

# Country Dance & Song Society



## NEWS

no. 58

May — June 1984



### FUNDRAISING THANKS

Our thanks to everyone who has sent us raffle tickets, news of benefit concerts and dances, good wishes and money. The fundraising committee (Jody McGeen, Mike Kelley, Susan Murrow, Sue Salmons and Celia and Victor Wakefield) have asked me to express their thanks for your generosity. You'll probably be seeing them a lot at camp this summer, so bring your checkbooks.

### PINEWOODS WINNERS

Congratulations to the winners of the Pinewoods Raffle! The tickets were drawn at New York's Playford Ball, April 7. Each week's tickets were put into separate and very pretty cloth bags made by Kit Campbell and each winning ticket was drawn with grand style by Victor Wakefield with musical diversions by Margaret Ann Martin - the harpsichord arrangement of On Top of Ole Smokey was especially fine.

The winners are: Early Music - **Grace Feldman** of New Haven; American Dance & Music - **Elaine Cheesman** of Hartford; Folk Music - **Dan Meaney** of Toronto; Family - **Bill Kelly** of NYC; English Dance - **J.M. (Shag) Graetz** of Acton, MA; English-American - **Donna Peterson** of Greenbrier, AR.

The **News** is particularly interested in the winner of Early Music - Grace is also chairing that week!

### C# UPDATE

From donations, auctions, raffles and sales, and after deducting overhead costs, we've raised approximately \$23,400. This means we need another \$25,000 or so. We hope to finish fundraising in September.

Auctions at camp, besides bringing in the needed funds, offer fine entertainment so we urge you to bring wonderful items this year to sell. And don't forget your bucks for buying. Again our thanks for your donations and everyone enjoy the new C# this summer!!

Now, about what's happening physically and financially with C#. Jim Blackwell writes:

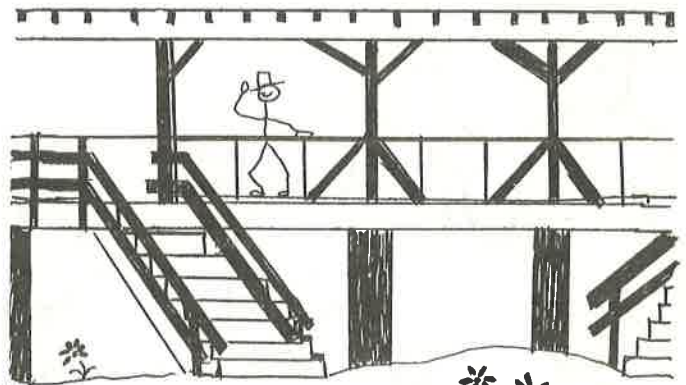
"Construction started in the middle of October, about a month later than planned. The delay resulted from major design of the plans for renovating C# that took place late last summer. The original intent of the renovation was to correct structural problems with the pavilion and replace the worn-out dance floor. However, during August and September several ideas from campers, PCI and CDSS staff and the Project team made their way into the final plans and were approved by the Pinewoods Board.

The major change was to get rid of the old roof support posts which we have bumped into so often while dancing. This will be done by completely replacing the old roof system. All support for the new roof will now be on the perimeter of the pavilion, thus substantially increasing the effective use of the dance floor.

Other design refinements include overall widening of the pavilion by creating **two** entrances on the front and moving the bandshell back from the dance floor. The bandshell floor will be about a foot higher than the dance floor and will have stand-up headroom all the way to the rear wall. C# will have a new sound system modeled on the experimental system used last summer. The dance floor will be replaced with fir similar to the floor at C# Minor.

All these improvements evolved from our participatory design process which remained open enough to incorporate the many good suggestions that are going to give Pinewoods a 'like new' C#."

*rough sketch showing double staircase*



C# 1984



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This newsletter is published 4 to 6 times a year for CDSS members. Views expressed in signed letters and articles represent those of the author and not necessarily of the National Council, Executive Committee or staff.

Please send all articles, letters, announcements, comments, lost children, etc. to the Editor, c/o CDSS News, 505 Eighth Ave., NYC 10018-6505. Copy for the July/August issue must be received by June 1; copy for the September/October issue is due by August 1.

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 40 words for \$1. Advance payment for all ads, please. Prices are based on camera-ready copy.



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The News, with CDSS-in-general, faces rising costs. Thanks to everyone who is sending us articles and notes for the newsletter. We're exploring less expensive ways of printing it so we can use all these contributions. Among the articles in hand for the next edition are Patri Pugliese's Playford's Publication Date: 1650 or 1651; your Editor's retrospective, Dancing for Defense: CDSS in Wartime; Helen Béd's recollection of Televised Dancing: CDS on CBS; New Dances by Ted Sannella, Beverly Francis and Pat Shaw. Keep those cards and letters coming.



Down the Center! 2.

## queries

A regular column answering members' questions.

I've heard there is an English murder-mystery in which the victim is actually murdered during a sword dance. Can you tell me the story and author?

Death of a Fool by Ngaio Marsh concerns the fictitious South Mardian Sword Dance. It is currently available in the U. S., published in paperback by Jove Books.

Also, Dorothy L. Sayers' short story, "The Queen's Square", has Lord Peter Whimsey dancing Sir Roger de Coverly while a lady is being murdered in a nearby room. "'Tumty, tumty, tiddledy, tumty, tumty, tiddledy,' sang Lord Peter, as the band broke into the old tune. 'I do adore this music...' The two lines of dancers, breaking into the hop-and-skip step of the country dance, jiggled sympathetically."

### 18th Century Bristol Balls

"Life in Bristol in the eighteenth century was probably very boring; however, the younger and more affluent could amuse themselves by socialising and by dancing in the Assembly Rooms. Some idea of the kind of winter evening balls can be imagined from the descriptions of the reunions which took place on alternate Thursdays. Minuets started at 6:30 p.m. followed at 8:00 by country dances. The house rules were interesting: No ladies to be admitted in hats. No children admitted to dance minuets in frocks. The ladies drew for places in the country dances or went to the bottom of the set. This implies that many of the dances were longways...the records for Bristol state that the dances were jigs, minuets, cotillions and country dances...nobody was admitted unless he became a subscriber of two guineas, and this allowed himself and two ladies entrance to the ball. Non-residents paid 5s. each evening; this money then went into a fund for a cotillion ball at the end of the season. The M. C. closed the balls at 11 o'clock.

In the 1740's frequent balls were held and public breakfasts followed by dances were held twice weekly. Admission was 2s., including breakfast. In Felix Farley's Journal for 1777 we find: 'The season at the Hotwells is now truly brilliant, but no considerable alteration in polite amusements has taken place, except that the ladies and gentlemen have formed a resolution of going to the balls undressed.'

