

# CDSS NEWS

FALL 2010



COUNTRY DANCE AND SONG SOCIETY

*Continuing the traditions. Linking those who love them.*

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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 includes the newsletter, online members list, 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: Maple Morris in Ottawa, photo this page and page 3 by Justin Morrison; see article beginning on page 8.

**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 frequently). There is no charge for a simple listing (date, name of event, town/state, sponsoring group, website or phone/email).

**PERSONAL ADS** (75 words maximum) are free for CDSS members and \$5 for nonmembers.

**DISPLAY AD SIZES & RATES**  
full page, 7-1/8" wide x 9-1/4" high, \$400  
half page horiz, 7-1/8" wide x 4-3/8" high, \$220  
half page vert, 3-3/8" wide x 9-1/4" high, \$220  
quarter page, 3-3/8" wide x 4-3/8" high, \$150  
eighth page, 3-3/8" wide x 1-7/8" high, \$80

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**  
For now, send ads in black and white or grayscale only. Send electronically (PDF, 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 (issue mailed early January)  
Spring—February 1st (issue mailed early April)  
Summer—May 1st (issue mailed early July)  
Fall—August 1st (issue mailed early October)

**EMAIL from us to you**—Now that we have monthly sales and quarterly office eblasts going out to friends and members, we want to be sure they're getting to you! Please "white list" us (store@cdss.org, office@cdss.org). If you've not received an eblast yet, let us know—we may have an old address.

**EMAIL from you to us**—We get a lot of email. Despite our precautions, your very legitimate message may go astray or be grabbed by our spam filters. If you've sent an address change and mail continues to go to your old address, or if you've sent a note needing a reply and haven't heard back from us within two weeks, please call—413-268-7426, Mondays-Fridays, 9:30 am-5 pm.

**visit our website**  
**www.cdss.org**



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## Letters and Announcements

### Art Appreciation

Thought you'd enjoy reading an email I just got from one of the Wake Robin folks in response to the article ["Cheers for the Canoneers," Summer 2010 issue]. — *Judy Chaves*

Thanks so much for the *CDSS News* with your great story about John Tallis's Canon, and the phenomenal pictures. I was really surprised to see our friends on the front cover. In fact I didn't recognize them at first but kept looking at Gloria and thinking "that woman sure looks like Gloria McEwen!" I surely didn't expect to see them on the front cover. It was lots of fun to do and to read. Do you think that we'll remember [the dance] next fall?

*Betty Van Buren, Shelburne, VT*

### 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, 2011 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.)

*For an article about John Ramsay, one of this year's recipients, turn to page 13.*

### CDSS's Centennial

Five years from now, CDSS will be celebrating its one hundredth birthday. Whoo-hoo! In 1915, a group of people, inspired by the work of English folk song and dance collector Cecil J. Sharp gathered in Boston, Chicago, New York and Pittsburgh to form the "American branches" of the English Folk Dance Society which Sharp had founded in 1911. We've been our own organization for many years now, with our own branches and a greatly expanded program.

Our commitment to English country dance has remained strong throughout the last ninety-five years, strengthened by our equal commitment to contras, squares, morris and sword, and traditional song and music, and in 2015 we, the Country Dance and Song Society, with as many people as possible joining in, will be celebrating these superb traditions with events throughout the USA and elsewhere. We will honor our centennial by celebrating our history, increasing opportunities for participation in dance, music and song, and building a strong foundation for future generations. Committees to handle the various centennial projects will be forming over the next year or two; we'll let you know when.

Start looking for your party hats!

### Sharp Diaries

Speaking of Cecil Sharp, the English Folk Dance and Song Society has put online his surviving personal diaries, written between 1915-1918, which include descriptions of his collecting experiences in the Appalachian Mountain of the United States—you can read them at <http://library.efdss.org/exhibitions/sharpdiaaries/index.html>.

CDSS has joined with EFDSS to make the diaries easier to read (the handwritten originals are not easy to decipher). The project, which is being funded by members of the Langstaff family, will transcribe and annotate the diaries for publication in early 2011. (If you're interested in Sharp's song collecting, you may want to read *Dear Companion*, published by EFDSS and available through the CDSS Store.)

## Notes from the Office

### Vibrant Dance Communities—Themes and Practical Ideas (Part 1)

by Max Newman, Youth Projects Intern



After talking with many folks about what works in their community over the past few months—and showcasing some of their ideas on my Facebook page ([www.facebook.com/cdss.max](http://www.facebook.com/cdss.max))—I'm beginning to highlight in the

newsletter some of the practical ideas I've encountered and themes I've drawn from them.

I've attempted to feature some that are especially unusual or representative of useful approaches. Most of the ideas are road-tested; a few are more theoretical but interesting enough that I hope you'll forgive their inclusion. Many apply to involving the younger generation and fostering intergenerational communities; most relate to sustaining vibrant communities of all sorts.

Our first topic deals with fostering volunteers.

### Providing opportunities to deepen investment

Unless you are getting involved in organizing for fame and glory (ha!), your goal is to foster a community. While organizing can be, and often is, done single-handedly, there are three reasons to bring regular members in as volunteers and co-organizers.

First, it helps avoid burnout. Many hands make light work and, after some initial investment establishing a system and training individuals, you should have less work to do. Second, it opens up new possibilities. You will have more energy to pursue your other ideas and you can profit from the creative thinking of others. Third, and most important, it strengthens your community. As an organizer, sharing the weight with others deepens the sense that your event is put on by the community and for the community. It deepens the individuals' investment in that community while giving them a sense about what goes on behind the scenes, a valuable asset for the longevity of your community. They may also feel extra motivated to bring their friends if they feel more strongly that it is "their" event too.

Adopting this attitude is not without its

challenges. It takes time and thought to figure out the best ways to bring people in and patience to allow them to make mistakes. More difficult still is adapting your vision for others to accommodate ideas and approaches that may differ from your own. It is always fair to draw the line at an idea you consider impractical or detrimental, but keep an open mind and be encouraging: If someone wants to pursue an idea, is willing to do the grunt work, and the downsides are small, then let him or her run with it. Even if the idea is unsuccessful, their investment is an asset you have gained.

### What kinds of ideas might you consider?

Open board meetings. Especially with food and especially before an event, these are excellent for showing what the board talks about and for inviting ideas and community involvement.

The responsibility need not be as great as a board position. Give one of your local young folks the responsibility of maintaining your Facebook events or designing a flyer for the campus. Perhaps one of your more experienced volunteers could be put in charge of organizing other volunteers. Ask that group of homeschool kids if they'd like to take care of snacks and beverages. Find the artist who wants to draw up a fun schedule.

Make "the ask." Have a sign by the door ("We want YOU!") and include the ask during announcements. Look in new places. Try asking the most removed members of your group, rather than most inside and involved. This will bring them in and they are the most likely to have friends who've never tried your activity.

Recognize your volunteers. In addition to your private or public thanks during announcements, maybe this means a special badge or annual recognition in your newsletter. Or a free or discounted dance, now and/or next time (very compelling for students). At least one group has an annual dance when that year's volunteers get in free.

Thanks! Tune in next issue for more.



More notes ►



**Group Corner—Tax Time**  
by Jeff Martell, Group Services Manager



From what I hear, there are only two things in life that one cannot avoid, and we are going to discuss one of them today. Yes, that's right, taxes. Specifically, taxes for nonprofit groups.

The first thing we should probably do is clarify what exactly a 501(c)3 nonprofit group is. According to the IRS's website (irs.gov), it must be a charitable organization, and not operated for the benefit of private interests; these organizations may accept tax deductible contributions. CDSS offers 501(c)3 status under our group umbrella to our group affiliates as an additional service at an additional charge. A group does not become tax exempt just by virtue of meeting the IRS criteria, nor does CDSS membership automatically confer 501(c)3 status. A group must apply for 501(c)3 status either from the IRS or from an umbrella organization. (See our website for more information, [www.cdss.org/nonprofttax-exemption.html](http://www.cdss.org/nonprofttax-exemption.html).)

Another point of confusion in the nonprofit world is who must file taxes. The simple answer is everyone! There was a time when groups that made under a certain amount in gross receipts didn't have to file. That law changed in 2006. Now **all** 501(c)3 organizations must file some sort of tax form, either a 990, 990ez, or if gross receipts are under \$25,000,\* then a 990n or e-postcard.

*The IRS will cancel the tax exempt status of any group that does not file for three consecutive years. Fiscal 2009 marks the third year.* It turns out that many groups were caught unaware of this change in the laws, so the IRS has been being very understanding about not cutting groups off or fining them so far. HOWEVER, this will not continue for long. If your group has not filed taxes for your most recent fiscal year, you will want to do so before October 15, 2010.

\* Next year this will change to \$50,000 for Fiscal Year 2010.



**Editor's Desk—Newsletter Going Online**  
by Caroline Batson, Editor



When the trees start budding out here again in a few months, we expect to bud out too in a new way—the *CDSS News* will go online in 2011, probably with the Spring issue. The paper copy, except for a four-page preview mailed to those members without Internet access, will no longer be printed.

The online newsletter will be for everyone who's interested, CDSS members and nonmembers alike (something we can't afford to do with paper). As of now, we expect to keep the quarterly publication schedule although some deadlines, especially for ads, may change. We regret the loss of the paper edition, but are excited by the idea of expanding our technical horizons, widening our readership, and being a stronger support for our traditional dance and music community. With the CDSS centennial only five years away (see page 4), we're taking another step toward our future.

We're in the planning stages now for the online newsletter, so if there's something you've always wanted to see in it, send your ideas to [caroline@cdss.org](mailto:caroline@cdss.org). Also—very important—if you haven't given us your email address yet, go to the Member Sign-In section on our website, [www.cdss.org](http://www.cdss.org), so you'll get our first cyber-issue. If you don't have email or internet access, check out your local library; they may offer free online access or loaner computers for in-library use.



**Members List Now Online**

By the time you read this, we expect the CDSS Members List to be available online as we migrate another of our printed periodicals to the online world. It will be more up to date (hard to do when we printed it annually) and easily searchable by name, town or state. Just as with the old paper version, our first priority is protecting your privacy: 1) the information listed will be for CDSS members only (you will have to log in as a current member to access it), 2) you must opt IN to be included, and 3) you'll be able to change what info is available about yourself. If you haven't already opted in, please contact [ccompton@cdss.org](mailto:ccompton@cdss.org).

**Camp Notes**  
by Steve Howe, Assistant Director of Programs



**A New Song and Dance Week**

CDSS is pleased to announce a new week at Pinewoods Camp next summer, July 23-30, 2011. **The Harmony of Song and Dance** will be a week for singers who like to dance and dancers who like to sing. The tentative program includes traditional and contemporary songs, harmony singing by ear, choral singing from written music, instrumental music, contra and square dancing for all, a morris dance intensive, and a music teachers intensive.

Peter and Mary Alice Amidon will be program directors.

More information will be on our website, [www.cdss.org/camp](http://www.cdss.org/camp), as it becomes available, and registration will begin in January. Join us for this week of singing, dancing and music-making!

**CDSS Summer Camps in 2011**

Here are the dates and program chairs for our main weeks; special courses and intensives will be announced later. Preliminary info is at [www.cdss.org/camp](http://www.cdss.org/camp); an informational poster will be mailed around March 1.

OGONTZ, Lyman, NH  
Family Week, July 30-August 6, Andy and Robin Davis

PINEWOODS, Plymouth, MA  
Family Week, July 16-23, Becky Tracy and Keith Murphy  
Harmony of Song and Dance, July 23-30, Peter and Mary Alice Amidon  
American Dance and Music Week, July 30-August 6, Lisa Greenleaf  
English Dance Week, August 6-13, Sharon Green  
Early Music Week, August 13-20, Sheila Beardslee  
Campers' Week, August 20-27, Sarah Henry and Michael Gorin  
English & American Dance Week, August 27-September 3, Carol Ormand

TIMBER RIDGE, High View, WV  
Adult & Family Week, August 14-21, Gaye Fifer

**Camp Jobs Available**

Each year we need help running our summer dance and music camps. If one of the following appeals to you, write to Steve Howe, CDSS Office, PO Box 338, Haydenville, MA 01039, or [camp@cdss.org](mailto:camp@cdss.org).

