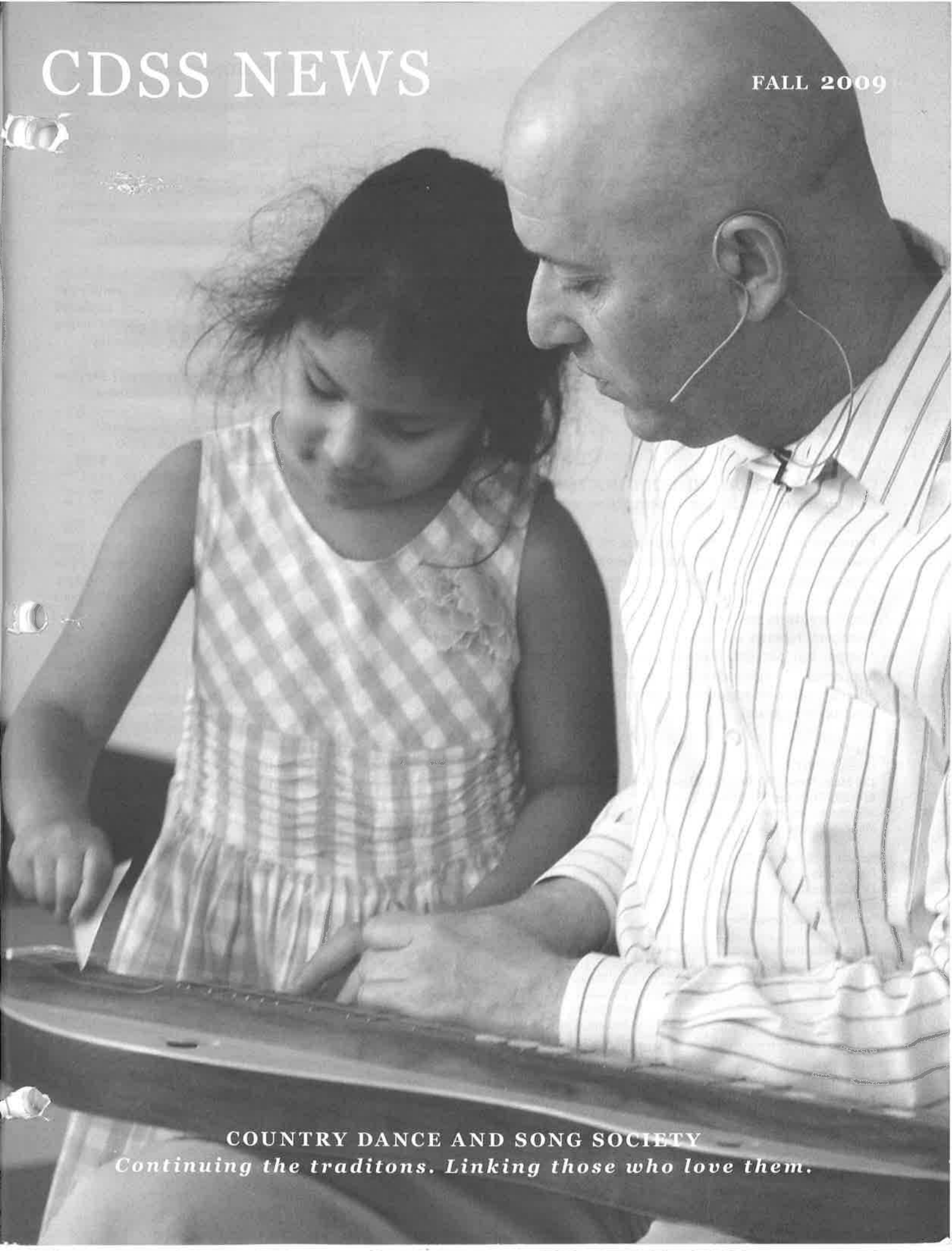


CDSS NEWS

FALL 2009



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditons. Linking those who love them.

Editor in Chief—Caroline Batson
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COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.

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 Evo Bluestein.

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, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new 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 (balls, 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 (50 words maximum) are free for CDSS members and \$5 for nonmembers.

DISPLAY AD SIZES & COSTS (new sizes!!)
full page, 7-1/8" wide x 9-2/8" high, \$350
half page horiz, 7-1/8" wide x 4-3/8" high, \$185
half page vert, 3-3/8" wide x 9-2/8" high, \$185
quarter page, 3-3/8" wide x 4-3/8" high, \$120
eighth page, 3-3/8" wide x 1-7/8" high, \$70

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 (JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent 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 had. I started on the board when Tom Siess became president. This was the beginning of our adoption of the Carver 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.

Since 1996, I've served on the board and executive committee for all but one year, after which I returned, and have now served as vice president for the past six years. Over these years our board's work, impact and effectiveness have grown tremendously, and so has the society.

There has been so much growth and change; looking back it is really amazing how much we have accomplished. I was on the board when we abolished gender balance at camp; when we wrote the current long range plan; when we first sponsored leadership conferences; and when we decided that our board should help with fundraising, and formed the development committee. I was there when we began holding weeklong mini-programs at camp; when we initiated traveling executive meetings. I helped welcome the first young board members, and witnessed the development of the youth task group and youth internship program. Over these years, our outreach activities have grown; we established the New Leaders, Good Leaders program, and created scholarships and funding for activities around the country. It has been very exciting to be a part of this process.

I have enjoyed working on the board of this wonderful and vital organization with a dedicated and talented staff, most of whom were there when I began on the board, and with board members from around the country who are dance leaders, organizers, musicians, and all of whom share my love of our traditions and care enough to help our organization grow and flourish. I have experienced the joy of traveling around the country to exec meetings hosted by our constituents

and seeing the many dance communities, young and old, large and small, which share our love of dance, music and song, each with their own special twist.

I am very optimistic about CDSS and our future. I am excited about our new directions: staff reorganization, expanded outreach grants and programs, focus on building our youth leadership and constituency, a new web presence. I will be sad to leave the board, but know I am leaving it in good hands.

Sandy Rotenberg, Philadelphia, PA

* See "Some Ideas on Governance," by Tom Siess, <http://www.cdss.org/newsletter-archives.html>.

Virginia Dance Leadership Conference

The Virginia Dance Leadership Conference will be held October 16-18, 2009, 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 Chrissy 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 Gaye at 412-860-7845, or write Shawn, sbrenneman@gmail.com. The event is funded in part by the Country Dance and Song Society's Mary Kay Friday Fund.

Gaye Fifer, 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, where the conference will be.

