

CDSS NEWS

FALL 2009



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.



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 Cherie Flint, a teacher who uses the program, daily, in her classroom. Although Cherie 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 kindergarteners continued to astonish me with their abilities to execute complex movements and comprehend such advanced patterns. I asked Cherie what inspired her to dedicate time to dance in her classroom.

Cherie 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. “Metacognition 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, Cherie introduced her kindergarteners to dances that demanded increasingly complex levels of ability.

“Each dance in your program introduces a small piece of the puzzle,” she explained. “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 these dances so efficiently.”

Beyond the sound intellectual reasons for bringing dance into the classroom, Cherie 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, Cherie 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 Cherie 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 Loscotoff, 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.” Evo, we need to learn the dances from your third-twelfth grade book so I have something to teach them next year!”



* 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 stats).
~ E.B.

For information about Evo’s school residency programs, see evobluestein.com; photos in this article 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 talented up-and-coming 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. 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 but you 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 counterparts—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 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, 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 better known 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 websites with contact information for the people who do the booking. Also try the DanceDB or Dance Gypsy or CDSS. In the contra or English dance world (more so than in the world of folk clubs or singer-songwriters) you 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 quota 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 guests or 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 so 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 becoming skilled. At the same time, dancers and audiences love to discover new musicians and become fans of up-and-coming bands. As you do

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(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 that may be difficult to change later. Your attitude and demeanor are at least 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 setting up a formal mentoring relationship, get in touch with CDSS.

Fiddler Ethan Hazzard-Watkins performs traditional and original music with bands such as Elixir, 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.

President's Report

by Bruce Hamilton, CDSS President

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 (EFDSS) and on another I met with Mike Norris, 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 EFDSS was founded in 1911, CDSS in 1915, and the RSCDS in 1923—a span of only twelve years.
 - We and the EFDSS have “song” in our names. The EFDSS 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 dance and song, 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 and singers in North America are unaware that we exist.
 - The RSCDS and EFDSS hired their current directors within the last two years. Ours has held his post for twenty-six. There is a wide difference in knowledge of, and connection to, the respective organizations' 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 EFDSS has a three story building (Cecil Sharp House) in London, with a library, dance hall, session room and pub, as well as administrative offices. They don't have to
- 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 have to pay all the maintenance, you can't move to a bigger space, you can't move away to fight the impression that you just serve Edinburgh, London or New England, 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 Pinewoods and have expanded into other sites.
 - Scotland and England are smaller and more centralized countries than the U.S. and Canada. The EFDSS (and I think 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 define 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 them.” So—how are we doing at that?

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 Chestnuts* and Graham Christian's “Tell Me More” columns in the *News*) connect current practice or repertoire to their underlying traditions, and the Moneymusk Moment last March was an exemplary connection. We are 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

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Director's Report

by Brad Foster, CDSS Executive and Artistic Director

We are in the midst of an exciting period of change, a time of growth to an expanded presence, particularly with outreach, throughout the United States and Canada. The most visible part of this is our Leadership Initiative, of which the New Leaders, Good Leaders Fund; 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, particularly for training programs
- expanding support for training programs and youth scholarships for CDSS camps
- and the hiring of our youth intern

Our outreach to groups grew a great deal from less than \$1,000 in 2007 to over \$17,000 in 2008. We gave out 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 are also interested in supporting folk song and instrumental music training sessions and in doing even more work in the center of the countries.

CDSS 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, with most of this support coming from the various leadership funds.

We hired our first youth intern who traveled around the country representing CDSS on behalf of youth-related activities and interests, and spoke for the youth perspective within the CDSS office. As I write this (in mid August), we are in the process of redefining the role of, and hiring, our next 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 this campaign. Thank you for the many generous gifts and pledges that made this possible.

The first phase of our very exciting new website, with better navigation, improved graphics, listening music, expanded content, e-commerce for sales, memberships and donations (with camp registrations to follow), web content management tools, and community interaction features is now online. Expanded features and content will follow through the fall and winter. If you haven't seen the new site yet, please take a look at www.cdss.org.

New projects also include a leadership conference in North Carolina in 2010. We would like these to be annual events, but we need your help to do so. Please let us know if you can host a conference in your region. We also want to expand our service to all of the U.S. and Canada, especially places too small or too distant to attract traveling bands, callers and singers. If you are from a region with little CDSS impact or presence, let us know how we can better serve your region by emailing me at brad.foster@cdss.org.

Meanwhile we continue to run our excellent programs at Ogontz, Timber Ridge, and Pinewoods. The CDSS store and mail order has entered the digital age with e-commerce. The newsletter format and style has been redesigned. And publications continue to grow.

