COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.
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Founded in 1915, CDSS continues to celebrate and preserve traditional English and Anglo-American dance, music and song, promoting their new expression, connecting people who enjoy them, and supporting communities where they can thrive. Membership is open to all and helps support these activities. Members receive the newsletter, periodic directory of dance groups, ten percent discount from the store/mail order, and first crack at registering for our summer programs. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

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Cover: Introducing music. See related article on page 8; photo courtesy Five Illusion.

ADS & SUBMISSIONS—news@cdss.org

Articles, letters, poems, and photographs about contra and traditional square dance, English, country dance, morris and sword dance, dance tunes, folk songs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are news looks at historical dances and tunes. Please contact the editor for guidelines or send submissions to news@ cdss.org. We may edit for length and clarity.

UPCOMING EVENTS (bailas, workshops, weekends, etc.) are published in the newsletter (deadlines below) and on our website (updated monthly). There is no charge for a simple listing (name of event, date, town/state, contact info).

PERSONAL ADS ($5 words maximum) are free for CDSS members and $5 for nonmembers.

DISPLAY AD SIZES & COSTS (new sizes!)
full page, 7-1/2 in x 10 in, $150
half page, 7-1/8 in x 5-3/8 in, $75
quarter page, 3-3/8 in x 5-3/8 in, $20
eighth page, 3-3/8 in x 1-7/8 in, $75

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

SENDING ADS
Ads: black and white (grayscale). Send electronically (PDF or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent in the same day.

DEADLINES
Winter—November 1st
Spring—February 1st
Summer—May 1st
Fall—August 1st

Issues are mailed around the first of January, April, July and October.

visit our new website
www.cdss.org

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Letters and Announcements

Thirteen Years Later

This [May was] my thirteenth and last official (CDSS board) meeting. This has been a growth experience, a humbling experience, hard work, sometimes fun, sometimes grueling, and one I am so happy and honored to have started on the board when Tom Siess became president. This was the beginning of our adoption of the Carrier principles,* which, despite our current questions about this philosophy, gave us a new direction, a new way of relating to the staff, the freedom to try new ideas, and the opportunity to explore what a board could accomplish.

Sandy Rosenberg, Philadelphia, PA


Virginia Dance Leadership Conference

The Virginia Dance Leadership Conference will be held October 16-18, 2008, in Blacksburg, Virginia, for organizers and callers from our region to come together and collaborate. Saturday sessions will focus on the group's energy on constructive ways to build the dance community in our area; that evening we'll dance together at the Blacksburg dance. The organizer track will be led by Chrisy Fowler of Belfast, Maine. She runs a highly successful community dance there, has worked with other dances, and organized workshops for callers and musicians. (Limited to twenty-five participants.) The caller track will be led by TBA. New callers will work together and call the Saturday night dance. (Limited to twelve participants.)

For more information, call 412-969-7840, or write sharon@howdrew.com. The event is funded in part by the Country Dance and Song Society's Mary Kay Friday Fund.

Gaye Fisher, Charlottesville, VA

Southeastern Dance Leadership Conference

We are excited to announce a special workshop being planned for the weekend of October 1, 2010 on Organizing Tools for Dance Communities. The groups spearheading this effort are the Country Dance and Song Society, Triangle Country Dancers, and Sun Assembly English Country Dancers, the latter two from the Durham/Chapel Hill vicinity in North Carolina, and the Vanished Trilce (laced with a generous amount of sherry) provided by the hostess for dessert.

Jane Striztam, West Vancouver, BC

Honor for Valley Contra Dance

The Bethlehem Fine Arts Commission has selected the Valley Contra Dance Society as the organization to receive its Tribute to the Arts Award. This award is given to an independent nonprofit organization that offers an especially effective venue and grassroots support for the arts in Bethlehem and the Lehigh Valley in eastern Pennsylvania. By making music and dance available to all comers for over thirty years and partnering with other organizations and individuals to preserve, teach and advance traditional American music and dance, the Valley Contra Dance Society provides significant support for the arts in the community. The Fine Arts Commission honored Valley CDS with this award which was presented at the annual Tribute to the Arts Luncheon on May 8, 2009 at the Historic Hotel Bethlehem.

Sonja Walker, Bethlehem, PA

Garden Party Overlooking Deep Cove

On July 20, on an overcast day in the former colony of Canada, forty-four area English country dancers responded to a last minute email invitation to attend an English country dance and potluck dinner in the garden of June Wells. The garden was ablaze with midsummer fragrant delphiniums and daisies, foxglove, phlox, holbyck and more. Many elegant hats were worn by the fairer sex. English Trilfe provided the music, and June Harmonies Bob Young called dances. The weather was very suitable to dancing on the grass with aging knees. Some participants abandoned their shoes to dance barefoot. Some put on their shoes again when they discovered the holly tee had shed some of its leaves on the lawn in the dry summer. Plans for croquet after dinner were abandoned. It was suspected a number of dancers may have overindulged in the English trifle (laced with a generous amount of sherry) provided by the hostess for dessert.

Jane Striztam, West Vancouver, BC

Terspiche's Holiday

I distinctly remember the rapture and thrill I felt each year as we approached Jackson's Mill for Terspiche's Holiday so many years ago. As I have grown from child to preteen and teenager to young woman, and as Terspiche has moved to various new locations, it has lost none of its wonder and joy. It is so incredibly unique and irreplaceable that I spend time doing everything we love, from dancing, to crafts, to nature walks, without the nagging deadlines and stresses of everyday life, and no less, to be surrounded by incredibly warm, caring people who brighten our days and enrich our lives.

We come from different family backgrounds, careers and regions of the U.S. but the shared love of dance brings us all together to form a tightknit community that thrives on love, support and joint pursuit of joy. Many of us have attended Terspiche's Holiday for countless years and have all grown up together; those bonds are some of the most important in my life. Though many of the families have come for generations, Terspiche is one of the most inclusive camps I have ever attended. New people are welcomed with hundreds of wide-open arms and quickly embraced as new members of our dance family.

With an age span from four to late eighties, we have friends from every generation. To this day, I insist that one of the most touching experiences I've ever had was witnessing a seven-year-old boy walk confidently up to a fifty-year old woman and politely ask her, "Would you like to dance?" The comfort, maturity and confidence gained through growing up in Terspiche's wholesome and inspiring environment are characteristics with which we flourish for the rest of our lives. I have often complimented on my comfort and immediate engagement when speaking with adults or with new acquaintances, and I credit this completely to the time I learned to interact while at dance camp.

Terspiche is more than a five day getaway or break before we return to "real life," although it can certainly feel like such a splendid vacation. It is an experience that refreshes our spirits, stimulates our bodies and minds, and expands our hearts [and] inspires us to continue surprising each other with the joy of sharing with each other and this world in a way that is simple and beautiful. I strive to live my life and to interact with the people whom I encounter with the same passion, open mindedness, appreciation and the self-confidence that I gained from my memorable and life-changing years spent at Terspiche's Holiday, a true family dance camp.

Rachel Filler, Wesleyan University, Middletown, CT

Terspiche, held at year's end, is sponsored by the Lloyd Shaw Foundation, www.lsif.org.
Ye Morrice


In reading George F. Williamson's 'Saints and Strangers' (Reynal, and Hitchcock, NY, 1945, $3.75) recently, we found some interesting notes on early English Puritan Sabbatarianism. It seems the Puritans sternly disapproved the customary celebration of White Teeth with ale brewed by the parish wardens and sold in the church as a moneymaking scheme when 'it was usual for the "wild loads" of the parish, decked out in bright scarves and ribbons, their legs gartered with rolls, riding hobbyhorses and dragons, to dance into church and up the aisle, piping and playing, as the congregation climbed up on the pews to cheer and laugh at their antics.'

Agitation against this sort of thing grew so rapidly that early in the next reign James I issued a proclamation known as the Book of Sports (1604). In this, to the great offense of the Puritans, the King declared that Englishmen were not to be 'disturbed or discouraged in dancing, archery, leaping, vaulting, having May games, Whitsun-ales, Morrice dances, setting up May Poles, and other sports therewith used, or any other harmless recreations, on Sundays after divine service.'

George Fogg, Boston, MA

CDSS Award Recommendations Sought

Do you know someone who has made a long-term and exceptional contribution to the mission of CDSS? Has this person's contribution benefited more than one geographical area or generation, or worked in conjunction with CDSS for more than twenty years? If you answered "yes," you may know future recipients of the CDSS Lifetime On-Award. A significant contribution may consist of increasing the quality of what we do by inspiration, instruction or excellent example; bringing what we do to new communities; expanding the repertoire of country dance, music, and/or song; whether through scholarship or by original composition; working behind the scenes or enabling others to make contributions.

Send your recommendations before January 31, 2010 to the Awards Committee chair, Carol Barry, seabarrie@hotmail.com. Please include name, address, phone number, and recommendation person, an explanation of why this person should receive the award, and your own name and contact information. The Awards Committee will review the recommendations and submit a short list of nominees to the CDSS Governing Board for its decision in the spring. Information may also be submitted to Carol at 3004 Kelsey Drive, Edmond, OK 73013.

New Rapper Sword Publication Project

The English Folk Dance and Song Society is planning a double DVD containing all known archival film and photographs of rapper dancers, plus new film of contemporary teams, all published notations, references and articles about rapper, manuscripts covering rapper dance, team histories and biographies. And... a book describing the past ablation scene... "it was usual for the "wild loads" of the parish, decked out in bright scarves and ribbons, their legs gartered with rolls, riding hobbyhorses and dragons, to dance into church and up the aisle, piping and playing, as the congregation climbed up on the pews to cheer and laugh at their antics.'

How can you help? Do you know of the existence of archival or pre-1985 film or video? Do you know of, or have, any photographs of rapper prior to 1970? Do you have any stories, trophies or medals, family memories, recordings or news cuttings about rapper? Have you danced with a team which no longer exists? Or perhaps even just know someone who did? Would you like to share your team's own notations, so that as wide a picture of this unique and developing tradition can be captured? Contact: Chris Methreller, chris.methreller@collinstat.co.uk, phone +61 (0)7665 134070, or Phil Heaton, pcheat@btinternet.com, +44 (0)1791 702728. For sponsorship details, contact Derek Schofield eds.editor@cdss.org.

Oberlin College Folksong Index

An index to traditional folk songs of the world with an emphasis on English language songs, is a collaborative of Oberlin College and Sing Out! magazine. Each entry includes title, first line of chorus, first line of verse, and full biographic information on the source. The index contains nearly forty-three thousand entries and indexes over two thousand anthologies. The project began in 2004 when Kathy Abramson from the Oberlin Conservatory Library called Mark Moss at Sing Out! seeking advice on starting a folk song database at Oberlin. SO! had started such a project years earlier and agreed to send their database file for a larger collaborative project hosted by Oberlin College Libraries. The records sent were from the SO!'s Resource Center—recordings, photos, books, periodicals—located on the Oberlin, Pennsylvania, campus. For more information, see http://www.oberlin.edu/library/con/singout_intro.html.