This workshop will be a great opportunity to network with organizational leaders in the Southeast, to train upcoming leaders, and to find ways to address challenges related to the development and operation

of a dance community. The range of topics we are considering include practical matters like facilities, floors, finance and insurance, band/caller/organization interaction, sound, making committees work well, and dealing with difficult situations or people. Other potential topics relate to the vision/culture/feel of a dance community and evening, and ways to achieve them.

Stay tuned for more details. In the meantime, feel free to contact us at sedanceconf@gmail.com.

Gail Lacy, Planning Committee Chair

Honors 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 thirteen 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 honoured 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 in Bethlehem.

Sonja Walker, Bethlehem, PA

Garden Party Overlooking Deep Cove

On July 20, on an overcast day in the former colony of Canada, twenty-four Vancouver 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 favourites: delphiniums and daisies, foxglove, phlox, hollyhock and more. Many elegant hats were worn by the fairer sex. English Trifle provided the music, and June Harman, Bob Rentz and Jo Young called dances 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 tree 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 Srivastava, West Vancouver, BC

Terpsichore's Holiday

I distinctly remember the rapture and thrill I felt each year as we approached Jackson's Mill for Terpsichore's Holiday so many years ago. As I have grown from child to preteen and teenager to young woman, and as Terpsichore has moved to various new locations, it has lost none of its wonder and joy. It is so incredibly unique and invaluable to be able to 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, remarkable and engaging people who brighten our days and enrich our lives.

We come from different family backgrounds, careers and regions of the U.S., but our 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 Terpsichore's Holiday for countless years and have all grown up together; these bonds are some of the most important in my life. Though many of the families have come for generations, Terpsichore 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 Terpsichore's wholesome and inspiring environment are characteristics with which we flourish for the rest of our lives. I have often been complimented on my comfort and immediate engagement when speaking with adults or with new acquaintances, and I credit this completely to the ways in which I learned to interact while at dance camp.

Terpsichore 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 an attitude towards life and the people around us 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 same open heart that I gained from my memorable and life-changing years spent at Terpsichore's Holiday, a true family dance camp.

Rachel Fifer, Wesleyan University, Middletown, CT

Terpsichore, held at year's end, is sponsored by the Lloyd Shaw Foundation, www.lsf.org.

Ye Morrice

What a good reading I'm having of *The Country Dancer* [a former CDSS periodical], Autumn 1949. Vol. 5, No. 4. I say, Good for James I.

"In reading George F. Willison'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 Whitsuntide with ale brewed by the parish wardens and sold in the church as a money-raising scheme when '...it was usual for the "wild-heads" of the parish, decked out in bright scarves and ribbons, their legs gartered with bells, riding hobby-horses 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 from 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 longterm 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 Contribution 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 these contributions.

Send your recommendations before January 31, 2010 to the Awards Committee chair, Carol Barry, seabarri@hotmail.com. Please include name, address, phone and email of the recommended 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 snailmailed 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 and present of rapper dancing, both in the United Kingdom and Europe, the States and the Antipodes, looking at nineteenth century teams—the context, the dances and the developments of stepping, music and presentation, plus, the collecting of the dances, the twentieth century developments in the North East, and the continuing development of the dances in the revival. The DVD is being authored by Chris Metherell and the book by Phil Heaton. Anticipated publication date is 2011, to celebrate the centenary of the publication of Cecil Sharp's first Sword Dance Book.

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 Metherell, chris@chrismetherell.org.uk, phone +44 (0)7505 134070, or Phil Heaton, pcheat@btinternet.com, +44 (0)1791 7027 128. For sponsorship details, contact Derek Schofield eds.editor@efdss.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 Abromeit 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 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 in Bethlehem, Pennsylvania. 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 heels
ballet dancers use to collect
themselves for flight—
she flung her voice,
her warmth, her welcome
like the clasp of a hand
across the dancers moving
incomprehensibly but joyously
in patterns she and they
understood...

and gathered me in;

her imprint so indelible
that even now, after thirty years
of finding partners, learning 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 violin intertwined
in more than the inner ear
in more than memory
words and music each of us
can comprehend

Dale Mantautus
Charlottesville, VA

Christine Helwig, Pinewoods, 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.

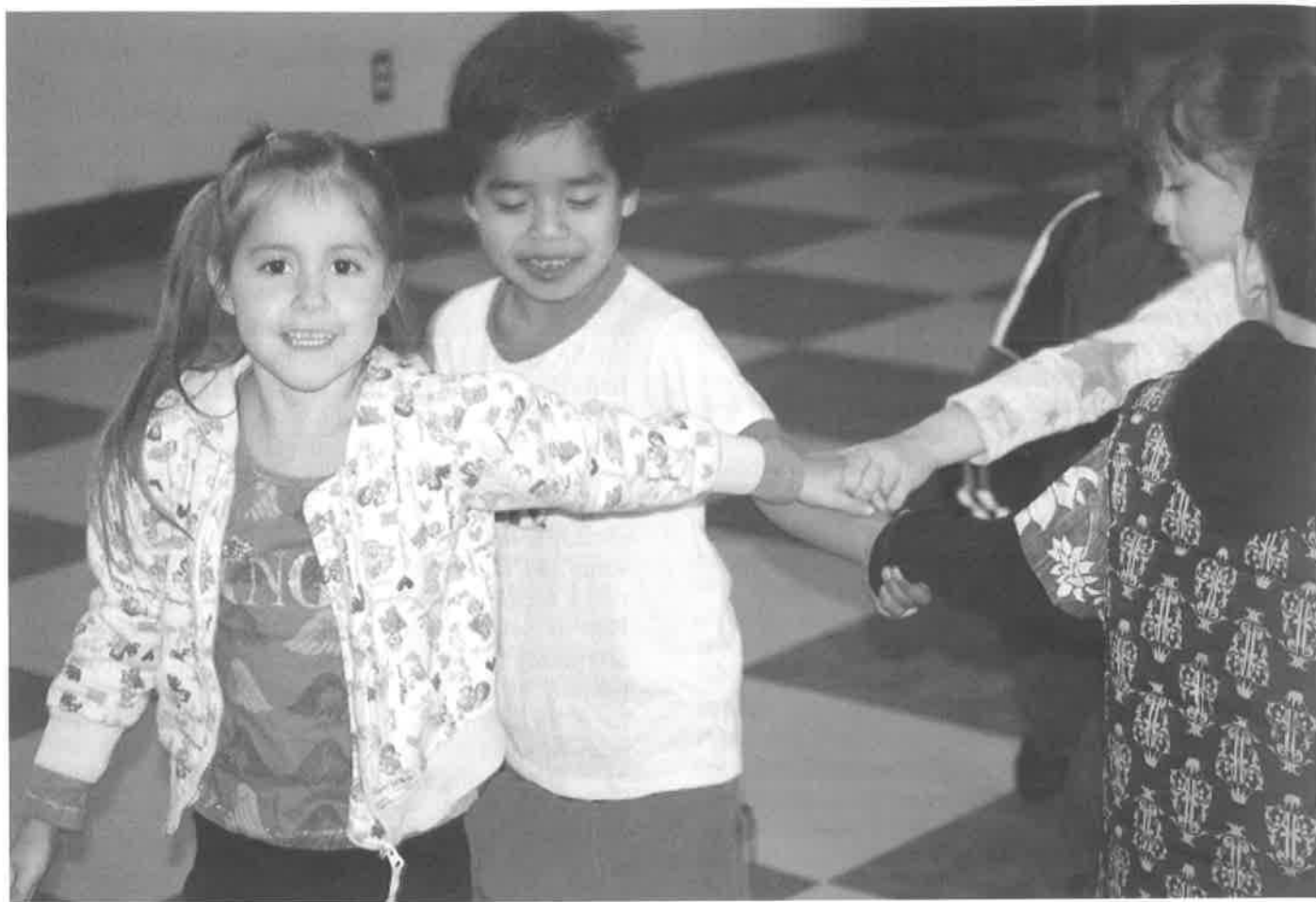
You may be thinking, "Well, that is great for the newbies and all, and I am glad someone is putting this information out there for them, but I have been organizing dances for twenty years, what does this matter to me?" The answer is the Starter Kits can teach some old dogs some new tricks. Are you effectively 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 longtime 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 at jacki@cdss.org. 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 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 Loscutoff, 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!"



