

The Swannanoa Gathering

JUNE 25 - JULY 29, 2023 AT WARREN WILSON COLLEGE, ASHEVILLE, NC



The Swannanoa Gathering
Warren Wilson College, PO Box 9000, Asheville, NC 28815-9000
phone/fax: (828) 298-3434
email: gathering@warren-wilson.edu website: www.swangathering.com
shipping address: The Swannanoa Gathering, 701 Warren Wilson Rd., Swannanoa, NC 28778
For college admission information contact: admit@warren-wilson.edu or 1-800-934-3536



Program Information

WARREN WILSON COLLEGE

President (interim)
Provost
Vice President for Administration and Finance (interim)
Senior Director for Communications & Constituent Relations
Director for Diversity, Equity, and Inclusion Initiatives
Vice President for Enrollment, Marketing & Financial Aid (interim)

Bill Christy
Dr. Jay Roberts
Alan Russell
Mary Hay
Dr. M. Z Yehudah
Bob Nesmith

THE SWANNANOA GATHERING

Director
Operations Manager
Logistics Coordinator
Housing Coordinator
Dorm Host
Coordinator, Fiddle Week
Coordinator, Mando & Banjo Week
Coordinator, Traditional Song Week
Coordinator, Celtic Week
Coordinator, Old-Time Music & Dance Week
Coordinator, Guitar Week
Coordinator, Contemporary Folk Week
Coordinator, Children's Programs
Coordinator, Work Exchange Crew

Jim Magill
Kimberly Ann Clark
TBD
Melissa McCormick
TBD
Andrew Finn Magill
Jim Magill
Matt Watroba
Jim Magill
Erynn Marshall
Greg Ruby
Jim Magill
Melissa Hyman
Anna Dean

COVID-19 SAFETY PROTOCOLS

The Covid-19 pandemic has presented unique challenges to the safe presentation of in-person gatherings of all types. For next summer, our safety protocols will be guided by the recommendations of the national Centers for Disease Control (CDC), the Buncombe County Health Department and those of Warren Wilson College. **We anticipate that these measures will continue to evolve in response to the progress of the virus**, but as of this writing:

- All participants, including children, must provide documentation, verified with a photo ID, that they are up to date with a COVID-19 vaccine primary series and have gotten the most recent booster dose recommended by the CDC. For maximum immunity, please insure that your immunizations are up-to-date at least two weeks before your participation in the 2023 Swannanoa Gathering.
- We recommend that Gathering participants remain on campus throughout the week.
- Other Covid precautions may be imposed in the spring depending on conditions projected for July. Registrants will be notified in advance of additional safety protocols.
- Participants will be updated throughout the spring of any changes or additions to these safety measures.

MASTER MUSIC MAKER AWARDS

Ralph Blizard — 1996
Tom Paxton — 1996
Margaret Bennett — 1998
Fiona Ritchie — 2000
David Holt — 2001
Jean Ritchie — 2001
John McCutcheon — 2001
Séamus Connolly — 2002
Mike Seeger — 2003
Billy Jackson — 2004
Stranger Malone — 2005

Phil Jamison — 2008
Alice Gerrard — 2010
Al Petteway — 2013
Liz Carroll — 2016
Martin Hayes — 2016
John Doyle — 2016
Robin Bullock — 2016
Tony Trischka — 2016
Mike Marshall — 2016
Ginny Hawker
& Tracy Schwarz — 2016

FOUNDER'S AWARD

Dr. Douglas M. Orr, Jr., President Emeritus — 2006

ADVISORY BOARD

David Holt • Tom Paxton • Fiona Ritchie • Dougie MacLean • Barry Poss
Tommy Sands • David Wilcox • Si Kahn • Art Menius
John McCutcheon • Billy Edd Wheeler • Jennifer Pickering

CLASS INFORMATION

Founded in 1991, the Swannanoa Gathering is a continuing education program of Warren Wilson College. Our mission is to preserve, promote and pass on the traditions that will insure the future of our priceless folk heritage.

The workshops take place at various sites around the Warren Wilson campus and environs, (contact: admit@warren-wilson.edu or 1-800-934-3536 for college admission information) including classrooms, Kittredge Theatre, our Bryson Gym dancehall and campus Pavilion, the campus gardens and patios, and our own jam session tents. Each year we offer over 150 classes. Each class is a five-day course of study. *Students are free to create their own curriculum from any of the classes in any programs offered for each week.* Students may list a class choice and an alternate for each of our scheduled class periods, but concentration on two, or perhaps three classes is strongly recommended, and class selections are required for registration. We ask that you be thoughtful in making your selections, since we will consider them to be binding choices for which we will reserve you space. After the first class meeting, students have until 6pm on Monday of that week to switch into another open class if they find they have made an inappropriate choice, and are then expected to remain in those classes. We discourage dropping in and out of classes during the week. *Unless indicated in the class descriptions, classes have a maximum of 15 students,*

and when those limits are reached, classes will be closed and additional students waitlisted. Registration is on a first-come, first-served basis. Look for updates and any corrections to this catalog on our website.

Each week commences with supper, an orientation session, and jam sessions and socializing on the Sunday before classes begin. Most classes will meet for morning or afternoon sessions, Monday through Friday. Friday evening's activities will conclude the week. Some classes may also meet in the evenings for performance critiques, rehearsals, or jam sessions. In addition to the scheduled classes and instructor staff, some programs may have various 'potluck sessions', guest instructors, and adjunct staff to lead picking sessions and 'slow jams', or tune-learning sessions. Check the program descriptions for details. We will also have several vendors on hand. Those wishing to rent instruments, or purchase special-order items, accessories, books, and other musical supplies should contact our local music shop, **Acoustic Corner** (828-669-5162 or www.acoustic-corner.com) in advance. The Gathering has grown steadily since its inception, and we expect growth to continue this year. Please note that both class size and total enrollment are limited for each calendar week, so **early registration is encouraged**. Our mountain campus is beautiful but hilly, and those with health problems may find it challenging. Before registering, students should give reasonable consideration to their ability to participate in the program without assistance. *Although we help where we can, we don't have the resources, personnel or expertise to provide assistance to those with prohibitive health issues.*

Our program's 'open' format, which encourages students to take several courses a day, allows a breadth of understanding of our folk traditions seldom found in workshops of this type. For example, a fiddler may take a class in her instrument in the morning, then, after lunch, a dance class that uses tunes from her fiddle class, and a folklore class in the afternoon describing the cultural context in which both tunes and dances developed. This may then contribute to a more complete grasp of the nuances of the style during her practice time, and a more authentic fiddle sound. We encourage all students to come to Swannanoa with an open mind and a willingness to try something new.

