement in the forward that the "history of each dance event is discussed," it is not valid as a comprehensive view of the book as a whole, or even of the aim of the book in particular instances. There is no presentation of the ancestry of the individuals living in each of the subject locations nor is there any attempt to trace the figures used in each community. Although there are definite similarities among the figures reported and certainly there are similarities to figures reported in other places, no real comments are made about the sources of similarities or differences.

In some cases, there are striking characteristics about the figures and how they are done or the calls used to prompt the dancer. One example is the ladies' "right and left through" as done in Dunmore. This is a very unusual figure because the ladies do not even do what is called. No explanation is ventured for this. Perhaps this is wise if there is nothing to say about it!

In one place where the author does venture into speculation, it would have been better not to say anything (again). This occurs during remarks on the apparent remoteness of Dunmore in which he says "due to its mountainous terrain and relative isolation [Dunmore is] a haven for older styles of folk music and dance." I think that this is a particularly dangerous thing to say without substantial evidence in support. There are many, many exceptions to this observation.

In general, the book will not be everyone's cup of tea. I would classify it as a specialized book but it certainly is a must for those who find themselves interested in dance history, traditional calls, folk art and culture, and local history.

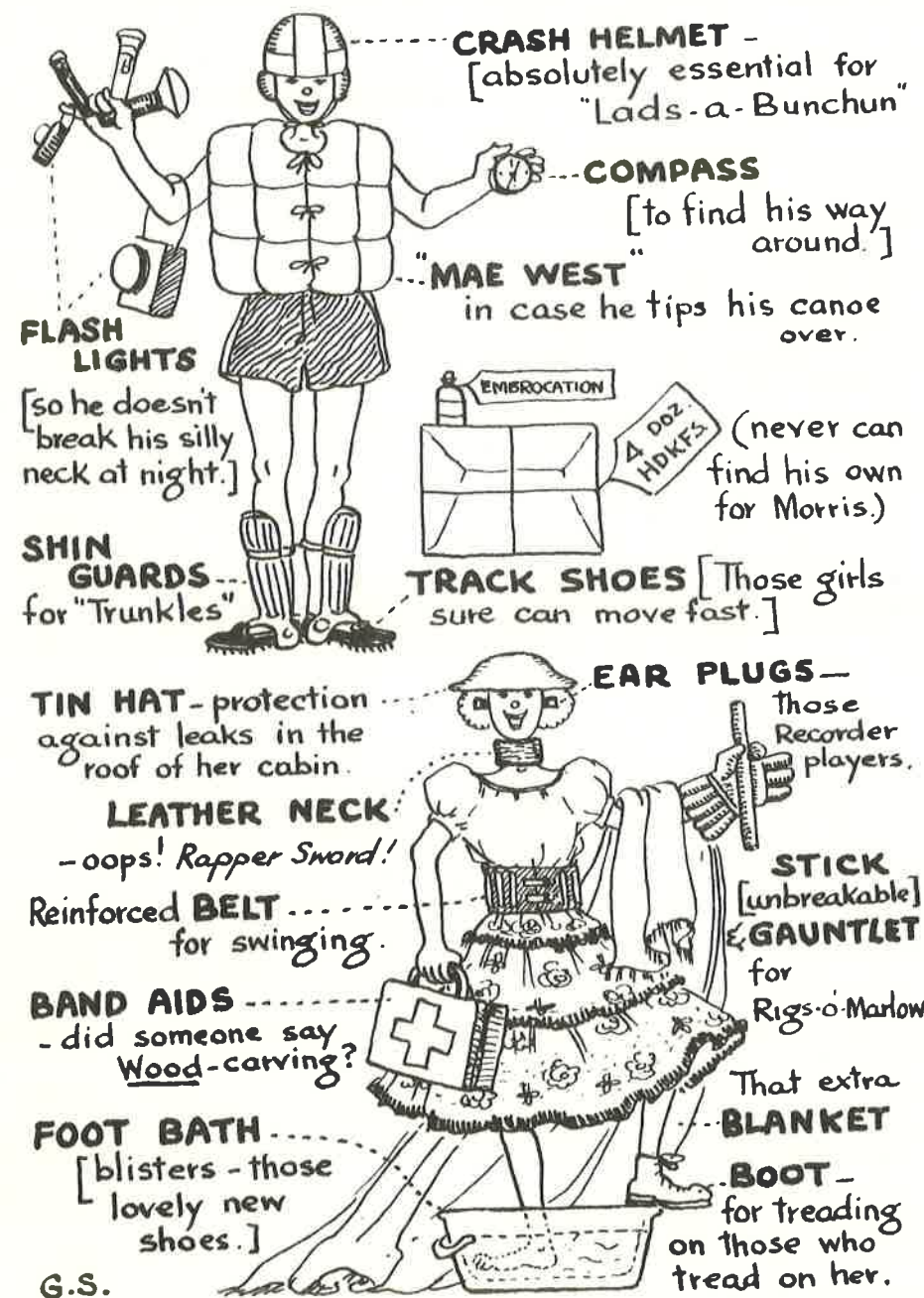
William Litchman

Dr. Litchman is a dance historian and
archivist for the Lloyd Shaw Foundation.