The Dancing Mistress

In memory of Christine Helwig

Poised at the head of the room back straight, wool skirt, wide belt anchoring a neat, lace blouse. Hair tucked up securely but softly; with unstudied grace, feet in first position—

that touch of the hoops ballet dancers use to collect themselves for flight—she flung her voice, her warmth, her welcome like the clap of a hand across the dancers moving incompromisingly but joyously in patterns and they understood... and gathered me in;

her imprint so indelible that even now, after thirty years of finding partners, longing to dance to touch, across moments measured by music... in the quiet of my living room, at night, long after the birds have finished singing their first tentative songs and the flowers are sheathed again against the cold of early spring.

I can hear her strong voice calling the changes of the dance; engraved over the music... piano and viola and strings intertwined in more than the inner ear words in more than memory words and music each of us can comprehend.

Dale Mautz

Christine Helwig, Pownall, circa 1980s, photo by Grace Feldman.

Group Corner—Starter Kits (not just for newbies)

Howdy folks. I am sure many of you are aware of the work Ethan Hazzard-Watkins did as our first Youth Intern. He visited loads of groups and events, did a lot of youth organizing, and spoke with many of you in his travels. What you may not be aware of, is that he also made up a series of Starter Kits, aimed at folks who want to start a group or a dance from scratch. The Starter Kits can be found at http://www. cdss.org/starter-kits-forums.html. They are divided up by general information, genre, and location (for instance, college campus, etc.) and they are all free.

You may be thinking, "Well, that is great for the newbies and all, and I am glad someone is putting this information out there for them, but I have been organizing dances for twenty years, what does this matter to me?" The answer is the Starter Kits can teach some old dogs some new tricks. Are you effectively using social networking sites to promote your events? How is your direct email marketing? Is your dance attracting new people? Is your dance attracting young people? Where would you even FIND new people? Is there anything you could improve about the nuts-and-bolts infrastructure of your events?

Group organizers know better than anyone how much work, from all sorts of disciplines, goes on long before anyone hits the floor (and if we do it really well, the folks hitting the floor never know!). I believe that even the most experienced of organizers will find some new ideas they can use in the Starter Kits. Ethan drew upon his extensive experience as a dancer, musician and promoter, then solicited genre and location specific input from some of the best in the business to put these together. So, spend an hour or so looking through these. I would be willing to bet you will come out of it with at least one new idea you can use, I certainly did. I guess you can teach an old dog new tricks after all!

Jeff Martell, CDSS Group Services Manager

New CDSS Staff Member

We welcome Jacki Haney, our long-time temp, as the official Data Entry person. She's here a couple days a week to help with data entry, mailing, and answering your questions (like "Did you get my check for membership?"). She can be reached at extension 104 or on ext5229. When not working for CDSS, Jacki is the assistant tech director for Holyoke Community College and does community theatre.
Dance in the Classroom—Another Piece of the Logic Puzzle

by Evo Bluestein

Readers may remember an earlier article and photo essay about my dance residency program in California schools (issue 202, May/June 2008). This is the story of Cherrie Flint, a teacher who uses the program, daily, in her classroom. Although Cherrie spent most of her career teaching sixth grade, she recently transferred to work as a kindergarten teacher at an elementary school in Porterville, a rural town at the base of the Sierra Nevada Mountain range. Using my book and CD, plus what she remembered from my upper grade program, she introduced her kindergarten class to many of my K-4 level dances.

Recently, I completed a one-week residency at her school. As I began to lead the kindergarten class through the dances, I was stunned! They were already dancing the Virginia Reel (complete with a “strip the willow” reeling of the set), Redwing square dance, and others that I rarely teach to very young children. As the week progressed, I could barely believe my eyes as these kindergartners continued to astonish me with their abilities to execute complex movements and comprehend such advanced patterns. I asked Cherrie what inspired her to dedicate time to dance in her classroom.

Cherrie recalled that when she started teaching kindergarten, she was perplexed by the number of children who were not retaining what she considered simple information, such as the names of letters. Her colleagues reassured her that it was “developmental” and “would come in time.”

“I was amazed by how many children had extreme difficulty carrying out two-step directions,” she said. “I began reading about brain development to discern exactly what goes on in the mind of the very young child. I learned many things, but perhaps the single most important piece of information was very simple and logical—the brain develops in response to need.” Taking that bit of information and recalling her experiences with my program at other schools, she determined to use dance as a regular classroom activity.

“My reasons are both academic and social,” she said. “Meta-cognition refers to the process of how children learn to pay attention—it’s a learned skill that passes through developmental stages. Another essential skill that needs to be developed in young children is phonemic awareness, such as listening to multiple-step directions. Dance incorporates and requires such awareness. Further, it requires paying attention for extended periods of time, determining changes in the music and having the ability to integrate multiple sets of information, simultaneously. Overall, dance is a highly engaging format in which to address all of these developmental activities.”

I was pleased to hear her articulate, so clearly, the reasons why teaching dance made sense in the academic environment. Her observations could not have been more right on target. I’ve known for years that dance accomplished a great deal more than improving one’s motor coordination. Not only must students do what the caller says, they must be aware of what their partner is doing and how the other dancers are moving in relation to them, as a couple, and respond appropriately. Dance is an activity that emphasizes keeping time and rhythm, and rhythm and mathematical patterning go hand-in-hand. There is a huge body of research to support the idea that development in these areas has a significant positive effect on a child’s ability to master mathematical concepts. With these thoughts in mind, coupled with her interest in fostering students’ developmental processes, Cherrie introduced her kindergartners to dances that demanded increasingly complex levels of ability.

“Each dance in your program introduces a small piece of the puzzle,” she explained. “In the order of dances takes into account what movements the children have just learned and builds upon them in a way that holds their interest and is not overwhelming. Without your methods and expertise, they would not have come anywhere close to their current level of dancing, and I, certainly, would not have been able to teach those dances so efficiently.”

Beyond the sound intellectual reasons for bringing dance into the classroom, Cherrie recognized the social benefits and acknowledged that dance offers students a way of interacting with one another that they might, otherwise, never have. She was also tuned in to the idea that dance builds a sense of community and gives people a sense of belonging to something larger than themselves.

She recalled her own childhood of playing outdoor games with neighborhood kids, of parents coming together to troubleshoot their activities. The often idyllic-sounding childhood routines of the past stand in sharp contrast to the experiences of many children today.

“In our present world, the demands of making a living have taken many parents out of the home for the majority of the day,” she said. “The world has become a more dangerous place and children play inside with technology replacing many of the games we once played. The consequences of this isolation are obvious in school where it is apparent that many children have not mastered basic social and motor skills previously considered ‘normal’ because they were incorporated into play. When you add in the social components of cooperation and learning to be courteous to one another, dance becomes an incredibly powerful tool to cover multiple areas in a small amount of time, and the kids love it. I get a better-than-average return on the time I dedicate to dance.”

Although hard data is not available, Cherrie has determined that dance contributes to an increased attention span, greater phonemic awareness, increased mathematical abilities, and greater ability to get along with one another. These are, however, intangibles.

As Cherrie said, “Children are individuals, and...
I have no effective way to measure these benefits. In our current climate, it seems all you hear about is test scores, but it is important that teachers, and all adults, remember it is our job to mentor youth. We do not have just one isolated goal of academic achievement. Yes, of course, we want our youth to gain academic proficiency, but, even more than that, we want people who will become contributing members of our community, who will be able to integrate information and problem solve. Dance is a very powerful tool to advance all of those goals.

"Until I started to try and teach the dance residency myself, I never appreciated how well designed it is. I do not have a dance or music background, so I do not have personal resources to pull from."

The irony of integrating dance into her classroom becomes even more poignant when one considers that Cherie has a physical disability that many adults would use as an excuse not to dance. As an above-knee amputee, she finds her disability to be a great asset in encouraging others to participate.

"Since it is obvious that I have physical limitations and, yet, I choose to dance, it gives others permission to get out there and not be perfect. This applies not only to students but to the adults in their lives—their parents, older siblings and teachers. It is especially rewarding to see everyone get out there, on the dance floor, during the Friday night barn dances that often follow a week long residency."

In Cherie's school, seventeen of the twenty teachers who participated in the dance program have expressed an interest in incorporating dance into their schedules on a regular basis. Cherie's teaching partner, Bob Locustoff, has developed a plan to do this without it becoming an overwhelming undertaking for either the teachers or the students. Recently, their kindergarten class had its first joint session with a second grade class, for a Valentine's Day party.

Now, Cherie faces the challenge of finding new material. "What good is there in only doing the things you have already mastered?" she asks. "We have just about mastered "Haste to the Wedding" and next will be "Lucky Seven." Eco, we need to learn the dances from your third-twelfth grade book so I have something to teach them next year!"

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*This elementary school has an enrollment of over seven hundred students, of which more than ninety percent are deemed "socio-economically disadvantaged." Thirty percent are "English learners," and four percent are "students with disabilities." The majority of the student body is Hispanic (sixty-three percent), followed by Native American (nineteen percent), with Caucasian, Black, Asian and Filipino making up the balance (2007-2008 state). - E.B.

For information about Eco's school residency programs, see evobluestein.com; photos in this article courtesy the author.
Louisville Country Dancers (LCD) holds dances every Monday night and third Saturday of each month. Late last year/early this year we experienced a dramatic increase in new, young dancers, and we decided to have a welcome workshop. The new dancers were enthusiastic, inexperienced in contra dancing, a mix of mostly homeschoolers and college students. We wanted to provide them with an intensive opportunity to learn safe, fun dance habits. We also expected our more seasoned dancers to improve their skills, given the workshop experience.

The Rush Is On

We began with a phone call to CDSS to inquire about Outreach Fund grants. The staff were very helpful by asking questions that focused on exactly what we hoped to achieve, and by assuring us that our workshop idea was a sound one, likely to be funded. They also gave us information about other dance communities who were experiencing similar growth, and suggested seasoned callers who might have ideas about what information to include in the workshop.

Locating a caller/instructor, band and location all available on the same day turned out to be the most problematic aspect of organizing. We wanted to hold the workshop on the afternoon of our Saturday night dance, to entice out-of-town attendees. We wanted a very experienced caller, preferably out of town, to help draw a crowd. CDSS suggested someone young or youngish might hold special appeal to young dancers. We wanted a hot band who could make even a workshop exciting fun. Dance venues are hard to find around Louisville. We settled on our normal venue, a church gymnasium with a newly refurbished, large floor. But it wasn't available in March, which led to the very short time frame for organizing the workshop.

We hired a hot local, highly respected band, Hot Club of Derbytown, keeping the band expense low. Assuming we would apply for a matching grant and be funded, we expanded our caller search to nationwide. Fortunately, we were able to book Adina Gordon who flew in from Massachusetts for the workshop and evening dance. Adina had recently been the featured caller for our annual spring dance weekend, Pot O' Gold, and many regional dancers know and respected her. With these plans tentatively in place, we approached the LCD board with the proposal.