Students enrolled for instrumental instruction are expected to provide their own instruments, and most of our instructors encourage the use of small recording devices as a classroom memory aid. Students wishing to record video of their classes will be required to obtain the permission of the instructor prior to the first class meeting, and must sign a release form stating that no commercial use will be made of any recorded materials, nor will they be posted to any social media or other internet website. The Swannanoa Gathering reserves the right to cancel, add, and/or substitute classes and personnel where necessary. Call our office or visit our website for the latest program updates or corrections.

SKILL LEVELS

Our students come from all backgrounds and skill levels, from complete beginners to serious hobbyists to professional musicians, and from countries as varied as France, Colombia, Japan and Australia, as well as Canada and all 50 states. Some class descriptions define required skills in detail, but when the following terms appear, **Beginner** refers to those with no experience at all, or those who play some but are not yet comfortable with the basics. **Intermediate** students should have mastered basic skills, and be able to tune their instruments, keep time, play the principal chords and scales cleanly, and know how to play a few tunes with confidence. **Advanced** students should be very comfortable with their instruments and able to focus on style, arrangement and ornamentation. Please assess your skill level carefully in order to derive the greatest benefit from your classes. Roman numerals after a class title indicate a

difference in focus or skill level of the same subject, while capital letters denote different sections of the same class. Many classes may include musical notation, tablature or other handouts, though *in general, we emphasize learning by ear*. Our classes have no age restrictions, but *we require that all students, especially minors, be sincerely interested in the class subject and not a distraction to others*. Students 16 and under must be accompanied by an adult 18 or older.

TUITION

Tuition is \$600 per week, which includes a deposit of \$100 required for registration. **Full payment is required by May 31** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. Payment in US dollars only, please. No foreign checks. **If we are holding a space for you in a class that is full, and your balance is unpaid after May 31, we may release that space to another student.** If possible, full payment with your registration is helpful and appreciated. Registrations after May 31 for any remaining spaces must be accompanied by full payment. Some classes may require materials- or other fees as specified in the course descriptions and should be paid directly to the instructor upon arrival.

HOUSING & MEALS

If you're considering joining us and are wondering what kind of environment you can expect, just remember that *the Swannanoa Gathering is not a conference center or resort, but a music camp held on a college campus*. Remember camp? Remember college? Housing is available for students and staff of the Swannanoa Gathering in the college dormitories. Rooms are double-occupancy with communal bath facilities. Small deposits for dorm keys and meal cards will be required on arrival. Linens are provided, but students may wish to bring extra items that will be listed in the Welcome Letter emailed to registrants in late spring. **Smoking is not permitted in or near any campus buildings**. No pets, please. Motor homes are not permitted on campus. The housing fee of \$500 includes a double occupancy room for six nights, supper on Sunday, three buffet-style meals a day at the college cafeteria in Gladfelter Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of \$200 for a total housing fee of \$700. The College is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Vaccinated children 12 and under may stay in a room with two adults, at least one of whom is a registered student, at no charge, other than the cost of meals. Our rooms contain no more than two beds, so the accompanying adult must provide each child's bedding (cot, air mattress, etc.), and both adults must request the arrangement.

In the case of a single adult with child(ren), they will be housed together and charged an additional single-room fee of \$200 for the week *as long as*

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space permits. We do not offer Saturday stayovers except for those attending consecutive weeks and we cannot house those wishing to arrive a day early. Adults staying off-campus may purchase a meal ticket for **\$180**, and meal tickets for children 12 and under may be purchased for **\$140**. Meals may also be purchased individually.

As long as space permits, we will continue to allow a non-student living outside the Asheville area to accompany an enrolled student and be housed with them in student dorms for payment of the **\$500** housing fee and an activity fee of **\$185**, which allows admission to all events except classes. There is a **\$50** deposit required to register as a non-student. Since many of the social activities that foster the sense of community we are striving for take place outside of class – at mealtimes, in the evenings, and at jam sessions, all participants are encouraged to be in residence on campus during the week if at all possible. This will also help attendees avoid possible exposure to Covid-19. Those with special needs should include a detailed, written description of those needs with their registration materials.

CANCELLATIONS AND REFUNDS

The deposits required for registration are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable. Should an enrolled student need to cancel, we can refund all monies collected, other than the deposits, *if notified four weeks before his/her program begins.* **No refunds other than the cost of meals (\$180 for adults, \$140 for children) can be made within four weeks of the Sunday that begins a student's program week.**

YOUTH SCHOLARSHIPS & ENDOWMENTS

Each year, we award Youth Scholarships for the cost of tuition and housing in any of our programs to a number of promising young musicians and dancers. These scholarships are funded entirely by donations from our participants. Several of these are memorial scholarships awarded during Celtic Week in memory of **Tony Cuffe** and **Regis Malady**, during Old-Time Week in memory of **Ralph Blizzard**, and during Contemporary Folk, Fiddle or Traditional Song Weeks in memory of **Freyda Epstein**, our dear friends and long-time staff members. In the past, several additional scholarships have been sponsored by the following individuals and groups:

Charlotte Folk Society	Tosco Music Parties
Robert Woodfin Foundation	Wilkes Acoustic Folk Society
Austin Friends of Traditional Music	<i>Banjo Gathering</i> CD proceeds
Green Grass Cloggers	Savannah Friends of Music
Measley Brothers Scholarship Fund	Dream Guitars
ArtistWorks Video Exchange Learning	Various anonymous donors
High Lonesome Strings Bluegrass Assoc.	"The Shepard Posse"
Jack of the Woods Sunday Early Seisún	

Other individuals and organizations are also welcome to sponsor Youth Scholars. Contact our office for details. Scholarship applicants should be under the age of 22 during the week they are applying for, and should submit to our office by **April 2** a completed application (available from the Youth Scholarship page at our website), a self-written letter of request for the specific week desired, giving background and contact information, including the applicant's age, prior musical experience and stating why (s)he should receive a scholarship, plus a

letter of recommendation from a mentor or other individual *knowledgeable in the applicant's area of folk music or dance.* Please do not send recordings. Priority will be given to those who have not received a scholarship before. An application fee is not required. Scholarships are merit-based, limited and competitive.