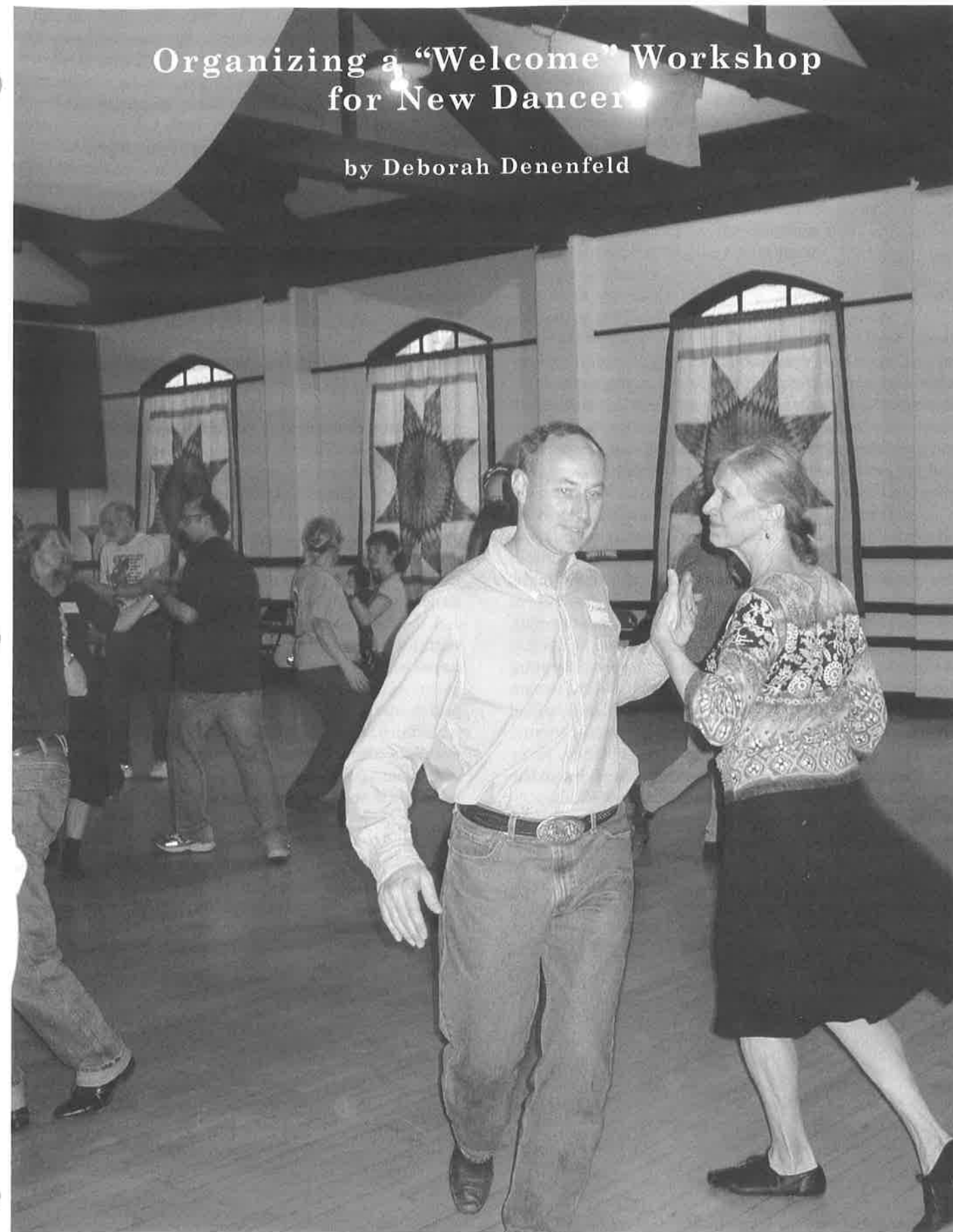
* This elementary school has an enrollment of over seven hundred students, of which more than ninety percent are deemed "socio-economically disadvantaged." Thirty percent are "English learners," and four percent are "students with disabilities." The majority of the student body is Hispanic (sixty-three 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.

Organizing a "Welcome" Workshop for New Dancers

by Deborah Denenfeld



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 us 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 from 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, Potato Run, and many regional dancers knew 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 wore 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 Denenfeld (primary local organizer), Lisa Greenleaf, and Adina 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, roving 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 phrasing of the music, not using thumbs when twirling women, timing moves to fill/fit 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, hoping to encourage both new and veteran dancers to attend. Everyone was positive about Adina, 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 awaiting committee decisions on small matters. Financially,

we spent less than expected—transportation costs from New England were lower, and revenue generated higher than expected, 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 workshop, 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 Denenfeld, 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.louisvillecontradancers.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 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 (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 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

continued on page 22

CDSS Lifetime Contributor—Bob McQuillen

by David Millstone

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 Elkins, 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 Trombly 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. Trombly 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 solfège 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.)