Sound system operators are needed at all weeks, with compensation ranging from full scholarship to paid staff, depending on the session.

Office positions are available at Pinewoods, from July 16-September 3, at Timber Ridge from August 13-21, and at Ogontz from July 30-August 6.

In exchange for full scholarships, we need lifeguards with CPR/First Aid certificates for all sessions, dining hall managers for all sessions, and a doctor or nurse for Family and Campers' weeks. Some full scholarships are also available at Ogontz for kitchen and/or grounds work and some evening monitoring of sleeping children. In exchange for partial scholarships, we need assistant lifeguards and evening monitors for all Family and Campers' weeks.

**Camp registration for 2011 will begin in January.**



Morris class at Pinewoods; photo by David Green.

# Maple Morris Explosion

by Justin Morrison and Stefan Read

Maple Morris has had an exciting year and three-quarters since our last report in these pages! [January/February 2009] A network of younger dancers dedicated to developing new leaders in the North American morris dance community, we've grown significantly in size, the number and scope of our events, and our interaction with the larger morris dance community. In short, we've grown up a little!

The most evident development has been a dramatic expansion of Maple events, projects and activities, all driven by different Maple members. From our original August weekend in Canada, some of our members in Boston have launched an annual spring weekend in Boston, and a January weekend hosted by our Mapleteers in Washington, DC began in 2010. Our numbers have steadily grown at each event, and our email discussion list continues to connect almost a hundred young dancers from southern Ontario and the northeastern US (plus a few participants from western Canada and the UK).

To support our activities, we've launched an improved website (<http://maplemorris.com>), produced a short documentary film about our last Canadian event, and published an online newsletter dealing with a range of topics of interest to morris dancers. This spring, we attended the Marlboro Ale as an official team, for the first time showcasing in a significant way what it is we've been collaborating on for five years.

Last summer, we started planning our most exciting adventure yet—a series of “cultural exchanges” with England's renowned dance innovators, Morris Offspring. By the time this article is published, we will have seen the first chapter of the exchange: a visit by Offspring's irrepressible founder, Laurel Swift, to participate in our spring Maple weekend and dance with us at Marlboro.

Next summer will see a more ambitious installment of the exchange, taking Maple across the ocean for the first time for a two-week tour

with Offspring. The first week will be crammed full of workshops and rehearsals, culminating in a stage performance combining the repertoires of the two teams with the music of two seminal English folk bands (soon to be confirmed!) and a few new surprises. The second week will be a bit more relaxed, touring around and enjoying England's folk scene. A return trip in 2012 will see Offspring come to North America to collaborate with Maple on a second show

featuring some exciting Canadian bands, hopefully including a tour to several Canadian and US locations.

An exciting aspect about this project is the opportunity to learn each other's original dances and participate in bringing them to an theatre audience. Both Maple and Offspring have a reputation for original choreography, but in quite different ways; Offspring bring a very theatrical sensibility to their performances, staging long pieces with fluctuating interactions of music and movement. Maple's composition process tends to be a little rowdy (in a good way!), mainly taking place in workshop-style collaborations that leverage the participation and imagination of the group to invent new dances intended for street performance which, while certainly employing departures from traditional dances, hew more closely to the morris forms we grew up with. It

will be an exciting and instructive process for Maple and Offspring to work in each others' spheres.

As we started thinking about all of these new events, growing participation, and more ambitious projects, it became clear we needed to revisit some of the original goals we set for Maple in its original incarnation as a weekend event for younger dancers.

The idea for Maple was sparked at the Marlboro Ale in 2005 (part of the reason we were excited to bring it back there five years later!), when we looked around at all the second-generation morris dancers that had come with great teams such as Ring o' Bells, Rock Creek, Great Meadows, and our own Toronto Morris Men. Some of them we knew, some we



Maple Morris at By Chadsey's Cairns, Ontario, 2009; photo by M. Richard Johnson.

didn't, and at that early stage we just thought it would be great to have a weekend for this geographically diverse generation to dance with their peers, as our parents had done before us.

We soon realized, as we began talking to people about the idea, that we had an opportunity to build a network of younger dancers by creating a channel through which they could meet each other, dance, and play music together. In this regard, Maple was somewhat self-fulfilling; merely talking about the event became an easy way to introduce dancers to each other. Morris, by the nature of its being a team activity rather than a social dance, can sometimes be insular, and as we set about inviting everyone we met who we thought would be interested, we found it to be a natural way to break that ice. The festive nature of the Maple weekends themselves quickly created and strengthened bonds of friendship and community. Our membership continues to grow merely by Maplers being excited by what it is we do and telling others about it, and we're always thrilled when someone approaches us to find out more.

The completely participant-driven nature of Maple events themselves naturally gave rise to two additional goals—to share morris knowledge and experience among the dancers who attend Maple, and to provide an opportunity for each participant to take a leadership role. In the first few years, these leadership roles generally meant that everyone who came could bring dances or tunes to teach to the group. In doing so, they'd have the opportunity to think more deeply about the details of the dance and gain experience teaching in front of a group. The potential for this grew more as we began workshoping original dances, providing a space for everyone to contribute to shaping new choreography.

As we're realizing now, however, the growth of both Maple's numbers and our participants' experience allows for increased opportunities for participants to take on more longterm leadership positions, having both a voice in the direction Maple takes and the opportunity to take charge of the parts of Maple that they feel they'd like to contribute to, and to take experience and confidence from that to morris in their hometowns. For instance, we've had Maple members, both new and veteran, take the lead on new event organization and the facilitation of group discussions. More experienced dancers, who used to teach dances, have now moved on to teaching newer dancers how to teach dances. Knowing that many of our members will need financial support to participate in the UK trip, Maplers Erika Roderick and Hannah Lindner-Finlay took it upon themselves to head up a fundraising drive, including researching grants and systems for accepting donations. One of the suggestions they received was that donors might like a regular email

newsletter for news on what we're doing and how their donations are being used, so Natty Smith took charge of compiling and editing one (which you can subscribe to by visiting the website previously mentioned). We quickly realized this would be another opportunity for active participation, by providing a platform for our Mapleteers to share morris-relevant experiences with the broader morris community. Anyone is free to pursue the initiatives they're interested in—the good ideas stick, and the not-so-good ones often teach us some valuable lessons. In the years to come, we hope this somewhat anarchic, entrepreneurial attitude will continue to stoke our members' passion for morris dancing, while simultaneously providing Maple with access to a constant stream of new, exciting ideas.

We've come to see the point of Maple, beyond our simple mantra to “have fun and be awesome,” as helping to foster a new generation of empowered, capable, experienced leaders in the morris community. Many Maplers have grown into these roles in the five years since we first set up camp outside Montreal in 2005: Maple members now participate actively on the Marlboro Ale committee and teach morris workshops at Pinewoods, and many more have leadership roles on their home teams. Maple events, while still riproaring weekends of song, dance and silliness, now also serve as a venue for the sharing of ideas and experiences, contributing to an increasing range of morris knowledge and proficiency.

Our biggest challenge to come will be accommodating the continual increase in attendance without changing the fundamental nature of what Maple has always been about—being an open, supportive, and fun environment for younger dancers to dance, play and discuss morris. We truly believe that an emphasis on inclusiveness and community-building is the only way to accomplish this. As always, if you know a young dancer who may be interested in what we're doing, please encourage them to get in touch with us at [maplemorris@maplemorris.com](mailto:maplemorris@maplemorris.com).

We're proud of what we've accomplished in our short five years, but we couldn't have done it without the support and encouragement from the dance community in general, and from CDSS in particular. No matter what, we're determined to take the same goodwill and love of dance that we inherited and ensure that those in the future get to grow up the same way.

*Justin Morrison and Stefan Read both live in Toronto where they dance with the famous Toronto Morris Men. They are second-generation dancers and have been active in music and dance since childhood. They, with Adam Brown and Stephanie Phillips, founded Maple Morris in 2005.*

# Yoga for Dancers—In Which We Revisit The Hamstrings

by Anna Rain

As I wrote in the Winter 2010 newsletter, keeping the hamstrings long and stretched not only keeps your legs healthier, but long hamstrings are also more likely to keep the pelvis correctly in line, which in turn assists in the ease and lengthening of the low back. Now I'll present some work you can do to stretch the hamstrings in a focused manner (this is most definitely in the "Use it or Lose it" category).

Before you do this sequence of poses, review in the Winter 2010 issue: how to engage the quadriceps (the muscles on the front of the thigh). Our bodies follow the laws of physics. If a muscle is to release, another muscle must engage to provide the necessary space. Before you can begin to address the length of the hamstrings, you must first be able to suck your quadriceps into the thigh bone and firm the front thighs completely. Remember, this is not the same as "locking" your knees.

When you work with these poses, do pay careful attention to your body, and see that you work at the level that addresses your specific condition. Correct action in a preliminary phase of a pose is infinitely better (physically and emotionally) than incorrect action in a more advanced phase. Note: none of these poses should be practiced during the menstrual cycle. Having the legs up puts pressure on the abdomen, hindering the flow.

## Legs up the wall

When we spend the day sitting or standing (and that would be almost everyone, I'm thinking), gravity causes blood to collect in the legs. This simple inversion passively drains blood from the legs; it's an excellent pose to do at the end of your working day to restore equilibrium to your circulatory system.

Lie on your right side, with your buttock bones touching a wall and your spine perpendicular to the wall (see photo near right). (This is conceptually

challenging for many of my students. Look at the picture, try it a few times, and you'll get more facile with the movement.) Swing your legs up the wall, roll onto your back, and have your feet about eight inches apart. With your hands, lift your head and see if you're symmetrical: Does your body come straight out from the wall? Or is your torso skewed to one side or the other? Straighten yourself out so that each side of your body—left and right—is as even as possible.

Now look at your legs. Can you straighten your legs and still keep your buttock bones on the wall? Most people who do not have a regular hamstring lengthening practice can't. If not, scoot away from the wall until you can engage your quadriceps and straighten your legs (see photo below right). NB: If your legs are more than about thirty degrees from upright, you'll do better work for yourself if you move to the next pose: Leg up the wall.

Stretch out through the inner heels and fully engage the feet. This action is like flexing the feet, but you'll see in the photo that the ball of the foot—the base of the big toe—also stretches away from the leg (see left hand photo on next page). Remember, for the hamstrings to be able to lengthen fully, the quadriceps must be engaged. You can get a (less desirable) passive hamstring stretch in this pose, however, if the quadriceps are released.

Check your head. Is your neck long and your jaw relaxed? If you notice your chin pointing toward the ceiling, put a blanket under your head to keep the neck soft and long. This is important: release your chin toward your throat and soften the jaw completely. The arms can be in any of these positions: hands resting on the abdomen; arms at side, palms

up; arms overhead with elbows softly bent.

Last check: have you softened everything but the quadriceps and the inner heels? See particularly that the abdomen is not engaged in any way. Part of the work we do in a yoga practice is to isolate certain muscles. In a pose conscientiously practiced, those muscles engage (correctly!) and everything else is soft and passive. If you are gripping other places in your body (abdomen, jaw, eyes), you are hindering the intent and benefit of the pose.

Stay here for five to ten minutes. Longer is great. Not only is this pose good for your legs (it can ease and prevent varicose veins, among other things), but it also helps your heart in that the heart is relieved of pumping blood—against gravity—from your legs. In "legs up the wall," the back benefits too: your back is supported, aligned, and not bearing weight. (Aside: For the superlative back care pose, lie on the floor with your calves on a chair. When your back "goes out," lie this way to calm the spasms, for hours, if need be.) When you travel, use "legs up the wall" to lessen the effects of jet lag on both ends of your journey.

When you are ready to take them in, here are some more refined actions to consider. As you engage the quadriceps, notice the sensation in your hamstrings. Do you feel a lot of pull either at the buttock bone or behind the knee? See if you can direct the sensation to the middle of the back of the thigh: lengthen from the middle of the thigh toward the buttock bone; and from the middle of the thigh toward the back of the knee. Keep the groins (at the very top of the thigh, in this pose, the part of the inner thigh closest to the floor) soft and separate from each other, right groin releasing to the right and to the wall, and left groin releasing to the left. As you are able, broaden the backs of the thighs and spread the muscles horizontally as well as vertically.