The Doug & Darcy Orr Music Endowment is an endowment fund established to provide long-term financial support for the work of the Swannanoa Gathering now, and for decades to come. Originally established with a generous gift from one of our workshop participants, interest from the fund provides financial support for the programs where it is most needed.

Interest from our **Youth Scholarship Endowment** directly funds youth scholars.

Our **Greatest Needs Fund** is the account that receives the interest from our two endowments. Tax-free contributions to the Doug & Darcy Orr Music Fund, the Youth Scholarship Endowment, and/or the Greatest Needs Fund are welcomed and may be included on the registration form.

SOCIAL EVENTS

In addition to scheduled classes, each week's activities may include concerts by staff instructors, song swaps, 'slow jam' sessions, open mikes and informal pickin' parties. The College's facilities include a gymnasium, weight room and tennis courts, as well as nature trails and a working farm. There are also a number of nearby scenic attractions, including historic Asheville and Black Mountain, the Biltmore Estate, the Blue Ridge Parkway, Folk Art Center, Pisgah National Forest, Great Smokies National Park and Mount Mitchell, the tallest peak in the eastern US.

CHILDREN'S PROGRAMS

As of this writing, while we continue to monitor Covid's progress, we plan on offering a Children's Program once again during Traditional Song, Celtic and Old-Time Weeks for children ages 6-12. Children must have turned 6 by July 1st to participate, and all children must provide documentation of vaccination against Covid. We will not be able to offer late-night childcare this year.

COURSE CREDIT

The North Carolina Department of Public Instruction has allowed three hours of Teaching Certificate Renewal Credit for each week of the Swannanoa Gathering. Interested teachers should contact their local school board for prior approval.

HOW TO GET HERE

The Asheville-Swannanoa area is easily reached by car from the east and west by I- 40, and from the north and south by I- 26. From I- 40, take exit 55, and go north a quarter mile to Hwy 70. Go east approximately 1.6 miles to the next stoplight. Turn left onto Warren Wilson Rd. and go 1.4 miles to the College. *Follow the signs past the North Entrance to the parking lot behind Kittredge Theatre.* American, Allegiant, Delta and United provide daily service to the Asheville Regional Airport (AVL), located just south of Asheville.

For those wishing to find or share a ride to the Swannanoa Gathering, please visit the 'Rideshare' page at our website. It's a great way to meet new friends.

Contemporary Folk Week

July 23-29

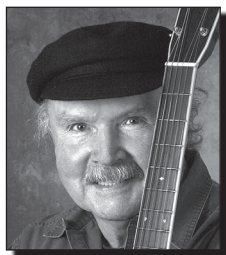
Contemporary Folk Week welcomes newcomer Dar Williams to a staff that includes Grammy-winners Tom Paxton and Jim Lauderdale, vocal instructors Moira Smiley and Red Molly's Laurie MacAllister, and folk veterans John Gorka, Cliff Eberhardt, Joe Craven, Ellis Paul, David Wilcox, Nora Jane Struthers, Greg Greenway and Vance Gilbert to form a stellar team of veteran singer/songwriters. Drawing on tradition and innovation, our instructors bring a world of practical and imaginative experience to help you create and perform the music that makes your heart sing. Whether you're trying out material at a local 'open mike', a performer gaining some experience, a working musician looking for some help in reaching your next goal, or someone who would simply like to feel more confident pulling that guitar out in front of others, we're here to help. Our top-notch staff, knowledgeable in the various aspects of both the art and business of contemporary acoustic music, can help you achieve your goals. In addition, our limited enrollment and small campus encourage community-building at its best with frequent and informal interaction between students and staff, all doing our utmost to ensure that you go home energized and empowered to make the most of your music. Choose from a wide variety of songwriting, performance, vocal and creativity classes which all stress supportive interaction among staff and students and individual attention to students' needs. Each day's schedule will address both artistic and commercial questions and concerns, while also providing time for sharing music on an informal basis, and social activities will include open mikes, concerts, song circles, and spontaneous music-making. Contemporary Folk Week runs concurrently with Guitar Week, using the same schedule, so it's easy to take classes in either program. Please note, however, that the Contemporary Folk Week open mikes are open only to those who have declared themselves to be Contemporary Folk Week students and are taking at least two classes in the Contemporary Folk Week program.



JIM LAUDERDALE

Jim Lauderdale is a two-time Grammy-winning musician and one of the most respected artists working in the bluegrass, country and Americana music communities today. One of Nashville's A-list songwriters, his songs have been recorded by such artists as Patty Loveless, George Jones, Solomon Burke, Del McCoury, Elvis Costello, The Chicks, Old Crow Medicine Show, Buddy and Julie Miller, George Strait, and many others, and Jim was a long time collaborator with Grateful Dead lyricist Robert Hunter. Jim's 35th album,

Game Changer, came out last August with several other projects scheduled for release in 2023. www.jimlaurerdale.com



TOM PAXTON

Nanci Griffith said, "I think we were all born singing Tom Paxton songs," and truly, there are few whose original work blends so seamlessly with those traditional songs distilled over generations of the oral tradition. Tom has been an integral part of the folk music community since the early 60's Greenwich Village scene and continues to be a primary influence on today's 'New Folk' performers. In the words of John Gorka, "I would give every hair on my head to be

able to write songs like Tom Paxton." In a career spanning more than six decades, Tom has performed thousands of concerts and continues to find new fans throughout the world. His songbooks, award-winning children's recordings, and a catalog of thousands of songs, recorded by everyone from Willie Nelson to Plácido Domingo, all serve to document a remarkable career, but his ultimate legacy is the profound influence and admiration his music has engendered among three generations of musicians and fans.