This was submitted by Chris Brady, Harlington, England and is the introduction to an article on four old Bristol dances found in a Bristol Public Library manuscript.

## Waltzing

The following letters between ~ David Lindsay, Jr. of New Haven, Ct. and Genevieve Shimer of NYC, are printed with their permission.

Dear Genny,

I'm writing you on a delicate subject. I'm still learning to waltz, and to discern whether or not I've gotten folks here in New Haven off on the wrong foot. I teach that the man starts forward with his left foot. Lloyd Shaw, in Cowboy Dances, states that the man starts stepping back onto the left.

I step left, together, together, right, together, together. Actually - forward and to the side, pivot, pivot (half-way round), back and to the side pivot, pivot, which is a device to move through a dangerous crowd. I assume that the couple turns clockwise, while moving around the room counter-clockwise. Mr. Shaw writes that the waltz should be step, step, together. He points out that once Gentlemen never backed Ladies, but that crowding changed this.

If I'm not waltzing, what am I doing, and where did it come from? I believe my style came out of the short "back into a big circle" figure in the Waltz Country Dance Mixer which I use as a teaching aid. Who is your published authority on the basic waltz step, and in order to waltz, must I start with the man's left foot back?

Dear David,

It was nice to hear from you....First of all, there are so many varieties of waltz that one cannot simply say there is only one way of waltzing. From your description of how you yourself waltz, I would say you are doing a modified version of a **two-step** waltz. Waltzing is done to 3-count measures, with rare exceptions; my understanding of the "true" waltz is that it is "step-step-together" whereas the "two-step" waltz is "step-together-step". This applies no matter which foot you start with or when you turn or pivot.

Which foot does the man start with? I think everyone agrees that it is the Left, but after that there seems to be no unanimity as to whether the step is forward, backward, sideways, or on the diagonal. It is interesting to note changes that have occurred with the passage of time. In his well-known Treatise on Waltzing published in 1814, Thom. Wilson describes the steps in six counts; his description is hard to follow but basically what he intends is this:

Count 1. Left foot to the side. 2. Right foot behind Left. 3. Pivot on both feet bringing Right foot in front. 4. Step forward Right. 5. Forward left, turning into 6. Feet together.

In 1814 all waltzing began with the dancers in a ring facing counter clockwise round the room, lady on the gentleman's right. They stayed in this formation throughout the dance, making a half turn clockwise during the first three counts and completing the turn in the second three.

By 1864, when Thomas Hillgrove published his manual on the Art of Dancing, the couples formed up the ring to begin but then circulated anywhere on the floor. Hillgrove describes the steps thus: (my transcription of his language!):

Count 1. Slide Left foot diagonally forward. 2. Slide Right foot past Left, turning slightly. 3. Bring Left foot behind Right, still turning. 4. Slide Right forward. 5. Left forward, still turning. 6. Turn on both feet (pivot) bringing Right foot in front.

You mention that in his Cowboy Dances Lloyd Shaw states that the man begins by stepping back on the left foot. This is the way I learned it and it is what both Phil Merrill and I have taught for years. Thus:

Count 1. Step back (diagonally) on Left foot. 2. Step forward Right diagonally turning right, bringing 3. Left foot together with Right. Count 1. Right foot forward turning right. 2. Left forward turning, bringing 3. Feet together. A complete clockwise turn should have taken place.

The advantage of this method is that the turning to the right is led by the right shoulder as the right foot slides forward. It avoids that large sideways step on the left that is often so obvious and so awkward; it becomes a true body movement rather than just legs and feet. One can think of it as a rocking movement — backwards-2-3, forwards-2-3 while turning; the emphasis here being the direction of the **first** step in each group of three. This can be done like a hesitation waltz — step, bringing feet together, pause, pause, in which case it is entirely the swing and rotation of the body that creates the feeling of the waltz movement, with steps of the feet relatively unimportant. In discussing this with Phil, I find his preference is to go forward and back rather than backwards and forwards, but he starts off in that case with a step back on the left on the **up-beat** then forward right, etc. The important fact to grasp is that the left always moves backwards - 2 - 3 - while the right always goes forward - 2 - 3.

I have found my method works very well with anyone who has never learned to waltz. I have long since come to realize, however, that it is very difficult for people to change if they have begun with another system. All I try to do in that case is to emphasize the body movement and balance, try to eliminate the big sideways steps, stress keeping the feet underneath one. I have never felt that one can be dogmatic about waltzing: there are so many different styles — old-fashioned, Viennese, all the ethnic kinds from Denmark, Sweden, Germany and so forth. All are waltzes, all varying slightly, each with its own character.

What happens if the man dances one style and his partner knows another? Well, it has always been the fate of the woman to be able to follow what her partner does, but woe betide him if he is unable to lead and indicate what he would like her to do.

All good wishes, Genny



IN WHICH PHIL MERRILL DRAWS LIGHTNING TO  
PINEWOODS

Phil always has a song going at Pinewoods. There was the round that he would introduce at the orientation session the first night of camp: "We would be in less danger/ From the wiles of a stranger/ If our own kin and kith/Were more fun to be with."

Then one year at Early Music Week he began: "There was an old woman who swallowed a fly./ I don't know why she swallowed a fly./ Maybe she'll die." The second day, "The old woman swallowed a spider/ That wiggled and jiggled and tickled inside her./ She swallowed the spider to catch the fly..." etc. On successive days, she swallowed a bird ("Hadh't you heard?"), a cat ("Fancy that!"), a dog, a goat, a cow. On Friday she swallowed a horse - "She's dead, of course!"

Then one year, I arrived a couple of days late. Phil and I sat down in Ampleforth to catch up on news. He fixed me with an Ancient Mariner eye and sang: "My name is Sam Hall/And I hate you one and all/G—damn yer eyes." (I've since heard Carl Sandburg's recording and still think Phil does it better.) As we sat there a thunderstorm came up - there was a terrific flash and a thunderous clap. The storm eased. We went to bed.

Next morning, after Morris class, I went down to the men's bathhouse. The place was full of splinters. Every nail that held sheathing to studs, or roofing paper to ceiling boards, had a rosette of splinters around it. The intensity of Phil's singing had drawn the lightning to envelop the building. Thank goodness it was not the camphouse or Ampleforth. The last thing the lightning did was to lick off most of the silver from the mirror, leaving just enough reflecting glass to find the part in my scanty hair.

by Russ Houghton

C# BENEFITS

The following events in honor of C# Fund-raising either have or will happen (see Special Events for more information). Many, many thanks to everyone for donating their time and talents to the Fund. Please let us know if you have a C# benefit coming up.

