

CDSS NEWS

SAMPLE
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FALL 2011



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Editor in Chief—Caroline Batson
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Jonathan Sivier

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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 an online members list, ten percent discount from the store/mail order, and early registration for our summer programs. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

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Cover: CDSS member Nancy Boyd dancing at English Week 2011;
photo by Stewart Dean

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 (maximum size for articles: 1,500 words; 750 words for reviews). We may edit for length and clarity.

UPCOMING EVENTS are now published on our website, www.cdss.org/upcoming-events.html. Free for a simple listing. Send date, name of event, town/state, sponsoring group, website or phone/email to events@cdss.org.

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 horizontal, 7-1/8" wide x 4-3/8" high, \$220
half page vertical, 3-3/8" wide x 9-1/4" high, \$220
quarter page, 3-3/8" wide x 4-3/8" high, \$150

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

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)

Office Updates

CDSS is going greener. We're now emailing store and office updates and want to be sure they're getting to you. If you've not received one, let us know as we may not have a valid email address for you. Be sure your inbox will accept mail from news@cdss.org, office@cdss.org, and store@cdss.org.

cdss.org

Country Dance and Song Society



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NOTE: Upcoming Events is now online, www.cdss.org/upcoming-events.html, where it includes more festivals, workshops, weeks and weekends, and is more up-to-date, than we can list in the newsletter. Send your special event info (workshops, balls, weekends, etc.) to events@cdss.org.

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Advertisers

Bay Area Country Dance Society.....	26	27.....	John C. Campbell Folk School
Big Sciotoy Contra Dance.....	29	28.....	Lawrence Barn Dance Association
Childsplay.....	29	30.....	Lloyd Shaw Foundation
Folk Circle.....	29	27.....	Nashville Country Dancers
Folk Music Society of New York.....	27	30.....	Stockade Assembly
Gainesville Oldtime Dance Society.....	30	31.....	Sing Out!
Houston Area Traditional Dance Society.....	31	31.....	Tropical Dance Vacation

See what we're up to between newsletters—
blog.cdss.org or [facebook.com/cdss.org](https://www.facebook.com/cdss.org).

Letters and Announcements

Leadership Transition: Reaching Out to the Community

What's the best way for CDSS to engage our members and groups and the dance, music, and song community at large in a discussion about this organization—where it is now, where it is going, and where it ought to go? That's the question the Transition Task Group has been working on in recent weeks.

The Task Group (Debbie Jackson, chair, current Board members Nancy Boyd, Carol Marsh, and Stephen Stiebel, and staff members Robin Hayden and Steve Howe), has been working with our Third Sector New England (TSNE) transition consultant to distill the Board's many questions to their crucial essence, and devise strategies for getting all of you to help us answer them.

The first of these strategies—"Community Conversations"—is already underway! Board members have been contacting a wide cross-section of communities across the continent to organize special community meetings. The possibilities for these local conversations are endless—potlucks before a regular dance, hosting a special meeting, jam session, or sing, building it into a regular meeting, having a house party—the point is for local communities to come together to have a discussion about CDSS around some critical questions.

The second strategy—"Community Survey"—should also be in full swing by the time you are reading this. Going out to more than five thousand people on our email list shortly after Labor Day, our current e-office update will include a thought-provoking online member survey. (Our members who don't have email will receive a paper copy of the survey to fill out and send in.) Please take the time to fill out the survey! Don't miss this opportunity to add your voice to the many-faceted discussion about the future of CDSS.

Both of these projects are an extremely important part of our early transition work. We're eager to hear from you all and find out what really matters to you. Stay tuned for the next update in the Winter issue of the *News*.

*Debbie Jackson, Chair
Transition Task Group*



NEW Members Directory

We plan to publish a printed Members Directory in January 2012. If you have changes to your name, address, phone or email, please update that information by October 15 via the Members Login on our website or via phone or email.

