



# Country Dance & Song Society

# NEWS

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November 1979 No. 27

Dear Members,

Many of you are probably wondering just what is happening at the CDSS Headquarters office these days. Perhaps a brief summary will be of interest.

Since the move to the new location, renovations have been proceeding slowly, and at last neatness and order are possible. Even the CDSS library is unpacked (mostly) and usable (almost).

Last year two interrelated things took place - we were without an Executive Director, and we undertook an in-depth study of CDSS short, medium and long-range goals, objectives and programs. From March until October the Executive Committee assumed responsibility for operations, as well as policy, while considering courses of action.

It was decided that while a Search Committee looked for a top executive, an Acting Director would be appointed for an interim period. I am very happy to report that we have been able to obtain the services of an extremely capable person as Acting Director - Bertha H. Hatvary. She is a New York dancer (and beginning teacher) with extensive experience in editing and publishing; one of her more important tasks will be to assure the publication of a monthly Newsletter. The regular and frequent appearance of a Newsletter was considered of vital importance to the health and vitality of CDSS. I hope that you will contribute to and support it with some of the same enthusiasm which Bertha is showing towards her role in the publication (see announcement elsewhere in this issue).

You may be interested in news of the rest of the CDSS staff. Jim Morrison is, of course, a most valued staff member. He will continue to give us the benefit of his expertise and experience as he has in past years.

Jody Evans, whose knowledge and capability are well known to most of you, will also continue at CDSS in her position as Sales Manager and Book-keeper.

Joan Carr, who resigned her CDSS office position as of the end of Pinewoods Camp, has relocated in the Boston area but will continue her active interest in CDSS; she recently acted as Program Chairman of the Early Dance and Music Weekend at Hudson Guild Farm.

New to us this year is Gloria Berchielli, who will be an administrative assistant, whose special projects will be the various national programs - week-ends, festivals, Pinewoods and whatever else crops up. A long-time member of CDSS and former supervisor and administrator in the New York City high school system, Gloria has the advantage of combining knowledge of CDSS with organizational expertise.

Also new on the scene is Beverly Francis, who is helping us temporarily as a very able office assistant.

We are all very busy with plans for week-ends, Pinewoods, a Leaders' Conference and plans for additional records and books. We would welcome any comments, questions or ideas.

Sincerely,

Sue A. Salmons  
Ch., Executive Committee

# CDSS NEWS

505 Eighth Ave.  
New York, N.Y. 10018

## NEWSLETTER STAFF

### CO-EDITORS

JERRY EPSTEIN  
BERTHA HATVARY  
SUSAN KIRSHNER  
ROBIN SIEGEL  
KATHY LOGUE

### CENTER REPORTS

### ART & CALLIGRAPHY

This Newsletter is published three times a year, on the 15th of Feb., June and Oct for the information of Society members. Views expressed in signed articles represent those of the author and not necessarily those of the National Council, the Executive Committee or the Headquarters Staff of the Society.

We urge all members to send articles, reviews, announcements, etc. to the editor at least one month before publication.

Display advertising is available at \$30. for full page, \$18. - ½ page, \$10. - ¼ page. Members may have a classified ad up to 40 words for \$1. The Society reserves the right to refuse any advertisement. Prices are based on camera ready copy -- 7-3/4" x 10" = full page.

## Season's Greetings

### NEWSLETTER GOING MONTHLY

Beginning with the next issue, the Newsletter will appear monthly. All members who would be interested in contributing to are invited, nay urged, to let us know. We are interested in your news, programs, plans, opinions and pointers for your fellow dancers and teachers.

Copy deadline for each issue will be the first day of each month. Just when the issue will reach you will depend less on our zeal than on the torpor of the U.S. mails. Your filling out and returning the enclosed postcard will help us know how far ahead our events calendar should go.

Now that we're appearing more frequently, we want more than ever for this Newsletter to be an exchange among our readers, not just a series of pronouncements from Headquarters. So if you have an experience you'd like to share, or a question you would like your fellow members to discuss, or an article you would like to see written, you will be doing a service to all of us if you send it along.

Bertha Hatvary  
Acting Director, CDSS

## UNLESS OTHERWISE DIRECTED

by Frank C. Van Ckef

Let us take a look at the Turn Single, TnS for short, one of the most popular figures in English Country Dancing.

Which way to turn? Cecil Sharp says, "The dancer makes a whole turn on his axis, clockwise (unless otherwise directed)" ... that is, follows his right shoulder around to his right. But directed by whom? C. Sharp or J. Playford? I have made no systematic search, but Sharp rarely gives any indication of direction, and we must assume that 98 percent of the time he opts for Turn Single Right. Exceptions that come to mind are Dargason, Saint Martin's, Up With Aily, and possibly Nonesuch.

Directions for which way to turn are even rarer in Playford. In the first edition, for instance, Saint Martin's is the only dance specifying any direction: "Men turne S. to the left hand and back again, while the We. turne the Co. way." In Up With Aily, 13th through 18th editions, direction is nowhere specified. There is no easy, mechanical way of deciding which way to go, but it is possible to observe general principles and practices that make the dances socially agreeable and esthetically satisfying.

First, there is every reason to believe that TnS is not a solo performance. Country dancing is social dancing; and all its figures are done with, or in relation to, someone -- partner, neighbor, or opposite.

In an introductory figure, as found in Upon a Summer's Day or Fine Companion, the instructions are: Forward (to the Presence) and back; Set (to partner) and TnS -- how else than with partner? Honor first the Presence, then your partner; so starts the figure. You set to your partner, not to yourself; you TnS to your partner, not just around in your own little narcissistic circle.

Now consider Easter Tuesday: "The 1st Man cast into the 2.Man's place and turn S." Here he casts, approaches the 2 Wo. as though to turn her, or salute her, or what have you, then at the last moment veers away to the right to complete his TnS. "The 1st Wo. do the like." She casts off to her right, approaches her partner (in 2nd place), and veers off, demurely or flirtatiously, turning single to her left. It becomes a dance, with someone, not alone, even though only one person is dancing. The same is true of the corner greetings in the Geud Man of Ballangigh.

An analysis of about a hundred random Playford dances indicates that the turn single left is probably far more frequent than Sharp specifies. While it is perfectly possible to turn either way in any dance, a smooth passage from figure to figure, without sudden changes of direction, or leg crossing, or false footing, permits the dancer to flow throughout the phrase. Awkwardnesses should be avoided.

In addition, the artists of the early eighteenth century were bemused with spirals, helixes, and S curves, and it is reasonable to suppose that the dances, too, would prefer a spiral or an S curve to a straight line or a circle.

In the main, the dancer should follow the lead of his shoulder. If he is circling left, his left shoulder is leading and he turns single left. In a corner crossing followed by a TnS, he would turn left, but of course he would simply turn right to face, if no TnS followed the crossing.

But always, and this cannot be stressed too strongly, what one does with one's partner, or neighbor, or opposite, to make the dance graceful, social, and agreeable is the overriding consideration.



Where more than one dancer is involved in a TnS, there are these main possibilities: (1) Two or four dancers TnS R, or TnS L ("parallel R" or "parallel L," even though facing). (2) Two dancers face and meet, and TnS, one left and one right, back to place ("mirror-image TnS"). A cloverleaf occurs when two couples face and TnS, up and down, or out to the walls, turning away from their partner or neighbor and away from the center of the set. In other words, the dancers in first corner places TnS right and dancers in second corner positions TnS left.

Not altering or departing from the directions of any Playford dance, I have found that the number of mirror-image and cloverleaf turns that seem strongly indicated by the design of the dance is about equal to the number of parallel turns, R or L (41 to 43). There also seem to be about twice as many TnS R as TnS L (30 to 14). Omitting the TnS's that follow setting and are part of an introductory figure would even the statistics considerably.