None of this could have been accomplished without the talents and passion of the CDSS staff, including Caroline Batson for promotion, newsletter, and overseeing the look and content of the new website; Carol Compton for technical aspects of the new website and for operations management; Jacki Haney for data entry and accounting; Robin Hayden for development, fundraising appeals and membership; Linda Henry for outreach, board support and camp logistics; Steve Howe for our summer camps; Pat MacPherson for publications and youth intern projects; Jeff Martell for the CDSS store and group services; Rowena Roodman for sales assistance; special projects staff Ethan Hazzard (youth intern) and Nils Fredland (Ralph Sweet book); and Winans Creative who helped create the new website. In addition, we have a very large group of wonderful volunteers, including the members of the CDSS board, committees and task groups; writers and editors of our booklets and other publications; and all of you who have run leadership training programs and events. I give my thanks for your excellent work; we couldn't do this without you.

(2008 Financial Statement on next page)

2008 Condensed Financial Statements (unaudited)

BALANCE SHEET, ALL FUNDS	2008	2007
ASSETS		
Bank & Cash Accounts	\$99,651	160,817
Receivables & Customer Credits	(1,060)	2,159
Grants & Pledges Receivable	48,939	6,300
Outreach Loans	1,000	0
Prepaid Expenses	18,185	22,088
Investments	342,043	407,052
Sales Inventory	64,089	56,949
Equipment & Fixtures, net	18,703	33,676
Artwork held as Investment	16,500	16,500
Deposits Rent/Utilities	<u>1,323</u>	<u>1,323</u>
TOTAL ASSETS	609,373	706,864

LIABILITIES		
Prepaid Income	94,537	99,267
Fiscal Agent Projects	6,557	6,557
Miscellaneous Payables	<u>12,936</u>	<u>27,219</u>
TOTAL LIABILITIES	114,050	133,043

FUND BALANCES		
General Fund Balance	120,836	199,005
Designated Funds Balance	312,869	358,381
Temp. Restricted Funds Balance	<u>61,618</u>	<u>16,435</u>
TOTAL FUND BALANCES	495,323	573,821

TOTAL LIABILITIES & FUNDS	609,373	706,864
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GENERAL FUND (GF) PROFIT/LOSS STATEMENT

INCOME	2008	2007
Fundraising		
Fund Appeals	\$43,872	38,195
Summer Camp Fundraising	39,463	37,125
Contributing Memberships	26,175	25,315
Other	<u>36,691</u>	<u>11,971</u>
	146,201	112,606
Membership		
Membership Dues	127,898	131,415
Periodicals Ads	8,676	9,093
Group & Member Services	<u>22,507</u>	<u>20,201</u>
	159,081	160,709
Summer Program Registrations		
	799,823	811,756
Sales		
Income from Goods Sold	93,236	90,722
Shipping & Misc. Income	<u>6,498</u>	<u>6,184</u>
	99,734	96,906
Other		
Short Term Interest	589	1,725
Investment Spending Allocation	7,172	8,211
Miscellaneous	314	206
	<u>8,075</u>	<u>10,142</u>
TOTAL GF INCOME (A)	1,212,914	1,192,119

GF EXPENSE

	2008	2007
Fundraising & Promotion		
Fundraising	2,362	2,897
Designated Fund Fundraising	7,961	541
Membership Promotion	<u>3,426</u>	<u>6,373</u>
	13,749	9,811

	2008	2007
Membership		
Membership & Services	5,928	5,346
Periodicals	22,956	21,642
Outreach	<u>17,162</u>	<u>950</u>
	46,046	27,938
Summer Programs		
Staff & Facility	535,720	546,035
Brochure	13,221	11,642
Scholarships	<u>42,381</u>	<u>43,467</u>
	591,322	601,144
Sales & Publications		
Cost of Goods Sold	60,174	68,647
Shipping & Other	17,513	16,199
Catalog & Promotion	6,611	6,576
Publications	<u>2,978</u>	<u>7,659</u>
	87,276	99,081
Staff & Office		
Salaries & Fringes	435,426	407,843
Rent & Utilities	21,564	20,924
Office Expense	58,376	57,077
Depreciation	14,974	16,897
Other	<u>28,880</u>	<u>10,130</u>
	559,220	512,871
TOTAL GF EXPENSE (B)	1,297,613	1,250,846

GF TRANSFERS BETWEEN FUNDS/EQUITY

Inventory Equity Transfer	3,531	731
*Trans. from Designated Funds	64,681	30,252
Transfers to TR (new pledges)	(17,220)	(800)
Transfers from TR (pledges due)	<u>800</u>	<u>4,000</u>
TOTAL GF TRANSFERS (C)	51,792	34,183

GF OPERATING NET (A-B+C)	(32,907)	(24,544)
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GENERAL FUND BALANCE