New Youth Intern

Welcome to Mary Wesley of Ferrisburgh, Vermont, who has joined us as our Youth Intern; she will be working on issues pertinent to international dance, music and song. Here she is:

Dear friends: I am thrilled to say hello to you as the new CDSS Youth Intern. As I settle into the position I will have lots to tell you about my ideas and projects. Look for my voice in the CDSS blog and updates on the "Youth Desk" soon. For right now I am tickled to have a brand new email address: mary@cdss.org. Use it! I rely on you to be my eyes on the world of song and dance that we all share. Let me know what's happening in your community: What are your challenges? What's working well? What are you really excited about? The more I hear from you the more energy and direction I will have to support your endeavors. I can't wait to chat with you! See you on the dance floor. ~ Mary

Camp Jobs Available—Apply Now!

Each year we need help running our summer dance and music camps. If one of the following appeals to you, write to Steve Howe, 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 14-September 1, at Timber Ridge from August 12-19, and at Ogontz from July 28-August 24.

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 partial scholarships are also available at Ogontz for kitchen and/or grounds work and some evening monitoring of sleeping children as well as for assistant lifeguards and evening monitors for all Family and Campers' weeks.

CDSS Lifetime Contributions 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 by January 31, 2012 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 deserves 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 Spring 2012. (Information may also be snailmailed to Carol at 3004 Kelsey Drive, Edmond, OK 73013.)

Summer Fundraising Goal Reached

We exceeded our summer fundraising goal of \$47,000. Many thanks to everyone who contributed to support scholarships and education programs. Our annual appeal is now underway—we hope all of you will participate; your generosity is appreciated!

Correction

In the last issue, the guitarist for the "Traditional Dance for Soldiers with PTSD" workshop was Ben Andrews (not Ben Anderson).

In Remembrance

We say farewell to these CDSS friends who've left us in the last year: Warren Argo, Charles Billings, Keith Blackmon, Patsy Bolt, Giles Carter, Roger Cartwright, Emlen Cresson, Ruth Cresson, Will Ehmann, Kirk Felsman, Rhomyly Forbes, Cindy Green, Kate Lemmon, Austin Lindsay, Tom Maher, Bob Marr, Alma Melbourne, Jack Neary, Michael Nelson, Anson Olds, George Pickow, Mae Ann Senior, Pete Soloway, Ruby Thatcher, George Utter, Bettine Wallin, Charles Woodward, and Torbin Zimmerman.

2012 Camp Dates

OGONTZ, Lyman, NH (dates to be confirmed)

Family Week, July 28-August 4, Andy and Robin Davis, program chairs

PINEWOODS, Plymouth, MA

Family Week, July 14-21, Becky Tracy and Keith Murphy

Harmony of Song & Dance, July 21-28, Peter and Mary Alice Amidon

American Dance & Music Week, July 28-August 4, Ethan Hazzard-Watkins and Anna Patton

English & American Dance Week, August 4-11, Owen Morrison

Early Music Week, August 11-18, Frances Fitch

Campers' Week, August 18-25, Sarah Henry and Michael Gorin

English Dance Week, August 25-September 1, Brad Foster

TIMBER RIDGE, High View, WV

Adult & Family Week, August 12-19, Gaye Fifer

See our website for mini-courses and more information, www.cdss.org/camps; registration begins January 1, 2012.

We've Moved!

After several years in Haydenville, we've moved a few miles down the road to 116 Pleasant Street, Suite 345, Easthampton, MA 01027; phone 413-203-5467, fax 413-203-5471 (same extensions; see page 2). Check our website for photos or come visit!

CDSS Outreach Grant Recipients 2011

January

- English Country Dance Music Workshop (Jam and Sing Thing, Tri-City Trad, NY)
- Mines Contra Dance (series for under 30s, CO)
- DC Square Dance (new series, Folklore Society of Greater Washington, DC)
- Irish set dance master class (TTU Vernacular Music Center, TX)
- CNY Callers Gathering (Syracuse Country Dancers, NY)
- English Country Dance Workshop (Old Dominion Dance, NE)
- Contra Calling for Beginners Workshop (Traditional Dance and Music Society of Ozarks, MO)
- Dare To Be Square (VA)
- Brooklyn Contra Prom (Brooklyn Contra, NY)