The board would have liked more time to further research possibilities, but realizing the advantages to acting quickly, approved going ahead with a grant application to CDSS that night. In a two day marathon of writing, phone calls for advice from CDSS, gathering needed statistics, and rewriting the application was submitted. With minor changes, in very quick turnaround, the grant was funded and key players could be hired.

Publicity included flyers given out locally and mailed to dance groups in the region, email notification, posting on homeschool networks, repeated announcements regionally, and personally inviting new, young dancers and asking them to text, facebook, or myspace invitations to their friends.

All Play and No Work (The Event)

On a snowy Saturday afternoon, we held the special dance and playshop entitled Maximize Your Contra Dance Fun! We had decided to call it a special dance and playshop to entice more attendees.

A sliding scale was used for admission fees, with a lower scale for young people. Everyone was a name tag to encourage friendliness and mixing.

Our goal was to draw at least thirty participants under age thirty, and thirty aged thirty and up. We ended up with sixteen youth and forty-three older dancers, almost reaching our goal of sixty dancers, but falling far short of our goal for attracting young people. Of these sixty, two had never contra danced before, about one-fifth were very experienced, about one-third had come dancing a few times, and the rest had come longer but didn't consider themselves very experienced.

Content of the playshop included ideas from Deborah Dennenfeld (primary local organizer), Lisa Greenleaf, and Adinas Gordon. Highlights included:

- Who's here? Bring your open attitude. Why we dance—fun and community; Meet and greet—meet someone near you, again and again; Community—doing things together; Communication—nonverbal and positive feedback; Timing and twirls—basics and embellishments; Dance safety; Circle timing; Swings with feedback; and Sharing/giving/balancing weight.

These were interspersed with dances. We ended with fifteen minutes of Community Conversation on what people like and don't like in a dance partner, and community problems and issues.

Forms were provided for written feedback, voting reporters noted people's verbal comments, some people emailed comments later, and a follow-up meeting was held with board members to evaluate the workshop.

Feedback and Evaluations

All workshop attendee comments were positive and many requested more learning events. Name tags, the Meet and Greet, and the Community Conversation were very popular. Dance basics were welcomed, like matching the dance to the phrases of the music, not using thumbs when twirling women, timing moves to fill in the music, etc. Dancers of all levels felt their dancing skills improved. Our community, which has always been friendly and mixed generations well, now know each other better and are even friendlier. Some felt we didn't utilize the excellent band enough (often a problem at a workshop which is more talking than dancing). Some were expecting a more basic workshop, others were expecting to learn more flourishes. It is possible the naming and description of the workshop were not clear enough, but we were intentionally vague going to draw both new and veteran dancers to attend. Everyone was positive about Adinas, her teaching style, and attitude.

Organizer and board evaluations were also mostly positive. By having one main organizer, tasks were able to be completed quickly, without waiting committee decisions on small matters. Financially, we spent less than expected—transportation costs from New England were lower, and revenue generated higher than anticipated, resulting in almost all the CDSS grant monies being able to be returned to them.

Our very high level of new, young dancers in late December and early January has declined since. It is still much higher than it was last June, but any decline is a disappointment. It is possible the rise was partially due to a large influx of students home for break from college (we saw another rise at Spring Break time). Another theory is that the rise was due to our newly refurbished wood floor, which was a huge improvement over the old floor. In addition, the man we hired to refinish the floor homeschooled his children and we encouraged him to bring them to dances. They came and then brought their friends. Little by little we continue to grow as a dance community.

Go for it!

Our community is stronger after holding this workshop. It was not hard to organize, was fun, and improved the level of dance in and around Louisville. CDSS is there to assist you, and anyone who wants to read more details can request the ten page follow-up report or ask advice by emailing dancindeborah@yahoo.com.

Addendum (August 2009)

Since the workshops, we have experienced another, prolonged increase in younger dancers. Some of this may coincide with school vacations, but most of it is ongoing. Perhaps we scheduled the workshop too soon...it's hard to say. We continue to be thrilled to have the new, larger community and continue to work toward increasing their skill level.

Deborah Dennenfeld, a longtime dancer of many styles, teaches dance as an Artist-in-Residence in Kentucky schools, and can be found at numerous dance weekends and camps around the country. She is working on publishing western Kentucky play-party games she researched during a fellowship at Berea College. Louisville Country Dancers' website is www.louisvilleconradancers.org. Photos courtesy the author.
How to Get Rich and Famous as a Traditional Musician

by Ethan Hazzard-Watkins

During my recent tenure as CDSS Youth Intern I met a lot of upcoming traditional musicians who were anxious to find more opportunities to perform the music they love. I fielded numerous questions about how to get gigs, put together bands, find mentors, and develop skills playing for real live audiences. I shared my advice and experience as best I could in those conversations, but it seemed like a good idea to write it all down and make these tips available here and as part of the new Starter Kits (available at www.cdss.org/starter-kits-forums.html). My thoughts are mostly aimed at dance musicians (that’s what I am), but I think there are ideas here of relevance to performers of all stripes.

The overarching theme is this: if you’re looking for gigs it doesn’t matter how good you are if no one knows it. Whether you are aiming for a career as a touring musician or just interested to participate in your community as a performer, it’s just as important to develop relationships and visibility as to develop your talent.

I believe strongly that cultivating new generations of performers doesn’t have to be threatening to the old guard. New and/or young performers bring their friends and peers to the scene. More attendance means more income and more gigs for everyone, and a thriving creative musical culture nurtures-and is nurtured by—a thriving intergenerational dance community. Up-and-coming performers are often the most dedicated fans of their more experienced peers—the most likely to buy CDs and books, take lessons, attend as many shows as possible, and go to weekends and camps where they can dance, sing, jam and hang out. Also, performers can make dedicated organizers. I recommend that groups seek out young performers and enlist them in an organizational capacity as part of an effort to expand youth participation in the whole community. Young folks who are invested in the community on several levels (dancer, organizer, musician) can make a tremendous contribution.

The fact that there are numerous young folks out there who love traditional music and are dying to find ways to play more is a good sign for all of us. I hope we can all get excited about harnessing their energy and talent.

So, let’s get to the details. Here’s how to get rich and famous as a traditional musician:

Play as much as you can with as many different people as you can. Go to sessions, parties, open band events, workshops, camps, etc. Stay up late and look for opportunities to jam. Before you can expect to be hired as a performer you have to develop a relationship and become trusted by the people who do the hiring. The more they see you and hear you, the more familiar you become.

Take lessons with musicians you respect. They will see what skills you have, and put you on their list of people who might be able to play for a dance or do a gig. Ask them what you need to work on. Ask them if they know of opportunities to play.

Travel outside of your home state/region. Especially if you are a musician or band from somewhere with a really strong and saturated scene of musicians, you might find it easier to get gigs in other areas. See “cold call” below.

Look for other musicians at your same level and get together and jam regularly. Playing with people whose skills match your own is a good way to get over being shy or intimidated, to develop repertoire, and to explore musical ideas together. Your group may develop into a band, or just provide a supportive environment for everyone to improve.

Mention your interest. People don’t automatically know you are a musician who is interested in opportunities to play. Talk with established musicians, callers, organizers, dancers, and friends, and let them know that you are looking for gigs. Tell them what you do, who you play with, and ask if they know of other gigs you’ve had recently (if any), and ask for their suggestions. They may not book you instantly, but at least your name will get out there. You never know where a gig offer might come from.

Organize things. If none of the organizers in your area are open to hiring you, become the person who does the booking and hire yourself. Don’t go head to head with an established dance; that’s a good way to lose friends. Start something new, or get involved with running a less popular event and see if you can revitalize it. Consult with organizers, performers and dancers near you, and find out what niche needs to be filled. You might discover that there used to be a dance in an old Town Hall somewhere, and the time is ripe for the series to start up again. As an organizer yourself, you can hire more well known musicians and callers to perform with you at your event. They get a paying gig, you’ll learn something by working with them, they’ll get to know and trust you and your skills, and maybe eventually they’ll ask you to join them or fill in for them at a gig. As your event grows you’ll get to know better by dancers/audiences in your area, which makes it more likely that you’ll get asked to do bigger gigs.

Set your sights on smaller, less well known, or more out-of-the-way gigs first. Don’t expect to make a lot of money, and do expect to drive a long way. It’s worth it. You’ll get performance experience and references you can use later. As you build up name recognition and experience you become more of a known quantity and less of a gamble for the bigger gigs to hire you.

Cold call. Most dances or performance venues have information for the people who do the booking. Also try the DanceDJ or Dance Gypsy or CDSS. In the contra or English dance world (more so than in the world of folk clubs or swing clubs) you generally can get gigs just by writing to or calling these people. You don’t necessarily need a fancy press kit or a website or a resume. Just a friendly email with a bit of information about your band and maybe a few references will do the trick. By and large the bookers are dancers or musicians just like you. They are volunteering their time to help organize their local dance. If they don’t want to hire you or they are already booked for a given date most of them will say so politely. Be aware that some events have regular house bands, some have open bands a certain day of the month, some have a limited quote or a lottery for out of town bands, etc. But it is always worth asking. It helps if you can ask about a specific date, saying something like “my band will be touring in your area on X date, and we’re wondering if you’d like to book us.”

Offer references. If you’ve worked with a famous caller, if a dance organizer somewhere knows and enjoys your music, if a well known musician can vouch for you, etc. ask those people if they are willing to act as references. Mention those names when you contact organizers asking for gigs.

Look for events with a guest slot. Some established series or bands regularly hire guest artists to look for subs for one member of their band. This can be a great way to play with more experienced musicians and to get some exposure without needing to have a whole band on your own.

Play at Campers Night, Late Night Gatherings, Parlor, etc. Most CDSS camp weeks (and many other dance festivals or camps) include opportunities for campers to play in an open band or to put together smaller combinations to play a short dance or concert set. Take advantage of these venues—you’ll have a chance to show the audience what you can do, and also demonstrate your ability to the organizers and staff. These are the people who may hire you for other events after they’ve seen what you can do.

Keep in mind that organizers (many of whom aren’t musicians) often think in terms of name recognition more than skill. People running events have tight budgets and limited funds, and if not enough people show up to cover expenses the organizers sometimes have to foot the bill. They are looking for performers who they know will draw an audience and contribute to the ongoing energy and momentum of their series. You may be just as talented as the musicians they hire, but if your name is not known among audiences in the area, it is still a gamble to hire you. The process of becoming hireable is just as much about becoming known as it is about developing skill. At the same time, dancers and audiences love to discover new musicians and become fans of up-and-coming bands. As you do...
Bob McQuillen, the dean of New England contra dance musicians, has been playing for dances since 1947, when he joined the Ralph Page Orchestra on accordion. In the 1960s, he started playing piano, his most common instrument today. Born in 1923, he worked as a young man in numerous odd jobs and served in the Marines in World War II in the Pacific and again in the Korean War. He became an industrial arts teacher (and then weightlifting coach) for thirty-five years, with music and dancing playing an important side role in his life.