- Already held:
- Ridgewood, N. J. - Benefit Dance with Jody McGeen & Margaret Ann Martin.
  - Round Hill Country Dance, Greenwich, Ct. - Benefit Dance with Sue Dupre, Hold the Mustard, Greenwich Guard and Mianus River Morris.
  - Hudson Valley Dancers, Ossining, N. Y. - Benefit Dance with Jody McGeen.
  - Folkways, Malvern, Pa. - Benefit Folk Dance.

- Upcoming:
- Two Dozen Contra Dancers, NYC - Benefit Dance with Ted Sannella, May 19.
  - NYDAC, NYC - Afternoon Folk Concert Benefit with Jeff Warner & Jeff Davis, Auction, Pot-Luck Dinner and Benefit Evening Dance with Brad Foster, May 20.
  - Ring o' Bells Morris Team, NYC - Benefit Dance, June 9.

IN WHICH SILLINESS REIGNS

A lot of the humor that pervades Family Week is just plain silliness, and translating the atmosphere which nourishes that silliness onto the printed page is as easy as sitting in a darkened Camphouse after a dance, trying to pick out the green M&M's.

One of the highlights of show-and-tell in 1975 was Big Band's spirited rendition of "What Shall We Do With the Drunken Sailor". One of the campers managed to capture that performance on tape, and let the tape run on as the beginning juggling class began its show. When we gathered 'round to listen later in the day, Big Band was hilarious, but what sent us out of control was LISTENING to the juggling, which consisted of periods of silence followed by the sound of one or more rubber balls BOUNCE BOUNCE BOUNCe bouncing across the floor of C#.

We remember Tom Phillips' stick-microphone coverage of the First Annual Family Week Parade, a running commentary on...well, on just about anything he could think of: interviews with participants, descriptions of the parade entries as they straggled along, descriptions of the surroundings, including one particularly stunning description of the cloud formation. In true TV commentator style he rambled on for the duration of the parade and its aftermath at Pinecones. I am told he even managed to snag a few interviews with the spectators, who were by far the busiest people that afternoon, as they were responsible for lining the parade route 5 deep, and there were only about 2 dozen of them.

by the Platt & Dave Arnold Family



MUSIC FOR THINE EARS

Here is an offer from Frieda Gratzon of Moorestown, NJ, in honor of the C# fundraising - a baker's dozen set of out-of-print 78 RPM records. Not only can they be used for dancing, but they're excellent for taping with good sound equipment. The set is being offered for silent auction through August 1, 1984. Frieda has asked that the bidding begin at \$75; all bids are to be sent to her at 343 East Second St., Moorestown, N J 08057. The shipping costs, if any, will be additional.

Many of the arrangements are by Cecil Sharp or W. S. Porter, with Everel de Jersey and Elsie Avril performing some of the tunes. Most of the records are in very good to excellent condition - Frieda can give you the specifics.

Square Dance Medley (w & w/o calls); Beggar Boy/Heartsease/Fine Companion/Hit and Miss; My Lady Cullen/Scotch Cap; Dargason/Catching of Quails/Adson's Sarabande; Brighton Camp/Christ Church Bells; Haste to the Wedding/Spaniard; Morpeth Rant/Twin Sisters; Newcastle/Sellenger's Round; Mage on a Cree/ Parson's Farewell/Hey Boys/Rufty Tufty; Old Mole/Shepherd's Holiday/Parson's Farewell; Comical Fellow/Hunt the Squirrel; Merry Milk Maids/If All the World Were Paper/Black Nag; Step Stately/The Health/Touchstone.

NEW DANCE

LOVELY LANE CHAIN  
A Double Sicilian Circle by Bob Dalsemer

Written to honor the marriage of Bruce Edwards and Susan Lockhart. The title is for Lovely Lane United Methodist Church in Baltimore.

Music: Peacock Rag, Stone's Rag or the like are highly recommended; otherwise any 32-bar reel or jig.

- A1 Ladies Chain over and back; roll away with a half sashay.
- A2 Lines go forward and back; do-si-do opposites.
- B1 End four people balance and swing opposites while the center four star by the right and back by the left. Ends finish the swing facing the star, woman on the right. All give right hands to original partners.
- B2 Grand right and left (but counter the usual direction: men go clockwise!) halfway around your own group of eight. Swing partners (a very short swing!) and face a new line. Each line of two couples has both progressed and changed places within the line resulting in new centers and ends the next round.

A few tips:  
It's important for the men to help the women roll away by giving weight. The movement is best performed following a standard courtesy turn (rather than a twirl) so that the man can use his right arm around his partner's waist to help her roll across to his left side. He must remember to step to his right at the same time.

In a crowded hall a double Sicilian circle is often impractical. Have the dancers form up into any even number of contra lines with the actives crossed over, then slide two sets together to have four facing four. When each line progresses to the head or foot of the hall, they must wheel around and wait out one round.

This dance is best suited for intermediate and advanced dancers.

Dear News,  
We thought you might be interested to hear about the March 25 workshop the Whiteheads in Sarasota arranged with Gretel Dunsing in German and English dancing. Using the CDSS record By Popular Demand, four couples enjoyed learning Apley House, Draper's Maggot, Waterfall Waltz, Trip o' Tunbridge, Orleans Baffled and a few German couple dances and squares. Gretel is taking this wonderful record to Europe this summer to use in workshops.

(submitted by one of the dancers)

a duffer in vermont

While visiting friends in the Northeast Kingdom of Vermont in January, an article in the local paper caught my eye. Apparently the Glover Contradance Society was running a dance Saturday night at the Town Hall. (The article actually told, simply and clearly, what a contradance was - that was unusual.) Though it was about 0 degrees outside, I couldn't pass it up and told my friends (and myself) that I'd just look in to see if I knew any of the musicians - of course I ended up dancing. The musicians were good (Michael McKernan was caller and guitarist) and eighty people had a lot of fun.

I shucked my rubber boots and coat and took to the floor. I danced only three sets all told, but when you're fat and lazy you have to stop to blow for a while. When I left - about 10:30 - everyone was still going strong. I had danced with tall women, short women, children, one very pregnant lady, and, how shall I put it? - some lovely young creatures! Contras are great just because you get to flirt with everyone in your set.

The best thing was that no one worried about being a super dancer or looked down on those who weren't. We walked through each dance first, and if you danced really well afterward, that was an extra kick for yourself. At some dances I get the feeling technique is the most important thing, but this was a community dance, and what made me smile and laugh was the tolerant attitude and sheer enjoyment everyone seemed to be radiating. I felt comfortable there and noticed the ladies didn't seem too shy, either. Swinging with a simple chug step and lots of eye contact were all that was needed. When I left, it was with reluctance that had little to do with the cold and snow outside.

The Glover Contradance Society has only been going about a year and although, like many beginning groups are short of money, they plan to continue the monthly dances. I hope they join CDSS and that we can help them - I know their spirit will be good for us. They showed me that dancing is very much alive in the country. If you're ever in Glover, write them at Catamount North, c/o Fran Ecker-Racz, Perron Hill, Glover, Vt. 05839. You'll end up dancing with some very nice people.