April

- Mountain Folk Festival (teen scholarships, KY)
- Call of the Loon Contra Weekend (Tapestry Folkdance Center, MN)
- Calling Chestnuts Workshop (Mad Robin Callers Collective, VT)
- Seattle Rainbow Contra Dance (WA)
- Ann Arbor Old-Time Square Dance (new series, MI)
- Ann Arbor Young Contra Dancers (new series for youth, MI)
- Trip to the UK (Maple Morris)
- Trad Camp (Young Tradition, VT)
- Dance Caller Workshops and Dance (Allegan Woods Folk Arts Cooperative, MI)
- Youth Dance Weekend (travel funds, VT)
- Synergy Dance Weekend (Country Dance New York, NY)

July

- Dance for Harvard First Year Outdoor Program Leaders (MA)
- English Country Dance Musicians Course (English Week, Bay Area CDS, CA)
- An Afternoon with Si Kahn (Borderline Folk Music Club, NY)
- Sound Engineering Mentor/Apprenticeship Program (Boston Intergenerational Dance Advocates, MA)
- Flint Contra Dance (new contra series, MI)
- Des Moines Contra Dance (new intergenerational dance, IA)
- English Country Dance Musicians Workshop (CDS Boston Centre, MA)
- Luray Contra Dance (new dance, VA)
- Fall Folk Festival (Spokane Folklore Society, WA)
- Revels North (NH)
- Empty Bowls Contra Dance (fundraiser for food bank, Monterey CDC, CA)
- Matching scholarships (BACDS English Week and American Week, Bay Area CDS, CA)
- Contra Dance (crossover dance for college students and local community, Gainesville Old Time Dance Society, FL)
- Scholarships at Lloyd Shaw Foundation's Cumberland Dance Week (KY, scholarships sponsored by Historic Jonesborough Dance Society)



*For deadlines or a grant application, see www.cdss.org/grants-support.html.
Recipients of the October 1 deadline grants will be announced in the next issue.*

Director's Report

by Marie Dalton-Meyer, CDSS Interim Executive Director

When you read this, summer will be behind us and all of us will be well into our fall activities. I want to take this opportunity to give readers a bit of a look back and look forward to CDSS today, from my vantage point as Interim Director. I have been with CDSS since the end of May, and—in a few words—it is a vibrant, flexible, and creative organization.

VIBRANT. The summer sessions at Pinewoods, Ogontz, and Timber Ridge reflect a depth and breadth of teaching and learning that is palpable. (Believe me, I was there!) Publications like *Don't Stop Calling* and *Volume 15 of Bare Necessities* are hot off the press and celebrate the extraordinary richness of dance and song in the English and American dance repertoire that CDSS is playing a key role to disseminate.

FLEXIBLE. The CDSS website continues to evolve to include a growing number of resources and information to better tell our story and provide a rich resource of information for members, groups, dancers, musicians, and any and all interested in learning more about what is going on and how to connect. My colleagues in Haydenville are not only being flexible with this new kid in town, but are juggling many responsibilities while organizing and unpacking our new office in Easthampton.

CREATIVE. It's everywhere, from incredible networks that are created every week among and between people working and playing, to staff figuring out the best ways to offer support to people who want to attend camp, start a dance group, bring people together, support musicians, attend a conference, and to bring

the experience and resources to an ever-widening community. Creativity is also seen in fundraising activities and the unfolding excitement about CDSS's centennial. I am struck by how seriously each and every person takes the work of the organization, currently and its future sustainability and potential.

And then there is also the joy and laughter. As you might guess, in my job, I regularly receive emails from CDSS board members, responding to reports

I've sent, getting updates, setting up meetings and sharing information. I am impressed by their hard work dedication and passion. One board member often has a quote running across the bottom of his emails—always about the joy of dancing—almost as an afterthought or a reminder to readers why and for what we are all working so hard. Each time I read one of these quotes it makes me smile, and sometimes laugh out loud. CDSS *is* continuing traditions and linking those who love them, as our tagline says. I see it in action every day.

I was lucky enough to get a taste of the extraordinary dance and music programs at Ogontz, where I spent a few days at Family Week, and at Pinewoods where I spent a weekend during English Dance Week.

I had a chance to visit and dance with people from all over the United States, Canada, and Europe. To a person, everyone was having a good time.