A variation for the end of your time in the

pose: bend the knees, and take the soles of the feet together, letting the knees fall to the side. This is a passive hip opener that hits one set of muscles that govern the flexibility of our hip rotation.

## Leg up the Wall

We progress to a focused stretch of the hamstrings for those who are particularly stiff. You'll work one leg at a time for several minutes, allowing the muscles to release gradually.

Find a door where you can take one leg up the frame of the door and have one leg straight on the floor (see photo below right)]. Take some time to see you are adjusted and square to the angles of the floor and wall: torso in line? hips square? (The hip of the up leg tends to move toward the waist. Resist that, and move the hip away from the waist, toward the wall.) This poses works only when both legs are straight! If you are so tight in the hamstrings that straightening the legs feels impossible, then get as close to straight as you can and work in thirty second intervals of engaging the quadriceps, moving toward straight.

Spend at least five minutes on each side, seeing that all in your body is relaxed except the quadriceps and the inner heels. As best you can (see more refined actions in "Legs up the wall"), make the backs of the thighs broad and long.

After diligent practice of these hamstring lengthening poses, we can move on to a more challenging pose which brings correct alignment and action of the abdomen. That's a hint! Next issue's pose will only be possible and/or make sense if you work these first!

*Anna Rain is a certified Iyengar yoga instructor. Her latest earworm is "Rebecka Ridinghooede," as interpreted by her band, Hot Toddy.*



Photos courtesy the author.



# Baltimore's Burn-Off-the-Calories Thanksgiving Dance

by Mike Franch



What do dancers and musicians do on Thanksgiving night? In the Baltimore-Washington metropolitan area, many come to the Baltimore Folk Music Society's Burn-Off-the-Calories Thanksgiving dance. BFMS has held this multi-

hyphen (open-band, open-mic, family- and-newcomer friendly) evening for eight years. It gives families and groups of friends something to do after eating and provides a social evening for people who might otherwise have spent the evening by themselves.

Other communities could replicate this dance. It pays its minimal costs, is fun, and builds community. It just needs a coordinator and a few volunteers (generally easy to recruit on the spot) for set-up and cleanup. The dancers contribute leftover desserts for refreshments. It only happens once a year, only lasts a few hours, and only requires booking one musician. Key elements are:

## 1. A coordinator.

This is not a complicated event but someone must be in charge and feel responsible for its success. The coordinator publicizes the dance, reserves the hall (which we regularly use), and sees that cash is on hand (and that there is a cashbox). We announce the dance in the BFMS and Folklore Society of Greater Washington newsletters, make announcements at dances, and distribute a distinctive dance flyer. A real committee would be helpful, but one person can organize this evening.

**2. Callers.** The dance is open mic for callers, who give us a mix of contra, English, and the occasional square. The contra-English proportion varies from year to year, depending on who offers to call. As coordinator, I adopt a first-come, first served policy for callers, although alternating contra and English and making sure that we do easier, family-friendly dances early in the evening. There has been a high serendipity level over the years. An occasional, contra-only dancer will be unhappy with

being exposed to English country dance, but we also have contra dancers who are delighted to discover English dance. Depending on how many callers show up, a caller might call one, two, or three dances. It is important to set limits; I tell callers that if the band leader or I think a dance has gone on too long, one of us will signal the band to bring it to a close.

**3. Open band.** The band is an open band, with a hired leader. BFMS hires pianist Liz Donaldson, whom we can rely on to herd the cats, draw musicians who like playing with her, and carry the evening if few musicians show up. The last seems increasingly unlikely, as for the last several years musicians have filled the stage. Liz suggests selecting tunes, in two-tune medleys, that most of the band knows, adding "It is perfectly okay to play easy tunes all evening." The

English dances generally come from the standard repertoire. The musicians seem to have a very good time, even if the evening calls for sometimes playing a less-preferred genre. (I promised an old-timey musician that I would never tell anyone that he played an English country dance!)

**4. Keep it simple.** We amplify only the caller, using a small, easy-to-use Fender Passport sound system. Our space allows us to use the honor system for the gate, which works well in our setting; another group might want to

recruit gate volunteers. We have a maximum rate for families. Callers pay (they dance more than they call); musicians don't pay (they typically play the whole time). The basic design of our dance flyer, prominently featuring a turkey at the microphone, stays the same from year to year, making it easily recognizable.

Attendance and the mix of attendees has varied from year to year, but the dance seems reliably established as a "must do" Thanksgiving night activity. Facebook buzzed with photos and favorable comments after the 2009 dance (see [www.facebook.com/album.php?aid=123710&id=624238756&ref=pb](http://www.facebook.com/album.php?aid=123710&id=624238756&ref=pb)). The coordinator will be anxious before the 2010 dance, but he isn't doubtful that it will be a successful event.



Photo by Mike Franch.

# Lifetime Contributor—John Ramsay

by Susan Todt, with John Ramsay



2008, Dr. John and friend doing Pattycake Polka, Dance Discovery performance; photo by Jeff Sadler.

"Dance of a Lifetime," a free event honoring Dr. John Ramsay will be held at the Jewish Community Center, 2 Millstone Campus Drive, in Creve Coeur, Missouri, on Saturday, October 16. Pre-dance potluck and socializing will begin at 5 pm, with the dance from 7 pm till midnight. RSVP: [dancewithus@att.net](mailto:dancewithus@att.net).

The gymnasium is huge, but the dancers fill the space; there must be two hundred people on the floor. Ages are varied, as are the costumes: many girls in flowing Regency-era gowns (most homemade), a few boys with ruffled shirts and one with a wooden sword at his side. Fathers dance with daughters, mothers partner sons; size doesn't matter, nor does level of experience. But the dancers are impressive in the style and timing they exhibit; they know the dances and the figures and are obviously dancing with the music, as well as with one another. Best of all, they're having fun! It's reflected in their smiling faces, their exuberant movements.

This scene reflects the effort and vision of one man. John Ramsay has been participating in and teaching country dance for most of his life. In his eighth decade he began offering dance lessons to various homeschool groups in the St. Louis area: a series of sessions culminating in a ball such as the one described above. Over the past few years he has introduced some twenty-five hundred young people and their parents to the joys of English country dance. This at an age where many retire and are content to slow down and look back over a life well lived: Dr. John, as he is known by many, continues to be active and involved in his community. In his own words, "I seek to explore the wonderful mystery of life, especially as revealed through folk culture; to help others appreciate life's variety, to expose the relationship between prejudice and ignorance." Roots of his social conscience came from his parents who jointly spent their lives working for economic justice and a common humanity.

Born in 1930, John was the first of three brothers to graduate from Berea College in Kentucky. While at Berea, he joined the Berea College Country Dancers, a troupe of college students who perform Anglo-American folk dances. Upon graduation in 1952 (he majored in Agriculture), he went to Warren Wilson Junior College outside Asheville, North Carolina, where he served as Dairy Manager and Instructor of Agriculture. There he assisted Clothilde and Julio Guisasola with the College's country dance program. He moved with his family to Celo Community, a landholding cooperative in western North Carolina, in 1955, where he operated a small dairy farm and taught public school for several years. He organized from among his seventh graders a dance troupe called the Easter Leggs (the girls wore pastel-colored skirts, and the group performed at several venues in the area). In 1966, he completed his PhD. in Animal Breeding at Iowa State University while also taking over the leadership of the international dance

club on the campus. For the next seven years he was associate director, then director, of the John C. Campbell Folk School in Brasstown, North Carolina. In 1974 he returned to Berea College as the director of Recreation Extension, where he was "responsible for keeping the folk arts (dance, music, storytelling, crafts) alive by using them." Under his direction the Berea College Country Dancers gained worldwide recognition: they gave a special performance for Queen Margarethe of Denmark at the National Festival in Svendborg in 1994; they represented the United States at the International Year of Youth Gala at the Royal Albert Hall in 1985 and were introduced to Princess Anne; they danced in Japan, Seoul, San Salvador, Rome, the British Isles, Luxembourg, Mexico and Guatemala. John also founded the Berea College Alumni Country Dancers, and organized tours for this group to Korea in 1984, Czechoslovakia in 1987, Shanghai in 1990, and to Sweden in 1993.

Since moving to St. Louis in 1995, John has branched out into many different areas. He works as an ESL teacher for the University City School Board, and a substitute teacher for the Clayton public schools. He is active in his local AARP chapter, and was Volunteer of the Year in 2006. In 2002 he was a founding member of Dance Discovery, the dance troupe that was formed to participate in the events surrounding the Bicentennial Celebration of the Lewis and Clark Expedition. Dance Discovery continues to perform several times a year at various historical venues; John is responsible for researching and documenting much of the troupe's repertoire of historical dances.

Truly a Renaissance man, interested in

everything, and involved in the world around him, he gardens, plays the violin with the Silver Strings, serves as MC for Virginia's Silver Steppers (a tap dance troupe to which his wife, "B", belongs), and continues to promote folk dance whenever he can. One of his most recent ventures was the creation of a workshop for young leaders, to train them to bring dance back to their communities. CDSS awarded a leadership grant to the workshop, and during the weekend of September 26-27, 2008, over fifty young adults were given experience in leading dances, calling for a group, and working with musicians.

John Ramsay has been "Uncle John" to me for my entire life (my mother is his older sister). I don't remember serving as the flower girl at his wedding (I was only three) but have the pictures to document it! For the past thirty years, he has been my mentor, providing me with music, dances and suggestions for programs, but most of all serving as a model of what a dancing master should be. When I asked him what he felt had been his most significant contributions to the world of traditional folk arts, he had this to say:

"There are four particular areas where I have had some impact on CDSS. Other people also contributed and I'll try to recognize the most important ones. Nothing ever happens unless others respond. The responders deserve the most credit.

1. Family Camp. My sons Martin and Loren were of school age while I was Director of the John C. Campbell Folk School so it was natural that

I organized a weeklong family course utilizing the dance, music, and song traditions of the School. CDSS music director Philip Merrill, who spent his summers



Top: 1951, l-r: Mildred Cornett, Frank Smith, Hazel Watson, John Ramsay, Helen Kaiser, Swedish Schottische, Dodge Gym, Berea College; photo courtesy Berea College. Bottom: 2007, l-r: John Ramsay, Bob Green, Marty Aubuchon, Lyndon Blaylock, Lancers Quadrille, Dance Discovery performance, St. Charles Community College; photo by Jeff Sadler.

with us, was one of the master teachers. The Family Course quickly became our most popular course. CDSS took note and followed suit within a few years.

2. Buck Dance/Clogging. Although a strong cultural element in Appalachia, clogging was frowned upon by some of our leaders partly because it became caught up in competitive programs. I saw it as exciting, requiring skill, and a medium for artistry as well as being an important part of our heritage. I made use of local talent to teach it at our courses at the Folk School. Ethel Capps, who directed the Berea College Christmas Country Dance School, told me that the interest in clogging generated at the Folk School forced her to include Appalachian clogging in her programs. Jim Morrison, a Dartmouth intern at the Folk School, was soon being used to teach clogging in Berea and subsequently, when he became CDSS director, in other situations.

3. Shape Note Singing. Bicky McLain first called my attention to the tradition of community singing from songbooks using shapenotes. I invited several local groups to have a singing convention at the Folk School. We had eighty plus singers, a dozen leaders, and three pianos. They sight read parts from the Stamps-Baxter songbooks with amazing speed and gusto. Soon after the convention, Pam Kelly heard about an old time singing school teacher, Richard Moss, who lived up Shooting Creek. A group of us went up to his house to sing from his father-in-law's old *Christian Harmony*. The rest is history. Moss, a fine singer and charming man, later taught the tradition at Christmas School, at Pinewoods, and then at the Smithsonian.

4. My wife, B, and I were asked to teach country dances to some homeschoolers in St. Louis in 1997. The six-week course caught on and we were holding similar classes for homeschool families four nights a week all over the county within a couple of years. I wrote an article for the *CDSS News* (May/June 2007), following the conclusion of one such course, encouraging other leaders to contact their homeschool communities. The country dance movement in the homeschool communities has grown wonderfully. Susan Todt has put her efforts into Arkansas, Glen and Judi Morningstar are having great success in Michigan, and we hear of other similar developments throughout the country.