This modicum of research does not presume to be exhaustive, and I have not tried all these dances on the floor. I need you who do try them to point out where I have gone astray.

Now let's look at some dances, with emphasis on TnS L. In Ruffy Tufty, after the introductory figures, the directions are "Set and turne S. Lead your owne with the left hand to each wall, change hands, meet again, turne S. One man lead up, and the other downe, change hands, meet againe, and turne S.:" Try this: Facing partner, set R, then L, then couples cloverleaf, i.e., TnS out away from the center of the set and from partner, Men to R, We to L; finishing the TnS, join inside hands (Man's L and Wo's R), lead out, turn toward each other, changing hands, and lead back to meet the other couple. Now cloverleaf with your neighbor (corner), turning single out away from the center of the set (Men to L and We to R); then join inside hands with neighbor, lead out, change hands, lead back, meet your partner and cloverleaf with her/him (Men TnS R and We TnS L). In this manner the flow of the chorus figure is greatly

enhanced. Even the sudden change of direction at the end of the lead-outs can be modified by a kind of swooping about-face during the hand changes.

Consider the arming in Gathering Peascods. The music phrase is shortened to six measures; so the usual setting is omitted. Directions are "Armes all, turn S. That againe:" Try this: Arm R with partner, TnS L: arm L with partner, TnS R. Men are now ready to slip around to left as before, but the S-curves of the arming and TnS add grace to the figure.

The same is true of the final TnS in Queen's Jig. The directions are "Hands across all four quite around, and turn S.:" To make the TnS left instead of right adds elegance; it also makes it much easier for the first corners to proceed smoothly into the next round of the dance.

In Sion House there is a particularly lovely illustration of this. The tune is in triple time. The first two couples circle four halfway round to the left, then the first corners TnS L in a big six-count embellishment as the second corners have a slow Hole in the Wall-type crossing. The figure repeats and the second corners TnS as the first corners cross.

In a dance called Pilgrim (Fallibroome II, p. 13) and several others, the directions are "Hands half round, then TnS.:" It is in Mr. Young's Delight and several others that C. Sharp did not revive, the directions are "All four hands half round, then fall back and turn round from each other single." The two sets of directions fit the same musical time: four measures. I think there is a reason for the "fall back." It is a choreographic convention indicating a change from parallel line of motion to mirror-image. Where it is not included, the dancers are moving around to the left, all in the same direction with left shoulders leading; they continue, turning single to the left. But when "fall back" is put in, they face each other, the motion passes from parallel to mirror-image, and the TnS is a cloverleaf, away from partner and the center of the set.

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# CENTER REPORTS

## CALIFORNIA

CAROL DANCERS (Center) c/o Mayflower Club, 11110 Victory Blvd., North Hollywood (L.A.) CA. Contact: Mary Judson, 562 E. Mendocino, Altadena, CA 91001, 213/794-2004. Country dancing: 1st, 3rd & 5th Sundays at Mayflower Club, \$1.50. Live music. Visiting musicians welcome at discretion of leader. A morris team is in formation. Write for schedule of events.

ENGLISH COUNTRY DANCE SOCIETY (Center) c/o Nora Hughes, 742 Union St., San Francisco, CA 94133, 415/392-6619. Contact: Brad Foster, 18100 Monte Bello Rd., Cupertino, CA 95014, 408/867-7258. English country dances: 2nd & 4th Wed. 7:30-9:30 at St. Clement's Episcopal Church, Claremont & Russel Sts., Berkeley, \$2. Live music. Visiting musicians welcome.

SPECIAL EVENTS: Winter Weekend - scheduled tentatively for mid-Feb. Spring Weekend: in May. Morris Workshops: scheduled tentatively for Oct. 20 or 21 & Nov. 10 or 11.

RECORDING: Claremont Country Dance Band's record, made with Marshall Barron, should be ready mid-October.

We are exploring the possibility of staging a week of dancing July 12-19, 1980 at Mendocino Woodlands Camp.

## CONNECTICUT

COUNTRY DANCE IN CONNECTICUT (CDIC), INC. (Center) Box 502, Bolton, CT 06040. Contact: Robert M. Keller, 1804 Boston Tpke., Coventry, CT 06238, 203/742-6469. The goal of CDIC is to support the educational purposes of country dance and related activities by providing coordination between interested persons, consultant services, referrals and other assistance to teachers, leaders, musicians, dancers and community groups, educational and cultural groups, and promoters. Publishes calendars, resource materials and research findings. Sponsors seminars, workshops and classes and research toward the recovery and preservation of our Anglo-American dance heritage. Members receive newsletters and dance announcements, non-profit mailing privileges, low cost liability insurance for leaders for CDIC-sponsored events. Membership \$2/year. CDIC is a tax-exempt, non-profit educational organization. Live music. Visiting musicians welcome.

DANCES: Greenwich - Round Hill Country Dances 2nd Sat. 8:00 at Round Hill Community House, Round Hill Rd. Phone 869-7862 for info. Hazardville - American Country Dance 2nd & 4th Sat. 8:30 at Powdermill Barn, 32 So. Maple St. 749-4494 for info. Manchester -

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Gallery Dancers 2nd & 4th Fridays 8:00 with Frank Van Cleef at Whilton Memorial Library, 100 No. Main St. 649-9208 for info. Newton - for info. on dances in this area phone Chip & Fran Hendrickson, 426-9266. New Haven - Hendrie Hall Dance Series 1st & 3rd Sat. 8:00 at 165 Elm St. Info: 777-0679 or 776-8881. New London - call Peter Leibert 887-9184 for dances in area. West Hartford - 1st & 3rd Friday 8:00 at St. James Church, 1018 Farmington, H.F. Center. 1st Friday: Ralph Sweet w/Fifer's Delight. 3rd Friday: Whiskey Before Breakfast. Info: 677-6619. West Hartford - Hartford Country Dance Group w/Jim Gregory 2nd, 4th & 5th Fridays 7:30 at St. James Church. Info: 232-0336. Wilton - Traditional American & English Country Square Dance with Culver Griffin & The Farm Hands 1st Sat. 8:00 at Cider Mill School, Danbury Rd., Rte. 7. Info: 847-2986. MORRIS DANCE TEAMS: Greenwich - Mianus River Morris - call Tony Poile 869-7862. New Haven - New Haven Morris & Sword Team - call David Lindsay 776-1148. New London - Call Peter Leibert, Rte. 1, Box 19, Norwich 06360, 887-9184. DANCE BAND WORKSHOPS WITH MARSHALL BARRON - held regularly in NY and New England. For info. write to Marshall Barron, 236 Stamford Ave., Stamford, CT 06902.

SCOTTISH COUNTRY DANCING: New Haven - Thursdays. Call Ellen Warren weekdays: 436-1072. Middletown - Wednesdays. Call Ellen Frankel: 346-2672. Hartford - Tuesdays. Call Bob Goodrich: 667-2115. Newton - Mondays. Call Eric Roberts: 426-6401. Norwalk - Thursdays. Call Ted Skeen: 847-3192.

FOLK SONG: The Greater Hartford Folk Music Assoc., a very active folk song organization in Hartford, runs a nationally known coffee house in Hartford called The Sounding Board. We communicate with the GHFMA but are not directly associated with them.