Bob became part of the group of musicians with Dudley Laufman, eventually forming the Canterbury Country Dance Band. Canterbury released several record albums in the early 1970s that caught the attention of musicians around the country, with Bob's powerful beat supporting those traditional New England dance tunes. In later years, Bob worked in smaller bands, both in New England and in the Northwest (see Discography). Virtually every Monday night when he's in town, Bob plays piano at the weekly dance in Nelson, New Hampshire, not far from his Peterborough home.

Bob has actively taught others his distinctive "boom-chuck" style of piano playing, teaching classes in dance camps around the country. He is an annual visitor to the Northwest at Seattle's Folklife Festival, and for many years he was a staff member of the Augusta music and dance camps in Ellkins, West Virginia. Bob has been the recipient of numerous apprenticeship grants from the New Hampshire State Council on the Arts, enabling him to pass on his technique to young musicians. He also established the Johnny Tromby Fund, administered by the Monadnock Folklore Society; to date, the fund has provided financial assistance to nine young musicians for studying traditional music with older established artists. Tromby was Ralph Page's pianist when Bob first joined the band; he served as Bob's mentor on the piano, passing along specific licks that embellish Mac's steady beat, techniques that he now teaches his own students.

Bob is also a prolific composer of dance tunes, published in a continuing series of Bob's Notebooks. He has now completed more than thirteen hundred jigs, reels, hornpipes, marches, and waltzes. Among his best known tunes are "The Dancing Bear," written for a student he coached in weightlifting, and "Amelia," a waltz written for the daughter of fellow musician Deanna Stiles. He initially jots down his ideas in a notebook using shorthand notation and then, after determining the correct pitch, transfers the tunes to the more standard dots on a staff.

In 1997, Bob McQuillen received the Governor's Arts Award in Living Folk Heritage from the New Hampshire State Council on the Arts. Two years later, along with his band Old New England, he was part of the delegation representing New Hampshire at the 1999 Smithsonian Folklife Festival. In 2001, he was celebrated at the annual Ralph Page Dance Legacy Weekend in Durham, New Hampshire, where David Millstone's documentary video about him, Paid To Eat Ice Cream, received its premiere. In 2002, he received a National Heritage Fellowship from the National Endowment for the Arts, the nation's highest honor in the folk and traditional arts. He was the first person from the contra dance world to receive that award. This spring, he was named as a recipient of CDSS's 2009 Lifetime Contribution Award. (Details of the CDSS ceremony will be announced later.)

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Scotty O'Neil

Bob McQuillen '73

This is the first tune in Bob's Notebook #1 (1973) and the first tune in his long history of composing tunes. It was written to commemorate a young student of Bob's who died in a motorcycle accident. Since that time, Bob has written more than thirteen hundred tunes; he is currently preparing Notebook #14 for publication. Nearly all of Bob's tunes are named for someone he knows, most of them people connected to the world of traditional music and dance, although fiddler Jane Orzechowski points out with a laugh that he has also written tunes for her family's animals.

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Ready Anytime

Bob McQuillen

Bob says, "Back in 1976, I wrote this tune. I was at a point in my life where I figured I was ready to go, so I came up with this, which is based on the old death march tune but played with a different rhythm. I sang it or something to April [Limmer], and she shrieked at me, 'Put that thing away!' so I did. I used to think it should be played slow and stately, but I just got it out again and Jane [Orzechowski] and I played it through the other night and I think it should go at a faster tempo. I'm still ready, but Steve [Zakon-Anderson] and I have been talking about putting on a dance in 2003. I'm going to play piano for that, and I'm going to be the only one hundred year old contra dance piano player in the world!"
Bob McQuillen Discography
- Canterbury Country Dance Orchestra, F&W Records, F-72-FW3, LP record, 1972
- The Canterbury Country Orchestra Meets the F & W String Band, F&W Records, F-72-FW4, LP record, 1972
- Mistwalk, Canterbury Country Dance Orchestra, F&W Records F4T-FW5, LP record, 1974
- Contra Dance: The Canterbury Country Orchestra, CDSS records, 45 rpm record, 1974
- Canterbury Country Dance Orchestra, F&W Records, CD-01-FW8
- CD compilation (2001) that includes selections from the above four recordings
- Contra Dance Music New England Style, Applejack with Bob McQuillen (all tunes were written by McQuillen), with Jill Newton, Laurie Inselnbaum, Andy Tospor, and Michael McMahan, Green Linnet Records SIF 1058, LP record, 1980
- ONE: TWO, Old New England, CD102, 2002
- ONE: III, Old New England, CD103, 2005
- ONE: IV (forthcoming)
- Hand It Down: Contra Dance Tunes by Bob McQuillen, Bob McQuillen, Laurie Andres, and Cathie Whitesides, Avocet CD 108, 1997
- Grand Right and Left, The Rhythm Rollers (Bob McQuillen, Cathie Whitesides, Laurie Andres, WB Reid), Avocet CD 107, 1997
- Pure Quill, Rodney Miller and Bob McQuillen, Great Meadow Music CD GM2004, 2000

Bob also plays piano on three albums by Sarah Bauhan: Chasing the New Moon, The Untamed Grasses, and Lastrop's Waltz

What Others Say about Bob……

Laurie Andres, Seattle, WA

I first heard Bob McQuillen's piano and accordion playing driving around the back roads of Vermont in my friend's Toyota Land Cruiser listening to poor quality cassette cubs of the Canterbury Orchestra records. I was immediately drawn to the solidity and singing bass lines of Bob's playing.

In 1979 I made the pilgrimage from Washington, D.C. to the Applejack New Year's Eve dance at Chelsea House in Brattleboro, Vermont. In those days it was common for musicians to sit in with the hired band. There were so many of us sitting in that we spilled off the stage and onto the dance floor. Bob's playing led all the disparate musicians into a driving, ecstatic, and irresistible sound. A tune we played that night was the "Star of Munster," a powerful A minor Irish reel. At the end of the dance Bob yielded out in his booming voice a complimentary remark to the unknown accordionist sitting in, me. Boy, did I glow.

A hallmark of Bob is his enthusiastic encouragement of young musicians. He has been the link for many of us to the traditional New England dance music that existed before the great contra dance revival of the 1970s. Over the years I have played with Mac, he has been a source of intense pleasure, camaraderie and inspiration. I have marveled at his inventiveness. He manages to find new twists to fiddle tunes he has played hundreds of times. But whatever Mac does with a tune it is in service to the dance, and it derives from the spirit and heart of the tune.

The term "groove music" is bandied about in contra dance circles these days. Well, for my two cents, Mac plays the original and most groovy music to be part of in the band shell or on the dance floor.

Bob McQuillen....what a great man.

Peter Barnes, Greenfield, MA

My style of playing piano is different from his now, but when I started out he was my model. And in a lot of ways, in his solidity, he still is my model. As a melody player, you just feel hold by it. He's not going to let you go; it's like a bulldog. It's great. It's no frills. It's not fancy stuff. If I'm a melody player, I'd much prefer to play with a solid, straight-ahead player like him than somebody who's doing a lot of wild syncopations and stuff. That's really a rhythm player's job (much as I might hate to feel this way)...to let the melody players relax, knowing that you're taking care of the tempo so they can do whatever they want.

Steve Zakon-Anderson, Conway, MA

If asked to sum up Bob McQuillen in just one word, I would say "reverent." Bob is a great receiver, and giver, of joy. No one enjoys playing for dances more than Bob, even after so many years of doing so. During an evening of sharing great music with friends Bob is as delighted as a little kid. When splitting up the pay for a dance, Bob gets great joy out of secretly making sure the other musicians take home some extra. (Oops, I gave it away!) I have seen many dances evenings end with the fiddler choosing to play Bob's own "Amelia" as the final tune. In many of those occasions I have heard Bob telling the fiddler that it was the best he had ever heard that tune played. And he meant it every time!

Countless dancers have had magical times dancing to his music, and when they are drawn to pause at the top of the set to wave hello to Bob at the piano, his response is always heartfelt. I think of the students to whom Bob has passed on his "Johnny Trombley" style of playing, the many people for whom Bob has written and dedicated a tune, the scores of musicians and callers he has played with and encouraged, as well as all of the "kids" he taught and cared deeply about while roaming the halls of ConVal High School (and who still keep their horns at all hours when they drive by his house). I know the great joy my own children feel when they see "Mr. Mac." Bob always makes the two of them feel special.

Last fall when [we] gathered to celebrate Bob's sixty years of playing for dances, he declared to many of us that the next party for him should be planned for fifteen years from then, when we could be celebrating him and the world's first one hundred year old contra dance musician. I've got that one on my calendar, as I can't imagine a more joyous occasion.

continued on page 22
Yoga for Dancers—Align the Spine
by Anna Rain

Align the Spine 101
Once you have incorporated suggestions from previous columns on using your bones to support you as you stand (November-December 2008) and opening the dorsal spine (March-April 2009), your spine is ready for the next challenge.

The spine has four natural curves, and we'll focus on three of them: cervical (neck, 1 and 2); thoracic (between the shoulder blades, also known as dorsal, 3 and 4); and lumbar (low back, 5 and 6).

For the purposes of this next task, identify "forward" as moving toward your front body, in the directions you're facing; and "backward" as moving toward your back body. In the first photo, the natural curve is exaggerated; in the second, the natural curve is supported with opposite action. Aim to emulate the second! Stand tall as you take your mind to task.

The cervical spine's natural curve is forward [see arrow #1]. It's supported by the opposite action of lengthening the neck, lowering the chin, and drawing the cervical spine gently backward [see arrow #2]. The thoracic spine's natural curve is backward [see arrow #3]. It's supported by the opposite action of lengthening the torso and drawing the spine in between the shoulder blades forward [see arrow #4] (this action is passively accomplished in "back-over-roll," March-April 2009). The lumbar spine's natural curve is forward [see arrow #5]. It's supported by the opposite action of lengthening the tailbone down and lifting the waist away from the hips as the abdomen draws toward the back body [see arrow #6].

When you assist the natural curves of the spine by supporting them with opposite action, many wonderful things happen. Most simply, you stand taller and straighter! The muscles develop strength and mobility as they are called to lengthen, and the bones of the spine, over time, will not weaken as quickly as they might were they left to their natural tendencies.

then supporting each spinal curve with opposite action. Do you see a difference? Can you see yourself working toward this posture as your new habit stance?
You may notice after a few minutes of standing tall like this that the middle of the back, just above the waist, aches a bit. These muscles are being called to perform in a way that they have not been—they will create some discomfort until they adapt to their new length.

Accustom yourself to tuning into the curves of the spine. Make a regular practice of checking in with your spine while you are standing (chopping vegetables, standing in line, waiting for a dance to begin). Am I in habit space? Can I adjust to support the spine by using opposite action on the natural curves? Eventually, these corrections will feel more natural to you while standing; then you'll take this skill into your moving body, lengthening and supporting your spine while you walk and while you dance. When your spine is stretched thus, balance comes more easily, as the weight of the body is centered.