Fund Balance at Start of Year	199,005	219,005
Operating Net	(32,907)	(24,544)
Investment Spending Alloc.	(7,172)	(8,211)
**Investment Interest & Gains	<u>(38,090)</u>	<u>12,755</u>

GENERAL FUND BALANCE	120,836	199,005
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DESIGNATED FUNDS PROFIT/LOSS STATEMENT DF INCOME

	2008	2007
Donations	\$114,214	65,798
Investment Spending Alloc.	<u>7,798</u>	<u>6,844</u>
TOTAL DF INCOME (a)	122,012	72,642

DF EXPENSE Allow. for Bad Debts (b)	886	0
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DF TRANSFERS BETWEEN FUNDS

*Transfers between Funds	(64,681)	(30,252)
Transfers to TR (new pledges)	(33,013)	(5,500)
Transfers from TR (pledges due)	<u>4,250</u>	<u>0</u>
TOTAL DF TRANSFERS (c)	(93,444)	(35,752)

DF OPERATING NET (a-b+c)	27,682	36,890
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DESIGNATED FUNDS BALANCE

Funds Balance at Start of Year	358,381	304,236
Operating Net	27,682	36,890
Investment Spending Allocation	(7,798)	(6,844)
**Investment Interest & Gains	<u>(65,396)</u>	<u>24,099</u>

DF FUNDS BALANCE	312,869	358,381
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TEMP. RESTRICTED FUNDS BALANCE

Funds Balance at Start of Year	16,435	14,135
Transfers In (new pledges)	50,233	6,300
Transfers Out (pledges due)	(5,050)	(4,000)
TEMP. RESTRICT. FNDS BAL.	61,618	16,435

* DETAIL ON TRANSFERS BETWEEN GF & DF

DF to GF Named Scholarships	20,866	13,163
DF to GF Overhead	3,187	2,452
DF to GF Grants & Other	<u>40,628</u>	<u>14,637</u>
TOTAL TRANSFERS	64,681	30,252

**** TOTAL INVEST. GAINS (103,486) 36,854**

Notes on Financial Statements

2008—last year's financial results Balance Sheet

- Bank & Cash Accounts are down because at the end of 2008 fewer funds were invested in CDs and money market accounts.
- Grants & Pledges Receivables are up due to pledges to the New Leaders, Good Leaders Fund.
- Investments are down due to investment losses in late 2008.
- Equipment & Fixtures net is down because we are depreciating our new database over a short period of time, and there is a correspondingly large amount of depreciation in 2008, and because most of our equipment and fixtures are now fully depreciated.
- All fund balances are down in 2008 due to losses in investments

Profit and Loss Statements

- The CDSS Profit and Loss Statement is divided into three parts: the General Fund (GF), containing all regular aspects of our operation; Board Designated Funds, containing the results for almost all of our special funds; and Temporarily Restricted Funds, including both pledges for future years and any other restricted funds.
- In 2007, we had a GF net operating loss of \$24,544 in a year with a budgeted net of zero, due in part to faster than originally anticipated depreciation of our new database.
- In 2008, we budgeted for a GF net operating loss of \$42,700, in order to pay for expenses on projects not expected to generate immediate revenue but to be an investment in our future; actual results cut this deficit down almost \$10,000 to \$32,907.
- In spite of the recession, donations in both the General Fund and our Designated Funds were up in 2008.
- Although membership dues have continued a moderate decline, contributing membership donations (the value of contributing and higher memberships above that of the basic membership rate) have gone up.
- Camp registration fees are down in 2008 because we held one less week than in 2007 and because the number of campers declined at some of our sessions.
- Gross sales income increased moderately.
- Fundraising for designated funds is charged to the General Fund operating budget; in 2008 most of this expense was for the New Leaders, Good Leaders campaign.
- Outreach increased dramatically in 2008 because of new grants and scholarships given out from our new leadership funds (including New Leaders, Good Leaders); Outreach expenses are covered by transfers from those leaders funds.
- Other Staff & Office Expense is up primarily because of an increase in professional service fees for grant seeking and website design.
- Due to the large decline in the financial markets in late 2008, our investments lost \$103,500 or 25% of their value; investments have increased by \$35,600 or 10% this year to date through the end of June.

2009—the effect of the recession on CDSS

We are budgeting more conservatively because of the decline in our invested reserves and concern about the recession. To date, the largest impact has been on our investments; the recession has had only a moderate impact on our operating budget. We cut staff salaries from five to ten percent in April order to ensure a deficit of no more than \$10,000 in 2009 while continuing to work towards future revenue growth. We plan to make up for these salary cuts if our financial situation improves. Ogontz Family Week 2 was cancelled in June due to low registrations; however, most of the campers from the cancelled program were able to move to other weeks, and registrations for all other programs are up this year to date. As a result, it looks like we will

meet our budgetary goals for camps in spite of the loss of the week. With the year incomplete, sales and memberships are moderately down in 2009, while fundraising, including our New Leaders campaign, have met or exceed budgeted amounts to date.