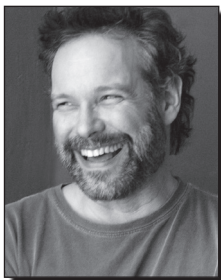
In 1996, Tom received the first of our Master Music Maker Awards for lifetime achievement. He's also received Lifetime Achievement Awards from the Grammys, ASCAP, Folk Alliance International, and a special tribute from Britain's House of Commons. www.tompaxton.com



NORA JANE STRUTHERS

Nora Jane Struthers is guided by fire. "Struthers has come up with some of the most quietly powerful narratives within the new wave of Americana artists" – National Public Radio (NPR). A singer-songwriter and bandleader with a clear and unaffected voice, Nora Jane grew up playing and singing bluegrass-brother duets with her banjo-playing dad. She moved to Nashville in 2008 to pursue music and soon kick-started her career, winning the blue ribbon for "Best New Song" and placing first in the "Neo-Traditional" band competition at the Appalachian String Band Festival in

Clifftop, WV. In 2010, she won first place in the band competition at the Telluride Bluegrass Festival (previous winners include Nickel Creek and The Dixie Chicks). Nora Jane has been touring full-time with her band, The Party Line, for the past five years. After her 2013 release, *Carnival*, a collection of story-songs written from a female perspective, NPR included Nora Jane in their end-of-year story, "Country Music's Year of The Woman" (along with Miranda Lambert, Casey Musgraves, Patti Griffin, and Holly Williams), calling her "quietly brilliant." Her 2017 release, *Champion*, landed a glowing review on NPR's *Fresh Air* and was heralded by *Rolling Stone* and *No Depression* as one of the year's top under-the-radar albums. Nora Jane's most recent album, *Bright Lights, Long Drives, First Words* was released in February and is her most powerful work to date. She is thrilled to be rejoining the community of writers and musicians at Swannanoa for the fourth time. www.norajanestruthers.com



JOHN GORKA

Red House Records recording artist John Gorka is an award-winning songwriter who got his start hanging out at eastern Pennsylvania's venerable Godfrey Daniels coffeehouse, running sound and being inspired by the many legendary folk troubadours who appeared there. He soon began performing himself and went on to win the Kerrville Folk Festival's New Folk Award. After decades of international touring, the list of his friends and collaborators reads like singer/songwriter royalty, including Peter, Paul and Mary, Mary Chapin Carpenter, Lucy Kaplansky, Patty Larkin, Nanci Griffith, Ani DiFranco, Jonatha Brooke, Eliza Gilkyson and more. In addition to his 14 critically-acclaimed albums, John has released a collector's edition box featuring a hi-definition DVD and companion CD called *The Gypsy Life*. Windham Hill also released a collection of John's greatest hits from the label called *Pure John Gorka*. Many well-known artists have recorded and/or performed his songs, including Mary Chapin Carpenter, Nanci Griffith, Mary Travers, Edwin McCain, Mary Black, David Wilcox and Maura O'Connell. John has graced the stage of *Austin City Limits*, *Mountain Stage*, *eTown* radio and Carnegie Hall. His song "Where No Monuments Stand" is featured in the documentary *Every War Has Two Losers* about activist and Oregon Poet Laureate William Stafford. He has released two volumes of *Tales from the Tavern*, a DVD/CD set of live shows in Santa Inez, California. This will be his fourth season at Swannanoa. www.johngorka.com



DAR WILLIAMS

Dar Williams has been writing songs and touring for over twenty-five years, drawing inspiration from her travels on four continents and from the Hudson Valley where she lives. She has recorded ten studio albums (eight with Razor & Tie Records), clocked in over 2,000 gigs, and has enjoyed teaching at the Rocky Mountain Folks Festival song school, Jorma Kaukonen's Fur Peace Ranch, Steve Earle's Camp Copperhead and in conjunction with the music programs at many high schools and colleges. Teaching an undergraduate course at Wesleyan University about music movements

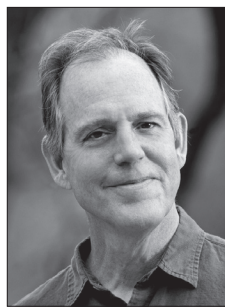
and democracy renewed Dar's faith in the importance of making music and also in the intrinsic, life-affirming value of creating songs, a process she is excited to be sharing at Swannanoa from her neck of the woods. www.darwilliams.com



ELLIS PAUL

Ellis Paul is a songwriter, author, illustrator, and teacher. He has been a constant presence on the American folk circuit for over twenty-five years, and in that time he has released twenty albums of original music and performed over 5,000 shows. His work has been featured in blockbuster films such as: *Me, Myself & Irene*, *Shallow Hal* and *Hall Pass*, and been recorded by country artists. His songs have been described as 'descriptive narratives of people at a crossroads in their lives.' Despite the nature of their stories, they seem to be about all

of us. His stage performance is a combination of humor, improv, and poignant story songs. He has performed on stages at the Newport Folk Festival, Carnegie Hall, clubs and coffeehouses all over the world, and was awarded an Honorary Degree from the University of Maine and inducted into the Maine Music Hall of Fame. His newest album, released in 2019, is called *The Storyteller's Suitcase*. www.ellispaull.com



DAVID WILCOX

David Wilcox was first inspired to play guitar after hearing a fellow college student playing in a stairwell. Wilcox is now more than 20 recordings into a career marked by personal revelation and wildly loyal fans. His lyrical insight is matched by a smooth baritone voice, virtuosic guitar chops, and creative open tunings, giving him a range and tenderness rare in folk music. Wilcox released *View From the Edge* and was named the Grand Prize Winner in the 2018 USA Songwriting Contest. Considered a 'songwriter's songwriter', his songs have been covered by artists

such as k.d. lang and many others. He holds audiences rapt with nothing more than a guitar, well-written songs, and a fearless ability to mine the depths of human emotions of joy, sorrow and everything in between, all tempered by a quick and wry wit. "David Wilcox's ongoing musical journey is compelling and richly deserving of a listen." – *Rolling Stone*. www.davidwilcox.com



LAURIE MACALLISTER

As a young girl, Laurie dreamed of being a singer. Her career began when, on a dare, she sang spontaneously for a crowd in Washington Square Park, and soon she was singing at a steady stream of open mic stages around New York City. Her first album of original songs was called *These Old Clothes*. She discovered a passion for harmony singing while touring the country with folk luminary Cliff Eberhardt, who produced Laurie's next album, *The Things I Choose To Do*. While at the Falcon Ridge Folk Festival,

Laurie began making music with a few campmates, and the Americana trio Red Molly was born. With a focus on beautiful songs, soaring harmonies, and a deep relationship with their fans, Red Molly quickly became the darlings of the folk/Americana scene and for eighteen years they have shared their voices with a growing fanbase around the world from America to Australia. Laurie's voice has been featured in a national television commercial for Folgers Coffee, and in 2018, she released a solo album called *The Lies the Poets Tell*, featuring duets with six male vocalists, including the late Americana master Jimmy LaFave. She's written and sung harmony parts on dozens of recordings, including those by Cliff Eberhardt, Susan Werner, and Ellis Paul. Laurie has taught singing and performance around the country, at such venues as Folk Alliance International, Targhee Music Camp, and the New England Songwriters Retreat. www.redmolly.com