It is a joy and a pleasure to serve as Interim Executive Director of CDSS. There are bright days ahead, and I look forward to moving toward them together with you and helping prepare CDSS for a new Executive Director. Stay tuned and keep dancing.



Marie at English Week 2011; photo by Stewart Dean

"Dancing: the vertical expression of a horizontal desire legalized by music."

~ George Bernard Shaw

News from Canada ~ Poussettes on the Prairie

by Anne Morton

A new column featuring news about a Canadian event or group. Ideas for articles should be sent to Rosemary Lach, rosemarylach@yahoo.ca, or Bev Bernbaum, wturnip@sympatico.ca.

We are Village Green English Country Dancers. How did we get started? Who are we? What do we do? And who are our friends and connections in the wider dance community?

Village Green began more than thirty years ago. Here are Elizabeth Goossen's memories of those days: "David Williams asked John Trevenen to put together the English dance component of a British Folkways Show...this included country dancing, morris dancing and a maypole dance. Those of us who danced enjoyed it so much that we met several times in the following year. By the fall of 1976, we began to meet weekly. In those early days, John and David shared the teaching. We needed a name. One of the founding members suggested 'Village Green.' We all liked it. In the early days we spent many a sunny summer day dancing on the village green at Market Square in Winnipeg's Exchange District."

So, who are we? To begin with, of course, we are dancers. The group has about fifty members. From September through May we show up faithfully for the Wednesday night classes, for much of that time bundling ourselves up against the Manitoba winter as we head out into the dark and cold. For the more adventurous, every other Sunday there is "challenge class" for those who want to learn more complex dances and refine their dancing.

Many of us are also workers. Village Green is hardly the Royal Winnipeg Ballet, yet we do have to plan, organize, take in money, and spend it—all the tasks that go into running any kind of volunteer

organization. Village Greeners pitch in to act as board members, to decorate the venues for our special occasions, to sew dresses and costumes, and bring goodies, often homemade, for said occasions, to cook (turkeys included) for our Christmas dinner.

Some of us are teachers and how blessed we are to have them. For token payment, they give up their own dancing to instruct and call for people who stubbornly go left instead of right, pinch in instead of bulging out, and persist in carrying on animated conversations when they should be listening to the

figures. The teachers must love dance very much to put up with us and we are very grateful that they do.¹

Some of us play in our band, The Fine Companions, who give us the joy of live music at our special occasions and some of our Wednesday classes as well. Here is Elizabeth Goossen on the beginning of the band: "It is thanks to the encouragement of Sherman Himelblau that The Fine

Companions came into existence. Elizabeth Goossen and Ron Harris played some English country dance tunes at a ceilidh. Sherman heard us and suggested getting together to play for the dancers. The next Christmas, December 1981, Roman Soble, Sherman, and Elizabeth played for six dances on the program of our annual Christmas dinner and dance. The band has grown over the years and now has seven members with a great variety of instruments—recorders, flute, clarinet, two hammered dulcimers, keyboard, various percussion and sometimes guitar.

As English country dancers we enjoy

¹ As teaching aids Village Green has produced a dance manual, an instructional video, and a teacher training program.



Village Green ECD at Crystal City; photo courtesy Anne Morton

contemporary dances and tunes as well as the old. Village Green is particularly fortunate in having a prolific resident choreographer in Elizabeth Goossen. We enjoy the opportunity to dance brand new dances, sometimes so new she makes changes as we dance them, all in the interest of creating that seamless flow which is a feature of her work. At our ball this spring we danced four of her dances, one of them specially commissioned by Village Green in honour of a certain wedding which had taken place the day before. The dance is called "The Best Is Yet To Be," to the tune "William and Catherine," also by Elizabeth. Twenty of her dances, with her own tunes or suggested tunes, have already been published as *Daisies In The Wind*. Copies can be obtained via our web site; the address is at the end of this article.

We have a full calendar of events. We hold dance evenings several times a year for members and friends. There are always some dances suitable for anyone to join in. Some evenings include a ceilidh where members share their talents as singers, storytellers, reciters and so on. The March evening is dedicated to John Trevenen, one of our founders, who died in 1996. In fall and/or spring there is a Saturday workshop; themes of recent workshops have been quadrilles, garland dancing and dances from *Daisies In The Wind*.