Bob Witte, Yonkers, NY

(Mr. McKernan's presence at the Glover dance was made possible by generous support from the Aid to Touring Artists of the Vermont Council on the Arts. Mr. Witte, a self-confessed "duffer", feels the Glover experience is "what country dance is all about" and we print his report with pleasure.)

To Family Weekers and Friends of Susan & Bob Hoffman, Nathan and Sean Greene: Elias Benjamin Hoffman was born Feb. 12, 1984, 7 lbs. 5 oz., 19-1/2 inches long. His father and brother are looking forward to teaching him juggling and they're already dancing with him.



Dance Sound Systems --- part 2

The most dominant parts of a sound system are the loudspeakers and how they are positioned. It is here that many a sound system is made or broken.

The basic task of a loudspeaker is to convert electrical energy from the amplifier into sound energy. In the process of this conversion, most of the electrical energy is converted into heat and a small percentage is converted into sound. This percentage ranges from less than 1/2% for a small home hifi speaker up to 20% for a large concert speaker. A loudspeaker is asked to convert this electricity into sound over a wide range of frequencies (usually between 50 Hertz and 15 KiloHertz), and to do so without exaggerating or discriminating against any particular group of frequencies. Once the sound is generated, it is important that the speaker sends it in some useful direction. This is referred to as the speaker's coverage pattern, and is measured by the angles in both the horizontal (back and forth) and vertical (up and down) directions in which the sound is sent. The coverage pattern will change as the frequency changes, and in a good speaker design, the change will not be too radical. Often though, a speaker will have a very wide pattern at low frequencies, only to have that pattern narrow at high frequencies. In this case, the audience directly in front of the speaker hears a bright or harsh sound, and those to the side hear a dull sound. A new breed of loudspeakers, the "constant directivity" types, are a helpful innovation. These speakers have a more consistent sound over a wide audience area and have recently become popular, especially for acoustic music. Obviously it would be nice to have as much efficiency as possible, but this factor must be weighed against size and weight of the equipment.

- In choosing speakers for dance sound systems then, these are the factors that I would consider:
- \* SIZE & WEIGHT - If you want your speaker system to be easily portable, it should weigh between 25 and 40 pounds, be less than two cubic feet and be no wider than two linear feet. Anything larger will be hard to carry and have trouble fitting into the average car. Of course, a well-placed handle is a must.
  - \* FREQUENCY RESPONSE & COVERAGE PATTERN - A speaker that will smoothly cover the range from 80 Hz. to 15 KHz. and has a constant coverage pattern between 90 and 120 degrees wide in the horizontal direction and between 50 and 100 degrees in the vertical direction will work quite nicely.
  - \* EFFICIENCY & POWER HANDLING CAPABILITY - A well-designed speaker that meets the first two requirements will probably have an efficiency of about 2% which is satisfactory if the speaker can handle 100 watts of power. This is enough to cover several people easily.

You might well be asking yourself if such a loudspeaker exists, and if so, what it costs. For several years now, ElectroVoice has manufactured the 100-S speaker (\$ 400 each) as part of their "Entertainer" system. This speaker has proved to

be just what the doctor ordered for dance sound systems. It weighs 25 lbs., measures 24" X 15" X 8", has nice smooth corners, a handle and molded-in sockets for a support tripod. It covers the frequency range from 80 Hz. to 18 KHz. quite smoothly, has a constant directivity dispersion pattern of 100 degrees by 100 degrees, and handles 100 watts at 2% efficiency. If it sounds like I'm enthusiastic, it's because over the past two years that I've been using the 100-S, it has worked so well that it's become my standard of reference for small loudspeakers. There are other candidates for the job, but they all seem to be either larger or more expensive, or both, without providing any significant advantage over the 100-S. One of the closest in size is the Bose 802 (\$ 1620 for a pair with the necessary equalizer), but this system is a bit less efficient and requires that a special equalizer be connected into the system if it is to work properly. JBL markets their Model 4612B (\$ 460 each), Kilipsch their "Heresy" (\$ 465 each), and other manufacturers such as Yamaha and TOA have their contenders, too. None except the JBL can be seriously considered as constant directivity loudspeakers; most are too large and heavy to be safely elevated 9 feet into the air by a tripod. (All prices quoted are manufacturer's list prices, and a considerable reduction can be had when several items are purchased together.

Usual practice is to put the speakers on either side of the stage, but it is more important to raise the speakers and point them down into the crowd. This way the speakers are directing most of the sound into the whole audience rather than just the front part or into a blank wall or ceiling where it would become part of the reverberant field of the hall. Elevate the speaker at least 3 feet over the audience's heads (9 feet off the dance floor or 7 feet above the stage, if you have one). You could use the tripod speaker stands made by Atlas (SS40-X @ \$ 136 or the larger SS70X @ \$ 160), Hilton (@ \$ 140), or ElectroVoice (110-T @ \$ 180) in combination with some sort of tilt mechanism (either homemade or the Hilton-Tilters (@ \$ 19.95 each) that tilts the speaker down at an angle of 10 degrees. The 100-S speakers will tilt forward at the right angle when placed on top of the Hilton or Atlas stands. It is important to keep the speaker's center of gravity over the tripod to ensure physical stability, and to keep the tripod legs away from the dancers' feet. Of course, the lighter the speakers, the easier the whole process will be.

I am not an enthusiast of multiple speakers around the hall. I find it more reassuring to have sound coming from where the band is rather than from the rear of the hall.

A word of caution - getting a pair of good loudspeakers will point out glaring deficiencies in other parts of a system that you have been able to ignore previously. Microphones, in particular, are susceptible to this, and they will be the subject of my next article.

by Walter Lenk



SALES



CDSS members receive a 10% discount. Please don't prepay - we'll send an invoice including postage and handling costs when we send your merchandise. If you would like an annotated catalogue, please send us \$1.00 and we'll send it plus a January, 1984 update, plus a 1/84 price list. Price list and update are free for the asking, if you already own the catalogue.