Align the Spine 201
Fine Tuning of the Abdomen and Ribs

Abdomen
Holding in the stomach or tilting the pelvis to drop the stomach back is not correct action [see arrows #7a and #7b]. Note in the photo that even though the stomach does not fall forward, the thighs move forward, which throws the deep muscles of the abdominal forward. (FYI, classic sit ups create this same undesirable action and are thus not useful for abdominal strengthening.) The deeper muscles of the abdomen are designed to support the natural curve of the lower back and must be lengthened and drawn toward the back body for them to function correctly.

Gripping the stomach or tilting the pelvis throws them out of alignment. When the abdominal muscles are clenched or gripped, they are shortened, and this reduces the space in the abdominal cavity, space sorely needed for optimal function of the abdominal organs.

As you gain strength in the back muscles, you'll gradually be able to lengthen the abdominal area by taking the tailbone down and the waist up. As you practice this action to the extent of your ability, eventually, you'll find that the abdomen is so long that the only place it can go is toward the back body [see arrow #8]. Imagine a stretched rubber band: it can't bulge, it's not bunched or gripped, its function occurs by means of its length. So too does the lengthened, engaged abdomen provide maximum space for the organs and support for the lumbar spine.

Ribs
When first we are inspired to correct a shoulder slump, the action that most often happens is thrusting the ribs forward and up. While this is certainly an improvement over a caved-in chest, it's not a tenable action. Aim for this subtle series of adjustments instead: first, lengthen both sides of the waist and lift the ribs slightly toward the hips. Then lift the low back ribs strongly, making the back waist long. Third, lift and broaden the front chest (and don't let the back waist shorten as you do! Keep it long). And finally, draw the front low ribs slightly toward the back body. If you've done all these actions—and I emphasize that they are subtle actions that may not come easily, either to imagine or execute—you will feel a traction in your spine, height you might never have dreamed of.

What good is all this work? Why should you spend any time thinking about spinal curves and how to support them? I focus on this work for two reasons (and I hope that at least one of them speaks to your condition): health and aesthetics. Whenever we make a choice to stand up straight, we resist gravity and gain strength. A straight spine is a strong spine, and a strong spine is more likely to carry you gracefully for years.

Anna Rain works at standing straight and tall in public, regardless of how ridiculous she fears she looks. She can be reached at interlightbody.com, and "Yoga for Dancers" is a regular feature of the CDSS News. Photos courtesy the author.
Rodney Miller, Antrim, NH - It is my good fortune to have been in association with Bob McQuillen over the past forty years. Always quick with an appropriate joke, Mac has connected with contradancers and musicians in warmhearted, supportive and humorous ways throughout the years. I know that I, and hundreds if not thousands of people in the contradance community, hold him in special esteem for his kindness, generosity and knock-out musical prowess on piano and accordion. He understands contradance music like no other.

I remember a series of dances in the early 1980s when Mac and I were hired with Ralph Page, the dean of New England callers. The dances were held at the Scout House in Concord, Massachusetts. I would drive from my home in Antrim, New Hampshire to Mac's house in Peterborough. Not wanting to put miles on my car, Mac would insist upon driving his car to Keene to pick up Ralph. We would arrive, go into Ralph's parlor, and then Ralph would announce about his latest dance publication or his recent experiences at a Maine dance camp with Jean Carigian, the extraordinary French Canadian fiddler. Of course, this would take a while. Mac would remind Ralph that if we didn't leave soon, we'd be late to the dance. Ralph would say, "Don't worry. They won't start the dance till we get there." This happened every time we did this gig. As the youngest member of the trio, I admired Mac's role in looking out for Ralph and making sure we would arrive in a timely manner.

Another time, I was hired to play with Mac and the great caller Duke Miller at the Fitzwilliam Town Hall, a summer series that ran for years. I remember Mac's saying to Duke one night, "I want you to know that I've reached my limit on playing 'Life on the Ocean Waves' and will not play that tune tonight, so please don't call it." Duke graciously agreed. Mac's forthright, honest communication was an important dance musician's skill to be learned. Thank you, Mac!

Several years ago, I was lucky enough to be able to record a CD with Mac. We called it "Pure Quill," a phrase Mac knew from his childhood meaning "the real thing." It felt right to use a New England expression as our title because Mac is a master of the local lore and language (some of it not fit to print, by the way). Mac wasn't playing much accordion by the time we made this recording and explained to me that he was getting a little old and it was a challenge to play. Reluctantly, I asked him to play "McQuillen's Squeezebox," a tune that Ralph Page had written decades earlier for Mac and which we played at every one of those Scout House dances with Ralph. Ever generous, Mac picked up his accordion, played it beautifully, and we included the tune on the CD. My thanks go to Mac for that and for being a mentor, a friend and an invaluable inspiration.

(How to Get Rich and Famous, continued from p. 15) more gigs and build up name recognition, you'll start to develop a buzz around what you do which will propel you into new opportunities.

Know your stuff. When you do get an opportunity to play somewhere, be prepared. Know what you are expected to do, and be totally ready to do it. Be confident, be organized, and present yourself as capable, while also being humble. People will form impressions of you quickly and it will be difficult to change later. Your attitude and demeanor are as important as your musicianship to the organizers and audience's impression of your skill.

Play with other people who make you sound good. Even an experienced musician can sound terrible in the wrong combination of other musicians. Some people's musical styles and tastes fit together really well, and others just don't. Look for people to play with who make it feel easy, who enable you to do better than you thought you could. Help the people you play with to be that person by communicating your needs: "When you do X it makes it hard for me to do my best" or "I really like when you do Y because it allows me to really rock." Solicit that kind of feedback about your own playing from other people.

Set up a longterm mentoring relationship with someone who plays your instrument or has skills you'd like to acquire. Look for experienced people who are inclined towards mentorship. In every community there are established leaders and performers who are excited about sharing what they know with new folks. You may be able to find someone who will take you under their wing and give you a lot of help. If you want assistance in finding a formal mentoring relationship, get in touch with CDSS.

Fiddler Ethan Hazzard-Walsh performs traditional and original music with bands such as Elsir, the Figments, Beeswax Sheepskin, and other combinations, performing music for dancing and listening audiences throughout the United States. He also is a composer, arranger and producer, and helps to organize several regular dance events.

HELENE CORNELIUS & FRANK ATTANASIO Modern Treasures: Dances for Volume 4 Copublished by the Country Dance and Song Society and CDSS Boston Centre, Modern Treasures: Dances for Volume 4 is the latest companion booklet to the CDSS Boston English Dance Collection Series by Bare Necessities. Volume 4 is a compilation of contemporary dances, with half of the dances set to traditional tunes and half to modern music, and it includes dance instructions, tips and notes. Dance titles include: All Saints' Day, Another Nancy's Fancy, The Ashford Anniversary, Astoria Lass, Fenter-larick, Helena, The Homecoming, In the Bleak Midwinter, Michael and All Angels, A New Beginning. Perfect for the holidays coming up, or to learn new moves to Renaissance festivals, fairs and community events. Introducing the lively music and homegrown entertainments of times long past, this descriptive how-to is designed for twenty-first century jollity. The songs, dances and plays of old are explained in their mythical, seasonal and historical significance and outlined for easy reenactment. Simple-to-follow instructions detail six dances including the popular Abotts Bromley Horn dance, six full scripts for dramatic performances of mummers plays (folk plays of death and rebirth), and over thirty songs with lyrics and music. Kicik up your heels, hold high your skirts, and make merry the year through. $20.00

BRONWEN FORBES
Make Merry in Step and Song; A Seasonal Treasury of Music, Mummer's Plays & Celebrations in the English Folk Tradition "See the blazing Yule before us..."-this is just one of the many ancient British folk songs we all know and love. Other tunes and symbols that tug on our memories have similar historical roots, harkening back to a shared past. These dances, songs and theatrical plays in the English folk tradition are now little known to most of the modern world. Reviving these vital traditions can bring new life to Renaissance festivals, fairs and community events. Introducing the lively music and homegrown entertainments of times long past, this descriptive how-to is designed for twenty-first century jollity. The songs, dances and plays of old are explained in their mythical, seasonal and historical significance and outlined for easy reenactment. Simple-to-follow instructions detail six dances including the popular Abotts Bromley Horn dance, six full scripts for dramatic performances of mummers plays (folk plays of death and rebirth), and over thirty songs with lyrics and music. Kicik up your heels, hold high your skirts, and make merry the year through.

Books, recordings, and more—they're great gifts!
BARE NECESSITIES
English Dance Collection, Volume 12: A Playford Ball

Bare Necessities is an instrumental quartet that began playing professionally for CBS Dosh Boston Centre’s weekly dances in 1978 and has since become known internationally for its unique presentation of English country dance music. Here is their newest recording in the Boston Centre/Bare Necessities English Dance Collection series—a selection of dances from The Playford Ball by Kate Van Winkle Keller and Genevieve Shimer, first published in 1651 and revised by the Country Dance and Song Society in 1984. Tunes include: Dargason, Mad Robin, Shepherd’s Holiday, Orleans Baffled, Chestnut, Hoy Boys Up Go We, Mr. Beveridge’s Maggot, The Bostman, Indian Queen, Jenny Buck Pears, Queen’s Jig, Childgrove, Good Man of Ballangh, The Round, Hit and Miss, and Duke of Kent’s Waltz. Band members include Earl Gaddis (violin and viola), Mary Lee (violin and viola), Peter Barnes (flute, whistles, guitar) and Jacqueline Schwab (piano). 2009 CD $16.00

Other recordings from the series (each $16.00)
Volume 1 Favorites of the Boston Centre
Volume 2 More Favorites of the Boston Centre
Volume 3 Simple Pleasures
Volume 4 Modern Treasures
Volume 5 At Home
Volume 6 At the Ball
Volume 7 By Request
Volume 8 By Choice
Volume 9 Strong Roots: Easy Historical Dances
Volume 10 New Shoots: New American Dances
Volume 11 A New English Ball: Modern Dances from England

(See our website for more information about the CDs and our accompanying booklets.)