RESEARCH & PUBLICATIONS: Frank Van Cleef's collection of **Playford** dances. Joy Van Cleef's collection of dances associated with Horace Walpole. Jim Gregory is composing original dances. Kitty Keller's The National Tune Index will be published this fall on micro-fiche. Will contain data on text & music incipits on the following collections: Playford (all 23 editions of 3 volumes), Walsh, Thompson, Rutherford, Johnson, Aird's 6 volumes, as well as on American manuscripts, musical theater works & ballad operas. The NTI will be a valuable aid for dance & music scholars & researchers in locating music, songs & dance instructions from printed & manuscript sources in England & America prior to 1800. Price expected to be \$200-\$250. Pre publication discounts. Published by University Music Editions, Box 192 Inwood Station, NY, NY 10040. The record American Country Dances of the Revolutionary Era, CDIC 1, is in its 2nd printing. Several leaders conduct classes or demon-

strations of country dances at local schools & historical societies. CDIC provided dance information to the Art Resources of Conn. for their exhibit "Three Centuries of Connecticut Folk Art."

GALLERY DANCERS (Center) - c/o Frank Van Cleef, 70 Garth Rd., Manchester, CT 06040, 649-9208. English country dance: 2nd & 4th Fridays 8-10:00 at Whilton Memorial Library auditorium, N.Main St., Manchester, \$2 donation. Music usually live. Visiting musicians welcome. New dancers, including beginners, are welcome in Sept. & January. At other meetings only experienced country dancers are invited. HOSPITALITY provided for any CDSS members visiting area. RESEARCH: Frank coded all of Playford for The National Tune Index and has been working on a collection of Playford dances hitherto unperformed. Joy Van Cleef continues her research in 18th century dance, currently working on dance in the Horace Walpole Correspondance. Kate Keller has done massive research on 18th century secular music in America. Bob Keller is president of Country Dance in Connecticut and has done a great deal with The National Tune Index.

#### GEORGIA

CHATTAHOOCHEE COUNTRY DANCERS c/o Karen terHorst Morris, 1813 Indiana Ave. N.E., Atlanta, GA 30307, 404/378-0595. Advanced country dancing: 1st Wed. 8-11:00 at Garden Hills Community House, Rumson Rd. & Pinetree Dr., \$1. Dancing for general public: 2nd & 3rd Fri. (& possibly 4th) 8-11:00, same place, \$1. Live music. Visiting leaders/callers are welcome. HOSPITALITY to out of town visitors, with advance notice.

SPECIAL EVENTS: Annual weekend festival: Nov. 16-18, with visiting caller. Periodic dance parties. Visiting callers in 78-79 included Bernard Chalk from London, Easy St. from Indiana, and Sibyl Clark. Also Local Musicians Workshop in spring with Phil Merrill. Last year we performed 18th century dances for the Society for 18th Century Studies.

RESEARCH, COLLECTING, PUBLICATIONS: Karen terHorst is collecting traditional Georgia dances. She has an article in CDS Magazine 1978 and will soon have another in a local magazine. Others in group are interested in Sacred Harp singing & attend regional sings. Some of our musicians have formed "The Parcel of Rogues," which plays & sings mainly Irish & Scottish music at local pubs & festivals. Others are very active performing traditional tunes in local & regional folk festivals.

We celebrated the marriage of Karen terHorst and Kelly Morris in May with a special dance & presented them with a quilt with squares hand embroidered & appliqued by individual dancers.



## KENTUCKY

BEREA COLLEGE COUNTRY DANCERS (Associate) CPO 287, Berea College, Berea, KY 40404, 606/986-9341, x. 453. Contact: John Ramsay, above, or 606/986-4325 (home). Semi-annual schedule available. Events held at Berea College Country Dance Room, Alumni Bldg. Live music. Instrumental & vocal workshops in all types of traditional Appalachian music. Membership \$1.50/yr. open to students only, by tryouts. **SPECIAL EVENTS:** Spring 1980 - Mountain Folk Festival, Thurs. PM - Sat. PM at Berea College.

We are video taping traditional clog (English & American), square and morris dancing and are taping a wide collection of traditional music. This summer we had a 7-week tour of England which included over 50 performances & a wide variety of events. We covered over 4,000 miles of English countryside from Newcastle-upon-Tyne and Penrith to Truro. We presented American dances and songs, featuring Appalachian style square dancing. For the first time we included a clogging routine as well as our standard Kentucky set running and "big set."

COUNTRY DANCE SOCIETY OF LOUISVILLE (Associate) c/o Marie Cassady, 215 Sweetbriar Lane, Louisville, KY 40207, 502/895-9135. Dance party featuring American squares & contras, English & Scottish country dancing: Tuesdays 7:30 at St. Mark's Episcopal Church, 2822 Frankfort Ave., Louisville, 50¢. Visiting musicians welcome.

Last April we performed branles and English country dances, for which we researched & made Tudor costumes, at a Madrigal Dinner. This December we will perform English country dances and a cotillion with the Collegium Musicum of the Univ. of Louisville Music School.

MOREHEAD FOLK & COUNTRY DANCERS (Center) Music Dept., Morehead State Univ., Morehead, KY 40351, 606/783-3102. Contact: Glenn Fulbright, 208 Elizabeth Ave., Morehead, KY 40351, 606/784-4737. Country dancing: Thursdays 8-10:00 at Baird Music Hall. Potluck suppers & dances: first Saturday 6:30, same place. Live music. Visiting musicians welcome. **SPECIAL EVENTS:** Weekend for Country Dance Musicians, Feb. 22-24, 1980. Heritage Arts Week: June 22-27, 1980.

## MARYLAND

BALTIMORE FOLK MUSIC SOCIETY (Center) P.O. Box 7134 Waverly Station, Baltimore, MD 21218, 301/727-0548. Contact: William Destler, above, 301/323-2973. Dances: Saturdays 8:00 at Lovely Lane Methodist Church, 2200 St. Paul St., Baltimore, \$2. Live music. Visiting musicians welcome. **FOLK SONG CONCERTS:** 3rd Saturday 8:00, same place, \$2.50.

METROPOLITAN WASHINGTON CDS (Center) Contact: Gwynne Blundon, 7716 Hanover Pkwy, Apt. 301, Greenbelt, MD 20770, 301/441-8581. Country dancing: 2nd & 4th Sat. 8-11:00 at Silver Spring YMCA. Live music. Band practice: Wed. 8-10:30. Call D. Atlee 301/872-8054.

## MASSACHUSETTS

COUNTRY DANCE SOCIETY, BOSTON CENTRE (Center) 57 Roseland St., Somerville MA, 617/354-2455. Contact: Honey C. Hastings, 74 Eddy St., W. Newton, MA 02165, 617/527-2791. New England contras & squares: Tues. 8:15 at Brimmer & May School, Chestnut Hill, \$2 for CDSS members. Ritual dance classes: Wed. 8:00 at 7 Temple St., Central Square, Cambridge, \$2.50/CDSS members. English country dancing: Wed. 8:30 at 7 Temple St., \$2/CDSS members. Music always live. Visiting musicians welcome at fiddler's discretion. **SPECIAL EVENTS:** Nov. 6: Workshop for Experienced English Dancers, with Helen Cornelius, 2:30. 8:00 party for experienced English dancers, same address. December: Workshop in English repertoire & style, Brimmer & May School, Chestnut Hill at 2:30. 8:00 Gala Christmas party with English & New England dancing. We had 3 residential events at Pinewoods in 1979: Boston Weekend, Weekdays and Labor Day. Membership \$6/year.

PINEWOODS MORRIS MEN (Associate) c/o George Fogg, 40 Gray St., Boston, MA 02116, 617/426-1048. Contact: Rick Conant, 506 Eliot St., Milton, MA 02186, 617/696-6293. Morris tours at various locations. **SPECIAL EVENTS:** We participate in Christmas Revels. Spring Tours. We plan a trip to England in early summer, 1980.