JOE CRAVEN

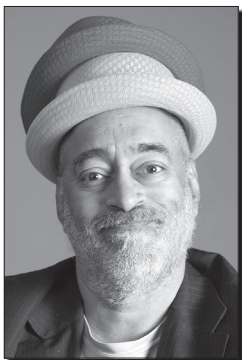
(See bio in Fiddle Week, page 3)



CLIFF EBERHARDT

Cliff Eberhardt knew by age seven that he was going to be a singer and songwriter. As a child, Cliff taught himself to play guitar, piano, bass and drums. In his teens in Pennsylvania, he was fortunate enough to live close to the Main Point (one of the best folk clubs on the East Coast), where he received an early and impressive tutorial in acoustic music from such artists as James Taylor, Joni Mitchell, Bruce Springsteen,

Howlin' Wolf, Muddy Waters, Bonnie Raitt, and Mississippi John Hurt. A driving force of the Greenwich Village New Folk movement, Cliff's songs have been covered by the likes of Richie Havens, Buffy St. Marie, Erasure, Lucy Kaplansky and the folk superstar band "Cry, Cry, Cry" (Dar Williams, Richard Shindell, Lucy Kaplansky). A consummate performer, Cliff engages the audience with funny-but-true stories tinged with irony, accompanied by an unparalleled guitar style. Cliff has been an acclaimed instructor at many songwriting camps, colleges, schools, and workshops, and is fulfilling one of his dreams – writing music for the theater. Never one to start small, he was asked to write all of the songs for, and perform in, the Folger Shakespeare Library's production of *The Taming of the Shrew*, in Washington, DC and the production was awarded a coveted Helen Hayes Award for 'Best Play' and 'Best Ensemble.' A collection of his songs has been published in *The Cliff Eberhardt Songbook* (Cherry Lane Publishing), and his latest release is a collection of original songs for a NEW play by Aaron Posner called *The Heal*, which debuted at the Getty Villa in Malibu, CA. We're pleased to welcome him back for his twelfth Swannanoa Gathering. www.cliffeberhardt.net



VANCE GILBERT

Vance Gilbert burst onto the singer/songwriter scene in the early 90's when the buzz started spreading in the folk clubs of Boston about an ex-multicultural arts teacher and jazz singer who was knocking 'em dead at open mikes. The word spread to New York of this Philadelphia-area born and raised performer; Shawn Colvin invited Vance Gilbert to be a special guest on her Fat City tour, and Gilbert took audiences across the country by storm. "With the voice of an angel, the wit of a devil, and the guitar playing of a god, it was enough to earn him that rarity: an encore for an opener" wrote the *Fort Worth Star-Telegram* in its review of a show from that tour.

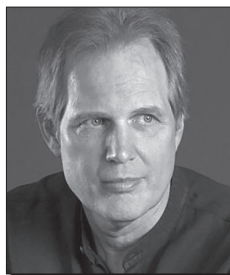
Gilbert's first three albums for the Rounder/Philo label are all essential additions to the American singer-songwriter collection, and his subsequent eleven releases cement his place in North American singer/songwriter-dom. His songwriting/performance combo workshops are legendary at such venues as the Rocky Mountain Song School and the Falcon Ridge Folk Festival, Berklee College of Music, and the University of Colorado. And now, after 14 albums, a solid forty-year solo career, two years opening tours for the late George Carlin, being the opener of choice for The Milk Carton Kids, Paul Reiser, and The Subdudes, and songwriting recognized by artists ranging from rocker Mike Posner to children's music icons Trout Fishing In America (with a song on their Grammy-nominated album *Infinity*), his workshops are not to be missed. www.vancegilbert.com



MOIRA SMILEY

Singer/composer Moira Smiley travels the world creating new works for voices and accompanying her performances with her banjo, accordion, piano, and percussive movement. Her recordings feature spare, vocally-driven collections of warped traditional songs and original polyphony. Smiley's voice and compositions have been featured in TED conferences, on BBC Radio and TV, NPR, ABC Australia, and live at countless venues from Lincoln Center and Carnegie Hall to Walt Disney Concert Hall and Royal Festival Hall, London. When she's not leading her own vocal group,

Moira Smiley & VOCO, Moira tours and records with pop artist, Tune-Yards; Irish super-group, Solas; The Lomax and Folklife Projects; and Billy Childs' Grammy Award-winning *Laura Nyro Re-Imagined*. Moira premiered her solo album, *Unzip The Horizon* at the prestigious Savannah Music Festival in 2018, and published its companion choral songbook in 2019. In February, 2021 she released the vocal album, *In Our Voices*. Moira recently appeared with Tune-Yards on *Jimmy Kimmel Live*, *Live on KEXP At Home*, and *The Late Show with Stephen Colbert*.



GREG GREENWAY

Born in the shadows of the now-famous fallen statues of Richmond, VA, Greg Greenway moved to Boston for its rich folk music tradition and has since become one of its most unique and superlative emissaries. Musically raised on the magically percussive right hand of Richie Havens, and the flowing lyricism of Eric Andersen, these seminal influences became the DNA of his own unique and continuing voice. He has blended them into a multi-instrumental, genre-crossing style: the never-ending process of a musical

omnivore. He has played at such venues as Carnegie Hall and been heard on NPR's *All Things Considered* and *Mountain Stage*. Greg considers it a career achievement that his song "Driving in Massachusetts" was played on *Car Talk*. His eight-year collaboration with Pat Wictor and Joe Jencks as Brother Sun reached thousands of fans with their intricate three-part harmonies being heard in festivals and concert halls across the US and Canada. Two of their CDs reached #1 on the Folk DJ list. His newest project with his beloved friend of 35 years, Reggie Harris, is a musical presentation on race in America called *Deeper Than The Skin*. It is the bringing together of both of their stories, born three years apart, passing through the same portal of Richmond, VA. One is African-American, one white; together they convey a quintessential American story. *The Boston Globe* wrote, "Confessional one moment, rambunctiously disarming the next, few modern folk singers can own a coffeehouse stage as completely as Greenway." www.greggreenway.com