Throughout my life, I have found country dance and community singing to be a great way to bring people of all ages and persuasions together in a cooperative activity with amity, joy and civility. I may have given my life to country dancing, but—of more significance—country dancing has given me a great life."

*Brad Foster, Executive and Artistic Director, will present the CDSS Lifetime Contribution Award to Dr. John Ramsay, at "Dance of a Lifetime," on Saturday, October 16, in Creve Coeur, Missouri. Pre-dance potluck and socializing will begin at 5 pm, with the dance from 7 pm till midnight.*

*RSVPs: [dancewithus@att.net](mailto:dancewithus@att.net).*



Above right: 1948, Berea College Country Dancers. Above: 2009, St. Charles Homeschool country dance series dressed for the concluding ball. John Ramsay is on far left and his wife B Meyer is on far right; photo courtesy John Ramsay.



# Dance, Sing and Give

by Nancy Boyd

There is a tradition that after each annual CDSS Board meeting one of the new board members contributes an article concerning their first experience at a board meeting. Here's mine.

Typically nonprofit boards are charged with fundraising and long range planning. So, it was no surprise that the dominant theme at my first board meeting, held last May, was "what's next?" Inherent in planning and fundraising responsibilities is a vision for the future to be fulfilled, and it quickly became clear that there are lots of ideas on that. I was quickly drawn into the sense of great excitement and energy among CDSS Board and staff members on the approaching CDSS centennial in 2015, and the opportunity it brings for reflection and renewal. The distinction between "regular" CDSS business and items relating to the centennial was a blur to me, but in the end, it didn't matter because they all relate to "what's next?" anyway. And they all relate to sustaining the activities that delight us.

To prepare for the various discussion topics at the meeting I received a comprehensive orientation package including practical information and directions to the meeting as well as electronic access to hundreds of pages of reports, minutes, governing principles, bylaws, proposals and accomplishments. Mercifully, I was also assigned a board "buddy" (thanks, Jackie) on whom I could and did call to answer my questions. I dutifully read the orientation materials and some past board minutes to get up to speed and, hopefully, be able to contribute. All topics of the meeting in some way related to "what's next?" In other words, how CDSS might expand and excel even more at its mission of promoting traditional English and Anglo-American dance, music and song. (Hereafter, the phrase "traditional English and Anglo-American dance, music and song" will be denoted by a "☺" symbol).\*

As I said, the general theme of "what's next?" didn't surprise me. What did surprise me as a newcomer whose only prior knowledge of CDSS was of seamless camps, newsletters, membership renewal notices and thank you notes, was the scope of the work currently handled by the small CDSS staff. I was

struck not only by how much they do but also by the depth of their individual and collective commitment to the mission. There was no doubt that they want to do what needs to be done to remain culturally relevant, technologically evolved, and financially sustainable.

To recap CDSS's background, we began in 1915 under Cecil Sharp and others as an offshoot of the English Folk Dance Society. There were four American centers—New York City, Chicago, Boston and Pittsburgh. This group became the Country Dance Society around 1937; the word "song" was added thirty years later. Today we are a membership society of over 3000 individuals and affiliate groups all over whose dues constitute only about ten to twelve percent of our operating budget. The rest comes from various sources such as camp fees, sales, donations and grants. Happily, the number of individuals and groups who engage in "☺" and tap our resource material is far greater than our membership and donor base reflect.

Over the past ninety-five years the popularity of various dance, music and song forms has fluctuated greatly. These days, among our traditions, contra dance is hugely popular and growing especially among youth and the young-at-heart (and body); English and ritual dance live on and there are some young leaders and dancers emerging, but we need a better balance of older and younger dancers to ensure a strong future. I am less familiar with the trends of the early music and folk music scenes, but at least as far as camp enrollments go, it appears that to prosper, they too need to attract a new generation of participants.

## Challenge #1—Identifying a broader CDSS constituency

In light of the participation trends, challenge number one for CDSS appears to be (a) increasing outreach and support to our far-flung, current constituents, and (b) identifying/developing new constituents to broaden our base. In other words, identify potential individuals and groups

to join our network and share our resources. As we increase communication with existing and potential constituents, we need to stay current on what services and products we could provide that would help sustain them while also advancing CDSS's mission. Increasing outreach and spreading knowledge of "☺" would, we hope, increase participation in all of the dance, music and song forms we represent. The expanded network would increase our ability to link up groups and individuals with compatible interests and open up our many resources to this broader community.

Identifying and conducting expanded outreach seemed a simple enough concept until I looked around the room and took in the twenty-five earnest faces that constitute the CDSS Board. Hailing from coast to coast and Canada, each of us represents multiple groups engaged in "☺," and each of us is full of ideas on how CDSS could best perpetuate "☺." Then I looked at the eleven members of the CDSS staff, some of them only part time and/or temporary, and I ticked off the list of services for which I and my "☺" groups already rely on them, year after year:

- summer vacation camp weeks;
- scholarships to dance, music and song camps;
- workshops for developing dance/song leaders, musicians and dancers;
- instructional materials; music books, CDs, DVDs;
- publications, research and other labor-intensive projects;
- grants for developing new instructional materials and other resources;
- seed money and other grants for groups and projects;
- members list for keeping in touch with our peers;
- list of group affiliates so we can find local "☺" wherever we go;
- calendar of current events on the website;
- liability insurance for groups and callers;
- newsletter for a summary of what's happening in the world of "☺";
- and all the other information on the website.

Considering all this, I now understood the slightly anxious looks the staff members gave secretary David Chandler as he effortlessly typed additions to the "action list." But I digress. It turns out there is no simple answer on how to go about identifying our potential constituents—although there are many

ideas on the table. Conducting outreach and piloting other ideas to find or develop them is yet another labor-intensive project in need of "action."

## Challenge #2—How can CDSS do it all?

Among the CDSS Board, committees, employees and other stakeholders, there is no shortage of good ideas on how to steer CDSS into the future and what its focus should be. What we're short of are the resources to carry them out well. Specifically, how expansive a network we create and how much support we provide to expand and sustain "☺" is a function of budget, human capital, adequate technology and tech support, and other resources.

I came away from the meeting with a renewed sense of the value, indeed necessity, of CDSS to the preservation and expansion of "☺." We who enjoy "☺" must have an effective CDSS as our umbrella organization to keep track of, update, distribute and preserve all the information that links us to each other and to the resources for our activities. And we need CDSS camps to develop our leaders and our skills, not to mention for fun. How limited we'd be if we didn't mix with the other people that dance and sing all over the country and world, or never heard different callers and musicians with their unique repertoires of dances, songs and styles. We all participate in "☺" because it makes us happy. I want to spread the word through CDSS and gather in as many as possible and make them happy too.

In short, my broad impressions after my first board meeting are: What CDSS does is critical to our activities in "☺" and there is always more to be done; I am glad to be a part of it and I need to increase my support. Enclosed is my check!

\* The symbol "☺" was unofficially adopted at a recent committee meeting to represent the

phrase "traditional English and Anglo-American dance, music and song" as a way to save time and space writing notes on the large newsprint pad used to document the meeting. The symbol, as used here, includes new expressions of the art as well as recent past and historic ones, including ritual forms. I employ the shortcut symbol "☺" here because it so aptly illustrates in so little space the joy that keeps us participating in these activities.

~ N.B.



Taking a break; photo by Nancy Boyd.



Nan Evans, Brad Foster and Jenny Beer; photo by Bruce Hamilton.

# Becoming a Great Dancer in Five Easy Steps

by Ridge Kennedy

## 1. Listen to the Music

You heard some wonderful music at the dance. Now, listen to more at home or in the car or on your iPod, too. Traditional dance and music can't be separated. It's essential for dancers to hear the musical phrases that provide the foundation for the dances. The more you listen to dance music, the sooner you'll reach the time where your body "learns" the dance and your brain can just rest and relax and enjoy the experience.

## 2. Practice

Go to dances. Learning to do this kind of dancing is just like learning any other physical skill. It takes practice. You're probably exercising some new social skills, too, as you enter this world of traditional dance. That takes some practice, too. So at your next dance, remember: keep moving, smile and look around.

Did a friend who encouraged you to come to the dance? Did you come with a friend who is also a newcomer? Talk about the experience. How did you feel? What are your concerns? What was the most fun? When is the next dance?

On both the physical and the social sides, it takes a few repetitions to get familiar with the basics. Then, after a few more dances, you'll discover that you've become proficient. You know the ropes, what to expect and how to do things. And then—every time after that—it gets easier and more wonderful. You will be amazed!

## 3. Dance with Experienced Dancers

The best dancers will help you get where you need to be without your even realizing that they've done so. Other dancers will offer just the slightest visible hints—perhaps a small hand gesture or a nod of the head to indicate a direction. Dancers who are not quite as skilled may try to help you with a slight tug on your hand or a gentle hand in the middle of your back, steering you in the correct direction. Stay alert and be open to all these offers of help. When you meet someone who makes it easy for you to succeed, be sure to seek her or him out to be a partner.

It's likely that you will be asked to dance by experienced dancers. Many of the best dancers come with the intention of helping out newcomers, especially early in the evening. When someone asks you to dance, your first reaction might be to protest,

"I'm new at this, I really don't know what I'm doing." You don't have to say that—they already know it. That's why they asked you to dance. After all, that's how we all learned to do this kind of dancing, through the kindness of strangers.

## 4. Think Smooth

No, actually, you want to think smoooooooooth. If you dance with a lot of up and down motion it becomes more difficult to be in sync with other dancers. "Bouncy" dancing uses more energy and may make you tire more quickly. Most of the time in traditional dancing, the goal is to be relaxed and feel like you are gliding.

But...there are exceptions. Some dances call for skipping. Some steps and balances are done with a hop or a bounce. When the dance calls for a sashay or a gallop, that's a time when "smooth" flies out the window. Leaps of exuberance and all kinds of improvisation are enjoyable aspects of our dancing, but always safely under control and timed to fit into the cooperative whole of the dance.

And most of the time...you will want to keep your dancing smoooooooooth.

## 5. Don't Panic

Remember the advice in *The Hitchhiker's Guide to the Galaxy*, even when it seems like the world is coming to an end, don't panic. It's only a dance. Don't worry about going wrong. Everybody goes wrong at some time or other, usually a couple of times every night. Relax. Have fun! And if someone really needs the answer, just remind them that it's Footnote 42. \*

\* reference to "Hitchhiker's Guide to the Galaxy."

*Ridge Kennedy is a dancer and dance caller who lives in New Jersey. He started dancing after spending ten years standing on the side, watching folks dance and feeling too shy to participate. This article, written for beginners, and other articles are posted on [www.danceambassadors.googlepages.com](http://www.danceambassadors.googlepages.com); it is reprinted with permission.*

# Review—On the Beat with Ralph Sweet

Review by Larry Edelman

The value of *On the Beat with Ralph Sweet*, by Ralph Sweet with Nils Fredland, is perhaps best understood in context of the esteemed square dance publications that precede it. Throughout the twentieth century hundreds of thousands of Americans from every corner of the country were square dancing. From the start, traditional square dancing wasn't standardized, by any means; there were similarities, but just as many distinctions as well. Each region of the country, and in many cases each town within a region, had its own unique styles of figures, dancing, music, and calling. Thousands of square dance callers came out of the woodwork to meet, and encourage, the demand. And fortunately for us today, many of the callers and leaders documented their repertoire and the unique dances of their region.