President's Report, continued from page 28)

those [circa 1920s] pictures in *The Playford Ball!* We keep expanding the number of ways we continue our traditions and the number of people we reach. (We are spending a lot of money to do that, by the way, just as this recession has hit. The board has voted to continue this important work, but we are financially very vulnerable. Please keep us in your thoughts, and when asked to give, please give generously.) I'd like to hear how you think we are doing. Have you seen opportunities we missed? Do you want something we could offer but don't?

Linking those who love them—Our story has been mixed here. Our dance and music camps make connections among the attendees, the 2006 West Coast Leadership Conference was effective, and the youth intern's travels and conversations around the country have put people in touch with each other. On the other hand, while our newsletter links authors to readers, the link works in only one direction. Most of our publications are similarly one-directional. I think we can be more creative. Do you wonder who's reading your book, or if there is a hotspot where your CD is selling well? Do you have a skill/knowledge you want to pass along to others in our community but don't know who's interested? Do you have an article, index, database you'd like to share more widely? Has your center got a cool technique (e.g., for doing its calendar) that you'd like to share? Do you wonder if someone has solved a problem you have or knows a piece of history you want, but don't know how to find that person? I make no promises, but I'll bet some of your ideas will point a way to more value for you and less work for us. If you have thoughts about CDSS that you'd like to share, write to office@cdss.org, or to me, president@cdss.org.

Fond Farewells

We've lost some wonderful friends in the last year and wish them a fond farewell: Themmis Anno, William Beck, Priscilla Burrage, Robert Clardy, David Emerson, Doris Forsyth, Culver Griffin, Pete Groblicki, Walter Haswell, Christine Helwig, Jerry Holland, Jane Hyde, Ruth Langford, Morris Larkey, Elizabeth Leigh, Brooke Billings Leonard, Louise Lindsay Read, Paul McCullough, Dorothea Morrison, Rich Morse, Shellie Nixon, Kaelon Paton, Sandy Paton, Jim Reid, Dick Rogers, Ed Softky, Ed St. Germain, Jim Taylor, Marianne Taylor, Katherine Warren.

~ Brad Foster

The Prince of Westborough

by Paula Kelley

Formation: Longways duple minor

Tune: The Middle of Night, by Peter Barnes

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).

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Paula Kelley of Huntington, Vermont, composed this dance in December 2006 for her dancing and hiking 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.

The Middle of Night

by Peter Barnes

Em D G C G D Em Bm

Em D G Bm Am Bm Em

C G D Am D Am Bm

Em D/f# G Am C Bm Em

© 1998, Peter Barnes; used with permission

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.

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

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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 Matthiesen, and it is recorded on “Terpsichore: Scottish Dance Music” by Elke Baker and Liz Donaldson. ~ M.D.

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 nursed 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, Anger, Triumphant, 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 so extraordinary a manner, be totally neglected by the moderns...?...It is for the 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, Kalia Klivan 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 duple minor

- A1 Ones cross and go below (twos moving up) and half-figure *down* through the next twos; 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 twos 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 twos and cast back to progressed places.
- 13-16 Ones and the next twos dance four changes 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)

solo It was plea-sant and de-light-ful on a bright sum-mer's morn. When the green fields and
mea-dows they were bur-ied in corn, And the black-birds and thrush-es sang on ev-ery green
tree, And the larks they sang me-lo-di-ous at the dawn-ing of the day
chor. And the larks they sang me-lo-di-ous, And the larks they sang me-lo-di-ous And the
larks they sang me-lo-di-ous At the dawn-ing of the day.

Now a sailor and his true love were out walking one day.
Said the sailor to his true love "I am bound far away;
I am bound for the East Indies where the loud cannons roar,
And I'm going to leave my Nancy, she's the girl that I adore."
And I'm going to leave my Nancy (3x)
She's the girl that I adore.

Said the sailor to his true love, "Well, I must be on my way,
For our topsails they are hoisted and the anchor's aweigh;
And our good ship she lies awaiting for the next flowing tide,
And if ever I return again I will make you my bride."
And if ever I return again (3x)
I will make you my bride.

The a ring off her finger she instantly drew,
Saying "Take this, my dearest William, and my heart will go too."
And as he was embracing her, tears from her eyes fell,
Saying, "May I go along with you?" "Oh no, my love, farewell."
Saying, "May I go along with you?" (3x)
"Oh no, my love, farewell."

Tune typeset by Peter Barnes. This version of the song used by permission of Revels, Inc., from their book, *The Revels Book of Chanteys and Sea Songs*, available through CDSS or through Revels.