Top: Circa 1960s. Below, Old New England (Jane Orzechowski, Bob, Deanna Stiles); photo by Patrick Stevens



Scotty O'Neil ▶ 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.

Scotty O'Neil

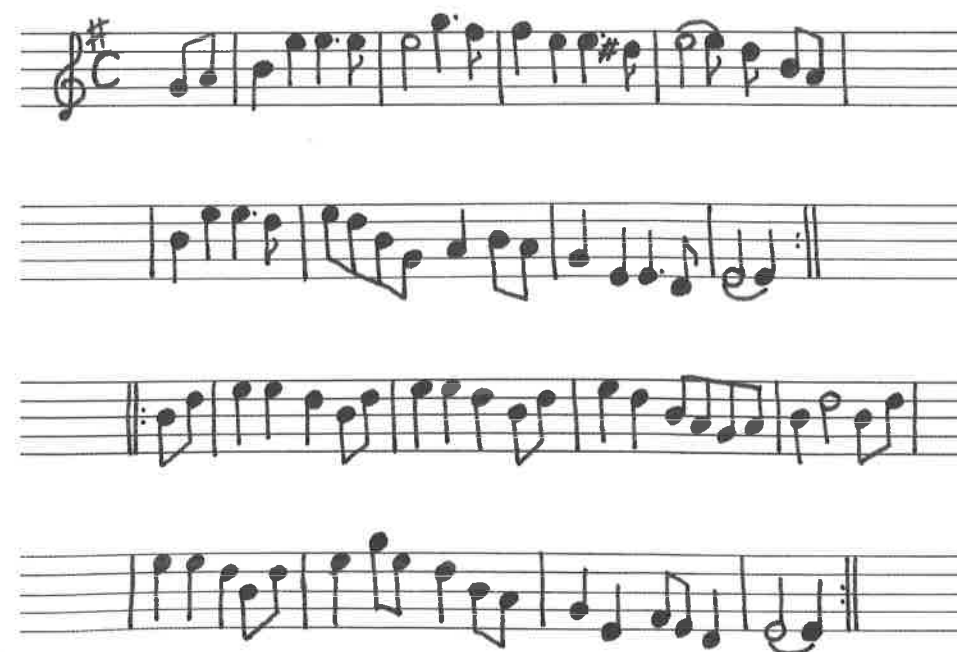
Bob McQuillen '73
With love to Scott and Becky

1.



READY ANYTIME

Bob McQuillen Jan '76



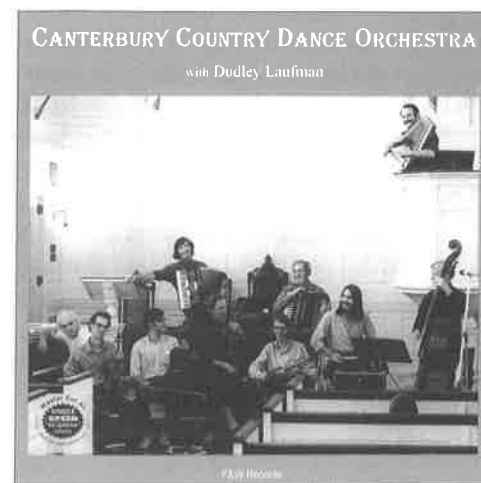
◀ Ready Anytime

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 [Limber], 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 2023. 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
- *Mistwold*, Canterbury Country Dance Orchestra, F&W Records F74-FW5, LP record, 1974
- *Contra Dances: 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 Indenbaum, Andy Toepfer, and Michael McKernan, Green Linnet Records SIF 1028, LP record, 1980
- *Farewell to the Hollow*, New England Tradition, Great Meadow Music GMM2014, originally released in 1988; remastered and reissued on CD in 2003
- *Old New England*, Bob McQuillen, Jane Orzechowski, and Deanna Stiles, Old New England CD101, 1996
- *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 105, 1997
- *Grand Right and Left*, The Rhythm Rollers (Bob McQuillen, Cathie Whitesides, Laurie Andres, WB Reid), Avocet CD 107, 2008
- *Choose Your Partners! Contra Dance & Square Dance Music of New Hampshire*, Smithsonian Folkways SFW CD 40126, 1999. (This compilation features six bands who represented New Hampshire at the 1999 Smithsonian Folklife Festival. Old New England plays on four cuts, including "Amelia," McQuillen's best-known waltz.)
- *Pure Quill*, Rodney Miller and Bob McQuillen, Great Meadow Music CD GMM2004, 2000

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



Top: Bob at Folklife 1992; photo by Doug Plummer. Left: Canterbury Country Dance Orchestra (1972); front row, l-r: Bob McQuillen, Allan Block, Jerry Werhner, Nicholas S. Howe, Ted Levin, Larry Delorier, Jack Sloanaker; back row: Dudley Laufman and Dave Fuller (with accordions); in left above right, Pete Colby; taken at the Middlesex School in Concord, MA where the album was recorded. Photo next page: Bob's hands at the piano 2001; photo by David Millstone.



McQuillen

This accordion player is a laughing fellow with steel gray hair, bribing the bellows.

He coaxes & listens to the Irish in it, falls of water, hills of granite,

weather brown barns, evergreen tree. He roars with laughter & slaps his knee,

His music blends with the fiddle man, the caller, the piano, the summer dancers

with taps on their shoes, fresh from the farms, the woolen mills.

He tattooed his arms.

Looks like he's taking a nap on his box, but what he is doing is coaxing talk,

getting it going like a spinning top, you can hear it out in the parking lot.

Dudley Laufman

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 dubs of the Canterbury Orchestra records. I was immediately drawn to the solidity and singing bass lines of Bob's playing.