Henry Ford gave us *Good Morning* in the mid-1920s. The many notable publications in the 1930s included Neva Boyd's *Old Square Dances of America* in 1932, Beth Tolman and Ralph Page's *The Country Dance Book* in 1937, and Coloradoan Lloyd Shaw's 1939 *Cowboy Dances*. An enormous explosion of interest in square dancing during the 1940s and 50s had plenty of documentation; Texan Raymond Smith's *Square Dance Hand Book* appeared in 1947 and Margot Mayo documented the dances of New York's American Square Dance Group in *The American Square Dance* in 1948. In 1955, Berea's Frank Smith published *The Appalachian Square Dance* describing his collection of southern mountain square dances. Throughout the rest of the century, it seems like every caller and dance organization published their own books of dances such as *In Idaho It's Docey-Doe*, *Puget Sounds Squares and Rounds*, *Square Dances from a Yankee Caller's Clipboard*, and *Garden State Squares*. As modern western square dancing gained popularity in the middle of the century, the number of publications increased exponentially. And still, books documenting traditional square dances continued to be published, such as Bob Dalsemer's *West Virginia Square Dances*. Through these efforts, the unique flavor and diversity of square dancing has been captured and preserved

for twenty-first century callers and dancers.

And that brings us to *On the Beat with Ralph Sweet*, which shines as it continues the proud tradition of square dance documentation. It includes more than eighty of Ralph's favorite dances from his sixty-plus years of calling, and these favorites are classic great dances. Younger caller Nils Fredland assisted Ralph in writing the book and their partnership is a great fit. Ralph's well-worn, time-tested material and wisdom is complemented by Nils' help in shaping its presentation largely "with contra dancers in mind." Ralph's interests are delightfully eclectic. This collection includes patter call squares, quadrilles, and singing calls. It features dances that originated from the east, the south, and the west. It contains simple dances that can be taught and called at community dances anywhere and some more challenging dances better

reserved for experienced groups. *On the Beat* has a wonderful section on the singing squares for which Ralph is well known. As this collection is so eclectic, one shortcoming for me is that I wish the regional flairs of the different dances were better described, e.g. more background on the callers who Ralph learned the dances from, more details about the regional styles where the dances originated, and more information on the structure of the dances.

But that's a small matter; it's great material. *On the Beat with Ralph Sweet* is an instant classic: it is a must-have for dance book collectors, for new and experienced callers, square dance enthusiasts, and for Ralph's many fans.

Larry Edelman is a square and contra dance caller, musician, and dance researcher who has studied traditional dances of the USA.

*On the Beat with Ralph Sweet* is available from [www.cdss.org/store](http://www.cdss.org/store); *West Virginia Square Dances* is available as an online PDF and CD-ROM at [www.cdss.org/publications.html](http://www.cdss.org/publications.html).



Pictured: August Fredland studying the back of his dad's book; photo by Amy Fredland.

# Balance and Sing

CDSS Store Update Fall 2010

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## LISSA SCHNECKENBURGER Dance



The long awaited new CD from Lissa Scheckenburger is here! The recording features the tunes that got New England community dances on their feet long ago. Tracks include Petronella, Lamplighters Hornpipe/Suffer the Child (by Greg

Boardman), Jefferson and Liberty/Bert Ferguson, Lady Walpole's Reel/The Mountain Ranger/Nancy King (by David Kaynor), Eugenia's Waltz (by Bob McQuillen), Moneymusk, Huntsman's Chorus, Rory O'More, Fisher's Hornpipe, and Jamie Allen. Musicians include Lissa on fiddle, Bethany Waikman (guitar, pump organ), Corey DiMario (double bass, tenor guitar), Dave Cory (tenor banjo), David Harris (euphonium, trombone), David Kaynor (fiddle), Eric Merrill (viola), Jeremiah McLane (piano accordion), Keith Murphy (guitar, piano), and Stefan Amidon (percussion).

\$15.00

## PERPETUAL E-MOTION Perpetual e-Motion



Captivating and passionate, that's how Perpetual e-Motion likes to serve up their dance tunes. Come lose yourself in the surreal sounds of electric fiddle, swirling didgeridoo, driving guitar and foot percussion. This power duo, perched at the convergence

of electronic and traditional dance music, is solely the byproduct of two musicians, John Cote and Ed Howe, who love to groove and inspire movement. Tunes include Flying Tent (by Keith Murphy), Banks

of Lough Gawna/Rolling Waves/Willie Coleman's, Freeze Britches, Road to Recovery (by Liz Carol), Opera Reel/Maudabawn Chapel, High Barbory, Sadie at the Back Door/Waiting for Nancy/Angeline the Baker, La Valse Matique (by Benoit Bourque), Sandy Boys/Beth Cohen's (by Larry Unger), April Waltz (by Selma Kaplan), Vladi on the Trans-Siberian (by David Bartley), Lilly (by Ed Howe), and Red Haired Boy/Cluck Old Hen/Lightning on the Lake (by Jeff Lewis). You seriously just have to hear this!

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Cafe Curioso offers a tasty menu of curiously catchy and delightfully diverse original music. Composed in a rich variety of musical styles, the tunes have the pleasing familiarity of several well-loved genres while at the same time offering

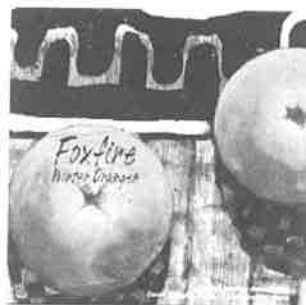
surprising melodic and harmonic twists. Although new compositions, the waltzes, polkas, reels, hoedowns, and marches evoke the traditional music of Mexican, Italian, Cajun, Gypsy, old time, and contra dance traditions. Featuring Linda Askew (guitar), David Cahn (accordion, fiddle, bass), Larry Edelman (mandolin, fiddle, octave mandolin), and Scott Mathis (mandolin, manjo-uke, guitarron).

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## FOXFIRE Winter Oranges

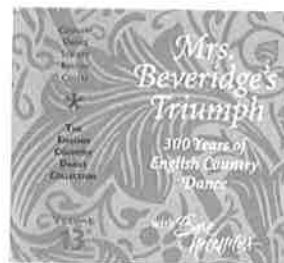


The long awaited second CD from Foxfire, featuring Karen Axelrod (piano) and Daron Douglas (violin). Tracks include Barham Down, De'il Take the Warr, Michael and All Angels, Winter Oranges, Sly's Gambol, Trip to the Manors, The Tenth of December, The Queens's Jig, Portsmouth, The Friendly Brooke, The Bashful Swain, and Dano's Cafe.

CD

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## BARE NECESSITIES Mrs Beveridge's Triumph (volume 13)

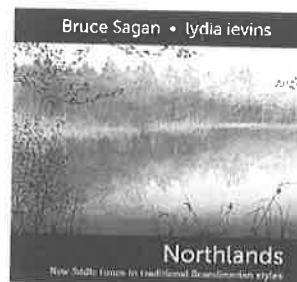


The latest in the series by Bare Necessities (Earl Gaddis, Mary Lea, Peter Barnes and Jacqueline Schwab). Tracks include Marina, Fourpence Ha'penny Farthing (or The Jockey), Waterfall Waltz, Mrs. Beveridge's Triumph, Autumn in Amherst, The Play's the Thing, De'il Take The Warr, Parthenia, Wa' Is Me, What Mun I Do?, Mendocino Redwood, Trip to Tunbridge, Wooden Shoes, Enfield Common, and Alice.

CD

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## BRUCE SAGAN & LYDIA IEVINS Northlands



Inspired by their shared passion for Scandinavian fiddle traditions and composed in traditional styles, the recording features a collection of Bruce and Lydia's original tunes, many suitable for dancing. You'll find waltzes, schottises, polkas, and more—all in rich twin-fiddle harmonies, played on fiddles and nyckelharpas.

CD

\$15.00

## TONY BARRAND & KEITH MURPHY On the Banks of Coldbrook: Atwood Family Songs from the Hills of Vermont



Tony Barrand and Keith Murphy sing selections from *Songs From the Hills of Vermont*, collected by Edith Sturgis and Robert Hughes from the Atwood family in Dover, Vermont around the turn of the last century. This collection was also reprinted in the Country Dance and

Song (Volume 11/12 in 1981). Songs on the recording include Raspberry Lane, Reynardine, The Warranty Deed, The Shining Dagger, The Soldier's Return/The Divine Reel (by Keith), Daily Growing, Barbara Allen, The Spinster's Lament, Jim Fisk, The Banks of the Dee, The Frog in the Spring, Bonnie Black Bess, Posey Boy, and The Half-Hitch. Tony and Keith are joined by Becky Tracy on fiddle, and Andy Davis on accordion. 2010

CD

\$16.00

## MICHAEL BARRACLOUGH "Country Bumpkin" & Other English Country Dances "Rhonda's Romance" & Other Modern Contra Dances

Two new booklets from dancer-caller-choreographer Michael Barraclough. *Country Bumpkin* includes 28 new English dances of diverse formations, including seven mixers, most of them easy enough for any group of dancers. *Rhonda's Romance* contains 21 new contras, a triplet, a circle mixer, and two Mescolanzas; they are of moderate difficulty, but "can be handled by a mixed audience providing the percentage of beginners is not too high," says Michael.

BK	<i>Country Bumpkin</i>	\$8.00
BK	<i>Rhonda's Romance</i>	\$8.00

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# Patriot's Ball

by Tom Spilsbury, Laura Schultz and Dean Howarth

The Project Enlightenment Patriot's Ball and afternoon workshop was held on March 6, 2010. The workshop was held in the McLean Community Center in McLean, Virginia, and the ball was held in historic Gadsby's Tavern in Old Town Alexandria. Even after the name of Patriot's Ball was chosen, the students referred to it as "Colonial Prom." That name wasn't used in promoting the event to the adult community (we felt it didn't have as much adult appeal), but the continued student use of the nickname showed a level of their ownership of the event.

## Inspiration and Purpose

Project Enlightenment has been a thriving eighteenth-century reenactment group at McLean High School for over a decade and period dance has been included in the students' repertoire of eighteenth-century activities over the past few years. We, as the organizers of this event, wanted the students to experience this dance form not just as an historic reproduction, but as an active social experience as it would have been at the time.

There were four main goals for the events. First, we wanted to get the students excited about eighteenth-century life, to have a sense of the role of dance then, and to get a brief introduction to the dance history. Project Enlightenment's culminating event is three days of reenactment on the grounds of Mount Vernon over Memorial Day weekend. This requires considerable research and preparation on the part of the students. We felt that a sense of excitement about and some understanding of the music and dance of the era would be a good motivator.

Second, we hoped to get the new student dancers introduced to, and interacting with, the greater English country dance community. By dancing with experienced dancers we hoped they would learn more quickly and have a more satisfying dance experience.

Third, we wanted to begin preparing student leaders to play the music, and to lead and teach dances, when they are on the grounds of Mount Vernon. Dances are performed for the entertainment of visitors who are invited to join in.

Fourth, we wanted the students to see this form of dance as a current as well as historical activity. We hoped this might draw some of them into the dance community for the future.

The participants included juniors and seniors involved in Project Enlightenment and also adults from the Washington, DC and Baltimore area dance communities. Dances for the afternoon workshop and evening ball were taught and called by Beverly Francis of the New York City area. Our musicians included Becky Ross on fiddle and Liz Donaldson on piano for the afternoon workshop, and Becky with Anna Rain on recorders and Harriet Kaplan on cello; all are from the DC area.

## Successes

Wow, so much was successful. The dance floor was almost always packed and everyone was smiling. The following Monday at school a student told Laura, "I smiled so much it was like I'd swallowed a hanger!" There was a wonderful energy and enthusiasm. Beverly commented on what a pleasure it was as a caller to be "parachuted" into such a warm environment.

The students readily mixed and danced with the adults and vice versa. There was some trepidation on both sides coming in, so this was very gratifying. Dancing with the more experienced adults allowed the students to dance more complicated dances and feel successful with them. Beverly's connection with the students and adults alike was extraordinary. Her teaching style was clear and entertaining, and the dance program was fresh and educational. It had the right mix of accessibility and challenge. This allowed the students to be successful at a level they would not have otherwise achieved, and kept the experienced dancers satisfied.

Through an existing relationship between Project Enlightenment and Gadsby's Tavern we were able to get this historic venue at an affordable price. The music sounded lovely from the floor and the musicians were flexible in letting a student musician sit in for a few dances. The dance practices held before the event were successful in giving the students a basic understanding of many basic figures. The first time Beverly called "rights and lefts" she expected a



Photo courtesy Laura Schultz.

breakdown. It never happened. Tom, she said, must have really drilled those kids on rights and lefts.