Our tradition has been to hold a ball and a weekend workshop in alternate years. The workshops help to increase both our dancing skill and our stock of dances. Since I've been a member Village Green has brought in the following as teachers and callers: David Millstone, Scott Higgs, Jacqueline Schwab. Sharon Green was here in 2010, along with The Flying Romanos. Some Village Greeners had heard the band while in New York and promised we would not regret the expense of bringing them in. And we didn't! Their music was fabulous and we raised the funds with an auction of treasures and talents.

Recent ball themes have been: Jane Austen, St. George's Day, Pearls of Wisdom (for our thirtieth anniversary), the Fort Gibraltar Gala, held in a reconstructed fur trade post and, this year, the Beltane Ball, on May Eve, April 30. We woke up to snow on May Morning—summer coming in Winnipeg-style.

Our dance evenings, balls and workshops are well supported by others in the Winnipeg dance community. Some Village Greeners also dance with other groups, such as MIFDA (Manitoba International Folk Dance Association) and the Winnipeg branch of the Royal Scottish Country Dance Society. A new development has been community contra evenings with live music held two or three times a year and jointly hosted by Village Green and MIFDA.

Our nearest neighbours in the dance community are in the Twin Cities of Minneapolis-St

Paul, an eight hour drive away. Some of their dancers come up to our balls and workshops. A carload of dancers from here usually attends their October dance weekend. Some of our members have also travelled to Victoria in British Columbia to dance. This summer three members attended the Bay Area CDS English Dance and Music Week. Even farther afield, Village Green is twinned with Hawk Green Hoe Down Club in Cheshire, England. Several VG members have danced with them, and brought back dances for us. At the time of writing we are looking forward to the CDSS "travelling Executive Committee meeting" which is coming to town in November for a weekend of hospitality, dancing, and discussion.

With a commitment to outreach to the wider community, Village Green happily accepts invitations to perform in Winnipeg and in other parts of the province. Manitoba is famous for its summer festivals. Our dancers have danced at events such as the Winnipeg Folk Festival, Folklorama, the Herb Festival, the Gathering of the Nations, and the new cross-Canada festival, Culture Days. We have also appeared with the Winnipeg Symphony Orchestra, in performances of *The Nutcracker*, in fundraisers for churches and in seniors' homes. The photo (on page 8), taken in 2005, shows Village Green dancing in a very Manitoban venue—a curling rink.)

The Village Green Morris Men and Hell's Belles Women's Morris Side sometimes perform at the same events as Village Green. They are such important parts of our community that each deserves a section of their own in this article (see page 10).

Attracting new members is a concern for Village Green, as for many organizations. When the CDSS board is here we hope to have an open discussion about our local dance scene, learning from them about ways to nurture and to encourage growth in our dance community. Like all organizations, we need new members to replace those who leave because of death, decrepitude or disinclination. And we know that there are people out there whose lives would be happier if they would come and join hands with us on the Village Green!

Village Green has a web site at www.villagegreenenglishcountrydancing.org. Copies of *Daisies In The Wind* can be ordered (use the email address) and back issues of our newsletter, *The Town Crier*, can be viewed there. This article was written by Anne Morton in much the same way as Tom Sawyer whitewashed the fence. Thanks, in alphabetical order, to Linda Clark, Elizabeth Goossen, Frances Harris, Katherine Himelblau, Sue Stanton and Daniel Stone, for their contributions. Any errors are mine.

(See next page for an article about the two morris teams, Village Green and Hell's Belles.)

Village Green Morris Men

The Village Green Morris Men (VGMM) were formed in 1974 by John Trevenen and David Williams. Meeting for special events at first, VGMM started performing regularly in 1976 at a local farmers' market and at the British Pavilion, The Mug Pub, in Winnipeg's annual multicultural festival, Folklorama. Other notable venues included the Winnipeg Folk Festival, the Renaissance Fair near Minneapolis, and annual performances in rural Manitoba at the Gathering of Nations and the Manitou Opera house. The group organizes a performance in Winnipeg each year highlighting morris, sword, and a mummings play, and we do numerous shows by invitation.