Zesty Contrás by Larry Jennings. This is a brand new book, just published by NEFFA to document its contra series. It contains a selection of New England style dances (380 contras, some with variants, 50 triplets, some by Ted Sannella, and 70 others in different formations) - all "dance tested". Amusing and provocative "mini-lectures" explain and comment on: components of "zesty" dancing, local style, why and how to produce a dance series, composing your own dance, musicians and music, dance transmission, effective leadership, does contra dancing need you? and other topics. Contains bibliographies and a glossary of dance terms. Tod Whittemore called Zesty Contrás "...one of the best and most informative books on contra dancing available". \$7.50



English Ritual Drama: A Geographical Index by E. C. Cawte, Alex Helm and N. Peacock. Published in England by the Folk-Lore Society, this is the second half of a study of the geographical distribution of Ceremonial Dance and associated customs in Great Britain. In this volume the authors have tried to list all known examples of ritual drama in the British Isles. Although there are no full texts of dramas, excerpts from the different genres such as Sword Dance, Bridal Play of the East Midlands, the Hero - Combat Play, St. George and the Chapbook Play, etc. are included. A discussion of origins and distribution of the different forms, and a Table of Locations and an extensive bibliography make up a large part of this book. Good, solid scholarship for those interested in the background of ritual drama. Hardbound. \$13.50.

BACK IN PRINT!! Long Odds and Other Dances from the Preston Collection. This little booklet, edited by Pat Woods, and with a Foreward by Douglas Kennedy, contains 5 dances selected from the annual collections of Thomas Preston and published between 1786 and 1801. Both music and instructions for Long Odds, Paddy O'Boderan, Liberty, the lovely Prince William of Glo's'ter's Waltz, and Stowe Hall are included. Published by EFDSS and a bargain at \$ .75!

Orders can't be filled during Pinewoods season - July 6 through Labor Day.



NEW MUSIC by DON PROMISH

Handwritten musical notation for the song "HERE, KITTY KITTY" by D. J. Promish. The notation is written on three staves. The first staff is titled "HERE, KITTY KITTY" and "By D. J. Promish". The second staff is labeled "A" and "GLISSANDO 2-2". The third staff is labeled "B" and "GLISSANDO 2-2". The notation includes various musical symbols such as notes, rests, and accidentals.



Additions to the Centers and Associates List printed in News #56

**SWORDS OVER SOPRIS (Center)**

CONTACT: Rosemary Clark, 77 Maroon Pl., Carbon-dale, CO 81623. REGULAR ACTIVITIES: Classes: Fri., 7-9. Dance: Fri., 8-10:30, English country, morris, longsword. Some live music. Visiting musicians welcome. Recorder & krumhorn group.

**TALLAHASSEE COMMUNITY FRIENDS OF OLD TIME DANCE (Center)**

CONTACT: Charles Engstrom, 1422 Martin Luther King Jr. Blvd., Tallahassee, FL 32303, 904-224-3818. REGULAR ACTIVITIES: Community Dance: 2nd & 4th Sat. Live music. GROUP LEADERS: Maggie McKeown, Charles Engstrom; musicians: The Good Doctor String Band.

**ALPINE COUNTRY DANCE SOCIETY (Associate)**

CONTACT: Irv Kass, 420 E. 64 St., New York, NY 10021, 212-758-5542 or 201-224-4600. REGULAR ACTIVITIES: Country Dance Picnic: 1 Sun. per mo. - June 3, July 1, Aug. 5, Sept. 9, 1:00 PM, Alpine Boat Basin, Alpine NJ, call 201-692-4340. Occasional potluck dinner & dance. Visiting musicians contact Leah Barkan, 914-592-9425. GROUP LEADERS: Everett J. Delahanty, Jr., President; Nancy Petrie, Vice President; Irving Kass, Secretary; Justine Buck, Treasurer; Leah Barkan, Music Dir.

**BROOKLYN CONTRA DANCE COMMITTEE (Associate)**

CONTACT: Peter Debin, 356 Sackett St., Brooklyn, NY 11231, 212-875-7599. REGULAR ACTIVITIES: Contra Dance: 1 Fri./mo. Sept-May, every other week June-Aug., 8-11, The Living Room, 435 9th St., Brooklyn, \$4. GROUP LEADERS: Committee: Barbara Finney, Peter Debin, Janet Peters, Steve Howe; Callers: Barbara Finney, Peter Debin, Janet Peters.

**RING O' BELLS MORRIS TEAM (Associate)**

CONTACT: Maggie Sullivan, 627 W. 113 St., New York, NY 10025, 212-678-8549. REGULAR ACTIVITIES: Practice: Wed. Oct.-May. Morris tours: spring & fall, sometimes summer. Annual Benefit Dance for CDSS/NYDAC/PCI, early June. GROUP LEADERS: Maggie Schiele Sullivan, Squire; Jody McGeen, Foreman; Marsha Miller, Bag.

**CDSS OF PITTSBURGH (Center)**

CONTACT: Allison Thompson, 5726 Beacon St., #D3, Pittsburgh, PA 15217, 412-422-7265. REGULAR ACTIVITIES: Country Dance: Sun., 8-10, Liberty Presbyterian Church, Highland Ave. at Penn, Pittsburgh, \$1 members, \$1.50 nonmembers. Special Series: every Sun. except 2nd, 7:00 before regular dance. Band Practice: Mon., 7:30-9, contact Bill Beck, 412-421-5062. Live music. Visiting musicians welcome. Newsletter available.

**BLUEMONT COUNTRY DANCERS (Associate)**

CONTACT: Howard Bass, Rt 2 Box 294B, Berryville, VA 22611, 703-955-2244. REGULAR ACTIVITIES: Dance: 2nd Sat. (except Dec.), 8-12, Bluemont Schoolhouse, \$4, \$2 for members, preceded by beginners workshop, potluck refreshments. Live music. Concerts: Once a month, often folk, sometimes classical. Newsletter: Bluemont Muse, Rt 1 Box 288, Bluemont, VA 22012. Dues \$10 for concert and dance series. GROUP LEADERS: Howard Bass, Dance director; Peter Dunning, Executive director of Bluemont Concert Series;

Workshop teachers and performance organizers, Leah Robinson, Claire Ross; Teachers and callers: Ken Hultenhoff, Warren Hofstra, Howard Bass; Musicians: Contraband (K. Hultenhoff, T. Finch, J. De Zarn), Tradivarius (A. Cohen, D. Silver, S. Austin).

Change of address &/or contact:

**ENGLISH COUNTRY DANCERS OF MIAMI** can be contacted through Jo Allen, 1122 NE 91st St., Miami Shore, FL 33138, 305-759-6651.

**BERKSHIRE COUNTRY DANCE AND MUSIC SOCIETY** (Massachusetts) can be contacted through Arnold Tsukroff, PO Box 336, Norfolk, CT 06058, 203-542-5108.

**COUNTRY LIFE DANCE & MUSIC SOCIETY** can be contacted through POB 2333, Pittsfield, MA 01202.

**COUNTRY DANCERS OF WESTCHESTER:** Lee Sharp's new address is PO Box 1827, White Plains, NY 10602.

**PETERBOROUGH ENGLISH DANCERS** can be contacted through PO Box 2186, Peterborough, Ontario, K9J 7Y4 CANADA

**CDSS SPECIAL EVENTS**

MAY 11-13 SPRING DANCE WEEKEND. Ch.: Beverly Francis & David Chandler. Hudson Guild Farm, Netcong, NJ. Contact CDSS, 505 8th Ave., NY, NY 10018, 212-594-8833.