In 1978 I made the pilgrimage from Washington, DC to the Applejack New Year's Eve dawn 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 yelled 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 flesh and bones 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 mighty groove 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 held 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, my choice would be "joy." 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 dance evenings end with the fiddler choosing to play Bob's own "Amelia" as the final waltz, and on 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 Trombly" 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 beep 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 as 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

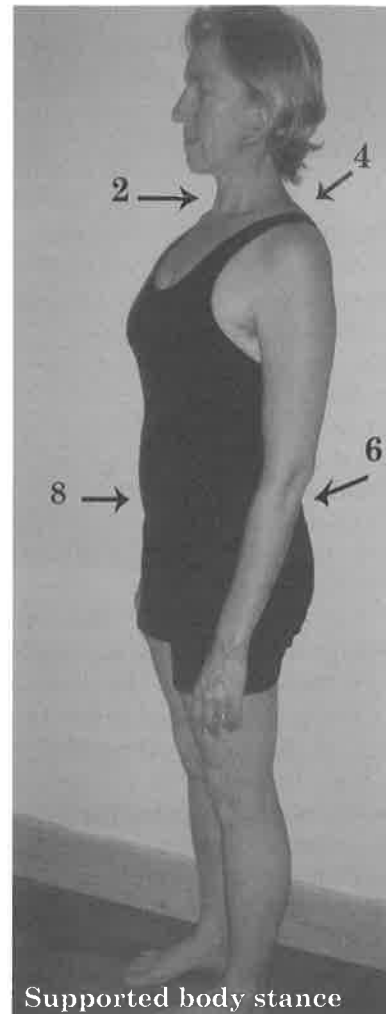
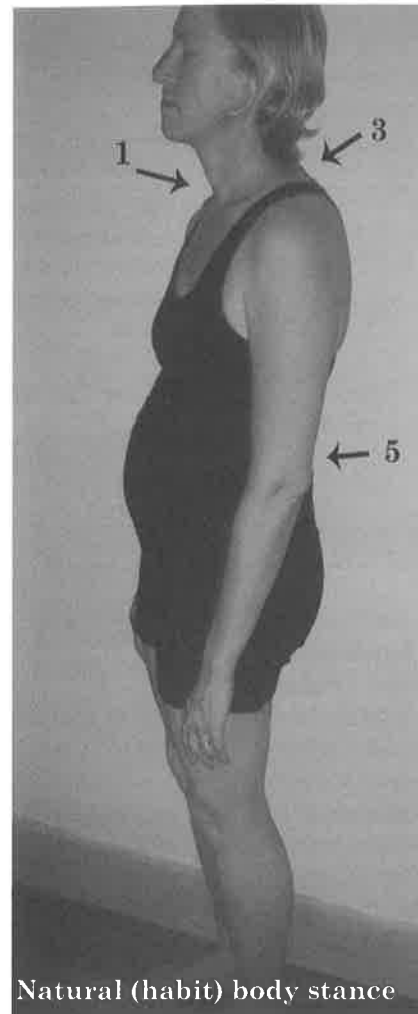
Once you have incorporated suggestions from previous columns on using your bones to support you as you stand (November-December 2008) and opening the dorsal spine (March-April 2009), your spine is ready for the next challenge.

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 each curve.

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.



How to put all these concepts into practice? Start first by standing still, standing over your bones. If you stand in your habit space, you might notice the exaggerated natural tendencies of your spine: the chin may be up, the upper back rounded and chest collapsed, the abdomen slack, the low back and hips tipped forward. Explore carefully (without being aggressive) the opposite action of each tendency:

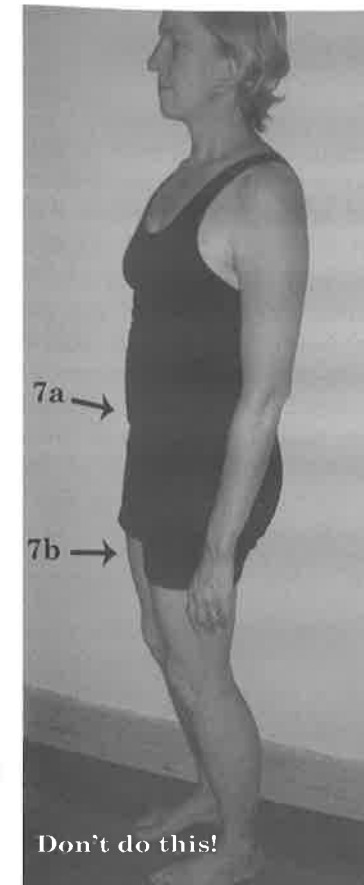
- lower the chin and lift the center of the back of the skull to lengthen the neck;
- roll the shoulders back and draw the dorsal spine between the shoulder blades forward;
- lengthen the tailbone and lift the ribs away from the waist

Look at yourself in the mirror, first in habit stance,

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 are muscles being called to perform in a way that they have not been—there will be some discomfort until the muscles 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 abdomen 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 away from 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 innerlightyoga@msn.com. "Yoga for Dancers" is a regular feature of the CDSS News. Photos courtesy the author.

(Bob McQuillen, continued from p. 19)



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 expound about his latest dance publication or his recent experiences at a Maine dance camp with Jean Carignan, 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 had played at every one of those Scout House dances with Ralph. Ever generous, Mac picked up his accordion, played 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 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.

Balance and Sing

CDSS Store Update Fall 2009

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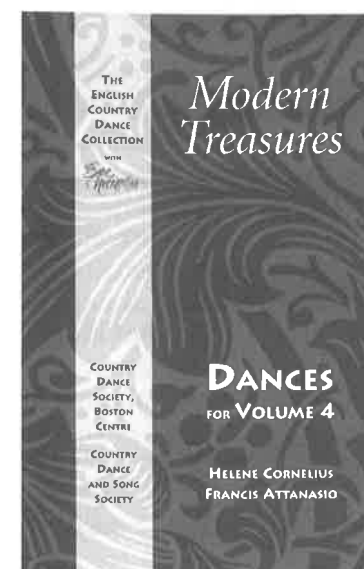
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HELENE CORNELIUS & FRANK ATTANASIO

Modern Treasures: Dances for Volume 4

Copublished by the Country Dance and Song Society and CDS Boston Centre, *Modern Treasures: Dances for Volume 4* is the latest companion booklet to the CDS 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, Fenterlarick, Helena, The Homecoming, In the Bleak Midwinter, Michael and All Angels, A New Beginning, Pat's

Tradition, Shandy Hall, and Winter Solstice. Choreographers represented include Fried de Metz Herman, Colin Hume, Pat Shaw, Charles Bolton and Gary Roodman. 2009, 40 pp

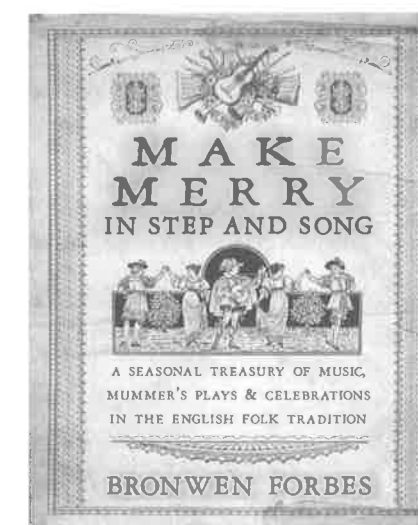
BK \$9.00

Other booklets in the series (each \$9.00) ~ Favorites of the Boston Centre (Volume 1), More Favorites of the Boston Centre (Volume 2), Simple Pleasures (Volume 3), Strong Roots (Volume 9), and New Shoots: Easy Historical Dances (Volume 10). Volume 5 will be out soon. See our website for more information on the booklets and see the next page for Bare Necessities' newest release in the CD series.