KATE VAN WINKLE KELLER & GEORGE A. FOGG
New Country Dances from Maine 1795: A collection of country dances from the personal notebook of a resident of Topsham, Maine

This is a collection made by Joseph Merrill of Topsham, Maine around 1786. He copied from a small booklet filled with country dances that had been published two years earlier by the Thompson publishing house in London and added six more of his favorites. The autograph has reconstructed each dance with its original tune: Allemand Swiss, Bayham Abbey, Bill Bobstay, Boston Delight, Dickey Dwindle, Donifaco, Doutful, Sheppard, The Enchanted Wood, Faithful Shepherd, The Female Soldier, Fischers Hornpipe, Jockey of the Green, Leaps Year, Little Ben, The London House, Lowthers Hornpipe, Miss Eliza’s Fancy, Miss McDonalde Reel, Mrs. Phillips Fancy, Osnabough Place Assembly, The Poor Recruit, The Prophets of Old Times, The Road to Ruin, The Royal Fair, The Shewards Hotel, The Sun Flower, Tippie Bob, The Trip to Bagshot, The Waggoner, and The Woodman. Historical notes and information about authentic performance style as well as tips for adapting the dances for modern dancers are included. 2009, 52 pp.BK $8.00

Other books by Kate Keller and George Fogg—
Keller & Fogg: Social Dances from 18th-Century Virginia: The Richmond Assemblies 1790-1797, $6.00
Keller & Hendrickson: George Washington: A Biography in Social Dance, $25.00
Keller & Shimer: The Playford Ball: 103 Early English Country Dances, $25.00
Keller & Sweet: A Choice Selection of American Country Dances of the Revolutionary Era, $12.50

ROGUEY
Impropriety: Volume 1: English Country Dances of Brook Friendly and Chris Sackett

Roguey, which is Anita Anderson (piano, voice, bells, zills) and Dave Bartley (guitars, citern, mandolin, dumbell) from Seattle, Jim Oakden (recorders, clarinets, banjo, whistle, guitar, banjo) from Santa Cruz, and Shira Kamen (flute, violin) from Berkley, along with two friends, met in the Rogue Valley of Oregon to record this album. The band’s varied influences include English, contra, early music, classical, Breton, Scottish, Irish, Cape Breton, Galician, French, Balkan, jazz-fusion, gospel, Scandinavian, and Greek. The recording includes all the English country dances published in Brook and Chris’s book, Impropriety, Volume 1: Heydaze, Cottomwood, On

Wittman’s Golden Floor, Home Again, The Black Cat, Lavender, Caravan Crossing, Rogues’ Ramble, Winter Garden, A Trip to Town-O, At Nancy’s House, Paul’s Pot Poo, Puck’s Decree, Sun Return, The Friendly Brooke, The MollyDandrew, and Improprity. 2009 CD $15.00

The companion books, Improprity (Volumes I and II), by Brooke Friendly and Chris Sackett, include dance and tune notation, $15.00 each.

DUDLEY LAUFRAN & JACQUELINE LAUFRAN
Traditional Barn Dance with Calls and Fiddling

Everything instructors need to teach fifty-three dances to participants of all ages and abilities. Music, calls, and dance steps are included for Virginia Reel, Portland Fancy, Paul Jones, Grand March, Seven-Step Forks, Farandole, and Jefferson and Liberty, and more. This comprehensive package provides the tools for facilitating an interdisciplinary learning experience as participants learn the dances along with their historical contexts. Participants also have the option of playing the music themselves, using the sheet music, or selecting from the music CD tracks. Over time, users can learn the calls and start calling the dances themselves. 2009 BR/CD/DVD Set $59.00

Other titles by Jacqueline and Dudley Laufran—
White Mountain Reel (book and CD), $25.00
Sweeps of May (book and CD), $25.00
Where’d You Get Them Great Chunes (CD), $15.00

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CD88 NEWS 25 FALL 2009
Country Dance and Song Society
Continuing the traditions, Linking those who love them.

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CDSS NEWS 28  FALL 2009

Protecting Traditions for the People, by the People
(a new board member's inside view of the annual meeting)

by Wendy Graham

Fragrant flowers, purple lilacs, paper whites, lily of the valley, red tulips picked from a CDSS staff member's garden, were arranged on tables of a historic Haydenville, Massachusetts church fellowship hall. Farm-fresh eggs, a breakfast highlight, were raised and donated by a local morris dance team.

This was the setting for the annual CDSS governing board meeting held May 7-8, 2009. These homergrown efforts underscore that the Country Dance and Song Society is an organization for the people, by the people. Twenty-two board members and seven staff members gathered, as they do annually, to reaffirm that.

Although addressing agenda items is one element of board work, the bigger mission that overarches the commonly heard phrase, "All in favor, say 'aye'" is protecting beloved music, dance and song traditions and keeping them alive and growing in our dynamic world.

Fierc determination to creatively accomplish this goal characterizes the current board. Its members are thoughtfully nominated, carefully screened, and voted in by the nonprofit's member base. The musicians, tailors, organists, singers, and dancers that make up the board represent fifteen states and one Canadian province. Five members were newly elected this year, and four members are under thirty years old.

The challenge of the diverse group is reaching consensus when members, who live thousands of miles apart, meet in person only a few times a year. In spite of geographic hurdles, the board is aware and acting on relevant issues. Throughout the year leading up to the meeting, hours are devoted by each member to investigation, exploration, phone conference banter, email debate, and creative brainstorming that culminates in action in May.

When it's time to focus on the task at hand, attendees are on the spot (with the help, undoubtedly, by the constant circulation of chocolate brought from board members' hometowns). Difficult discussions are approached thoughtfully. After all, this lighthearted bunch comes together with a common desire.

The full day's workflow is carefully balanced with play, too. Before, during, and after the meeting, just enough time for meals, a post-lunch "wake up" dance, and evening activities allow members to bond, relating local struggles or just having a laugh on the swing set.

At the end of the conference, there is resolution on some open "folders," continued discussion of others, and the creation of task forces to address new items. With high hopes for the future of our traditions, the board moves forward with energy, intellect, commitment, and resolve.

If you're interested in serving on the board, look for the call for nominations in the Winter 2010 issue of the newsletter.

Above (l to r): Board members Lily Kosinski Leadley, Carol Barry and Scott Hager (far right) CDSS staff member Pat MacPherson; photo courtesy Wendy Graham.
One of the things our board has been trying to do for some time is establish links with related organizations. This is harder than it looks: sound linkage has to provide ongoing benefit to both parties, and it takes work to find a suitable topic, forge an arrangement which does that, and to sort out who does what. Meanwhile, we are all busy solving our own problems.

I went to dance events in England twice during the last year. On one occasion I looked up Katie Spicer, the director of the English Folk Dance and Song Society (EFDS). On another I met with Mike Norrix, the National Council chairman (analogous to my position), along with Katie and two board members. I was also at a Scottish dance conference in France and had brief conversations with Alex Gray, chairman of the Royal Scottish Country Dance Society (RSCDS) and Liz Foster, the director.

Our three organizations have interesting similarities and differences:

- We all exist to practice and preserve our respective art forms, all have a paid director and staff, overseen by a volunteer board. The EFDS was founded in 1911, CDS in 1915, and the RSCDS in 1923—a span of only twelve years.
- We and the EFDS have "song" in our names. The EFDS is stronger in song; it is actually the merger of the pre-existing Folk Song Society and the English Folk Dance Society. We often face a tension between song and dance, so we want to remove that when we can and balance it when we must.
- All three organizations face the issue of relevance to their memberships. I think most Scottish dancers are aware of their parent organization (I joined before I even heard of the others). I'll bet that the majority of dancers in North America are unaware that we exist.
- The RSCDS and EFDS hired their current directors within the last two years. Ours has held his position for a long time. (In effect, there is a wide difference in knowledge of, and connection to, the respective organization's histories.)
- The RSCDS has a headquarters building in Edinburgh, which deals only with organization-wide issues: dancing in Edinburgh is under the Edinburgh branch. The EFDS has a three story building (Cecil Sharp House) in London, with a library, dance hall, meeting room and pub, as well as administrative offices. They don't have to point
tourists elsewhere: London events happen at "the house." They can run public relations events such as Gold Badge award ceremonies there. But having your own building is a two-edged sword: you can't pay all the maintenance costs if you can't move to a bigger space, you can't move away to fight the impression that you just serve Edinburgh/London/New York, and if you can run events at "home," it takes extra work to keep your focus outward.
- The RSCDS has a long tradition of fortnight long summer schools at St. Andrews. We have a long tradition of week long summer schools at Finewoods and have expanded into other sites. Scotland and England are smaller and more centralized countries than the U.S. and Canada. The EFDS (and the RSCDS, though we didn't discuss this) have access to national education grants. We are the wrong shape for granting agencies: we're a national organization with local influence; but national agencies give to organizations with national influence, and local agencies give to local organizations.

As organizations we clearly have common problems and things to learn from each other. My conversations were too brief and informal to find out how we might work together on any of those things, but we opened a communication channel.

At another event, a member told me that we need to figure out what, exactly, is the value that we deliver to our stakeholders—what deep hunger do we satisfy? I loved the assumption behind the question: that we satisfy a deep hunger. I think we do, and that's why we have a long history and loyal following. But the question is an important one, and I think our tagline answers it: "Continuing the traditions, linking those who love this thing."—how we are doing at dance.

Continuing the traditions—I'm proud of this. We present excellent teaching at our events. Many of our publications (e.g., David Smukler and David Millstone's Cracking Chairnuts and Graham Christian's "Tell Me More" columns in the News) connect current practice or repertoire to their underlying traditions, and the Monyomosk Moment last March was an example. We try to build building people's skill in playing, calling and dancing. I recently photographed a dancer showing the same relaxed energy and superb body mechanics as in continued on page 37

We are in the midst of an exciting period of change, a time of growth to an expanded presence, particularly online. The United States and Canada. The most visible part of this is our Leadership Initiative, open to all members throughout the United States and Canada. The most prominent is the CDS Leadership Trust, the Mary Kay Friday Leadership Fund; the Chuck Ward Fund; and several new scholarship funds for youth are a part.

There are three main purposes of these funds:

- providing grants and scholarships for groups and individuals throughout the U.S. and Canada, particular for training programs
- expanding support for training programs and youth scholarships for CDS camps
- and the hiring of our youth intern

Our outreach to groups grew a great deal from last year, we have given twenty-seven grants to groups in nineteen states and provinces. These grants supported caller, musicians and organizer training sessions; new events, dances on college campuses; a mentoring program; scholarships; and more. We were also interested in supporting folk song and instrumental music training sessions and in doing even more work in the center of the country.

CDS scholarships for campers under the age of thirty grew from under $4,000 in 2007 to over $16,000 in 2008 and have already surpassed $22,000 in 2009. We are seeing this support coming from the various leadership funds.

We hired our first youth intern who traveled around the country representing CDS on behalf of youth-related activities and interests, and spoke for the youth perspective within the CDS office. As I write this (in mid August), we are in the process of redefining the role of, and hiring our intern, who will start the next one year term in September.