MAY 11-13 DANCE RETREAT. Camp Andrew Jackson, near Berea, KY. Contact Berea College Recreation Extension or Traditional Dance Association, Lexington, KY, 606-233-7594 or 255-4309.

MAY 12-13 4TH ANNUAL SPRING WORKSHOP. Pat Talbot, Dale Hyde, & 'Muddy York'. St. John's Anglican Ch., Peterborough, Ont. Traditional English, Playford, & early Canadian dance. Contact Peterborough English Dancers, David & Catharine Gallop, 1595 Rockland Rd., Peterborough, Ontario K9J 6R8, 705-743-0512.

MAY 19 CDSS AT PINEWOODS BENEFIT DANCE. Ted Sannella. 3:30-6:30 experienced dancers, 8 PM-1AM general dancing. St. Hilda's & St. Hugh's School, 619 W. 114th St., NYC. Discount for those wearing CDSS at Pinewoods anniversary pin. Contact Irving Kass, 420 E. 64, NY, NY 10021, 212-758-5542.

MAY 19 PLAYFORD BALL. Music by M. Barron, J. Barron, G. Feldman, G. Murrow, L. Wallach. 8:00, Lenox Community Ctr., Lenox, MA. For advance registration contact Berkshire Country Dance & Music Society, PO Box 498, Housatonic, MA 01236, 413-274-6035.

MAY 20 CDSS AT PINEWOODS BENEFIT. Afternoon folk music concert, auction, potluck dinner, evening contra dance with Brad Foster. Contact NYDAC, CDSS, 505 8th Ave., NY, NY 10018, 212-594-8833.

JUNE 9 CDSS AT PINEWOODS BENEFIT DANCE Sponsored by Ring o' Bells Morris Team. 8:15-11, Metropolitan Duane Ch., 13th St. & 7th Ave., NYC. Contact CDSS, 505 8th Av., NYC 10018, 212-594-8833.

JUNE 9 HAMBO WORKSHOP. With potluck supper & dance with Ed & Marge Potter. Contact Round Hill Country Dancers, 203-869-7478.

JUNE 16 AFTERNOON WORKSHOP & EVENING DANCE. Christine Helwig and Marty Taylor, Wayne Taylor, Jonathan Jensen. Lovely Ln Ch, 2200 St. Paul St., Baltimore. Contact Baltimore Folk Music Society, Diane Schmit, 301-366-7338.

JUNE 30-JULY 2 FOURTH OF JULY WEEKEND. Pinewoods Camp. English & American dance and music. Contact CDS Boston Centre, 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.

JUNE 30, JULY 1,2 WHIRLIGIG. Dance displays and community dancing in connection with Ontario's bicentennial. Contact Peterborough English Dancers, 705-745-2744 or 705-743-0512.

AUG 11 PINEWOODS SCHOLARSHIP FUND BENEFIT. Dick Forscher's annual birthday benefit. Contact Round Hill Country Dancers, Elfrid Windsor, 6 Dialstone Lane, Riverside, CT 06878, 203-637-7615.

SEPT 1-4 LABOR DAY WEEKEND. Pinewoods Camp. Contact CDS, Boston Centre, 309 Washington, Wellesley Hills, MA 02181, 617-235-6181.

**NON-CDSS SPECIAL EVENTS**

MAY 12 DANCEFEST '84. Convention Ctr, Cape May, NJ. Workshops in ballroom, hambo, jitterbug. Picnic dinner. Evening dance with Capital Quicksteps Quadrille Orchestra. Contact Victoria's Revenge, c/o Mark Elliott, 1813 Greenwich Woods Dr., #32, Silver Spring, MD 20903. May 11, concert & swing dance party with Quicksteps, contact Larry Robinson, 301-589-3717.

MAY 18-20, 25-27, JUNE 1-3 PINEWOODS CAMP WORK WEEKENDS. Daytime work, evening fun. Contact PCI, Jackie Schwab, PO Box 1586 Cambridge, MA 02140, 617-661-9484.

MAY 18-20 BLACK MOUNTAIN SPRING FESTIVAL. Music, dancing, arts, crafts. Contact Grey Eagle & Friends, PO Box 216, Black Mountain, NC 28711, 704-669-2456.

MAY 25-28 NORTHWEST FOLKLIFE FESTIVAL. Seattle Center. Dance, music, crafts, food, film. Performances and workshops. Contact Seattle Folklore Society, c/o Folklife Festival offices, 305 Harrison, Seattle, WA 98109, 206-625-4410.

MAY 25-28 GOTTAGETGON '84. Festival of folk music & dancing. Contact Pick'n' & Sing'n' Gather'n', 12 Sycamore St., Albany, NY 12208.

MAY 26-28 MIDWEST MORRIS ALE. Contact Paul Tyler, 1300 S. Lincoln, Bloomington, IN 47401, 812-336-0142.

JUNE 1,2 MUSKEG FESTIVAL. Music, singing, and dancing. Contact Muskeg Music, PO Box 212, Lebanon, NH 03766.

JUNE 8-10 SPRING DANCE FESTIVAL. Warren Wilson College, Swannanoa, NC. With Genny Shimer & Brad Foster. Contact Mountain Laurel Folk Dancers, Bob & Mary Thompson, 48 West-over Drive, Asheville, NC 28801, 704-252-5578.

JUNE 9,10 SUTTERS ST. ARTISTS FESTIVAL & MUSICIANS FAIR. Folsom, CA. American & European music, arts & crafts. Contact Jeff Cloud, 916-985-3411.

JUNE 15-17 ALL-AMERICAN WEEKEND. Keene State Coll. Dick Leger, Ralph Page, Chip Hendrickson, Marianne Taylor. Contact Ralph Page, 117 Washington, Keene, NH 03431, 603-352-5006

JUNE 15-17 CLOG CAMPUS '84. Clinch Valley College of U. of VA, Wise, VA. Classes in many aspects of clog dancing. Contact Anna Breeding, Clinch Valley Col., Wise, VA 24293, 703-328-2431

JUNE 15-17 SOUTHWEST DULCIMER DAYS & TRADITIONAL MUSIC FESTIVAL. San Pedro River Valley. Workshops & concerts. Contact Southwest Dulcimer Days, Rt 1 Box 42-C, Benson, AZ 85602, 602-624-6646 unit 0406.

JUNE 15-17 SUMMER BLUEGRASS FESTIVAL. Nevada County Fairgrounds, Grass Valley, CA. Featuring the Sally Mountain Show. Contact California Bluegrass Association, 735 College St., Woodland, CA 95695, 916-662-2041.