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 joviality. 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 Abbots 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. Kick up your heels, hold high your skirts, and make merry the year through. 2009, 237 pp

BK \$20.00

The holidays are coming up—what's on your wish list this year?

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 CDS 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 1990 and reissued by the Country Dance and Song Society in 1994. Tunes include: Dargason, Mad Robin, Shepherd's Holiday, Orleans Baffled, Chestnut, Hey Boys Up Go We, Mr. Beveridge's Maggot, The Boatman, Indian Queen, Jenny Pluck Pears, Queen's Jig, Childgrove, Geud Man of Ballangigh, The Round, Hit and Miss, and Duke of Kent's Waltz. Band members include Earl Gaddis (violin and viola), Mary Lea (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 1795. 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 authors have reconstructed each dance with its original tune: Allemand Swiss, Bayham Abbey, Bill Bobstay, Boston Delight, Dickey Dwindle, Donfisco, Doutfull Sheppard, The Enchanted Wood, Faithfull Shepherd, The Female Soldier, Fischers Hornpipe, Jockey of the Green, Leap Year, Little Ben, The London House, Lowthers Hornpipe, Miss Ellis's Fancy, Miss McDonalds Reel, Mrs. Philips Fancy, Osburn Place Assembly, The Poor Recruit, The Prophets of Old Times, The Road to Ruin, The Royal Pair, The Sheppards Holiday, The Sun Flower, Tippy 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. 2008, 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

Fogg & Jackson: A Choice Collection of Coutry Dances: As Printed and Sold by John and William Neal..., \$32.00

JULIA SUTTON & RACHELLE PALNICK ISACHOR
Dances for the Sun King: Andre Lorin's Livre de Contredance

Andre Lorin's *Livre de Contredance* (1685-1687) is a collection of "English" country dances. Lorin, sent to England by Louis XIV, was asked to bring back to court the most beautiful of the dances. He then profoundly changed them, imbuing them with the French style of steps recently codified by the Academie Royale de Danse (of which he claimed membership) and showing how to perform them exactly with the music. Lorin's manuscript is published here for the first time, in complete facsimile, with the corresponding translation and a full performing edition of the dance on each facing page. Extensive illustrations and essays about his life and the long history of the dance type, explanations of the notated steps, concordances and biographies of the courtiers to whom the dances were dedicated fill out the volume. Contributors to the volume include, beside the editors, Maureen Danielle Needham, Kate Van Winkle Keller, Carol G. Marsh, Lenore Loft, and Francis Worrell. 2008, 283 pp BK \$50.00

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

Roguery, which is Anita Anderson (piano, voice, bells, zills) and Dave Bartley (guitars, cittern, mandolin, dumbek) from Seattle, Jim Oakden (recorders, clarinets, banjo, whistle, guitar, accordion) from Santa Cruz, and Shira Kammen (fiddle, viola, vielle, voice) from Berkeley, 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, Cottonwood, 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 Pet Peeve, Puck's Deceit, Sun Return, The Friendly Brooke, The MollyAndrew, and Impropriety. 2009 CD \$15.00

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

DUDLEY LAUFMAN & JACQUELINE LAUFMAN
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 Polka, 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 BK/CD/DVD Set \$59.00

Other titles by Jacqueline and Dudley Laufman ~

- White Mountain Reel (book and CD, \$25.00)
- Sweets of May (book and CD), \$25.00
- Where'd You Get Them Great Chunes (CD), \$15.00



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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 homegrown 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.

Fierce 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, callers, organizers, 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 days' workload 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 Kruskal Leahy, Carol Barry and Scott Higgs and (far right) CDSS staff member Pat MacPherson; photo courtesy Wendy Graham.

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 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 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

continued on page 31

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 ASSETS	2008	2007
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
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>
	<u>559,220</u>	<u>512,871</u>
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)
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
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
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
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
	→	

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)	<u>(5,050)</u>	<u>(4,000)</u>
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

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 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

© 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

© 2008 Mary Devlin; used with permission

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.

Waltz for Mary Kay

by Liz Donaldson

F B♭ F C7 F B♭ C7 B♭ F B♭

Am Gm F B♭ Dm G G7 C7 B♭

Am Gm C C7 F B♭ C7 B♭ F

© 1989 Liz Donaldson; used with permission



Mary Kay Friday, circa 1990s

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 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 www.revels.org.