## MISSOURI

CHILDGROVE COUNTRY DANCERS (Center) c/o Marget Lippincott, 410 S. Meramec, St. Louis, MO 63105, 727-1876. Dance party/class: 1st & 3rd Sunday 7-11:00 at Church of the Holy Communion, Jackson & Delmar, University City, \$2. Singing gathering & potluck supper: 2nd Sunday 6-10:00 at 410 S. Meramec, St. Louis. Live music. Visiting musicians welcome.

**FOLK SONG:** We hope to begin having regular house folk singing concerts soon. Any visiting performers please contact us.

**SPECIAL EVENTS:** Labor Day Weekend we work with MFFA on the frontier folk life festival at the Gateway Arch. Our performing troupe of 20 has just begun performing historic dances locally, with quite a good reception. We have a Missouri Arts Council grant for funding 3 workshops this year. We are planning one with Bob Dalsemer. **RESEARCH & PUBLICATIONS:** Peter Lippincott published a book and record on psalm singing of the Covenanters. He also published

the Ballads of Jim Howie and Indian Creek Delta Boys, tunes collected by Garry Harrison in Southern Ill. Marget Lippincott is beginning research on Creole dance in St. Louis and river towns in Ill.

#### NEW JERSEY

RIDGEWOOD DANCE CENTER (Center) c/o Mary Comins, 27 West Maple Ave., Allendale, NJ 07401, 201/327-7936. Contact: Mary Comins, above, or Byron Buck 201/652-4340. Advanced country dancing bi-monthly: Fridays 7:30-8:30 at Unitarian Church in Ridgewood, \$3 (includes the general dance afterwards) or \$25/series of 10. Country dancing bi-monthly: Friday 8:30-11:00 at Unitarian Church, \$2. Live music. Visiting musicians welcome.

SPECIAL EVENTS: Nov. 24: Country Dance Workshop co-sponsored with Country Dancers of Westchester. Feb. '80: Annual Midwinter Bash. In spring 79 we performed English & American dances at the Ridgewood Manor Association.

#### NEW YORK

COUNTRY DANCERS OF WESTCHESTER (Center) c/o Christine Helwig, 1 Seron Rd., Larchmont, NY 10538, 914/834-4672. English & American country dances & contras: Thursdays 8-10:00 at Christ Church, 1415 Pelhamdale Ave., Pelham, with live music by Phil Merrill and Leah Barkan, \$2.50/evening or special rate for series of 11 & for CDSS members. For flyer, travel directions & other info. contact Christine Helwig, above, or Charlotte Brasel 914/834-7226. Visiting musicians welcome. Calendar & special flyers available. Membership \$2.50/year.

SPECIAL EVENTS: Sat. Nov. 24 2-5:00: workshop "All You Have Wanted to Know About Country Dancing - But Didn't Like to Ask!" taught by Christine Helwig & Fried Herman. Followed by covered dish supper & dance party in the evening, 8-10:30. Request flyer for details. In May & June this year we provided programs at two historic houses. We appeared in costume for the 4th season at Sherwood House with a program of 18th century American dances, after which spectators were invited to dance. At the Square House in Rye we presented a "Mini-Ball," an 18th century ball in costume in the ballroom, built in 1783. Following the program, spectators were invited to dance. In addition we presented a program of English country dances - historical, traditional and modern - at the Emelin Theater Fair. RESEARCH: Fried Herman has been collecting historical dances from Dutch & French sources.

NY DANCE ACTIVITIES COMMITTEE (Related Group) c/o CDSS, 505 Eighth Ave., New York, NY 10018, 212/594-8833. Country & morris dancing with live music: Tuesdays 8:15-10:45 at Metropolitan Duane Hall,

201 West 13th St., NYC, \$1.75/students, \$2.25/regular. English & American country dances: Saturdays 8:15-11, same place, \$3.50/non-members, \$3/ CDS & CDS center members, NYPWFMC members, students. Country dance for experienced dancers: 1st Friday 8:15-11:00, same place. Live music. Visiting musicians welcome if they check with the head musician.

SPECIAL EVENTS: Nov. 17-18: American Dance Workshops with Jim Morrison & Chip Hendrickson. Dec. 1-2: Teachers workshop with Genny Shimer. Contact NYDAC for semi-annual calendar & special flyers.

NY PINEWOODS FOLK MUSIC CLUB (Related Group) 505 Eighth Ave., New York, NY 10018, 212/594-8833. Contact: Judith Drabkin, 784 Sleepy Hollow Rd., Briarcliff Manor, NY 10510, 914/762-1774. Monthly folk song concerts, November - May: Fridays 8:00 in NYC, \$2.50. Occasional instrumental or vocal classes. Other smaller concerts & workshops irregularly scheduled. Weekly outdoor series in June-July at South Street Seaport Museum. Residential weekends in October, January & May. Folk Music hotline FOLK FONE: 212/594-6876. SPECIAL EVENTS: Christmas Revels Dec. 14-15, 3 performances. Newsletter monthly except August. Individual membership \$6/year.

WOODSTOCK COUNTRY DANCE & SONG SOCIETY (Associate) (formerly Catskill Country Dancers) c/o Howard Rust, 32 Lower Byrdcliff Rd., Woodstock, NY 12498, 914/679-7462 or 914/338-3515 (service). Dances: 2nd & 4th Tuesday 8-10:00 at Woodstock Community Center on Rock City Rd., Woodstock.

#### NORTH CAROLINA

BRASSTOWN COUNTRY DANCE CENTER (Center) c/o Campbell Folk School, Brasstown, NC 28902, 704/837-2775. Contact: Joe Wheeler, above. Experienced class: Tuesday 7:30 at the Folk School, \$15 semi-annually. Beginners class: Wednesdays 7:30, same place, \$10 semi-annually. Community folk dance: Saturdays 8:00, 50¢. Live music at all times. Visiting musicians welcome. SPECIAL EVENTS: American Dance and Music Party Dec. 26 - Jan. 1, featuring Jim Morrison, Hansel Aldridge, Phil Merrill, Don Davis and others. Spring Dance Weekend March 7-9, 1980. Dance Week June 15-21, 1980.

Center dues \$15 semi annually; rates for families. Visitors welcome free of charge at the Tues. night session. We occasionally are able to provide housing.

RESEARCH: Work on singing squares of the late Otto Wood.

We were saddened by the death of Marguerite Wood on July 11, 1979. She and Otto provided music for Brasstown dancers for almost 30 years and we have found them irreplaceable. Friends of



the Woods have established a memorial fund which is used for scholarships and to replace equipment.

#### PENNSYLVANIA

CDSS OF PITTSBURGH (Center) c/o Albert Blank, 107 Buckingham Rd., Pittsburgh, PA 15215, 412/781-1345. Dance classes: 1st, 3rd, 4th & 5th Sundays 7-9:00 at Univ. of Pittsburgh Student Union, 50¢. Dance party: 2nd Sunday 2-4:30 at Chatham College, Mellon Hall, Conover Room, \$1. Live music. Visiting musicians welcome. Morris classes: Saturday afternoons; call for details.

**SPECIAL EVENT:** Valentine Dance: Friday eve Feb. 15, 1980.

Our Three Rivers morris team has been very active and performed several times this year, most notably at the Three Rivers Arts Festival. Our country dancers gave a major performance. The rapper team also danced at the Three Rivers Festival and was enthusiastically received. Monthly newsletter. Dues \$2/year.

**RESEARCH:** We are researching the history of country and ritual dance in Pittsburgh.

GERMANTOWN COUNTRY DANCERS (Center) c/o Hanny D. Budnick, 434 E. Woodlawn Ave., Philadelphia, PA 19144, 215/844-2474. Country dances: Wed. 8:30-10:30 at Boys' Gym, Germantown Friends School, 31 W. Coulter St., Philadelphia, \$2/non-members, \$1.50/GCD members. Music occasionally live. Visiting musicians welcome.