JUNE 16,17 CLEARWATER'S HUDSON RIVER REVIVAL. Croton Point Park, Croton, NY. 11 am till dusk. Four stages of dancing, music, storytelling, and other attractions. Order tickets from Clearwater Revival, 112 Market St., Poughkeepsie, NY 12601.

JUNE 23,24 SUMMER SOLSTICE DULCIMER & TRADITIONAL MUSIC FESTIVAL. Greystone Park, Beverly Hills, CA. 8:30-5:30. Concerts & workshops all day. Contact California Traditional Music Society, Clark & Elaine Weissman, 4401 Trancas Pl., Tarzana, CA 91356.

JUNE 29-JULY 1 OLD SONGS FESTIVAL OF TRADITIONAL MUSIC & DANCE. Altamont Fairgrounds, Altamont, NY. Concerts, workshops, & dancing. Contact Old Songs Inc., PO Box 197, Guilderland, NY 12084, 518-765-4193.

JULY 14 MIDSUMMER. Festival of Vermont Music & Art, Vermont College, Montpelier, VT. Contact Onion River Arts Council, 43 State St., Montpelier, VT 05602, 802-229-9408.

JULY 19-22 WINTERHAWK BLUEGRASS FESTIVAL. Rothvoss Farm, Ancram, NY. Contact Winterhawk Productions, Ltd., PO Box 1148, Sharon, CT 06069, 203-364-0487.

JULY 27-29 TRACY'S FAMILY FOLK FESTIVAL. Write to PO Box 141, Glenville, PA 17329.

AUG 9-11 MUSIC & DANCE IN 19TH CENTURY AMERICA. Traditional & Popular Entertainment, 1800-1860. State Univ. in Stony Brook, NY. Staff of noted scholars. Contact Education Dept., Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790, 516-751-0066.

AUG 17-19 OWEN SOUND SUMMERFOLK FESTIVAL. Kelso Beach Park, Owen Sound. Music, dancing, crafts. Contact G.B.F.S. Box 521, Owen Sound, Ont., Can. N4K 5R1, 519-371-2995.

AUG 31-SEPT 3 MID-WEST CLOG DANCING CHAMPIONSHIP. At the National Old-Time Country Music Contest & Pioneer Exposition, Avoca, IA. Contact National Country Music Assn., 106 Navajo, Council Bluffs, IA 51501.

"We will dance, despite new styles,  
Something better -  
The old dances of our ancestors.  
I don't know of anything more beautiful!"

"Nous dancérons, c'est bien mieux,  
En depit des modes nouvelles -  
Les vieilles danses des aieux.  
Je n'en connaisse pas de plus belles!"

from the opera Cherubin by Jules Massenet,  
contributed by G. Berchielli





# SUMMER CAMPS



## CDSS WEEKS

- MAY 27-JUNE 2 KENTUCKY SUMMER DANCE SCHOOL.** Midway College, Midway, KY.  
Contact Kentucky River Folk Dancers, Leslie T. Auxier, 1445 B Louisville Rd., Frankfort, KY 40601, 502-223-1709.
- JUNE 10-16 DANCE WEEK.** Genny Shimer, Program Director. English, American, & Danish country dancing, music, and leadership classes. Contact John C. Campbell Folk School, Brass-town, NC 28902, 704-837-2775.
- JUNE 17-23 RECORDER WEEK.** Johanna Kulbach, Program Director. Recorder & dulcimer classes, singing, country dancing, crafts studios open. Contact John C. Campbell Folk School, Brass-town, NC 28902, 704-837-2775.
- JULY 2-6 RITUAL DANCE DAYS.** Pinewoods Camp. English morris, sword, & country dance. (Camp shared with Royal Scottish CDS). Contact CDS, Boston Centre, Bob Paul, 18 Glendale Rd., Somerville, MA 02144, 617-623-8055.

- BACDS MENDOCINO COUNTRY DANCE CAMP**  
**JULY 1-8 ENGLISH DANCE WEEK.**  
**JULY 8-14 AMERICAN DANCE & MUSIC WEEK.**  
Ch.: Jenny & Brad Foster. Contact BACDS, c/o Fred Perner, 3234 Ramona, Palo Alto, CA 94306, 415-856-3038.

- PINEWOODS CAMP**  
**JULY 14-21 EARLY MUSIC WEEK.** Grace Feldman.  
**JULY 21-28 AMERICAN DANCE & MUSIC WEEK.**  
Bob Dalsemer.  
**JULY 28-AUG 4 FOLK MUSIC WEEK.** Alistair Brown.  
**AUG 4-11 FAMILY WEEK.** Brad & Jenny Foster.  
**AUG 11-18 ENGLISH DANCE WEEK.** Andy & Tony Barrand.  
**AUG 18-25 ENGLISH & AMERICAN DANCE WEEK.** Helene Cornelius.  
**AUG 25-SEPT 1 CAMPERS' WEEK.** Co-sponsored with Boston Centre. Ch.: G. & V. Ward.  
Detailed brochure for all weeks available from CDSS, 505 8th Av, NY, NY 10018, 212-594-8833.

- FIDDLE & DANCE ROOT CAMP AT ASHOKAN**  
**AUG 19-25 NORTHERN WEEK.**  
**AUG 26-SEPT 1 SOUTHERN WEEK.**  
Contact Jay Ungar, RD 1 Box 489, W. Hurley, NY 12491, 914-338-2996.