Contemporary Folk Week, July 23-29, 2023

7:30- 8:30	Breakfast						
9:00- 10:15	Simple Skills (Wilcox)	Song-etry: From 5 Min. Poem to Song (Craven)	Works in Progress (Gorka)	Wild Wild Voice (Smiley)	Performance & Songwriting (Gilbert)	Building on Your Songwriting A (Lauderdale)	
10:15- 10:45	Coffee/Tea Break						
10:45- 12:00	Finding Your Power In Performance (Greenway)	Songwriting 101: Storytelling (Struthers)	Be Your Own Artistic Producer (Craven)	Building on Your Songwriting B (Lauderdale)	Your Song – Finished A (Paxton)	The Authentic, Believable Singer I (MacAllister)	
11:30- 1:00	Lunch						
1:00- 2:15	Free Time						
2:15- 3:30	Finding Your Joy In Performance (Greenway)	Distillation (Struthers)	Everybody Has a Story (Gorka)	Writing a Song That Matters (Williams)	The Snow Globe Songs A (Paul)	Relatable Songs (Eberhardt)	The Authentic, Believable Singer II (MacAllister)
3:45- 5:00	Writing Melodies (Eberhardt)	The Snow Globe Songs B (Paul)	Songs, Movement & Improvisation (Smiley)	Your Song – Finished B (Paxton)	Water From a Deeper Well (Wilcox)	Advanced Vance (Gilbert)	Writing Our Histories (Williams)
5:00- 6:30	Supper						
7:30- ?	Evening Events (open mikes, concerts, dances, jam sessions, etc.)						

Classes

(Unless otherwise indicated, all classes have a limit of 15)

Songwriting

WORKS IN PROGRESS (John Gorka)

The Sound of the Feeling. My favorite place to be is in the middle of a song. I hope this class will find us all in the middle of a new one. Our purpose will be to write new songs and to complete promising, unfinished pieces. The first day I will talk a little bit about what has worked for me as a performing songwriter. Then we will quickly shift the focus to the individual student's areas of interest or concern. There is no one right way to write a song. I hope to address various approaches to beginning and completing songs be they lyric- or music-driven and create a positive atmosphere where writing a song is not only possible but inevitable. This year I would also like to add some ideas about how to spice up your chord progressions which can open new places for your melodies to go. Experienced and novice songwriters are welcome!

EVERYBODY HAS A STORY (John Gorka)

This course will focus on songwriting as well as presenting your songs in a live setting. We will spend some time working on writing new songs and the craft of songwriting, based on your interests and questions. Then we will focus on ways to connect with an audience: ways to introduce a song, how to pace a set, when a song needs no introduction, considerations when you are an opening act, sound system advice and mic technique. You can benefit from my experience and my many, many mistakes to find ways of telling your story, presenting yourself and your songs. If you have them, please bring printed lyric sheets along to the session. I don't have a one-size-fits-all approach as a song coach but I will adapt to the individual needs and interests of the attending songwriters.

SONGWRITING 101: STORYTELLING (Nora Jane Struthers)

Stories help us understand and process the world we live in. A story set to music possesses an added power to penetrate hearts and minds. In this class for all levels we will work on honing the craft of telling a story through song. Whether you seek to write a modern-day folk-hero classic, magnify a fragment of forgotten history, paint a picture of your hometown, or immortalize a series of events from your family history or your own life, this class will give you the tools to craft something memorable and meaningful.

DISTILLATION (Nora Jane Struthers)

As writers, we all attempt to find and convey truths. When we sit down to work on a song, the first question we should ask ourselves is "What am I trying to say?" The second question is "How can I best say it?" In this class we will work first on distilling our intentions down to their essence and then on our delivery of those intentions, through lyrics, melody, and performance. Bring a song or a piece of a song that you feel has promise but lacks focus. We will create a safe space to generate, hone, and share our work together.

BUILDING ON YOUR

SONGWRITING A & B (Jim Lauderdale)

(Note: This class is offered twice. Each section covers the same material.) We will examine the songwriting process and look for ways to improve it to consistently produce better songs. We will explore such topics as writing alone, co-writing, performing, writing for other artists, the business of music, and helpful hints for the writer. The class will have a certain flexibility built-in, so that topics of interest to the class and individual student needs can be explored in some detail.

YOUR SONG – FINISHED A & B (Tom Paxton)

(Note: This class is offered twice. Each section covers the same material.) We will take your song and, as a class, get it over the goal line. You will learn a new love: the pleasure of finding just the right word, the right phrase, to bring your song home. That's where the fun is.

WRITING A SONG THAT MATTERS (Dar Williams)

We will look at the 'Voice' (the feel, the music, the language) of our developing songs and listen for the cues and clues of how to proceed with thematically unified, interesting narratives that matter to us.

WRITING OUR HISTORIES (Dar Williams)

Let's tell a great story! When we are writing about anything from historical events to personal memories, we have to decide how to tell that story, finding the heart and locating the themes we will follow to communicate, lyrically and musically, what 'happened'.

THE SNOW GLOBE SONGS A & B (Ellis Paul)

(Note: This class is offered twice. Each section covers the same material.) I've always thought that a great song is like peering into a snow globe. You look through the glass at someone's three dimensional world. You're pulled

into the imagery and story by the narrator, and then the real world disappears around you and pop! There you are! Inside the snow globe! You're walking down the actual street of a Dylan song, but you've exchanged the details he had written with the characters, the places, the experiences of your own life and imagination. In this magical way, a listener can co-create the scene with their own autobiography by rewriting details provided by the songwriter with images from their own life. It's a jumble of their ideas and yours, which makes the entire experience even more personal. This is why people say, "That's my song", because the music told their life story so vividly that they claim ownership of it. How do we pull people in like that? How do you engage them to the point that the outside world disappears? What makes a song believable? Moving? We will start with the birth of great ideas, and walk through the editing process, with tools of the trade that will trigger listeners' imagination into the snow globe of your song.

WRITING MELODIES (Cliff Eberhardt)

We'll start with a brief history of melodic writing and then show how to incorporate a melodic vocabulary into your songs, including what to look for to get out of melodic repetition. Bring in songs that are incomplete or songs that you feel need improvement, not songs that you are married to or have already recorded. You'll be asked to start with just a verse and a chorus to work on, no complete songs until later in the week. We'll talk about how to insert different chords and use different intervals of your existing songs to improve your melodies, how to make the songs have more memorable melodies, and how to insert intros, bridges and endings. By the end of the week we will try to reconstruct your work into a complete, beautiful song. Usually during the week most students start to get it and add their own suggestions. That's when I get to take cat naps. The point is, I've never taught this class where the students didn't have a great time.

RELATABLE SONGS (Cliff Eberhardt)

This class is about making your song more accessible to more people. We all want to share our feelings in song with the world. Most want to hear a song that we can identify with. I want everyone to bring in a song (with lyrics) and we will explore the message of your song and discuss different ways to approach redirecting your message so that everyone can relate to your story. We will consider irony and juxtaposition to make your work more interesting and concise.