The best gage of the success of the event is that the students are looking forward to dancing again. A group of some of the more enthusiastic dancers rushed up to Laura in the hall on Monday morning asking if we could have dances monthly. One added "No—weekly!" Some students have expressed interest in attending the regular dances or the Washington Spring Ball and there has been discussion among them of organizing an English country alternative to the regular school prom.

## Challenges

It seemed, from people's questions, that it was not clear what we were doing and why. The difficulty may have been due to an initial doubt that teens from outside the dance community would be interested in and capable of dancing, and this may have reduced the number of adult participants we had. In addition to the CDSS grant, adult admission was our main source of funding, and we did not get the level of participation we had hoped. Now that the groups have met with such success, this should be easier in the future.

Another challenge was working within the structure of a large public school system, adding a layer of bureaucracy on top of the normal ball planning process. Contracts and payments all had to go through the right channels and it was frustrating to suddenly find that some requirement had not been met.

A clear chain of communication was not put in place from the start to assure that the caller and musicians all shared needed information.

Unexpectedly, there were nonpaying observers at the ball who came to watch their children. Given the very tight space restrictions of that space, this was a real challenge.



Photo courtesy Laura Schultz.

Our biggest disappointment was that the student musician piece really didn't happen. Students had signed up and music was distributed but, due to snow cancellations, a regional orchestra competition was rescheduled for the same time as our workshop. This was a conflict for all of our student musicians, and some of our student callers and dancers as well.

## Next Time

First, there would be NO BLIZZARDS! We lost practice time, promotion time and participants due to the orchestra conflict. This was a most unusual winter in this area and it impacted our plans as it did many others. Of the things we can do something about, we would:

- communicate clearly from the start who is to be present at the event,
- route all communication through the organizers so no one misses any critical information,
- give the student musicians at least a couple of opportunities to work with experienced English country dance musicians before the event,
- make a formal timeline and checklist of tasks to be completed prior to and on the day of the event,
- use this year's participants to talk up and promote the event to others who did not attend this year,
- make greater use of the Internet for promotion,
- approach the Folklore Society of Greater Washington as a cosponsor of the event to provide exposure, use of a website and possible funding,
- look for ways to have the students raise funds early in the year,
- and have a clear plan for building on the momentum generated by the event.

Although we had a deficit of \$415, Project Enlightenment had money in its account from dues and other events so that payments could be made. Funding from CDSS was critical in enabling us to hold this event. Being able to say we were funded by a CDSS "New Leaders, Good Leaders" grant gave us credibility among some participants and made the students aware that there is a national organization for this type of dance.



## CDSS Outreach

Grant money is available for projects similar to the Patriot's Ball as well as other projects through CDSS's Outreach Fund; see [www.cdss.org/outreach](http://www.cdss.org/outreach) for guidelines and an application. The next deadline is October 1, the one after that is January 1.

Donations to the fund are gratefully accepted and help make us truly a community organization. To donate, go to [www.cdss.org](http://www.cdss.org) and click on the Donate button.

# Set for Spring 2010

by Carl Dreher



Photo courtesy Carl Dreher.

"Not a snowball's chance in Hell, or in Dallas, for that matter," I thought to myself after visiting yet another potential ballroom for an English country dance and finding it too expensive, too small, or covered with carpeting. "This just isn't going to happen." But more about that snowball later...

Six months earlier, while attending Set for Spring in Austin, leaders of the English country dance communities in Texas had informally agreed to make Set for Spring an annual event hosted by a different city each year. The goal was to relieve any one group from the annual financial risks and organizational burdens of such a large undertaking. I had enthusiastically agreed to chair the 2010 event in Dallas. Now I was having second, third and fourth thoughts.

Getting a great caller and great musicians was easy. Joseph Pimentel from Houston volunteered his services as dance master. Daron Douglas and Karen Axelrod, otherwise known as Foxfire, were hired to play the evening balls and morning workshops. A host of North Texas Traditional Dance Society volunteers lined up to help put on the weekend. What I didn't have was a place to hold it!

Then, NTTDS president Melody Ball said she had heard of a ballroom in downtown Dallas that was used by swing dance clubs. We visited the Dallas Arts Council Ballroom and found an ex-Masonic Lodge with twenty foot ceilings, chandelier lighting, six thousand square feet of wooden dance floor, and floor-to-ceiling windows looking out from the sixth floor over Dallas at night. It was frightfully expensive, but if we could draw the same number of dancers that attended the previous Set for Spring, we could break even. A budget was prepared, a grand piano rented, contracts signed and away we went.

About a month before the dance weekend, I was contacted by Professor Christopher Smith, director of the Vernacular Music Center at Texas Tech University. Dr. Smith had previously brought both Joseph and me to teach weekend dance classes at Texas Tech. After finding out about Set for Spring, he contacted CDSS to inquire whether there would be scholarship money available for his students. CDSS found some money; the NTTDS responded by creating a special student discount. The next thing we knew we had fourteen talented college musicians signed up.

By the time the weekend arrived, one hundred forty dancers from Texas, Oklahoma, Arkansas, Arizona, New Mexico, Michigan, Massachusetts, Georgia, Colorado, New York, Virginia, Washington, and California had pre-registered. Another ten to twenty people registered at the

door. One characteristic of the weekend is that we had a lot of new English country dancers. I communicated this to Joseph early on and he responded by choosing approachable dances and spending a good deal of time teaching dance technique.

To give Foxfire a rest, we hired Ladies at Play to play the Saturday afternoon sessions. This band from Oklahoma City features Miranda Arana on flute, Shanda McDonald on violin, Kathy Dagg on mandolin, plus Dallas' own Allison Hicks on piano. They did a superb job and are very, very highly recommended.

Saturday also held, for me, one of the highpoints of the weekend. Rhonda Beckman, the food committee chair (and current CDSS treasurer) organized an Afternoon Tea. Like a scene out of a Harry Potter book, with a wave of her wand (and the help of Susan Harper and her "Ladies at Tea"), tables with white tablecloths magically appeared. English bone china teacups and teapots of fancy teas floated in, followed by stacks of scones, dainty sandwiches, cups of butter and sweet jams. I almost didn't want to go back to dancing. We finished Saturday afternoon with a "for those who know" session of pre-published dances accompanied by Ladies at Play.

Saturday evening again was pure magic. Everyone came dressed to the nines. Joseph, dressed in a tuxedo of course, lead us through a selection of great dance sublimely accompanied by Foxfire. Zee hall was beautiful. Zee dancers were beautiful. Even zee band was beautiful.

Another bit of conjuring happened Saturday evening when Sharon Green (chair of the CDSS Pinewoods English Week) met with Professor Smith and quickly decided to leverage the enthusiasm of the TTU students. Together, we had the pleasure of announcing a scholarship program to send a TTU music student to Pinewoods summer camp. A large bowl was procured and through a combination of pleas, cajoling and outright threats, we filled it with cash. Together with matching funds from the CDSS New Leaders fund, we raised enough to send not one, but four, students to attend Pinewoods this past summer.

Sunday, the event moved to the Sons of Hermann Hall, an old Texas dance hall a short distance from the DAC hall. A tradition at NTTDS weekends is a Sunday brunch with local volunteers providing a Texas-sized spread of food and drink. After we stuffed

ourselves into near unconsciousness, we somehow got up to dance again to Foxfire, with Joseph leading the session and guests callers finishing up.

A few lessons I learned as Set for Spring coordinator:

- Email is a wonderful tool. I sent a registration packet of maps, train schedules, restaurant locations and hotels to everyone who pre-registered. That saved us about \$125 in printing costs.
- A lost-and-found chairman is necessary. With a hundred fifty dancers changing shoes and storing bags, things will get lost.
- You can learn a lot with a simple survey. The most frequent and completely unexpected comments we received was that the names on the preprinted name badges weren't large enough. Apparently, our eyes aren't getting any better with age.



Photos courtesy Carl Dreher.



Special thanks to CDSS for offering the matching student scholarship money and a \$500 stop-loss guarantee. I'd also like to thank the Austin Country Dancers, who provided a \$250 seed money donation. The weekend was a huge success and NTTDS will send a similar seed money donation to the Oklahoma Country Dancers next year, who have agreed to host Set for Spring 2011.

Oh, about that snowball. On Saturday evening of Set for Spring, on the eve of the first day of spring, it snowed three inches in Dallas, Texas.

*Carl Dreher is a founder of North Texas Traditional Dance Society and co-teaches English country dance with Martha Quigley. He served on the CDSS Governing Board for six years and is a regular rapper dance teacher at the John C. Campbell Folk School in Brasstown, North Carolina. His article, "Teaching Rights and Lefts," was in the last issue.*

# Tell Me More—Barn Elms

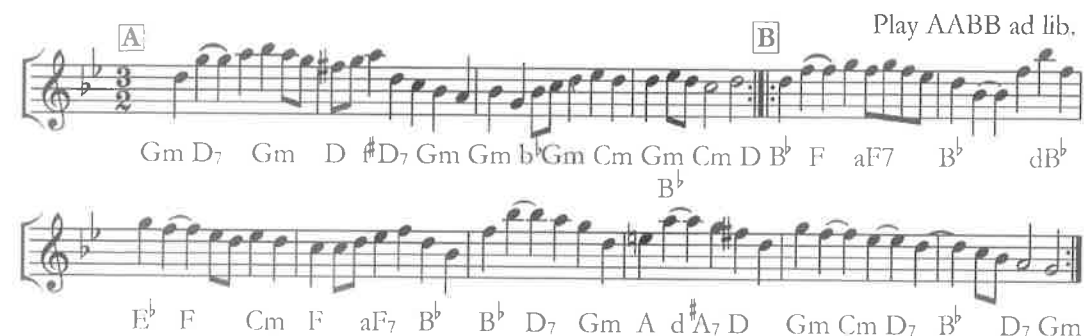
by Graham Christian

“Barn Elms” was first published by the Playford firm in 1710, and was among the first dances reconstructed by Bernard Bentley, appearing in the first Fallibroome collection of 1962. It features one of those distinctive, liquid “English hornpipes”—“Kill Him With Kindness,” “The Salutation,” and “News from Tripoly” are more splendid examples of the type—that one wishes were by Henry Purcell, but are not; another anonymous musical masterpiece-in-miniature of the period, it moves effortlessly, in a pleasing rhythm, from G minor to the related B-flat major and back. It is not hard to guess, in 1710, the point of reference. When the dance was new, everyone would have recognized Barn Elms as the site of the home of Jacob Tonson, the great publisher of John Dryden and John Milton, and the genial host of the Kit-Cat Club. The Club, named for the excellent mutton pies made by the London cook Christopher (“Kit”) Cat, numbered among its members dramatist William Congreve, architect Sir John Vanbrugh, and John Churchill, soon to be the first Duke of Marlborough, and exerted immense influence on contemporary politics, moving the Whig party closer and closer to positions of power. By 1703, however, the Club had outgrown its favorite watering hole, the Fountain Tavern, and Tonson built a special room for it at Barn Elms. Barn Elms had some other claims on the attention of London’s dancing public, however; since at least the 1660s, the spot had been popular for picnics, impromptu dancing, music-making, and even duels. The most noted and popular poet of the later seventeenth-century, Abraham Cowley, retreated to Barn Elms, where the young poet Katherine Phillips, known as “Orinda,” visited him, and wrote a poem about the carving of her initials into one of the local trees, whether by Cowley or some other well-meaning gallant, she did not say. She professed dismay at the violence done, even in her name, but drew this lesson: “Trees are more generous than Men;/Who, by a Nobleness so pure,/Can first oblige, and then endure.” And, for us, the fine dance and elegant tune of Barn Elms have outlasted Orinda, Cowley, Tonson, and the elms themselves.

**Barn Elms** (The Dancing Master, volume 2, 1st edition 1710)

Formation: Duple minor longways

- A1 1-4 1st and 2nd Couples hands four L halfway round and 1st Couple cast up;  
A2 1-4 Repeat A1;  
B1 1-4 1st and 2nd Men figure eight through the two Women,  
5-8 Hey four changes, neighbours facing to start;  
B2 1-4 1st and 2nd Women figure eight through the two Men,  
5-8 All lead neighbors out to walls (3) and back (3), then 1st Couple cast as 2nd Couple move up.