**SPECIAL EVENTS:** 1st Sat. (Oct.-May). Nov. 3: Musicians' Workshop with Phil Merrill & Playford Party with Hanny Budnick. Dec. 1: 3rd Germantown Playford Ball. Jan. 5: Contrasts with Bill Johnston. Feb. 2: Community Dance and Ceilidh.

We publish a regular newsletter. Dues \$8.50/year.

Last year's Ball brought dancers from Boston, Virginia, New York and Pittsburgh. We invite all interested dancers to join us this year. **HOSPITALITY** is available. Dance instructions & directions will be sent upon registration. Price for sherry party, banquet and ball is \$17/person. For registration form send self-addressed stamped envelope to Mae Ann Senior, 919 E. Main St., Maple Shade, NJ 08502.

PERDUE'S ENGLISH DANCE GROUP(MEDIA)(Associate) c/o Will A. Seegers, 233 Paoli Pike, Malvern, PA 19355, 215/644-8675. Country dancing: 3rd Friday 8:30 at Media Fellowship House, Jackson & Franklin St., Media, \$1. Dancing, predominantly English with a few New England contras, held the last Sunday of each month at the Seegers' home, see above. Attendance by invitation. Any CDSS members who happen to be in the vicinity are welcome.

#### TENNESSEE

THE RUTHERFORD COUNTY SQUARE DANCERS (Associate) c/o Steve Cates, Dir., G-106, Forest Oaks Condominiums, 1002 E. Northfield Blvd., Murfreesboro, TN 37130, 615/896-3559. Weekly practice: usually Monday, Wed. or Thurs. 7-9:00 at Agricultural Center, Murfreesboro, \$2/month. Live music most of the time. Visiting musicians welcome.

We entertain dance groups from other countries several times a year. In the past 2 years we have hosted dance companies from Sweden, Puerto Rico and Romania. We perform locally and outside Rutherford County almost every week. We have incorporated traditional costumes of rural Middle Tennessee in the early 1800's into our performances of singing games and clogging of the period.

Our itinerary includes our own Rutherford County Fair as well as folkloric festivals abroad. This summer we represented the U.S. in folkloric festivals in France & Spain. From Dec. 30, 1979 to Jan. 9, 1980 we will represent the U.S. at the World Folkloric Festival in San Juan, Puerto Rico. In Jan. 1979 we participated in the St. Paul, MN Winter Carnival and presented 3 weeks of shows at the Landmark Hotel in Las Vegas, NV. We spent a week in March performing in the Ocala, FL area. In April and May we attended the Jimmie Rodgers Festival in Meridian, Miss. and the Radford Arts Festival in Virginia. In June and July we filmed 10 shows in Nashville, TN for the Opryland Productions TV show "That Nashville Music" at the Grand Ole Opry House. Our performances within Tenn. include arts festivals, nursing homes, community clubs, conventions and the like. We always like our audiences to learn about the dances our ancestors brought with them from England as well as those done in isolated Appalachian communities.

At present we are interviewing older persons in our Middle Tennessee area to learn about their participation in play parties in their youth. We have a weekly bulletin for dancers & their parents. Dues \$2/month. CDSS members are always welcome at our activities.

#### VERMONT

CDSS OF SOUTHEAST VERMONT (Center) c/o Fred Breunig, RD 1 Box 9A, Putney, VT 05346, 801/387-5985. English country class: Mondays 7:30 at Gibson-Aiken Center, Main St., Brattleboro, \$1.50/evening, \$12/series.

**SPECIAL EVENTS:** "Playford Ball" Sat. Nov. 17 8:30 at Brattleboro Shrine Hall, 3 Green St., Brattleboro, co-sponsored by School for Traditional Dance & Song as part of its weekend course, "The Era of the Dancing Master." "Nowell Sing We Clear" on a weekday evening during the week before Christmas at West Village Meeting House, West Brattleboro, \$3.

We are involved in a project of collecting Smitty's calls.



## VIRGINIA

ALBEMARLE CHAPTER, CDSS (Center) c/o Judith Simon, 2702 Eton Rd., Charlottesville, VA 22903, 804/293-3880. Open dances: 1st & 3rd Sunday 7:00 at Graduate Student Lounge, Univ. of Va., 50¢. Advanced dances: 2nd Sunday 7:00, same place. Women's traditional dance group (ribbon, stave & garland dancing) practice: Sundays 5-7:00. Men's morris practice: Thursdays 7:30. Live music. Visiting musicians welcome.

FOLK SONG: Although we don't sponsor many folk song activities the PRISM coffeehouse in Charlottesville does, and there is overlap between their people and ours.

Dues \$3/ school semester. We publish dance schedules.

During the summer & early fall our morris & women's traditional dance groups performed and went on several tours together.

BLUEMONT COUNTRY DANCERS (Associate) c/o Warren Hofstra, Rt. 2 Box 294C, Berryville, VA, 955-3153. Dances: 2nd & 4th Saturday 6:30 at Bluemont School House, Bluemont, \$2. Morris dancing: Mondays 6:30 at same place. Live music. Visiting musicians welcome. SPECIAL EVENT: Christmas Ball, the Saturday before Christmas.

Write for schedule of events.

COLONIAL DANCE CLUB OF RICHMOND (Associate) c/o David & Lou Davia, Rt. 3 Box 264 S, Glen Allen, VA 22060, 804/798-8619. Country dancing: 1st & 3rd Wednesday 8-10:30 at Pine Camp Community Center, 4901 Old Brook Rd., Richmond, \$1/adult, 50¢/student. Dances of the British Isles & Colonial America. Visiting musicians welcome. SPECIAL EVENTS: The Jefferson Ball, celebrating Richmond's 200th anniversary: Sat. April 19, 1980 at the Jefferson Hotel. 25 dances and dinner - \$15/person. Contact the Davias for schedule of preparation classes for the Ball & other classes & activities in the area. Nov. 17: Dance assembly at Belmont Recreation Center. Workshop in the spring.

Our dances come primarily from England, Scotland, Ireland and 18th century America. We like to perform colonial dances in costume and like the idea of having an 18th century ball each year. It gives us an excuse to celebrate. Club dues \$2.

WILLIAMSBURG HERITAGE DANCE ASSEMBLY (Center) c/o Mr. & Mrs. Le-land Ticknor, 107 Indian Springs Rd., Williamsburg, VA 23185, 804/229-7588. Dance class: 1st & 3rd Thursday 7:30 at Ticknors', \$1. Dance party: last Saturday of the month 8:00, same place, \$1. Visiting musicians welcome. All dances taught are 17th & 18th century English & American.

SPECIAL EVENTS: Christmas Assembly. Spring Assembly, May or June. Contact the Ticknors for announcements & schedules.

On September 18th we performed 18th century dances for a convention in Yorktown. On September 30th we gave a performance of Playford dances for a community arts & crafts festival. We are ready for more engagements as requests are received.

Yorktown is preparing for extensive celebrations of the bicentennial of the British surrender at Yorktown on October 19, 1781. There will be several series of classes in dances of the Revolutionary Era taught by Lee and Gail Ticknor, with balls in 1980 and 1981.

Our 18th Century Dance Ensemble is ready to present a half-hour program. We perform for conventions and local events.

## WASHINGTON

LEAFIELD (Associate) c/o Patricia Tanin, 2720 N.E. 92nd St., Seattle, WA 98115, 523-0872. Beginning court and peasant dance class: Monday 7-8:00 at Univ. of Washington (through the experimental college), Seattle, \$5/quarter. Visiting musicians welcome. SPECIAL EVENTS: Performance in English peasant costumes in early December 1979 for series entitled "Christmas Around the World." RESEARCH: We are involved in research into Welsh dances, styling and costumes. We now have Welsh peasant costumes and are continuing our dance research. We are also investigating court costumes of the early 17th century and are building a Costume Portfolio, which is available as a resource to other CDSS members. It includes photos of garments, samples of fabrics used and directions for construction. Included are court, English & Welsh peasant, Abbots Bromley Horn Dance and morris dance costumes.