WATER FROM A DEEPER WELL (David Wilcox)

The source of our best songs is often a subtle stirring in our deep heart. In this class we will practice asking a few simple questions that will help us hear what our hearts are trying to say. We will start with whatever you bring – be it words or melody or a story, and we will follow the emotion to understand what the song can become. Our skill and cleverness as writers may be useful, but songs usually turn out better if our cleverness is in service to the truth behind the song.

SIMPLE SKILLS (David Wilcox)

I still love practicing the simple skills that make up the craft of songwriting. When we do them together, we can make them fun. It's a confidence builder to remember that our complex craft is made up of simple skills that can be practiced one at a time. For example, we will all take 15 minutes to write our own little melody to two lines of lyrics on a blackboard, and then we will all be welcome to share and talk about how we did it. What clues did the words give us? How did we discern the rhythm? All the different possibilities open our imaginations. Then, for the next exercise, I give everyone the same short piece of melody on your phone and we each take 15 minutes to write words that fit it. The rise and fall of the melody determines what syllables are accented, so it's really just a word puzzle. We don't feel self-conscious because this isn't a song, it's just a game of finding words that have a particular pattern of accent and rhythm. You could start with some nonsense combinations of words. There are no wrong answers. The momentum and freedom we feel from simple exercises gives us confidence to be more playful with our writing.

Vocal

WILD, WILD VOICE (Moira Smiley)

The human voice has astonishing range, and, like our lungs & our brains, we may not use it to its full glory! Here's a class to explore the far reaches of our vocal color palettes. We'll spend some time listening to and discussing recordings of truly wild singing that 'wow' us, from many genres. We'll break down and try out elements of singing that define 'style' and our relation to it. We'll write mini-songs to explore this in ourselves and learn about the contexts for singing that bring unique, expressive singing forward. We'll learn a few unusual traditional folk songs primarily from Eastern European and Appalachian traditions to enjoy different vocal colors together. Moira will playfully draw out techniques, timbres, ornaments, laments and laughter you always knew were in you as a singer or writer of songs, but maybe hadn't felt you could bring out!

SONGS, MOVEMENT

& IMPROVISATION (Moira Smiley)

Body percussion, vocal & theatrical improvisation, gesture work, breath work... these will form our playful exercises, discussions and musical games. We'll break into pairs to learn to create with and support each other. We'll learn and create body percussion as a way of making your singing and songwriting more embodied and free. Moira is unfailingly gentle and playful when teaching movement, so 'non-movers' are encouraged and welcome to come. Group vocal improvisation (circle songs and other structures) will alternate with more personal/solo songwriting and performance exercises. Explore fresh, physical ways into songwriting while at the same time strengthening your confidence, clarity and presence.

THE AUTHENTIC,

BELIEVABLE SINGER I (Laurie MacAllister)

This class is for those who have a small to moderate amount of experience singing in public. It covers foundation-level work on increasing the authenticity and believability of your singing to have a greater impact on your listeners. There are lots of different ways to go about becoming a better singer; this class will focus on one highly effective approach: increasing the believability of your voice. Genuine, honest singing from the heart has the power to captivate listeners and leave them wanting more. The very best performances are ones that move a listener emotionally. In this class, we'll explore a wide variety of things that will allow you to achieve greater authenticity in your vocals, including ways to connect more deeply with your audience by fully inhabiting the meaning of a song, choosing the right key, grounding yourself in the present, using body language to reinforce connection, holding notes, using wordless vocalizations, using vocal dynamics, etc. We'll consider big-picture concepts to improve your singing, such as fun, gratitude, vulnerability, etc. and how to remove barriers to powerful, connected singing, allowing your voice to shine. We'll examine vocal technique as it relates to delivering emotionally authentic performances, including vocal health, vocal warmups, enunciation of lyrics, etc. We'll review inspiring examples of authentic believable singing by my musical heroes and ask the class to share examples, as well. Please come prepared to sing your songs for us! This class will be experiential, allowing you to try out new things right in class, and learn from other students as they try out new things. The environment will be warm and supportive, judgement-free, and focused on improvement and growth. Please bring water, your favorite notebook, and your favorite pen/pencil. If you play guitar or another instrument, feel free to have it handy, along with any needed gear (tuner, capo, picks, etc.). You'll leave this class a better singer than when you started!

THE AUTHENTIC,

BELIEVABLE SINGER II (Laurie MacAllister)

This class dives more deeply into the material covered in the Level I class above. It's for those who have a lot of experience singing in public, who have a good understanding of and confidence in their voice, but want to learn more and/or address specific singing challenges.

Performance

FINDING YOUR JOY

IN PERFORMANCE (Greg Greenway)

The inner workings of performing can be tempestuous. You invite so many voices into your own head when you make the decision to step to the front of the room and ask for everyone's best attention. It's one of the most stressful situations in life. Finding that original joy, the thing that made you fall in

love with music and song can be elusive. Getting everything else out of the way can be incredibly difficult. And that can apply to the most experienced performers. This class will invite you to perform many times and get to the root of what is standing in your way. It will help you with your choices; with focus, intimacy, confidence, and ultimately, joy.

FINDING YOUR POWER

IN PERFORMANCE (Greg Greenway)

As a songwriter and performer, you are asking to be handed the sorcerer's wand. You have the power to take the audience on a journey – one of your choosing, but with their permission. This dynamic is what makes every performance unique. It calls upon every talent and skill you have. It asks for a unique awareness of yourself, and what is going on around you – even as you're running on all cylinders internally. A Native American definition of power is 'what works.' Discovering what works for you and how that moves audiences is a lifelong adventure, but it starts with your intention. This class will help you be clear with who you are and help you bring that to the stage. Then the wand will be in your hands.

PERFORMANCE & SONGWRITING (Vance Gilbert)

Vance's dicta is that songwriting and performance are inextricable entities, so his classes will focus more on one or the other aspect, depending on individual need. All of this is done in a supportive atmosphere as if it were an 'instructive open mike,' – Vance working with one student as the others watch. Then it's YOUR turn! In these practical classes Vance gets 'under the hood' of what you do and want to do in a supportive and very entertaining way. This stage/song boot camp is a class you don't want to miss.