*Dance and tune notation from The Fallibroome Collection, edited by Bernard Bentley (2010 edition edited by Nicolas M. Broadbridge, published by the English Dance and Song Society; used with permission); book available from the CDSS Store or from EFDSS.*

*“Tell Me More,” a look at English country dance titles, is a regular feature of the News; for earlier columns, see [www.cdss.org/newsletter-archives.html](http://www.cdss.org/newsletter-archives.html).*

# Uncle Toby's Picnic

by Northwest Passage Camp Contra Choreographers (2008)

Formation: Duple improper

Music: Jigs or marches at a moderate tempo.

- A1 Neighbor gypsy and swing.  
A2 Half hey for four (men pass left shoulders to start).  
“Mad Robin” (move on the path of a do-si-do with your neighbor, but face your partner all the time).  
B1 Men allemande left once while women orbit clockwise to the other side of the set (about 4 counts). Swing partner.  
B2 Circle left three-quarters (8 counts).  
Balance the ring. California Twirl with partner to face new neighbors.

© 2009 by Sue Rosen; used by permission

Author's notes:

- A2 The women come into the Mad Robin a moment later than the men.

Lisa Greenleaf offers this alternate, for a smoother feel in the B2:

Circle left three-quarters (8 counts). Square thru three hands (pull by neighbor by the right, partner by the left, and neighbor by the right; end facing next neighbor).

Editor's notes:

The contributors to this dance are Marni Rachmiel, Joe Grote, Mark Lewis, John Lawson and the session leader, Sue Rosen. The choreography session must have emphasized smooth, natural transitions between figures, as this dance is one of the smoothest I have ever seen. It is not exactly beginner material, but for a mixed or advanced crowd, it should be a hit.

~ Dan Pearl



# Banish Misfortune

(Irish traditional)

D Am D A D Am D C  
D C A D D D C C  
D C D C A D D C D C  
D C D C D C A D

Tune typeset by Peter Barnes.

# Banish Misfortune

by Jenna Simpson

Formation: Three couple circle

- A1 1-6 Men weave the ring, starting by going behind their partner  
7-8 All right hand turn partner once round (4 counts); sending the women into...
- A2 1-6 Women weave the ring, starting by going behind partner  
7-8 All left hand turn partner once round.
- B1 1-4 Women right hand star once round  
5-8 Men left hand star once round, flowing into ...
- B2 1-8 Side with partner (Sharp siding); set and turn single (end facing your partner)
- C1 1-8 Heys along the circle: pass partner by right shoulder (2 counts), pass next by left shoulder (2), pass third person by the right shoulder and loop to face back in the direction you came from (4); pass this third person again by the right (2), second by the left (2), and partner by right (4) to end home, facing into the circle.
- C2 1-4 Taking hands, all advance to the center and fall back out to place  
5-8 Set to partner and pass by right shoulder to meet new partner.

Repeat twice more

Author's notes:

- The turn at the end of A2 is tight; men need to assist the women a bit to help them flow into B1.
- Another way to think of the figure in C1 is that you pass your partner, pass the second you meet, and do a right-shoulder gypsy with the third, then pass the second by the left and your partner by the right again to end back home.
- The pass by in the last part of C2 should flow right into weaving the ring for the men.

Editor's notes:

Jenna Simpson regularly dances in Williamsburg, Virginia. She presented this dance in the choreography workshop during English Dance Week at Pinewoods this summer, and it was chosen as the demo dance for the show-and-tell. Afterwards many people asked for the instructions and several suggested that she submit it for publication in the *CDSS News*, so here it is.

# Event Planning Worksheet

by Annie Laskey

Think you'd like to throw a party for your local group? Or a fundraiser for CDSS's centennial? Or scholarships for your favorite dance and music camp? Wondering how to get started? Check all that apply and see what you end up with; then create an event that fits your profile.

## Find something to celebrate

- ☐ Out of town caller/musician/CDSS board member is visiting
- ☐ The latest Bare Necessities CD (Volume 35) has just been released
- ☐ Friends just got back from camp and want to share their experience
- ☐ Other \_\_\_\_\_

## Decide who the event is for

- ☐ Close friends
- ☐ Entire Community
- ☐ Newcomers
- ☐ Left-handed people with red hair who morris dance
- ☐ CDSS members
- ☐ Other \_\_\_\_\_

## Event size

- ☐ Small and intimate
- ☐ The bigger, the better
- ☐ As many people as will fit in my backyard
- ☐ Other \_\_\_\_\_

## Type of Activities

- ☐ Socializing
- ☐ Music and dancing
- ☐ A formal presentation of some sort
- ☐ Party games
- ☐ Other \_\_\_\_\_

## Style

- ☐ Very formal, with crystal and roses
- ☐ Totally informal, with lots of kids and noise
- ☐ Pretty low key
- ☐ Other \_\_\_\_\_

## Gauge your time

- ☐ Time is no object
- ☐ Spare time, are you kidding???
- ☐ I've got some time now, but won't have next month
- ☐ Other \_\_\_\_\_

## Gauge your strengths

- ☐ I'll plan all you want, but don't ask me to shop for anything
- ☐ I'll shop all you want, but don't ask me to plan anything
- ☐ I do "big picture," don't bother me with details
- ☐ Details are my life
- ☐ Other \_\_\_\_\_

## Gauge your resources

- ☐ Lots of willing hands, no ready money
- ☐ Lots of ready money, no willing hands
- ☐ A few worker bees and some money to spend
- ☐ Other \_\_\_\_\_

## Gauge possible assistance

- ☐ Have lots of friends who'll beg to help
- ☐ Might be able to prevail on one or two people to listen to ideas
- ☐ Am new in town and don't know anyone yet
- ☐ Other \_\_\_\_\_



# Upcoming Events

These are the bare bones—date, event name, town/state, sponsoring group, contact information. The next deadline is November 1 for events on and after January 1. Send information to [news@cdss.org](mailto:news@cdss.org) or CDSS, PO Box 338, Haydenville, MA 01039. These events and others are posted on our website ([www.cdss.org](http://www.cdss.org)). For information on regular events for the Group Affiliate, see [www.cdss.org/cdss-group-affiliates.html](http://www.cdss.org/cdss-group-affiliates.html).

Oct 1-3	<b>Southeast Dance Leadership Conference.</b> Greensboro, NC area. Triangle CD, Sun Assembly ECD & CDSS, <a href="http://conferencivertone.org">conferencivertone.org</a> . *	Oct 30-Nov 1	<b>Old-Time Fiddlers Reunion.</b> Elkins, WV. Augusta Heritage, <a href="http://www.augustaheritage.com">www.augustaheritage.com</a> .
Oct 1-3	<b>Weekend Whirligig.</b> Hopewell Junction, NY. Country Dance NY, <a href="mailto:markjw@optonline.net">markjw@optonline.net</a> , <a href="http://www.cdn.org">www.cdn.org</a> . *	Nov 5-7	<b>Gypsy Moon Ball.</b> Indianapolis, IN. Indianapolis TM&DG, 765-720-0138, <a href="mailto:indycontra@org">indycontra@org</a> . *
Oct 1-3	<b>Country Dance Weekend.</b> St Paul, MN. Minnesota Country Dance Coop, <a href="http://www.geocities.com/mncountrydance">www.geocities.com/mncountrydance</a> , 952-938-2987. *	Nov 5-7	<b>Eisteddfod Festival of Traditional Music.</b> Kerhonkson, NY. Folk Music Society of NY, <a href="http://www.fmsny.org">www.fmsny.org</a> . *
Oct 1-3	<b>Lady of the Lake.</b> Lake Coeur D'Alene, ID. Spokane Folklore Society, <a href="http://www.ladyofthelake.org/lol2010/Home.html">www.ladyofthelake.org/lol2010/Home.html</a> . *	Nov 6	<b>Portland Ball.</b> Portland, OR. <a href="http://portlandcountrydance.org">portlandcountrydance.org</a> . *
Oct 1-4	<b>FSGW Getaway.</b> West River, MD. Folklore Society of Greater Washington, <a href="http://www.fsgw.org">www.fsgw.org</a> . *	Nov 6	<b>English Harvest Ball.</b> Harrisburg, PA. Jerri Laughery, <a href="mailto:laughery1013@comcast.net">laughery1013@comcast.net</a> .
Oct 2	<b>Strafford Ball.</b> South Strafford, VT. Muskeg Music, <a href="mailto:engineering.dartmouth.edu/~christopher_levy/ball/">engineering.dartmouth.edu/~christopher_levy/ball/</a> .	Nov 8	<b>Musicians Workshop.</b> St Charles, IL area. Fermilab English Country Dancing, <a href="http://www.fnal.gov/orgs/folkdance/english/">www.fnal.gov/orgs/folkdance/english/</a> .
Oct 2	<b>Playford-to-the-Present.</b> Pasadena, CA. California Dance Coop, <a href="http://www.caldancecoop.org">www.caldancecoop.org</a> . *	Nov 10	<b>Special Dance.</b> St Charles, IL. Fermilab English CD, <a href="http://www.fnal.gov/orgs/folkdance/english/">www.fnal.gov/orgs/folkdance/english/</a> .
Oct 9-10	<b>BFMS 35th Anniversary Weekend.</b> Baltimore, MD. Baltimore Folk Music Society, 410-321-8419, <a href="http://specialevents@bfms.org">specialevents@bfms.org</a> , <a href="http://www.bfms.org">www.bfms.org</a> . *	Nov 12-13	<b>Jubilee Ball.</b> Ottawa, ON. <a href="http://www.ottawaenglishdance.org">www.ottawaenglishdance.org</a> . *
Oct 9-18	<b>Dance Trip.</b> Prague, southern Bohemia, eastern Moravia. David Millstone, <a href="mailto:millstone@valley.net">millstone@valley.net</a> , <a href="http://dvorana.cz/dance/2010/vintage">dvorana.cz/dance/2010/vintage</a> .	Nov 12-14	<b>Head for the Hills.</b> Kresgeville, PA. Princeton Country Dancers, 609-688-0366, <a href="http://www.head-for-the-hills.com">www.head-for-the-hills.com</a> . *
Oct 14-17	<b>LEAF.</b> Black Mountain, NC. Lake Eden Arts Festival, <a href="http://www.theleaf.com">www.theleaf.com</a> .	Nov 12-14	<b>Folk Dance Days.</b> Morrilton, AR. Arkansas CDS, <a href="http://www.arkansascountrydance.org">www.arkansascountrydance.org</a> . *
Oct 15-17	<b>Sharpes Assembly ECD Weekend.</b> Sebring, FL. Sebring ECD, <a href="http://www.dancefl.us/ecd/index.shtml">www.dancefl.us/ecd/index.shtml</a> , <a href="mailto:catiegeist@att.net">catiegeist@att.net</a> .	Nov 12-14	<b>English Accents English Country Dance Weekend.</b> Orkney Springs, VA. Piedmont Regency Dancers, <a href="http://piedmontregencydancers.com">piedmontregencydancers.com</a> . *
Oct 15-17	<b>Fall Frolick All-English Dance Weekend.</b> Aptos, CA. Bay Area CDS, <a href="http://www.bacds.org/fw">www.bacds.org/fw</a> . *	Nov 12-14	<b>Petit Jean Dance Weekend.</b> Morrilton, AR. Arkansas CDS, <a href="http://www.arkansascountrydance.org">www.arkansascountrydance.org</a> . *
Oct 16	<b>Playford Ball.</b> Baltimore, MD. Baltimore Folk Music Society, 410-321-8419, <a href="mailto:specialevents@bfms.org">specialevents@bfms.org</a> , <a href="http://www.bfms.org">www.bfms.org</a> . *	Nov 13	<b>Kindred Spirits Dance Festival.</b> Binghamton, NY. Binghamton CD, <a href="http://www.binghamton.org">www.binghamton.org</a> . *
Oct 16	<b>Dance of a Lifetime: Honoring CDSS Lifetime Contributor Dr. John Ramsay.</b> St Louis, MO. RSVP, <a href="mailto:dancewithus@att.net">dancewithus@att.net</a> .	Nov 19-21	<b>Dance Weekend.</b> Lawrence, KS. Lawrence Barn Dance, <a href="http://www.lawrencebardance.org">www.lawrencebardance.org</a> . *
Oct 22-24	<b>DART (Rapper Competition and Gathering).</b> Boston, MA area. 978-443-8940, <a href="mailto:tkruskal@verizon.net">tkruskal@verizon.net</a> , <a href="http://www.dart2010.org">www.dart2010.org</a> .	Nov 19-21	<b>Midwinter Customs &amp; Traditions.</b> Brasstown, NC. John C Campbell FS, <a href="http://www.folkschool.org">www.folkschool.org</a> , 800-FOLK-SCH. *
Oct 22-24	<b>Dance Camp.</b> Becket, MA. Lavender Country & Folk Dancers, <a href="http://www.lcfd.org/lcfd/camp">www.lcfd.org/lcfd/camp</a> . *	Nov 20	<b>Fall Ball.</b> San Mateo, CA. Bay Area CDS, <a href="http://www.bacds.org/fallball">www.bacds.org/fallball</a> . *
Oct 22-24	<b>Country Dance Weekend.</b> Columbus, OH. ECD of Columbus, et al., <a href="http://www.bigscioty.com/shaw.html">www.bigscioty.com/shaw.html</a> . *	Nov 20-21	<b>Fall Folk Festival.</b> Spokane, WA. Spokane Folklore Society, <a href="http://www.spokanefolklore.org">www.spokanefolklore.org</a> . *
Oct 25-Nov 1	<b>Old-Time Week.</b> Elkins, WV. Augusta Heritage Center, <a href="http://www.augustaheritage.com">www.augustaheritage.com</a> .	Nov 26	<b>Butterball Friday Double Dance.</b> Lehigh Valley area, PA/NJ. Valley Contra Dance, 610-868-7432, <a href="http://www.valleycontradance.org">www.valleycontradance.org</a> . *
Oct 29-31	<b>Fire Ant Frolic Contra Dance Weekend.</b> Austin, TX. Austin Friends of Traditional Music, <a href="http://www.fireantfrolic">www.fireantfrolic</a> . *	Nov 26	<b>Thanksgiving Dance.</b> White Plains, NY. CD of Westchester, 914-693-5577 or 914-762-3619. *
Oct 29-31	<b>Music City Masquerade.</b> Nashville, TN. Nashville CD, <a href="http://www.nashvillecountrydancers.org">www.nashvillecountrydancers.org</a> . *	Dec 3	<b>Special Dance with Bare Necessities.</b> Trenton, NJ. Lambertville Country Dancers, <a href="http://www.lambertvillecountrydancers.org">www.lambertvillecountrydancers.org</a> . *
Oct 29-Nov 1	<b>Appalachian Square Weekend.</b> Brasstown, NC. John C Campbell FS, <a href="http://www.folkschool.org">www.folkschool.org</a> , 800-FOLK-SCH. *	Dec 3-5	<b>Winter WarmUp.</b> Columbus, OH. Big Sciety Contra Dance, <a href="http://www.bigscioty.com">www.bigscioty.com</a> . *
Oct 30	<b>Hallowe'en Dance.</b> White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, or Caroline, 914-762-3619. *	Dec 11	<b>Holiday Dance.</b> White Plains, NY. CD of Westchester, 914-693-5577 or 914-762-3619. *
		Dec 12	<b>Stockade Assembly.</b> Albany, NY. DanceFlurry, <a href="mailto:sargentj@union.edu">sargentj@union.edu</a> , 518-346-5501. *
		Dec 18	<b>Christmas Ball.</b> Urbana, IL. Central Illinois ECD, 217-359-8225, <a href="mailto:jsivier@illinois.edu">jsivier@illinois.edu</a> , <a href="http://www.centralillinoisecd.org/xmas.html">www.centralillinoisecd.org/xmas.html</a>
		Dec 26-Jan 1	<b>Winter Dance Week.</b> Brasstown, NC. John C Campbell FS, <a href="http://www.folkschool.org">www.folkschool.org</a> , 800-FOLK-SCH. *