VGMM started as a Headington and Bampton team. We added Fieldtown in the early 1980s, and have since become very eclectic with numerous Cotswold and Border traditions, longsword, and rapper. We adapt and compose dances, such as our signature Hockey Dance to Stompin' Tom Connors' "The Hockey Song." (This can, indeed should, be viewed at <http://www.youtube.com/watch?v=DK--MQh2Lxk>.) In addition to performing traditional mummings' plays, we have written new ones on Quebec separatism, the Iraq War, and other contemporary issues. The subjects of recent plays have included the historic fur trade and Shakespeare's tragedies (several of them—in one play).

The present membership is eleven dancers and two musicians. One original member still dances actively; several joined early on. There are three English-born dancers who learned morris here. The average age is about sixty. Sadly, three members of the original side have passed on, including our two founders. A boys' side existed in the 1980s. We are probably the oldest morris side in Canada and we think we set a world record for being the coldest when we performed outside on December 6, 1998 in minus thirteen degree celsius (8 F) weather.

Hell's Belles Women's Morris Side

The Hell's Belles Women's Morris Side enjoy making their sticks, hankies, bells and ribbons dance at Sunday morning practices and at various performances in and around Winnipeg. We have a repertoire of Cotswold and Northwest morris, and we also perform English country dances and garland dances with bowers of flowers!

The side was started in 1991 and was originally a mixed side, founded by Judy Goldsmith and Andy Klapper. It has been exclusively female for some years now. At one point the group had as many as twelve dancers and three musicians. Jeannie Gilbert and Colleen McCarthy took over jointly as squires in 1993 when Judy and Andy headed for bluer pastures in Kentucky. After Colleen left town in 2001, Jeannie has continued as our squire. Molly Pind, who has many years of morris dancing experience in Toronto, helps with our technique, and introduces us to many new dances.

We started life as Winnipeg Mountain Morris. If you are familiar with the prairie terrain around Winnipeg, you may gather that this name was intended to be tongue-in-cheek! Our name change occurred about six years ago, during one of our more crowded and hurried costume changes at a performance. One of our members muttered a splendid English expression of frustration—"Hell's bells and buckets of blood!" It occurred to us that Hell's Belles would be a very suitable name for a women's morris side, and we adopted



Hell's Belles with the Boatmen; photo courtesy Anne Morton

it shortly thereafter.

We currently number ten dancers, so we are able to round up a reasonable set for our performances. We perform several times a year at cultural and historical events, often in conjunction with the Village Green English Country Dancers. We are lucky to have live music at all practices and performances, provided by our musicians, Roman Soble on accordion and Virginia Stevens on recorder (see photo). They are called the Boatmen, for, as they say, they help to guide us across the "River Sticks"!

Rochester, Vermont Contra Dance

by Aaron Marcus

Dear CDSS. Thank you very much for the grant of \$150. Once I paid Pierce Hall \$30 per night (a very special rate), an appropriate fee to the band and caller, and to our local sound person when needed, I ended up \$40 under in June, \$40 over in July, \$40 under in August, and \$39 under in September. Though I accompanied musicians in June, July and August, I paid myself nothing. As a result, I only need \$79 dollars of your grant to make up for the loss; you can have the rest back to serve another great dance project. Your assistance has been very helpful. Your contribution has helped me get this series kicked off, while paying our musicians, callers, hall, and occasional sound man enough to bring them back next year. Other dance organizers tell me that this series will inevitably draw more dancers next year if I keep at it. I announced and described you as a sponsor, and you got a big round of applause. I will once again mention you in next year's series.

This completely new summer dance series had four dances on the fourth Thursdays in 2010, with attendance of nineteen dancers in June, thirty-five dancers in July, twenty in August and about fifteen in September. What we lacked in numbers, we made up for in enthusiasm! We had a great return rate; many of the dancers came to two or three of the dances over the summer. Most dancers were completely new to contra dance, and some had been on a long hiatus from dance ever since they moved to this valley. Perhaps because of the collaborative atmosphere due the fact that nearly everyone was a beginner, the dance space felt magical.