Bob Dalsemer's Book, West Virginia Square
Dances, is available from CDSS Sales Department

The Compleat Campers. [Pinewoods Version]



FROM THE CENTERS

BEREA COLLEGE RECREATION EXTENSION

A typical spring filled with many appearances taxed the energies of the Berea College Country Dancers. The Mountain Folk Festival, April 8-9, served high school groups throughout the region. A Leaders' Workshop, new to the festival this year, sharpened skills and reviewed techniques for leaders with little teaching or calling experience. A Berea College Country Dancer Reunion is scheduled for July 7-10.

THE RUTHERFORD COUNTY SQUARE DANCERS AND THE

CRIPPLE CREEK CLOGGERS

This center sponsored International Folk Fest '83 during May 8-14 in Rutherford County Tennessee. Groups from France, Mexico, Italy, and Canada were featured.

The guests performed in area schools, at Motlow State Community College, and at Middle Tennessee State University. Many tourist-style activities were enjoyed by the participants including the Jack Daniels Distillery, antebellum homes, and the state capital in Nashville. International Folk Fest '84 will be May 6-12.

CDSS EVENTS

August 15-September 4 **ROOT CAMPS AT ASHOKAN.** Sponsored by Fiddle and Dance Workshop. First week--Northern, Second week--Southern. Contact Friends of Fiddle and Dance. P.O. Box 411, Lincolndale, NY 10540, 914-248-7086.

August 27-September 3 **CAMPER'S WEEK.** At Pinewoods Camp, co-sponsored by CDSS and the Boston Centre. A week of music, dancing, and other activities for all ages. A small professional staff leads the campers in creating the program for the week. Contact Bertha Hatvary, 182 W. 4th St., New York, NY 10014, 212-243-0892.

September 3-6 **PINEWOODS LABOR DAY WEEKEND.** Relax and enjoy outdoor activities and spontaneous dance and music. Evening dances. Contact CDS Boston Centre, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.

September 9-10 **FOURTH ANNUAL DANCE WEEKEND.** Folk Center, Mountain View, Arkansas. Jim Morrison and Ralph Pierce. Co-sponsored by the Arkansas Country Dance Society and the Ozark Folk Center. Contact David Peterson, 52 Ridge Drive, Greenbrier, AR 72058, 501-679-2935.



AKG	ELECTRO VOICE	SHURE
CALLERS' CORNER ASTATIC EDCOR Bill & Peggy Heyman 271 Greenway Road Ridgewood, NJ 07450 201-445-7398	CUERS' CORNER HME TOA NADY Bill & Peggy Heyman MasterCard VISA	CUERS' CORNER HME TOA NADY
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NON-CDSS EVENTS

July 17-23 **EARLY DANCE AND MUSIC INSTITUTE.** Amherst College, sponsored by the Five College Early Music Program. Contact Barbara Ansbacher, Coordinator, 67 Lincoln Avenue, Amherst, MA 01002.

July 29-31 **TRACY'S FAMILY FOLK FESTIVAL.** Sponsored by the Folk Heritage Institute, Inc., Box 141, Glenville, PA 17329.

July 29-31 **THOMAS HOMESTEAD FOLK FESTIVAL.** Savona, New York. Contact Dot Brown, Sponsor, 7596 Modock Road, Victor, New York 14564.

August 19-21 **LAKE EUFAULA SQUARE DANCE WEEKEND.** Lake Eufaula, Oklahoma. Contact Fred Heitman, 4625 W. Nicklas #13, Oklahoma City, OK 73132, 405-728-2011.

August 21-28 **EASTERN COOPERATIVE RECREATION SCHOOL.** Crystal Lake Camp, Hughesville, PA. Contact Glen Lebwohl-Steiner, Old Albany Post Road, Garrison, NY 10524, 914-424-3316.

September 16-17 **APPLE HARVEST MUSIC FESTIVAL.** Shenandoah College and Conservatory of Music, Winchester, VA 22601. For information write the above address or contact Marjorie Lewis at 703-667-8714.

FROM THE EDITOR

From last issue's camp directory, the preferred spellings are Chuck Ward and Steve Hamilton. The lively letter on morris in Cape Breton was submitted by Judith Schmidt of Greenwich, Connecticut.

All cloggers take note. Your monthly magazine, American Clogging, has informed us of their address: 320 Victoria, Colorado Springs, CO 80906. The annual subscription rate is listed at \$24.

Send your best dance-related license plate and bumper sticker texts to the newsletter office:

John M. Forbes
Box 224
Baldwin, KS 66006



COUNTRY DANCE & SONG SOCIETY

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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 August 1, 1983. The next mailing date is September 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.