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

Dec 27-Jan 4 **Yanks Meet Limeys.** Bournemouth/Winchester/Cambridge, England. www.henryandjacqui.com/btb/index.htm.

Dec 28-Jan 1 **Festival of Christmas and Midwinter Traditions.** Dodgeville, WI. Folklore Village, www.folklorevillage.org.

Dec 31 **New Year's Eve Dance.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, or Caroline, 914-762-3619. \*

Dec 31-Jan 2 **Dance in Colorado!** Fort Collins/Denver/Boulder, CO. Friends of Traditional Dance & Colorado FOOTMAD, cfootmad.org. \*

Jan 7-9 **Appalachian Clogging Weekend.** Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. \*

Jan 7-14 **Chattaboogie 3.** Chattanooga, TN. Chattanooga Traditional Dance Society, www.chattaboogie.com. \*

Jan 14-16 **Georgy Alabam.** Anniston, AL. Birmingham FOOTMAD, www.footmadbirmingham.org. \*

Jan 14-16 **Ralph Page Dance Legacy Weekend.** Durham, NH. NEFFA, www.neffa.org. \*

Jan 15-16 **New Year's Ball.** St Charles, IL area. Fermilab English Country Dancing, www.fnal.gov/orgs/folkdance/english/.

Jan 21-23 **Florida Snow Ball.** Tampa, FL. 727-823-2725, www.floridasnowball.com. \*

Jan 22 **Elm City Assembly: An English Dance Ball.** New Haven, CT. New Haven CD, 203-777-5114, pantheon.yale.edu/~bfr4/nh.english.html. \*

Jan 29 **Frosty's Meltdown.** White Plains, NY. CD, Leah, 914-693-5577, or Caroline, 914-762-3619. \*

Feb 1-8 **Tropical Dance Vacation: English Country Dance Week.** St Croix, US Virgin Islands. Tropical Dance Vacation, 413-575-6283, www.tropicaldancevacation.com.

Feb 9-16 **Tropical Dance Vacation: Contra & Square Dance Week.** St Croix, US Virgin Islands. Tropical Dance Vacation, 413-575-6283, tropicaldancevacation.com.

Feb 18-20 **Bayou Bedlam.** Houston, TX. Houston Area Traditional Dance Society, bb11@hatds.org, www.bayoubedlam.org. \*

Feb 19 **Something To Do With Chocolate.** White Plains, NY. CD of Westchester, Leah, 914-693-5577, or Caroline, 914-762-3619. \*

Feb 24-27 **Stellar Days and Nights.** Buena Vista, Co. Arkansas Valley Music and Dance, www.stellardaysandnights.org. \*

Feb 25-27 **Chance Dance.** Cape Girardeau, MO. Cape Friends of Traditional Music and Dance, chance-dance.angelfire.com.

Feb 25-27 **Fiddling Frog.** Pasadena, CA. California Dance Co-operative, caldancecoop.org. \*

Mar 12-19 **Tropical Dance Vacation: Contra Dance Week.** The Big Island, HI. www.tropicaldancevacation.com.

Mar 18-20 **Spring Fever Weekend.** CA. Bay Area CDS, www.bacds.org/sf. \*

Mar 19 **Ad Astra Ball.** Lawrence, KS. www.adastraball.org.

Mar 19 **Celebration of Spring.** Mamaroneck, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-3619. \*

Mar 25-27 **Playford Ball.** Nashville, TN. Nashville Country Dancers, www.nashvillecountrydancers.org. \*

Apr 2-3 **English Country Ball & Brunch.** Binghamton, NY. Binghamton CD, 607-722-9327, Lshephe1@binghamton.edu. \*

Apr 8-10 **Mount Baldy Contra Dance Weekend.** San Gabriels Mtns., CA. The Living Tradition, www.thelivingtradition.org/MtBaldyDance.html

Apr 15-17 **New England Folk Festival.** Mansfield, MA. NEFFA, www.neffa.org. \*

Apr 30 **April Showers.** White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-3619. \*

May 7 **May Faire Ball.** San Diego, CA. San Diego English Country Dancers, www.sdecd.org. \*

May 14 **Hartford Ball (ECD).** Wethersfield, CT. Helen Davenport, dancerhiker@yahoo.com.

May 15 **Stockade Assembly.** Colonie, NY. Dance Flurry, dianebell@nycap.rr.com. \*

May 27-30 **Sturtevant Dance Camp.** Southern CA. California Dance Co-op, caldancecoop.org. \*

May 28 **Ice Cream Social.** White Plains, NY. Mamaroneck, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-3619. \*

\* Sponsoring organization is a CDSS Group Affiliate.

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 News will be those on or after January 1 (deadline: November 1).

STOCKADE ASSEMBLY - SEASON SIX

*A Festive Seasonal Event*

Sunday, December 12, 2010 • 2:30 – 5:30pm

Elks Lodge, Albany, NY

Dance Mistress: Beverly Francis

Music: Karen Axelrod, Lydia Ievins, Mary Lea

A Semi-Formal English Country Dance for Experienced Dancers

Questions and requests for a registration form: dianebell@nycap.rr.com


*Dance Flurry*

## Dance as though no one is watching.

### A Final Gift

Does your will include the Country Dance and Song Society? If not, please consider helping to ensure that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information about bequests and other ways to support CDSS, see our website at www.cdss.org/support-us.html.

MUSIC CITY MASQUERADE



NASHVILLE, TN

**OCT 29-31, 2010**

**RICK MOHR**  
and  
**NOTORIOUS**

Eden MacAdam-Somer, Larry Unger,  
Sam Bartlett &  
Mark Hellenberg

[www.nashvillecountrydancers.org](http://www.nashvillecountrydancers.org)

**The Piedmont Regency Dancers**  
present  
**English Accents**  
English Country Dance  
Weekend  
November 12-14, 2010  
Shrine Mont  
Camp & Conference Center  
Orkney Springs, VA

**Dance Leaders: Melissa Running,**  
with Corky Palmer  
**Music: Waverley Station**  
David Knight (fiddle)  
Liz Donaldson (piano) and  
Ralph Gordon (cello)

Join us for a weekend of social dances,  
workshops and a country ball

For information contact:  
[PiedmontRegencyDancers@gmail.com](mailto:PiedmontRegencyDancers@gmail.com)  
or [PiedmontRegencyDancers.com](http://PiedmontRegencyDancers.com)

This event is funded in part by the  
Mary Kay Friday Fund of the  
Country Dance and Song Society

## Festival of Traditional Music

### Eisteddfod\*

November 5-7, 2010

Hudson Valley Resort and Spa,  
400 Granite Rd, Kerhonkson, NY

A fabulous 3 day gathering of outstanding folk/  
roots musicians and singers.

Performers (more to come)

Paul Brown~Martha Burns~Jerry Epstein~Howard Glasser  
Benny Graham ~ Lorraine & Bennett Hammond  
Sharon Katz ~ John Kirk & Trish Miller ~ Vic Legg  
Bob Malenky ~ Caroline Paton ~ Dwayne Thorpe  
Mickey Vandow ~ Eric Weissberg ~ Heather Wood  
& more. MCs: Ron Olesko & others

Rates and reservation form at [www.eisteddfod-ny.org](http://www.eisteddfod-ny.org)  
Folk Music Society of NY Inc. / NY Pinewoods Folk Music Club

[www.eisteddfod-ny.org](http://www.eisteddfod-ny.org)

\*Eisteddfod is a Welsh word meaning a gathering of musicians and bards!

November 19, 20 & 21  
Lawrence, Kansas

# DANCE Weekend

Music by

Great Bear Trio

With caller

Nils Fredland

~ [www.lawrencebardance.org](http://www.lawrencebardance.org) ~



## CDSS NEWS

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

*Change service requested*



### Special Notes

The *CDSS News* will go online in 2011, replacing the paper copy—see page 6

The CDSS Members List is now online—see page 6.

Come to our new week at Pinewoods next summer—see page 7.

The CDSS Store has lots of goodies for the gift-giving season—see pages 20-21.

*If your mailing label shows an expiration date between July and September 2010, this is your last issue.  
Renew soon! If you've already renewed, many thanks!*