In order to accomplish our Leadership Initiative goals, and to set the stage for our future growth, we've been hard at work on expanded fundraising, primarily for the Leadership Initiative itself. To date we've raised $218,000 in gifts and pledges toward our goal of $250,000, and we're in the midst of the final push to complete the fundraising. Thank you for the many generous gifts and pledges that made this possible.
**2008 Condensed Financial Statements (unaudited)**

**BALANCE SHEET, ALL FUNDS**

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<th>2007</th>
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<td>Bank &amp; Cash Accounts</td>
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<td>Receivables &amp; Customer Credits</td>
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<td>Grants &amp; Pledges Receivable</td>
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<td>Liabilities Loans</td>
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<td>Prepaid Expenses</td>
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<td>Sales Inventory</td>
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<td>Equipment &amp; Fixtures, net</td>
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<td>Arrears held as Investment</td>
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<td>Liabilities</td>
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<td>Total Liabilities</td>
<td>689,273</td>
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**LIABILITIES**

| Prepaid Expenses | 94,357 | 93,367    |
| Fiscal Agents Payable | 6,057 | 6,057     |
| Miscellaneous Payables | 13,506 | 27,210    |
| Total Liabilities | 114,050 | 133,043   |

**FUND BALANCES**

| General Fund Balance | 120,636 | 199,006    |
| Designated Funds Balance | 312,068 | 306,531   |
| Temp. Restricted Funds Balance | 61,618 | 24,935    |
| Total Fund Balances | 493,322 | 551,452   |

**TOTAL LIABILITIES & FUNDS** | 609,573 | 706,564   |

**GENERAL FUND (GF) PROFIT/LOSS STATEMENT**

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<td>Sales</td>
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<td>799,823</td>
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<td>825</td>
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<td>TOTAL GF INCOME (A)</td>
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**EXPENSES**

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<td>Membership Promotion</td>
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<td>7,122</td>
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<td>3,025</td>
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<td>TOTAL GF EXPENSE (B)</td>
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<td>TOTAL EXPENSES (C)</td>
<td>(51,156)</td>
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**EF OPERATING NET (A-B-C)** | 6,725 | 8,652     |

**GENERAL FUND BALANCE**

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**FUND BALANCE AS OF YEAR-END**

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<td>Slope or Purchase</td>
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<td>Total Transfers</td>
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**TOTAL INVEST. GAINS** | 103,048 | 36,354   |

**Notes on Financial Statements**

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<th>2006-2009 financial years' results</th>
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<td>Balance of available reserves</td>
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<td>Bank &amp; Cash Accounts are down because at the end of 2008 fewer funds were increased in CDSS and money market accounts.</td>
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<tr>
<td>Grants &amp; Pledges Receivable are up due to pledges to the New Leaders, Good Foundation Fund.</td>
</tr>
<tr>
<td>Investments are down due to investment losses in 2008.</td>
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<tr>
<td>Equipment &amp; Fixtures net are down because we are depleting our current and future space over a short period of time, and those in a non-renewal lease are due to the constraints in 2008, and because of equipment and future space are not fully depreciated. All fund balances are down due to declines in investments.</td>
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**Profit and Loss Statements**

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<td>Sales</td>
<td>8,418</td>
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<tr>
<td>Sales &amp; Reports</td>
<td>94,357</td>
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<tr>
<td>Fiscal Agents Payable</td>
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<td>Miscellaneous Payables</td>
<td>13,506</td>
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<tr>
<td>TOTAL Liabilities</td>
<td>114,050</td>
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</table>

**TOTAL EXPENSES (C)** | 1,212,014 | 1,392,159  |

**TEMP. RESTRICTED FUNDS BALANCE**

| Funds Balance at Year-End | 16,435 | 14,635    |
| Transfers In (new pledges) | 50,233 | 6,300     |
| Transfers Out (old pledges) | (50,486) | (4,540)   |
| TEMP. RESTRICT, FUNDS BAL | 61,618 | 16,435    |

**DETAIL ON TRANSFERS BETWEEN GF & DF**

| DF to GF Matched Scholarships | 20,936 | 16,351    |
| DF to GF Matched Scholarships | 2,658 | 1,371     |
| DF to GF Grants & Other | 40,626 | 14,632    |
| Total Transfers | 64,681 | 62,385    |

**TOTAL INVEST. GAINS** | 103,048 | 36,354   |

---

**Fund Farewells**


---

*Broad Foster*
The Prince of Westborough
dance by Paula Kelley, to the tune The Middle of Night by Peter Barnes

Formation: Longways duple minor

A
1-2 In groups of four (hands not joined), all balance into the center and out.
3-4 All turn single right.
5-8 Star right.
9-10 In groups of four (hands not joined), all balance into the center and out.
11-12 All turn single left.
13-16 Star left.

B
1-4 First corners cross to change places by left shoulder (bars 1-2) and turn right in a leisurely manner to face in again (bars 3-4) while second corners turn single right (bars 1-2) and cross to change places by right shoulder (bars 3-4).
5-8 Circle four left all the way.
9-12 Poussette halfway clockwise (first man and second woman pushing).
13-16 Draw poussette clockwise, ending progressed and proper (first woman and second man pushing/moving forward while their partners (first man and second woman), move backwards.

© 2006 Paula Kelley; used with permission

Paula Kelley of Huntington, Vermont, composed this dance in December 2006 for her dancing and biking friend, Ken Prince of Westborough, Massachusetts. Ken had given Paula “Between Two Worlds,” Mary Lea’s CD which includes “The Middle of Night.” Paula thought that Peter Barnes’ lovely tune would make a nice dance—and a fitting “thank you” for Ken. The dance made its debut at the Across the Lake English country dance weekend near Burlington, Vermont on June 9, 2007. It was taught by Gene Murrow and enjoyed by over a hundred dancers, including Paula, and including Ken (to whom it was a complete surprise). Paula thanks Philippe Callens for questioning her intent for the first corners’ movement in B 1-4. The version printed here includes that revision.

This tune was one of the very few good things that came out of a long bout of wee hour wakefulness and brooding a few years ago. I’ve resisted the calls of many to rename it “The Middle of The Night”—I wanted the title to convey a more general sense of night as a country, sometimes dangerous to enter, sometimes beautiful.

~ P.B.

© 1998, Peter Barnes; used with permission

Tune typeset by Peter Barnes
Remembering Mary Kay
by Mary Devlin

Three couple longways
Tune: Waltz for Mary Kay, by Liz Donaldson

A1 1-4 First couple make a long cast to middle place (second couple meet, lead up and turn away into top place)
5-8 First couple make another long cast to bottom place (third couple meet, lead and turn away into middle place)

A2 1-8 Bottom couples (first and third) double figure eight (first couple cross up the center and third couple down the outside to start)

B 1-4 Top couples (second and third) mirror back to back (third couple up the outside to start); middle gent end by turning over his right shoulder to face down
5-8 All single file circle to the right halfway and face across in lines
9-12 Top couples, joining nearer hands with neighbors, set and link, while bottom couple set and turn single right
13-16 All two-hand turn partner once and a half to end on proper side

End in 3-1-2 order

Notes: A1—The casts are “heart-shaped” (as in Hole in the Wall). For the third couple’s transition into the double figure eight, at the end of A1 the third couple leads up and turns out into middle place. The turn is best done as a big loop so the dancers can move directly into the double figure eight.
A2—For the third couple’s transition from the double figure eight into the mirror back to back, they need to time their figure eight so they can dance up the outside directly into the back to back.
B—The caller may need to prompt the single file circle to help everyone remember to join in. Set and link is a Scottish country dance figure. It is performed as follows: nearer hands joined with neighbor alongside, facing partner across the set. Set right and left to partner and then trade places with neighbor. People on the left turn over their right shoulders up or down middle of the set to trade; people on the right cast over their right shoulders up or down the outside to trade. Another way to describe this is: set, people on the right cast up or down to trade with neighbor and those on the left dance up or down the inside, while turning over right shoulders, and into neighbor’s place. Key: those on the right travel on the outside and those on the left travel on the inside.

Inveterate dancer and dance leader Mary Kay Friday died too soon on March 17, 2001. The dance was written in May 2008 on the plane to Athens, and revised that summer, first during BACDS’s English Week at Mendocino, and then during English Week at Pinewoods. The tune is published in Rain in the Desert and Other Tunes by Liz Donaldson and in The Waltz Book II, collected and edited by Bill Matthiasen, and it is recorded on "Terpsichore: Scottish Dance Music" by Elke Baker and Liz Donaldson.

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Mary Kay Friday, circa 1990s

~ M.D. ~

Tune typeset by Peter Barnes
Tell Me More—Mars and Venus
by Graham Christian

One of the more intriguing entries in the fourth volume of the Fallibroome series is a dance from 1726 called "Mars and Venus" to a striking tune in E minor with a suspiciously "professional" rather than folk or ballad sound. It is not hard to find English dances that evoke the Classical world—"Daphne" and "Zephyrs and Flora" spring to mind—but it is tempting to think that this dance pays tribute to the diligence and pioneering spirit of dancer, dancing master, and historian John Weaver (1673-1760).

As a dancer, Weaver seems to have excelled in comic and traditional dances, including a solo version of Roger de Coverley, which was a part of his professional repertoire at the turn of the eighteenth century. As a scholar of dance, however, he must have much greater ambitions: in 1706 alone, he published a translation of Raoul Feuillet's Choregraphie, as well as transcriptions of Mr. Isaac's dances for the royal court, and his own short treatise on time in dance.

He went on to write a well-informed anatomy and physiology guide for dancers, as well as a history of dance—in which he commends country dance as a "pleasant and innocent Diversion"—but his aim was no less than to revive the noble mimed dance of the ancients, and to this end, he staged The Loves of Mars and Venus at Lincoln's Inn Fields on March 2, 1717, which attempted to tell the old story of adultery and reconciliation among the Olympian gods through dance and gesture alone, without the assistance of verse or song. As such, it is one of the most important ancestors of later story-ballets such as Swan Lake or Petrouchka. Weaver's own description of the mime survives, with its fascinating ways to show Admiration, Triumphing, and more; we even know that a Mr. Symonds provided the "Symphonies" that accompanied the dancers—but no music survives. It is tempting to think that in "Mars and Venus" we hear a little of Mr. Symonds' lost score, and see a country dance tribute to the "grand dance" of gods that closed the mime.

"Mars and Venus" helps us to recall the passionate advocacy of one of dance's most eloquent defenders: "Why," Weaver said in The Spectator in 1712, "should dancing, an art celebrated by the ancients in an extraordinary manner, be totally neglected by the moderns...? It is for advancement of the pleasure we receive in being agreeable to each other in ordinary life, that one would wish dancing were generally understood as conducive to as it really is to a proper deportment in matters that appear the most remote from it."

Some years ago, Kaila Klabin asked me for a version of "Mars and Venus," and some dancers may want to consider this as an alternative to Bentley's fairly free adaptation of the 1726 dance.

Mars and Venus
Longways double minor

A1 Ones cross and go below (two moving up) and half figure down through the next two; ones two-hand turn halfway.

A2 Twos the same. All home improper.

B1 1-4 Ones cross down into second place and turn single down and away (man right, woman left) as the two cast up and change places right shoulder.

5-8 Four changes of rights and lefts (but you may wish to substitute a circle four once around, since you'll get rights and lefts at the end of the B in a second).

9-12 Ones lead down through the next two and cast back to progressed places.

13-16 Ones and the next two dance four charges of rights and lefts with hands.

The tune notation for "Mars and Venus" will be on our website when this article is added to the Newsletter Archives (see below). In the meanwhile, you can see it in Peter Barnes' book, English Country Dance Tunes (Volume 1, page 73).

Graham Christian is an English country dance caller who lives in western Massachusetts. "Tell Me More," a look at English country dance titles, is a regular feature of the CDSS News for earlier columns, see www.cdss.org/newsletter-archives.html.