## CANADA

VILLAGE GREEN COUNTRY DANCERS (Center) c/o L. Goossen, 191 Brock St., Winnipeg, Manitoba, R3N 0Y7, 204/489-2752. Contact: John Trevenen, 392 Campbell St., Winnipeg, Manitoba, R3N 1B7. 204/489-3743. Weekly country dance class taught by John Trevenen & David Williams: Wednesdays 8:00 at St. George's Anglican Church, corner Grosvenor & Wilton, Winnipeg. \$1/class for non-members. Men's morris taught by John Trevenen: Saturdays 10-12:00 noon, same place. Fee by series only. Women's morris taught by John Trevenen: alternate Wednesdays 8:30, same place. Visiting musicians welcome. SPECIAL EVENTS: Christmas dance party. Occasional weekend workshops at part of Manitoba International Folk Dance Assoc. (MIFDA). Possibly a Christmas Revels. A workshop in Late Jan. or early Feb. Dues \$5/year plus \$25 class fees. Free classes & HOSPITALITY extended to visiting CDSS members.

We gave many English country dance performances this year at festivals throughout Manitoba. Among them: Winnipeg Folk Fes-

tival/79, nightly performances at "Mug Pub" during Folklorama Week, performance at Old Market Square in downtown Winnipeg. The group has grown so much that we may add an advanced class this year.

Village Green Morris Men is also growing. We have about a dozen men this year and will be working on learning Eledington tradition, perhaps Fieldtown, a rapper sword dance and hopefully, at least one long sword dance. We have already worked on Escrick and it is coming! Visitors welcome.

#### LATE ADDITIONS:

CHARLOTTE COUNTRY DANCERS (Associate) c/o David & Nancy Howe, 2107 Mandarin Blvd., Charlotte, NC 28205, 704/536-9594. Country dancing with live music every Monday 8:00 at Hawthorne Methodist Church. Donation.

FOLKLORE CENTER OF GREATER WASHINGTON (Center) Box 19114 20th St. Station, Washington, DC 20036. Contact: Lisa Kornberg, 202/362-2983. Country dancing with live music Sundays 8-10:30 at Chevy Chase Presbyterian Church, Chevy Chase Circle & Patterson St., Chevy Chase, MD.

FOLK SONG: Monthly concert on 2nd Fridays 8:30 at Washington Ethical Society.

#### NO REPORTS RECEIVED FROM:

GARLAND ASSOCIATES (Associate) Clark Branson, 195 S. Wilson Ave. #10, Pasadena, CA 91106, 213/796-9024.

SAN DIEGO CENTER CDS (Center) Elaine Regelson, 1351 Reed Ave. #1, San Diego, CA 92109, 714/272-7450.

ROUND HILL COUNTRY DANCERS (Center) Barbara Litchman, 30 Sunshine Ave., Riverside, CT 06878, 203/637-9404.

UNIVERSITY OF CHICAGO COUNTRY DANCERS (Associate) at Ida Noyes Hall, 1212 E. 59th St., Chicago, IL 60637. Contact: Nicholas Kuhn 312/324-4242.

DUNHAM WOODS (Associate) Mrs. Mildred Dickinson, River Bend Farm Box 228, St. Charles, IL 60174, 312/584-3575.

BEREA ADULT FOLK DANCE GROUP (Center) James Grossman, CPO 717, Berea, KY 40404. Contact: John Ramsay 606/986-9431, x.453.

UNIVERSITY OF KENTUCKY FOLK DANCERS (Associate) Ralph Christensen, 1240 Hot Springs Court, Lexington, KY 40502. Contact: Peter Rogers 606/278-4886.

GOLDEN LINK FOLKSINGING SOCIETY (Associate) Julia Day, 28 Avon Pl., Rochester, NY 14620, 716/244-0134.

WAKEFIELD DANCERS (Associate) Tom Bohrer, 197 Melrose St., Rochester, NY 14619, 716/328-5856.

KENILWORTH KAFERS (Associate) Mrs. O S Clark, 205 Kenilworth Rd., Asheville, NC 28803, 704/253-8016.

KNOXVILLE COUNTRY DANCERS (Center) Karan Dotson, 2405 Woodson Dr., Knoxville, TN 37920. Contact: Eric Rounds 615/688-9420.

MOUNTAIN MORRIS MEN (Associate) Brent Combs, Rt 2 Box 427, Hazard, KY 41701, 606/378-2161.

ADVT.

## *The* LLOYD SHAW FOUNDATION, INC.

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# News & Announcements

PINEWOODS 1980

Just so you can start dreaming, here are the dates for the six weeks of summer camp sponsored by national CDSS:

Chamber Music	July 19 - July 26
English Dance	July 26 - Aug. 2
English and American Dance	Aug. 2 - Aug. 9
Family	Aug. 9 - Aug. 16
Folk Music	Aug. 16 - Aug. 23
American Dance and Music	Aug. 23 - Aug. 30

You will notice that our last week ends at the beginning of the Labor Day weekend. There will be no formal activities planned for that weekend, but it has been suggested that campers who wish to stay on and make their own programs be allowed to do so, and be fed and housed at a nominal fee. Your reactions to this suggestion would be welcome.

Dates of periods sponsored by other groups will be announced in later issues. The Executive Committee has considered some alternative suggestions for the order of the weeks. It was suggested that Folk Music Week might benefit in terms of getting performers by being nearer to the major folk festivals that take place in July, that the Dance weeks might benefit from the cooler weather in August, various problems in terms of overlap of staff were discussed, etc. It was decided to make no changes this year and to actively seek responses from staff and campers about possible changes in the schedule for future years. The one boundary condition that seems fixed is that Family Week has to be in August. All other suggestions or

comments on the schedule for future years will be received with great interest by the Executive Committee, c/o CDSS.

PETER ROGERS announces the coming of Country Dance Index 2. He is also preparing an index to the Sharp books (instructions and tunes). For more information write to Peter at 1538 Bluebird Lane, Lexington, KY 40503, or to the office.

A 10% DISCOUNT on all items from the Sales department is available to all members of national CDSS, effective immediately! Do your Christmas shopping at CDSS.

Jerry Epstein announces that BELLE STEWART will be making a tour of North America in the summer of 1980. Belle comes from the travelling people of Scotland and Ireland, and she has a singing and piping tradition in her family going back many generations. Belle is considered by many to be, since the death of Jeannie Robertson to whom Belle is related by marriage, perhaps the finest living Scottish traditional singer. Belle and her family have made four records on the Topic label, including Belle's recent solo album: Queen Among the Heather. Belle will be accompanied on the trip by her daughter Sheila MacGregor, also an excellent singer in the family tradition. Persons with any leads to possible bookings with Schools, colleges, folk clubs or festivals should write to Jerry at 34-13 87th St., Jackson Heights, NY 11372. In addition to being a great source of the living tradition, Belle is very entertaining. If you have a chance to see her, don't miss it.

## RECORDINGS FOR DANCING FEET

The big news this fall is the imminent appearance of CDS-7, "Popular English Country Dances of the 17th and 18th Centuries." Preliminary reports from people who have heard the tape are that it's a winner. One of them said, "It has a wonderful range of instrumentation, from the 'big band' sound of The Female Saylor to a lovely, delicate Scotch Cap" (played by recorder, violin and finger cymbals). And every player brings something special to it. There's the lift and surge of the violin (Marshall Barron), the lilt of the concertina (Derek Booth), and a strong pulse from the double bass (Stan Kramer). The melodeon (Peter Ferrioff) is good and earthy, and Chuck Ward improvises brilliantly at the piano. But the big surprise is the recorder (Liz Dreisbach). Lyrical! Dancy! Anybody who doesn't think the recorder is a dance instrument has got a lot to learn from this record."