Dancing Dangers—Three Poems

1. Teacher's Lament, by Ken Blackwood
 There's many a slip 'tween 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 only 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 give left hand, instead of my right
 And the chaos 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 long
 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 hey.
 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.
 So 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 to lead on in so hastily
 I should have been dancing a reel of three before I lead in with you.
 Oh woe! I did not know what came after the do-si-do.
 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're trying to manage a reel of three, but it's only a reel of two
 Oh woe! I did not know what came after the do-si-do.
 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 #54). 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, also are 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. Sylvan Lake, NY. Country Dance New York, info2@cdny.org , www.cdny.org . *	Oct 30-Nov 1	Old-Time Fiddlers' Reunion. Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com .
Oct 2-4	Minnesota Country Dance Weekend. St Paul, MN. Minnesota CDC, www.geocities.com/mncountrydance , 952-938-2987, tnriley3@q.com .	Oct 30-Nov 1	Music City Masquerade. Nashville, TN. Nashville Country Dancers, 615-400-5445, www.nashvillecountrydancers.org . *
Oct 2-4	Lady of the Lake Dance & Music Weekend. Lake Coeur d'Alene, ID. Spokane Folklore Society, www.ladyofthelake.org , fallladyofthelake@gmail.com , 509-308-6408. *	Oct 30-Nov 1	Southern Appalachian Square Dance Weekend. Brasstown, NC. Campbell Folk School, 800-365-5724, www.folkschool.org . *
Oct 3	5th Annual Buffalo Big Dance. Buffalo, NY. Queen City Contra Dancers, www.qccd.org . *	Oct 30-Nov 1	Fire Ant Frolic. Austin, TX. Austin FoTM, 512-323-2307, www.fireantfrolic.com . *
Oct 3-4	Strafford Ball. Strafford, VT. Stafford Ball, 802-222-5676, engineering.dartmouth.edu/~christopher_levy/ball/ .	Oct 30-Nov 1	Wannadance Uptown. Seattle, WA. Wannadance, www.wannadance.org . *
Oct 8-11	Pourparler. Dodgeville, WI. National Folk Org., 800-894-4378, www.nfo-usa.org .	Oct 31	Halloween Dance. White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester . *
Oct 9-11	Mountain Madness: Contra Dance Weekend. Jonesborough, TN. Historic Jonesborough Dance, www.historicjonesboroughdancesociety.org . *	Oct 31-Nov 1	Gypsy Moon Ball. Indianapolis, IN. Indianapolis Traditional MAD, 317-488-7751, indycontra@gmail.com , www.indycontra.org . *
Oct 10	Scarlet Pimpernel Ball. Upperville, VA. Piedmont Regency dancers, 540-554-8570 or 540-592-3745, piedmontregencydancers@yahoo.com .	Oct 31-Nov 1	English-Scottish Dance Weekend. Troy, NY. Capital English CD, Nancy Yule, 518-477-5684, njyule@att.net . *
Oct 10	Fall Favorites ECD Party. Concord, MA. CDS Boston Centre, 781-662-6710, www.cds-boston.org . *	Nov 13-15	Danceable Feast. Eugene, OR. Danceable Feast, www.danceablefeast.org . *
Oct 15-18	LEAF. Black Mountain, NC. Lake Eden Arts, 828-686-8742, www.lakeedenartsfestival.org .	Nov 13-15	Atlanta Dance Weekend. Atlanta, GA. Chattahoochee CD, 404-310-0929, jethi@mac.com , www.contradance.org . *
Oct 16-18	Sharpes Assembly. Sebring, FL. Sharpes Assembly, 321-427-3587, www.chagalo.org/ecd .	Nov 13-15	Head for the Hills. Kresgeville, PA. Princeton Country Dancers, www.head-for-the-hills.com .
Oct 16-18	All-English Fall Weekend. Northern CA. Bay Area CDS, 510-654-7974, www.bacds.org/fw . *	Nov 20-22	Dance Weekend. Lawrence, KS. Lawrence Barn Dance, www.lawrencebarndance.org . *
Oct 16-18	Eisteddfod-NY. Ellenville, NY. Folk Music Society of New York, www.eisteddfod-ny.org . *	Nov 20-22	Northwest Morris Weekend. Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org , www.folkschool.org . *
Oct 16-18	Chicago Contra Dance Leadership Weekend. Chicago, IL. University of Chicago Folk Arts Community, fac.uchicago.edu , 773-517-4009.	Nov 21	Fall Ball. San Mateo, CA. Bay Area CDS, 510-653-7507, hmacakay@sbcglobal.net , www.bacds.org/fw . *
Oct 16-18	Fall Frolick ECD/Display Dance Weekend. Aptos, CA. Bay Area CDS, www.bacds.org/camps/fallwk2009 . *	Nov 27	Thanksgiving Dance. White Plains, NY. Country Dancers of Westchester, 914-693-5577, www.geocities.com/cdwestchester . *
Oct 16-18	Virginia Dance Leadership Conference. Blacksburg, VA. Gaye, 412-860-7845, or Shawn, sbrenneman@gmail.com .	Nov 27	Butterball Friday. Bethlehem, PA. Valley Contra Dance, www.valleycontradance.org . *
Oct 16-18	Looking Glass Dance Festival. Lansing, MI. my.voyager.net/~bonhanno/index.html . *	Nov 27-29	Shell We Dance? Fort Myers, FL. Fort Myers Dancers, 239-332-4846, www.chagalo.org/ecd/FtMyersECD.shtml .
Oct 17	Playford Ball. Baltimore, MD. Baltimore Folk Music, playford@bfms.org , www.bfms.org . *	Dec 5	No Snow Ball. Oakland, CA. Bay Area CDS, www.bacds.org . *
Oct 23-25	Gender-role-free Dance Camp. Becket, MA. Lavender Country and Folk Dancers, camp@lcfid.org , www.lcfid.org . *	Dec 11-14	Dare To Be Square West! 2009. Seattle, WA. Seattle Subversive Square Dance Society, 206-335-4272, www.bubbaguitar.com/d2bs .
Oct 23-25	Charlottesville Fall Dance Festival. Charlottesville, VA. Albemarle Chapter of CDSS, www.contracorners.com . *	Dec 12	Holiday Dance. White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester . *
Oct 24	Portland English Country Ball. Portland, OR. Portland CDC, mullooly@comcast.net , www.portlandcountrydance.org . *	Dec 12	Fezziwig's Christmas Ball. Lexington, KY. Lexington Vintage Dance Society, www.lexingtonvintagedance.org , 859-420-6780. *
Oct 25-Nov 1	October Old-Time Week. Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com .	Dec 13	Stockade Assembly. Albany, NY. DanceFlurry Organization, www.danceflurry.org/new/english.html , thomasa@union.edu , 518-495-9826. *

Dec 19 **Christmas Ball.** Urbana, IL. Central Illinois English CD, Jonathan Sivier, 217-359-8225, jsivier@illinois.edu. *

Dec 26-Jan 1 **Christmas Country Dance School.** Berea, KY. Christmas CD School, 859-985-3431, ccds@berea.edu, www.berea.edu/ccds. *

Dec 26-Jan 1 **Winter Dance Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Dec 27-Jan 1 **Terpsichore's Holiday.** Roanoke, WV. Lloyd Shaw Foundation, 434-244-7858 or 540-885-0233, www.lloydshaw.org/. *

Dec 31 **New Year's Eve Dance.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Dec 31 **New Year's Eve Dance.** Bellingham, WA. www.bellinghamcountrydance.org. *

Jan 15-17 **Ralph Page Dance Legacy Weekend.** Durham, NH. NEFFA, 603-659-5612, rpdlw@me.com, www.neffa.org. *

Jan 15-17 **Georgy Alabam Square Dance Weekend.** Birmingham, AL. Birmingham FOOTMAD, 404-377-6242, www.footmadbirmingham.org. *

Jan 16 **Seattle English Country Ball.** Seattle, WA. David or Sandy, 206-781-5117, inquiry@seattleball.org, www.seattleball.org.

Jan 16-23 **Pura Vida Dance Camp.** Costa Rica. Pura Vida, 518-281-9130, bevlazardavis@nycap.rr.com, www.puravidadancecamp.com.

Jan 22-24 **Florida Snow Ball.** Tampa, FL. Tampa Friends of Old-Time Dance, 727-823-2725, tfootd@juno.com, www.floridasnowball.com. *

Jan 22-24 **Appalachian Clogging Weekend.** Brasstown, NC. John C Campbell Folk School, www.folkschool.org, 800-FOLK-SCH. *

Jan 30 **Frosty's Meltdown.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Feb 3-10 **Contra/Square Dance Week.** St Croix, U.S. Virgin Island. Tropical Dance Vacation, 413-575-6283, www.tropicaldancevacation.com.