ADVANCED VANCE (Vance Gilbert)

This offering is for any of you 'graduates' who want to go further in performance and songwriting with one of the best. Got the basics? Then here's an opportunity to dig into the performance/songwriting connection a little bit deeper. Patter, pacing, and constructing a set, are among the advanced performance points you can review in this class. It's a great opportunity to tweak and hone skills previously acquired in a 'Vance' class, or heck, sure, if you missed the first one, c'mon in – there's plenty for you to do here too.

Guitar & Creativity

SONG-ETRY: FROM 5 MIN. POEM TO SONG (Joe Craven)

Join us for an e-ticket ride upon the pursuit of possibility. You'll be asked to write a series of poems to share throughout the week with only 5 minutes to construct each one. You won't be able to prepare for what will happen, so just get ready to have fun and be surprised and impressed with your and

your friends' ideas created under pressure. "Song-etry" connects something that just about everyone has already done (writing poems) to the newer art of writing songs. Joe will guide you with the approach of story first and then the music to serve the written word. This class is geared towards entry level songwriting, but anyone can benefit from the process. Bring a spiral ring notebook, a pen or pencil, and (importantly) a recording device. Bring an instrument too if you want, although it's not required.

BE YOUR OWN ARTISTIC PRODUCER (Joe Craven)

Explore the value of twisting, tweaking, building up and stripping down content and how it enhances and flexes intention in musical stories. Mix & match musical styles to a composition. See how packaging changes the way we connect to the content of a song or tune – yours or other people's. Bring material you'd like to explore. Joe will provide song examples as well. We'll all be surprised at the results. From detailing with tiny paint brushes to bold strokes with a paint roller – with or without a drop-cloth – it's all about fearless possibility in creativity. Re-framing words, rhythms and melodies reminds us of the long, historical love affair between tradition and innovation. Everyone has a place and space to create anew from the old, the borrowed and the blue. Let's liberate ourselves from the tyranny of common sense while exploring our Home on the (Free) Range of Contemporary Folk.

Special Events

(Note: There is no advance registration necessary for the following events.)

LUTHIERS EXHIBIT

Throughout the week, we will have several of the finest luthiers in America on hand displaying their instruments, including guitars by John Slobod, www.circaguitars.com, Judson Riviere, www.riviereguitars.com and John Kinnaid, www.johnkinnaidguitars.com. In addition, Dream Guitars, www.dreamguitars.com from nearby Weaverville, NC, who specialize in fine, luthier-built instruments, will also be on hand to display a selection of their stunning guitars.

DAILY JAM SESSION (Ed Dodson)

Each day, after lunch, Ed will lead the playing of common, easy songs at a tempo slow enough for folks to learn the tunes as they play.

How to Register

1. Stop and think about what classes you wish to take. Do you really want to take a class in every period? Although our 'open format' allows students to take as many classes as the schedule will allow, many students find that two or perhaps three classes give them plenty to work on, and use the free periods for practice. Remember, also, that class size is limited to 15 unless indicated otherwise in the course descriptions, so out of consideration for others, 'take all you want, but want all you take.'

2. **You may register online by visiting our website and clicking on the 'Register' link. This is the fastest way to register**, and since many of our classes fill up in a relatively short period of time, **we recommend this method** as giving you the best chance to get into the classes you want. **General registration opens online in March.** Please visit our website's registration page for the specific date.

3. **Before beginning online registration, be sure to have digital images handy (.jpg, .tif, .png, etc.) of the following two items:**

– **Proof of your full Covid-19 vaccination, including a booster**

– **Your photo ID**

These items are required and will be uploaded as a part of your registration. (Those who prefer to pay their fees with a check or money order can still register online and then mail their payment in. Please note that we can only take credit card payments online.)

4. If you are unable to register using the online form, please visit <<https://swangathering.com/register/information/options/>> , email us at <gathering@warren-wilson.edu>, or call our office (828-298-3434) for assistance. Due to the volume of calls, please limit phone calls to those who do not have online access or who are experiencing technical difficulties with online communications.

5. Please read thoroughly all the information on our website's registration page and on the registration form. Email additional questions to <gathering@warren-wilson.edu>

6. Registrants will receive an information packet later in the spring. Classes will be assigned on a first-come, first-served basis through our website on a date to be determined later in the spring. If you wish to make changes in your class choices, please notify us immediately. Once a program week begins, students may switch after the first class meeting into another open class if they find they have made an inappropriate choice. The add/drop period ends at 6pm on Monday of each program week. After this 'settling-in' period, we expect students to remain in those classes, and we discourage dropping in and out of classes during the week.

Fees, etc.

Tuition is **\$600** per week. This includes a deposit of **\$100** which is required for each week's registration. ***Full payment is required by May 31*** to guarantee your class choices. After that date, your class reservations will be unconfirmed until we receive your balance. ***If we are holding a space for you in a class that is full, and your balance is unpaid after May 31, we may release that space to another student. There is no deadline for class registrations.*** Registrations after May 31 for any remaining spaces must be accompanied by full payment. Payment in US dollars only, please. No foreign checks. Some classes may require materials- or other fees as specified in the course descriptions and can be paid directly to the instructor upon arrival.

Housing is **\$500** per week, and includes double occupancy accommodations for six nights, supper on Sunday, three buffet-style meals a day at the Gladfelter Student Center, and breakfast on Saturday at the end of the week. A limited number of single rooms are available at an additional fee of **\$200** for a total housing fee of **\$700**. The college is catered by Sodexo (828-298-1041), and low-sodium and vegetarian meals are available. Vaccinated adults staying off-campus may purchase a meal ticket for **\$180**, and meal tickets for children 12 and under may be purchased for **\$140**. Meals may also be purchased individually. See the 'Housing & Meals' section on page 1 of this catalog for our policy regarding children's housing. Some may find our hilly campus challenging, and students should give reasonable consideration to their ability to get around without assistance. Although we help where we can, we don't have the resources to provide mobility assistance to all that require it. Those with special needs should include a detailed, written description of those needs with their registration.

As long as space permits, a non-student living outside the Asheville area may accompany an enrolled student and be housed with them in student dorms for payment of the **\$500** housing fee and an activities fee of **\$185**, which allows admission to all events except classes. There is a **\$50** deposit required to register as a non-student. If possible, full payment with your registration is helpful and appreciated.

Cancellations and Refunds

The deposits are processing fees credited toward tuition and not student funds held in escrow, and are thus non-refundable and non-transferrable. Should an enrolled student need to cancel, we can refund all monies received other than the deposits, ***if notified four weeks before the student's program begins. No refunds other than the cost of meals (\$180 for adults, \$140 for children) can be made within four weeks of the Sunday that begins a student's program week.***