The dances included are: Mr. Isaac's Maggot (played seven times through), Hit and Miss (three), Picking Up Sticks (seven), Mr. Beveridge's Maggot (seven), Ep-ping Forest (three), Mad Robin (seven), Prince William (three), Dublin Bay (seven), The Female Saylor (seven), Jack's Health (seven), Scotch Cap (three), and Queen's Jig (seven).

Records should be available from our Sales Department by late December, still at our low price of \$6.

And speaking of Marshall Barron, it is possible that some of you out there haven't yet acquired "By Popular Demand" (CDS-6), irresistibly played by Marshall and Phil Merrill. As many of you know, Phil is our great guide and mentor. More than anyone, he has set the standard of musical excellence that CDSS continuously strives for, and if you've never heard him play piano for English dancing this record will be revelation. The musicianship, imagination, infectious rhythmic pulse, and deep knowledge of the dances, all joyously shared by Marshall, make the record not only a delight to dance to but an inspiration to other musicians.

CDS-6 includes Orleans Baffled (six times through), Trip to Tunbridge (six), Shrewsbury Lasses (three), Geud Man of Balingh (seven), Black Nag (three), Ruffy Tufty (three), Waterfall Waltz (eight), Sellenger's Round (five), Oranges and Lemons (three), Draper's Maggot (six), Apley House (seven), Dressed Ship (seven), and a bunch of hornpipes (seven). \$6

CDS-5, "Contra Dances" (45 rpm), should not be forgotten either, as it is a very useful, general-purpose contra dance record with good long cuts: nine times through for each, about three and a half minutes. Jim Morrison says, "It captures the typical New England tempo" (not too fast), "with the classic New Hampshire lilt." Those of you who know the Canterbury Orchestra will recognize its sound or the late 60's and early 70's. The record features Bob McQuillen on the piano and Pete Coby on banjo. \$1.75.

## ATTENTION MORRIS SQUIRES

John Dexter (250 Elizabeth Street, New York, NY 10012: 212-226-2114) has agreed to act as USA contact for Morris Sunderland for the purchase of copies of Lionel Bacon's Handbook of Morris Dancing, which includes abbreviated notations of morris dances that previously appeared in a number of different publications. The book is a very useful tool for a morris squire.

The book is now being reprinted, and the price will be set when copies are available; it will probably be around \$25. You may place orders with John now if you wish, and get the books when he gets them. John is performing this task as a service to morris dancers, and he will charge you only what the book costs him, plus the cost of sending it to you.

TO ALL DANCE TEACHERS WHO USE RECORDINGS  
IN THEIR CLASSES:

In February 1980 in San Francisco, we are planning to make another in our series of CDSS LP dance records: 17th and 18th century English country dances for two- and three-couple sets. The musicians will be Chuck Ward, harpsichord; Eric Leber, recorder; Marshall Barron, violin; and a Renaissance percussionist.

If you use any recordings of two- and three-couple set dances that completely serve your dancing needs, so that you feel the tunes need not be re-recorded, would you please send the names of those dances to me at the CDSS office. Similarly, if there are any dances of the same types that you would very much like to see recorded, will you let us know which ones.

The time is short, so please write promptly if you would like to help us decide.

Marshall Barron, Chairman  
Committee on Recordings, CDSS

## NEW! NATIONAL TUNE INDEX

Kate Van Winkle Keller and Carolyn Rabson inform us that The National Tune Index is to be published on microfiche before the end of 1979 by University Music Editions, Box 192, Fort George Station, New York, NY 10040. The index comprises some 40,000 songs, dances and popular tunes from widely scattered sources of the 17th and 18th centuries. This is the equivalent of eight to ten thousand printed pages. The list price will be approximately \$250, but a prepublication discount will be available. Further details are not yet available but will appear in the next issue. Prepublication discount information can be obtained by writing to the publisher.

## NATIONAL COUNCIL OFFICERS

President	Jeff Warner	1980
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Ch. Executive Committee	Sue A. Salmons	1982

## NOMINATING COMMITTEE

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David Chandler	1980
Helene Cornelius	1980
Maddy de Leon	1981
Chris Walker	1979

## EXECUTIVE COMMITTEE AT LARGE

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Anthony Barrand	1980
Marshall Barron	1981
David Chandler	1980
Mary Comins	1980
Jerry Epstein	1980
Reuben Harding	1981
Christine Helwig	1982
Fried de Metz Herman	1982
Johanna Kulbach	1982
Rebecca	1981
Suzanne Szasz Shorr	1981

## NATIONAL COUNCIL MEMBERSHIP REP'S

Hanny Budnick	1982
Fred Breunig	1980
Mary Conley	1980
Bob Dalsemer	1982
Bradley Foster	1982
Barbara Harding	1980
Tom Kruskal	1981
Wallace Macnow	1981
Gene Murrow	1981
John Ramsey	1981
Joy Van Cleef	1980
Gerret Warner	1982

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## NATIONAL COUNCIL CENTER REP'S

George Fogg	1980
Mary Judson	1982
Michael McKernan	1982
Karen ter Horst Morris	1981
Allison Thompson	1981
John Trevenen	1980

## NATIONAL COUNCIL ASSOCIATE REP'S

J. M. (Shag) Graetz	1980
David Holt	1981

President Emeritus Norman Singer

## PINWOODS FOLK MUSIC CLUB

President	Judith Drabkin
V. President	Lucy Simpson
Treasurer	Dan Horowitz
Record. Sec.	Vicki Rashbaum Horowitz



## ~ CLASSIFIED ADS ~

Members of the Society may have up to 40 words for \$1.00 (prepay please), by sending copy to the office one month prior to publication. Non-member ads are \$2.00 for 40 words.

\*\*\*CLOGGING TEAM - I want to form a clogging team. Serious dancers who already know some steps please call (914) 331-8926 before 8 am or after 9 pm.

\*\*\*OFFICE MACHINES - A Remington Rand model 99 adding machine-with-tape that needs repair and/or a mimeo machine that needs cleaning are both available to anyone who wants to pick them up and make a contribution of any dollar amount to CDSS. (212) 594-8833.



# NEW YORK DANCE ACTIVITIES COMMITTEE

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Jody McGeen  
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Nora Schaumberger

## EXECUTIVE COMMITTEE SUB-COMMITTEES

### Calendar - Directory

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## The Beauty of the Berkshires Sicilian Circle Waltz

by  
Fried de Metz Herman  
1979

- A1(1-2): 2 steps (=2 bars) to opposite couple  
(3-4): " " to fall back  
(5-6): Set R and L to own partner  
(7-8): Turn Single towards other couple 3/4 way to face the couple behind (men turn L, women turn R)
- A2(1-8): Repeat A1 with this couple, end facing the original couple (men turn R, women L)
- B1(1-4): Half ladies' chain with original couple  
(5-8): Promenade with that *person* to cross over (the two women are now back home, the men have changed places)
- B2(1-4): Right hand star 3/4 way (all in progressed places)  
(5-8): Right-shoulder gypsy with partner

Music: Use this tune, in the major as written or in the minor for variety; or any waltz tune with 32 bars.





## Triples, Triplets, and Burning the Candle at Both Ends

As Jim Morrison points out, until recent times a country dance was more than anything else a social event -- an opportunity to chat or flirt out on the floor without a chaperone. Conveniently, the triple minor contra set provided as much occasion for small talk as any dance form known to man, especially for those wait-out at the head or foot. Consider Chorus Jig: Actives down the outside and back; Actives down the center and back; Cast off, turn contra corners; Actives only balance and swing.