Feb 12-14 **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 **Something To Do with Chocolate.** White Plains, NY. CD of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Feb 26-28 **Chance Dance.** Cape Girardeau, MO. Cape Friends of Traditional Music & Dance, 573-334-4706, johndcoffman@yahoo.com. *

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

Mar 19-21 **Spring Fling Weekend.** San Jose, CA. Bay Area CDS, www.bacds.org/sw. *

Mar 20 **Celebration of Spring.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Mar 26-27 **DownEast Country Dance Festival.** Topsham, ME. www.deffa.org/festival. *

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

Mar 27-28 **Binghamton English Country Ball & Brunch.** Binghamton Community Dance, 607, Lshephe1@binghamton.edu, ecd.binghamtondance.org. *

Apr 7-14 **Contra Holiday in Medieval England.** Ely, England. Contra Holiday, 757-867-6807, www.contraholiday.net.

Apr 24 **April Showers.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Apr 30-May 2 **Lenox Assembly.** Lenox, MA. Lenox.Assembly, lenox.assembly@gmail.com.

May 7-9 **Cascadia English Country Dance Weekend.** Seattle, WA. Cascadia, Paul Bestock, www.paulbestock.com/cascadia.html, 206-329-7289.

May 8 **Hartford Ball (ECD).** West Hartford, CT. Reel Nutmeg, Helen, dancerhiker@yahoo.com.

May 29 **Ice Cream Social.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Jul 17-24 **Family Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Jul 24-31 **Folk Music Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Jul 31-Aug 7 **English Dance Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Jul 31-Aug 7 **Family Week at Ogontz.** Lyman, NH, CDSS, 413-268-7426, camp@cdss.org, www.cdss.org. **

Aug 7-14 **English & American Dance Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Aug 14-21 **Early Music Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Aug 15-22 **Adult & Family Week at Timber Ridge.** High View, WV, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Aug 21-28 **Campers Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Aug 28-Sep 4 **American Dance & Music Week at Pinewoods.** Plymouth, MA, CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

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

* Sponsoring organization is a CDSS Group Affiliate.
 ** This is us: Country Dance and Song Society, 132 Main Street, Haydenville, MA 01039-0338, camp@cdss.org, 413-268-7426 x 3.

To list your special events, send information to news@cdss.org. The webpage is updated around the beginning of each month (deadline: before then, same email); events in the next paper News will be those on or after January 1 (deadline: November 1).



Planned Giving

Does 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 338, Haydenville, MA 01039-0338, or robin@cdss.org, or see our website at www.cdss.org/support-us.html.

BAY AREA

Fall Frolick - October 16 to 18, 2009

Enjoy English country and display dance among the Redwoods of the Santa Cruz Mountains. Featuring English Country Dance Leaders **Bruce Hamilton, Gary Roodman, Laura Me Smith, Sharon Green.** Display Dance Leaders: **Judy Erickson** (Longsword and Country Dancing) and **David Roodman** (Morris) English dance music and music workshops by **Charlie Hancock, Chuck Ward, Jim Oakden, Jon Berger, Shira Kammen, Judy Linsenber, Erin Vang,**



Wayne Hankin, and Noel Cragg
 Singing led by **Doug Olsen.**

Programmer: Sharon Green 510-654-7974; email: sharongreen@post.harvard.edu

Manager: Victoria Williams 510-339-0747 or 510-815-2415 (cell);

email: victoria@berkeley.edu

Check http://www.bacds.org/camps/fallwk2009/ for registration information and program updates.

COUNTRY

Fall Ball, November 21, 2009

Come celebrate a splendiferous day of English Country Dancing at the BACDS Fall Ball with calling by the renowned **David Newitt**, featuring Some of the best of our Bay Area musical talent.



Join us at the San Mateo Masonic Temple, 100 North Ellsworth. Our afternoon workshop runs from 2:30pm to 5pm, followed by a dinner break.

Rejoin us for singing of somber, silly, and seasonal songs, at 7:30pm, and a Grand March to open the dancing from 8pm to m. Having sated one appetite, we'll indulge another with our famous community potluck (kitchen facilities provided).

Questions? Contact us at hmackay@sbcglobal.net

or call (510) 653-7507.

Information, directions, maps, program notes, and registration forms will be on our website at http://bacds.org/fallball

DANCE

No Snow Ball • December 5, 2009 Playford Ball • March 2, 2010

23rd Annual No Snow Ball contradance with the **Hillbillies from Mars** and **Cathie Whitesides**, calling by Santa Claus and friends. Saturday, December 5, 2009 7:30PM-11:30PM at the Greek Orthodox Cathedral of the Ascension, 4700 Lincoln Ave. Oakland CA. Delicious refreshments provided: \$25 General, \$21 members of CDSS & affiliates.

BACDS's annual Playford Ball starts a new chapter at the historic landmark San Jose Women's Club, with caller

Brad Foster and music by some of the Bay Area's best musicians.

Rehearsal dance Friday, March 27, Ball Saturday March 28.

More info: www.bacds.org/playford

SOCIETY

Spring Fling Weekend, March 19-21, 2010

Two full tracks of Contra and English country dancing, two Saturday evening dance parties -- and a bonus dance style. A smorgasbord of dancing, music and song, with food and fellowship in plenty, set among the among the Santa Cruz redwoods at the beautiful Monte Toyon Retreat Center in Aptos, California.



Sing, play, dance, hike, meet new friends at the ice cream social or just relax.

Programmer **James Hutson** will teach and call.

Music by The Syncopaths from

Southern California and **Liz Donaldson** and

David Knight of DC-based

Scottish/English/Contra ensemble Waverley

Station.

Staff updates and registration information:

bacds.org/sw or camp manager Susan Gere at 650-

823-1973.

BACDS is dedicated to teach, promote and present country and ritual dancing throughout the San Francisco area. For BACDS information, or to contact us, please write to PO BOX 7309, Redwood City, CA 94063. Phone (415) 282-7374. E-mail bacds@bacds.org. Web http://www.bacds.org/

CDSS NEWS
Country Dance and Song Society
132 Main Street, PO Box 338
Haydenville, MA 01039-0338

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Change service requested

If your label shows an expiration date between September and November 2009, this is your last issue. Renew soon!
If you've already renewed, many thanks!

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.



Square Dance Callers Course participants, American Dance and Music Week, Pinewoods 2009; photo by Andy Shore.