## NON-CDSS WEEKS

- week of JUNE 10 VINTAGE DANCE WEEK.** 19th and early 20th century social dancing. Desmond Strobel, Jim Morrison, Carol Teten, Richard Powers, Swallowtail, the Queen City Brass Quintet and the Fleeting Moments Orchestra. Contact Richard Powers, 3623 Herschel Ave., Cincinnati, OH 45208.
- JUNE 10-16 APPALACHIAN FAMILY FOLK WEEK.** Hindman Settlement School, Hindman, KY. Staff includes, Rich Kirby, Tom Bledsoe, McLain Family Band, Jean Ritchie & Edna Ritchie Baker. Contact Mike Mullins, Hindman Settlement School, Hindman, KY 41822, 606-785-5475.
- JUNE 10-16 AMERICAN FOLK DANCE WEEK.** Square & contra dancing called in English. Reichenau Island in Lake Constance. Contact Erich Fritz, Aspacher Str. 60, D-7150 Backnang, WEST GERMANY.
- JUNE 17-24 EAR-TRADE: COURT & CABIN.** Staunton, VA. Appalachian and medieval music, dancing, & storytelling. Staff includes Scott Reiss, Tina Chancey, Mike Seeger, Paul Brown, & Paul Hildebrand. Contact Shenandoah Music Exchange, Scott Reiss, 3706 N. 17th St., Arlington, VA 22207, 703-525-7550.
- JUNE 24-JULY 1 SWANNANOVA SCHOOL OF SOUTHERN MUSIC & DANCE.** Warren Wilson College. Old tunes & hot times. All-star staff. Contact Swannanoa School of Southern Music & Dance, Rt 1, Box 321, Leichester, NC 28748, 704-683-4552.
- JULY 1-7 FESTIVAL OF AMERICAN FIDDLE TUNES.** Fort Worden State Park, Port Townsend, WA. Workshops, jam sessions, & performances. Contact Centrum, PO Box 1158, Port Townsend, WA 98368, 206-385-3102.
- JULY 2-8 ROCKY MOUNTAIN DANCE ROUNDUP.** Lloyd Shaw Foundation's annual dance week. Contact Marie Armstrong, 7512 Clanton Trail, Hudson, FL 33567.
- JULY 15-AUG 19 AUGUSTA HERITAGE ARTS WORKSHOP.** Traditional music, dance, crafts, & folklore. Contact Augusta, Box HC, Davis & Elkins, College, Elkins, WV 26241, 304-636-1903.
- JULY 15-28 EARLY DANCE & MUSIC INSTITUTE.** Amherst College, Amherst, MA. 1st week - historical dance, dance musicians, and recorder seminars. 2nd week - intensive dance seminars. Contact Early Dance & Music Inst., PO Box 531, Amherst, MA 01004, 413-586-4218.
- AUG 11-18 MUSIC CELEBRATION.** 8 days in the redwoods. Jam sessions & workshops. Contact Lark in the Morning, 707-964-5569.
- AUG 20-25 INTERNATIONAL FOLK DANCE AND MUSIC FESTIVAL.** Fort Worden State Park, Port Townsend, WA. Instruction, dances, & performances. Contact Centrum, PO Box 1158, Port Townsend, WA 98368, 206-385-3102.

*"Up with your nimble spirits,  
ye morrice dancers...  
lend your voices to the  
nuptial song of the Lord  
and Lady of the May!"*  
N. Hawthorne

## A FEW PERSONAL ADS

Remember the swing under the stars, just before the midnight dip? Maybe the Hudson will be warm enough by May 19th.

It was a Sunday. You were in orange, I was in green. Let's both wear yellow to Ted's dance on the 19th.

Bring a picnic on May 19th. We will meet in Riverside Park between the dances.

I lent you my Pinewoods 50th Anniversary pin. I need it back May 19 for two one dollar discounts. Buy your own from the CDSS office.

MCD seeks FCD for FW 5/19 NYC.

THMCD seeks to avoid another THMCD. I'll be at the May 19th Ted dance.

GMCD seeks uptown stay-over on 5/19 between C# benefits.

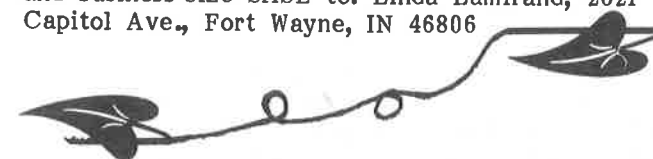
SWFCD seeks SWMCD for a real swingin' time. Meet at the Pinewoods Benefit May 19. I'll have a white flower in my hair.

(Advertisement paid for by the Two Dozen Contra Dancers.)

Important notes to fiddlers, major chordis to squeezeboxers, trilling news for whistlers...Wouldst spice your musical fare? For catalogue of ethnic folkdance music, send .25 & SASE to: Richard Geisler, 15181 Ballantree Ln., Grass Valley, CA 95945. Relate instrument, ability, interests!



Vinyl Bumper Stickers: Contra Dancers Do It Properly/Morris Dancers Stick Together/English Country Dance Is My Cup Of Tea. Send \$ 2 each and business-size SASE to: Linda Lamirand, 2621 Capitol Ave., Fort Wayne, IN 46806



Full-time office assistant needed in CDSS national office beginning this spring. Job responsibilities include: word and data processing, typing, telephone answering, correspondence with Centers, Associates and others, ordering computer supplies, filing, production of events, members and Center/ Associate lists for News and sales catalogue and price list, and care of CDSS costumes. Ability to type essential; layout and paste-up skills helpful.

Part-time help is also needed in other areas of office work. Please contact Country Dance and Song Society, 505 Eighth Ave., New York, N. Y. 10018-6505, 212-594-8833.

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## Endnotes

### GROUP INSURANCE

Efforts to obtain group liability coverage are proceeding slowly but steadily. Here is a portion of the latest communication with CDSS's general insurance agent:

"We are still working to obtain a master policy to afford Liability and other coverages for your various members throughout the U. S. At this time, the problem seems to be whether or not the Insurance Company must be licensed in all of the states where your members exist, or whether being licensed in New York, your home base, is sufficient. As soon as we have a definitive answer, we will advise you."

### DANCE HISTORY CONFERENCE

CDSS participated as an exhibitor at the annual conference of the Society of Dance History Scholars which was held at Goucher College in Towson, Maryland, February 17-19. Our representative, Gloria Berchielli, reports that the combination sales/exhibit table was located in a lovely spacious room that serves the college as an art gallery. Virtually all of the more than 100 conference participants from around the U. S. stopped at the table and received a Society brochure and Pinewoods '84 information. About ten CDSS members were there and came by to say hello. Gloria noted that there is an increasing interest in 18th and 19th century American dances.

### 19TH CENT. MUSIC & DANCE

A conference entitled Music and Dance in 19th Century America: Traditional and Popular Entertainment, 1800 - 1860 will take place Aug. 9 - 11 at the N Y State University at Stony Brook. Open to the general public, the conference will bring together noted scholars to discuss subjects as wide ranging as the place of music and dance in community life, the importance of black musicians, a close look at the music and dance of Wm. Sidney Mount's Long Island, as well as the musical culture of New York City during the same period. Among the scholars participating are CDSS members Raoul Camus and Jim Morrison. For information contact: The Education Department, The Museums at Stony Brook, 1208 Route 25A, Stony Brook, NY 11790, or call (516) 751 - 0066.



SSDZS

## Country Dance & Song Society NEWS

505 Eighth Ave., Suite 2500, New York, N. Y. 10018-6505  
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Are you a  
CDSS  
member?

If you're not a member of CDSS and would like to support its work in traditional dance and song, consider joining us. Annual dues are:

\$20 Individual	\$10 each additional person at the same address
\$12 Fulltime student or senior citizen	\$6 additional to receive English Dance & Song, magazine of the English Folk Dance and Song Society

\$10 more for membership in N.Y. Pinewoods Folk Music Club (family, \$13)

There is a CDSS Membership Fund to allow individuals to become national members at less than the regular rate in case of financial need.