Today's dancer, however, has ample opportunity for whispering (and more) off the dance floor, and now comes to a country dance for the unlikely purpose of dancing. So the triples of yesterday have lost much appeal in favor of the duple minor formation that keeps the dancers more active, and many triple minor contras are being converted to duple minor formations or to triplets (a short set of three couples) in which there is no waiting out at all. Ted Sannella of Boston has written dozens of triplets, answering this need, which have delighted dancers.

I have recently developed an idea to make the triplet challenging and fun in a new way. It is called "burning the candle at both ends," and it leaves little room for chitchat during the dance. Basically, it involves a triplet in which the head of the set alternates from one end of the set to the other each time the dance repeats. To effect this, the caller must see that two things occur within the basic movements of the dance. First, the head couple must end in the number two position at the end of the sequence, and, second, everyone must change places with partner each time the dance repeats. The set has thereby been turned inside out, and we would now be ready to burn the candle from the other end, or let the threes be the new actives with the head of the set at the opposite end.

Dances can easily be written or modified to burn at both ends. As an example, Chorus Jig, which for generations was danced in triple minor formation, is now more often presented in duple minor formation, but is even livelier as a triplet. With one modification, Chorus Jig can be taken yet another step, and presented as a triplet burning at both ends. By simply having everybody swing during the last eight bars and end the swing on the other side of the set ("improper"), we are able to repeat the dance with the head of the set now where the foot had been. If the dance is repeated six times, everyone will have two turns in every position. It's a twist on the familiar that dancers enjoy and find easy to learn.

Steve Schnur, Caller  
Trenton, New Jersey

## NEW ENGLAND FOLK SCHOOL?

A group is looking for a campus to house a New England Mid-Winter Folk School from December 26 to January 1, 1980 or 1981, for 90-130 people. If you have any suggestions, or have influence at any possible schools or convention centers, please contact David Lindsay, 95 Mansfield Street, New Haven, CT 06511. (203) 776-1148. Thank you.



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# OBITUARIES

## MARGUERITE WOOD

On July 11th, 1979, Marguerite Wood died in Florida after a lingering illness. Her husband Otto had died just a year and a half earlier, and at that time CDSS members and friends were reminded of the great contribution the Woods had made to folk music over the years. They were a wonderful pair. Those who knew them will never forget Otto's calling and fiddling with Marguerite providing splendid back-up on the piano or accordion. But Marguerite was also a musician in her own right; she taught recorder at the John C. Campbell Recorder Week at Brasstown for years, and June Dance Week there never seemed quite complete without her concertina duets with Phil Merrill.

Otto and Marguerite were associated with the Folk School for twenty-five years and also came to play many times at Pine-woods. They were truly professional in their work and expected the teachers for whom they played to have similar standards. An occasional remark dropped by Marguerite would reveal how much they were aware of what was going on in a class and how deeply they were involved in it, as musicians. Marguerite loved to talk -- in fact it was sometimes hard to get a word in edgeways. But she had a real interest in people and strong family ties with a sister, a niece and numerous nephews and their children. These family associations meant a great deal to her, particularly after Otto's death and during her own illness.

A memorial service was held for Marguerite on August 18th, at Brasstown, in the Moulton Gardens where Otto's plaque is already in place, overlooking the hills; it is a fitting spot to recall the pleasure and the joy they both gave to so many through their music.

Genevieve Shimer

## EVELYN K. WELLS

Evelyn K. Wells, a long-time member of the Country Dance and Song Society, died August 20 (1979) in Summit, N.J. after a long illness.

Born in Newton, Mass. on February 20, 1891, Miss Wells received her B.A. from Wellesley College in 1913 and her M.A., also from Wellesley, in 1934. She was a member of the College's English department from 1935 until 1956.

From 1916 to 1928, Miss Wells was connected with the Pine Mountain Settlement School in Pine Mountain, Kentucky, where she became interested in the speech and ballads of the Kentucky mountain people and traced the influences on them of Shakesperian English. This led to her research and specialization in folk literature, dance and music, and studies of the Elizabethan period as being especially rich in English folk material.

She was a frequent and popular lecturer on these topics, and a member of several international groups interested in folklore, folk music, and folk dance. Her writings included "The Ballad Tree," long a standard text on the source and development of English and American ballads.

A member for many years of the CDSS National Advisory Board, Miss Wells before her death donated to the Society her extensive library of books and music. It will be known as the Evelyn K. Wells Collection, and will serve as a perpetual reminder of her long and gratefully remembered association with us.

CDSS regrets to announce the death of three of its former members:

on July 9, 1979, GEORGIANA BIRCH, in England. Georgie taught for many years at the City and Country School in New York City and danced with CDSS before she retired to live in England.

on August 12, 1979, JAMES GROSSMAN, of Berea, Kentucky. Jim was a long-time member of the Berea Center of the Country Dance and Song Society, and served on the Committee for the Berea Christmas School for many years.

on September 6, 1979, EMILY (M'lee) HARDIE, in Auburn, Alabama. M'lee was a long-time dancer and recorder player with the Society and, with her husband Phil, founded the Center at Auburn.





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We now stock 6-hole pipes (tin whistles) as well as 3-hole ones. We also have several new English folk song books, Irish instrumental records, and American children's records. They are too numerous to list here, but are all in the Winter 1979-80 catalogue, soon to be available. The 1980 EFDSS datebooks are also in stock now.

Remember, CDSS members now receive a 10% discount on all sales items.



continued from page 4

The choice of a left or right TnS is frequently dictated by what precedes or follows it. In Mary and Dorothy it is what follows: the hands four or circle left. It works out just dandy if all four dancers set R, set L, then TnS R and flow directly into the circle to the left.

Similarly, in The Fine Companion the flow of movement in the third figure suggests that all four dancers lead into the center with right shoulders, take the left hand of the person to their right as they stand, with backs to center, and then circle right.

On the other hand, the next time you do Mr. Isaac's Maggot, fall back two doubles, come forward one and cloverleaf (1st corners TnS R, 2nd corners TnS L), then hey as usual.

And in the first figure of Hunsdon House, let head couples meet and cloverleaf back to place, etc. This seems to make it easier for the men to cross and the women to give them the right of way.

I venture one more comment. In Mr. Beveridge's Maggot, Pat Shaw changes the TnS after the cross-over to a mirror-image TnS with the partner (man R and Wo L). He is probably correct; the phrase "then meet" changes the flow from parallel to mirror-image: the first couple meet and turn up and away from each other, so the Wo. does not turn her back on her partner. But in this case I like Sharp's simple TnS R better; over a period of fifteen years, it still comes awkwardly to introduce that TnS L into an otherwise easy-flowing series of rights.

I have tried to stick, in this short article, with dances that are familiar and available. But an interesting discovery has been that many dances that C. Sharp and others have not revived probably remained in limbo because they contained awkwardnesses if done only with TnS Right. For instance, A Trip to the Jubilee, not chosen by Sharp, was done by John Essex in Feuillet notation. It shows clearly a mirror-image TnS by the first couple at the beginning of the dance, and later a cloverleaf for all four dancers. TnS Right in both cases destroys the pattern of the dance. TnS Left was done in 1710, and I think through the whole period, much more than it is done today. But whether I have the specifics accurately or not, perhaps if you will try some of these dances this way you will find that we still have something of grace, beauty, and agreeability to learn from the past.

Note: All the dances mentioned in this article can be found through Rogers' Country Dance Index, except Easter Tuesday, Mr. Young's Delight, and A Trip to the Jubilee, all of which are in the 17th Edition of Playford.



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