Pleasant and Delightful
(19th century English)

Tune typeset by Peter Barnes. This version of the song used by permission of Revels, Inc., from their book, The Revels Book of Chansons and Sea Songs, available through CDSS or through www.revels.org.
Dancing Dangers—Three Poems

1. Teacher’s Lament, by Ken Blackwood

There’s many a slip ’twixt the mind and the foot
A thing that causes teachers much pain
You’d think that here being only two feet to put
It would be easy to proceed to great gain
If only if that’s all that it took
But alas and alack it’s forward and back again and again and again

2. (To the tune of) The Wild Rover, by Anne Welch

I’ve been a folk dancer for many a year
But my sense of direction is hazy, I fear.
For I oft get lost left, instead of my right
And the change this makes is a terrible sight.
So it’s no, nay, never; No, nay, never expect
That the movements I’m making are always correct.
I’ve been a folk dancer for many years
But this doesn’t mean that I never go wrong.
For I’ll cast without thinking and lead folk astray
Or go into a star when it should be a key.
So it’s no, nay, never; No, nay, never assume
That the movements I’m making won’t lead to your doom.
I’ve been a folk dancer for most of my life
But it’s not always easy, and sometimes there’s strife.
For I’ll go the wrong way in a California twirl
And I’ll start as a boy but end up as a girl.
It’s no, nay, never; No, nay, never believe
That the movements I’m making won’t cause you much grief.

3. (To the tune of) Greensleeves, by Jo Walker

Alas, my love, how wrong were, we are to land in so hastily
I should have been dancing a reel three before I lead in with you.
Oh, oh! I did not know what came after the do-oo-oo.
I was talking to you when they walked it through
And we should have been listening carefully.
So here we’re standing shame-facedly, right in the middle for all to see.
They are going to manage a reel of three, but it’s only a reel of two.
Oh, oh! I did not know what came after the do-oo-oo.
The moral is clear, let me tell you dear,
We should have been listening carefully.

The Wild Rover and Greensleeves poems were in Set and Turn Single last year (issue #64). For more about S&T, see http://www.setandturnsingle.org.uk. “Dancing Dangers” poems © Blackwood, Welch, and Walker, respectively.

Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is November 1 for events on and after January 1, 2010. Send information to CDSS News, PO Box 338, Haydenville, MA 01039 or events@cdss.org. These events, and others, are also posted on our website (www.cdss.org) and updated monthly. For information on regular dance series, see the CDSS Group Directory, published periodically, or see the Group Affiliate links on the website.

Oct 2-4
CDNY Synergy! Contra and ECD Weekend

Oct 2-4
Minnesota Country Dance Weekend

Oct 3-4
Lady of the Lake Dance & Music Weekend
Lake Cowal, Inverlochy, Scotland, FolkDancing Society, info@ladyofthelake.org, 506-339-6089.

Oct 3-4
5th Annual Buffalo Big Dance

Oct 3-4
Stradford Ball
Stratford, VT, Stratford Ball, 802-222-5688, engineering.dartmouth.edu/christopher_schobrfall@gmail.com.

Oct 8-11

Oct 9-11
Mountain Madness: Contra Dance Weekend
Jenkinson’s, NJ, Historic Jenkinson Dance, www.historicjenkinsondance.com,

Oct 10
Scarlet Pimpernel Ball
Upper, MA, Piedmont Registry dancers, 914-654-8230 or 504-522-3745, pimpernelpotterspondancers@yahoo.com.

Oct 10-19
Fall Favorites ECD Party

Oct 15-18

Oct 16-18

Oct 18-20
All-English Fall Weekend

Oct 18-20

Oct 18-20
Chicago Contra Dance Leadership Weekend
Chicago, IL, University of Chicago Folk Arts Community, folk@uchicago.edu, 773-751-4009.

Oct 18-20
Fall Frolick ECD Display Dance Weekend

Oct 18-20
Virginia Dance Leadership Conference, Blacksburg, VA, 412-860-7486, or Shorn, shorn@bluegrassartsg.com.

Oct 18-19
Looking Glass Dance Festival
Lansing, MI, my.voyager.net/holden/smltmedium.html.

Oct 23-25
Playford Ball

Oct 23-25
Gender-role-free Dance Camps, Nelson, VA, Lavender Country and Folk Dancers, camps@lcf.org, www.lcf.org.

Oct 23-25
Charlottesville Fall Dance Festival

Oct 24
Portsmouth English Country Ball

Oct 24
October Old-Time Week

Oct 30- Nov 1
Old-Time Fiddlers’ Reunion

Oct 30- Nov 1

Oct 30- Nov 1
Southern Appalachian Square Dance Weekend

Oct 30- Nov 1
Fire Ant Frolic

Oct 30- Nov 1
Wannamade Uptown

Oct 31

Nov 1- 3
Gypsy Moon Ball, Indianapolis, IN, Indianapolis Traditional MAD, 317-488-7751, indycentral@gmail.com, www.indycontra.org.

Nov 1- 3
English-Scottish Dance Weekend
Troy, NY, Capital English CD, Nancy Yule, 518-477-5864, nydancers.net.

Nov 1- 15
Danceable Feast

Nov 13-15
Atlanta Dance Weekend

Nov 13-15
Head for the Hills

Nov 20-22
20 Dance Weekend

Nov 20-22
Northwest Morris Weekend
Braintree, NC, John C Campbell Folk School, 800-365-5774, dancluster@jcbfs.org, www.jcbfs.org.

Nov 21
Fall Ball
San Marcos, CA, Bay Area CDS, 619-652-7016, humback@bluesglobal.net, www.bayeh.org.

Nov 27
Thanksgiving Dance

Nov 27

Nov 27-29

Dec 5
No Snow Ball

Dec 11-14
Dave To Be Square West 2009

Dec 5
Holiday Dance

Dec 5
Festive’s Christmas Ball

Dec 13
Stockade Assembly

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Prepared by Sue Stein

Dec 19
Christmas Ball, Urbana, IL 61801, 608-994-4347, cchs@uiuc.edu, www.illinois.edu. *

Dec 20-Jan 1
Christmas Country Dance School, Berwick, KY 40032, 859-593-6543, cchs@berwick.ky.gov, www.berwick.ky.gov. *

Dec 20-Jan 1
Winter Dance Weekend. Enosland, NC, Old C. Campbell Folk School, 600-985-5744, dance@folkscoul.org, www.folkscoul.org. *

Dec 27-Jan 1
Tenderfeather's Holiday, Englewood, NV, Lloyd Shaw Foundation, 434-244-7688 or 540-685-0233, www.tenderfeather.org. *

Dec 31

Dec 31

Jan 1-17

Jan 13-17

Jan 16
Sea Wall English Country Ball, Newbury, MA, David or Sandy, 203-463-5817, seawall@seawallmail. org, www.seawall.org. *

Jan 16-31

Jan 22-24

Jan 23-24
Appalachian Clogging Weekend, Brustown, NC. John C. Campbell Folk School, www.footscoul.org, 800-FOOTSCUL. *

Jan 29

Feb 3-10

Feb 13-14
Bayou Bedlam. Houston, TX, Houston Area Traditional Dance, www.bayoubedlam.org. *

Feb 17-22
Folk Alliance Conference, Memphis, TN. Folk Alliance, www.folk.org. *

Feb 20

Feb 26-28
Chance Dance. Cape Girardeau, MO, Cape Friends of Traditional Music & Dance, 573-341-4078, john@frc-web.com; *

Mar 2
Playford Ball. San Jose, CA. Bay Area CCS, www. bacs.org/playford. *

Mar 19-21

Mar 20

Mar 26

Mar 26-28
Bare Necessities Weekend. Pittsburgh, PA, www.cell.org. *

Mar 27-29

Apr 7-14

Apr 24

Apr 30-May 2
Lexon Assembly. Lexon, MA, Lexon Assembly, lexon.assembly@gmail.com, lexon.assembly@gmail.com. *

May 7-9

May 8
Hartford Ball (ECD). West Hartford, CT, Red Nutter, Helene, danceandthefilm@yahoo.com. *

May 29

Jul 17-24
Family Week at Pinewoods. Plymouth, MA, CDSS, 413-268-7426 x3, campdl@aol.com, www. cdss.org. *

Jul 24-31
Folk Music Week at Pinewoods. Plymouth, MA, CDSS, 413-268-7426 x3, campdl@aol.com, www.cdss.org. *

Jul 31-Aug 7
English Dance Week at Pinewoods. Plymouth, MA, CDSS, 413-268-7426 x3, campdl@aol.com, www.cdss.org. *

Aug 7-14
English & American Dance Week at Pinewoods. Plymouth, MA, CDSS, 413-268-7426 x3, campdl@aol.com, www.cdss.org. *

Aug 14-21
Early Music at Pinewoods. Plymouth, MA, CDSS, 413-268-7426 x3, campdl@aol.com, www.cdss.org. *

Aug 15-22
Adult & Family Week at Timber Ridge, High View, NY, CDSS, 413-268-7426 x3, campdl@aol.com, www.cdss.org. *

Aug 21-28
Campers Week at Pinewoods. Plymouth, MA, CDSS, 413-268-7426 x3, campdl@aol.com, www.cdss.org. *

Aug 28-Sep 4
Southeastern Dance Leadership Conference. Durham/Chapel Hill, NC area. sedcon@aol.com. *

Oct 1
Southeastern Dance Leadership Conference. Durham/Chapel Hill, NC area. sedcon@aol.com. *

Oct 11
Sponsoring organization is a CDSS Group Affiliate. **This is us: Country Dance and Song Society, 132 Main Street, Haydenville, MA 01059-0319, campked@aol.com, 413-268-7426 x3. To list your special events, send information to news@cdss.org. The webpage is updated around the beginning of each month (dashes: before then, same email); events in the next paper News will be those on or after January 1 (deadline: November 1). *

Planned Giving

Do your will include CDSS? If not, please consider helping to ensure that your favorite programs, publications and services will continue in the future with a bequest. It's practical, tax deductible and will be put to very good use. For information, write to Robin Hayden, Development, Country Dance and Song Society, PO Box 561, Haydenville, MA 01059-0319, robinhayden@cdss.org, or see our website at www.cdss.org/support-us.html.

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Update on New Leaders, Good Leaders

As you've been reading in the newsletter, having the New Leaders, Good Leaders fund has expanded the ways CDSS is able to support the traditional dance and music community, and we're having a blast doing it. Thank you to those who have given to New Leaders so far. We had a lot of fun fundraising for it this summer (people were very generous), and we have received a number of gifts from groups. As of late August, we have $239,000 in gifts and pledges, with only $11,000 more to reach our goal of $250,000.

Will you help? You can donate online—go to our new website, www.cdss.org, and click on the Donate Now link under Support Us. Or you can give the old-fashioned way, with a check made out to CDSS and marked for “NLGL.”

P.S. While youth is a focus of the fund, New Leaders is not limited to youth. Our goal is to provide support for a thriving, diverse, intergenerational dance and music scene.