The dance hall is small and beautifully magnificent (and was likely one of the original halls where dances were held before living memory). It was truly inspirational to bring together the community in this way. The contra dances were also one of the first events to happen in Pierce Hall in many decades (though built as a community building for the town in 1916, it was used in recent decades only as a Masonic Hall). The board members in charge of restoring the hall were very appreciative that the dance brought

in local community members to see and support the restoration work. There were smiles everywhere, and the dancers learned quickly, soon graduating to heys and other such figures.

The dancers were open to trying anything. The simplest dances could be so much fun in that hall. In July, we did "mostly squares" with Will Mentor. I also got to support emerging callers and dancers from the Mad Robin Caller's Collective, and emerging local musicians such as Ellie Marshall of Washington, Joanne Garton of Montpelier, and the Old Sam Peabody Band of Woodstock, Vermont. Since there are

hardly any local musicians and callers, I encouraged dancers to come sit in with the band to develop skills and understanding of how contra music works. Only a couple local musicians took me up on this, but it was an enjoyable experience. I believe part of the magic was also a result of the great acoustic music. The music sounded fabulous every dance, especially the roughly-in-tune upright piano that rang beautifully through the hall. Everyone I have talked to would like to see the series continue next summer, and



Rochester Contra Dance, August 2011; photo by Burma Cassidy

several dancers expressed their interest in helping.

Though not part of my series, the White River Valley Players, a well known organization in town, had a contra dance also in Pierce Hall, as part of a special event on Saturday, May 8 (Swing into Spring). For that dance I collaborated to provide the band and caller. The dance was very helpful in kicking off the summer series, and it showed what may be possible—over fifty dancers attended that Saturday dance despite the blustery weather.

In organizing this series, it was very helpful to be a dance musician myself. Not only could I save money and have fun by accompanying a single musician, I already knew all the local musicians to call, and the ins and outs of music and sound for a dance. It was also helpful to be a longtime dancer in Vermont because I have friendships with many of the callers and other dance organizers in the region. Organizing this dance helped me develop a healthier respect for all the other dance organizers out there

who cheered me on. The work they all do is truly a labor of love.

My flyers were a surprisingly effective way to get the word out locally. I could have made them more colorful, but the word clearly got around due to the flyers at all the grocery stores, post offices and restaurants within two towns of Rochester. These towns are also very small and so word of mouth was very effective. I also published the event in four local newspapers and on the White River Valley Players email list; all brought in some dancers. I did not put many flyers at other dances in the region, but I believe many of my friends did (Don Peabody, David Millstone, Will Mentor, Pete Sutherland, and Montpelier dance organizers). The upper White River valley is only accessible by small slow mountain roads from most other towns, so on a Thursday night, we inevitably got mostly local dancers.

I am considering moving the series to a Sunday to increase participation, but I suspect it would create as many problems as it might solve. It would certainly make it easier for dancers from out of town to make the drive if they wanted to come over the mountain, but it would also compete with all the local Sunday events that already happen all summer in the valley (other contra dance series are an hour away, and are held on Saturdays, so they do not compete: Norwich, Montpelier, Tinmouth, Woodstock, Burlington, Bristol/Middlebury). The

other benefit of the Thursday dance is that nearby musicians and callers like Pete Sutherland and Will Mentor are often not otherwise committed on week nights, and have the opportunity for an additional local gig.

I am also considering decreasing the price (currently "\$8 adults, \$5 for 21 and under"), or making a sliding scale if it will increase attendance. Most people in this valley make a living by stringing together multiple jobs, and money is tight. Some people also showed up with little kids who might only dance a few dances. I am considering making kids free to make it easier on parents. With the low number of dancers, I haven't bothered attending the door, and the honors system has mostly been working out.

When the Old Sam Peabody Band played in September, we determined that with current numbers,

we can get away without using a sound system when there are five plus band members, just bringing a mic and amp for the caller. Because we were using Joe Schenkman's very limited sound system, we ended up putting a microphone in the middle of all the Sam Peabody musicians, and remarkably, we could hear every one of them.

Finally I want to thank Ethan Hazzard-Watkins and the energy he brought to the first Youth Dance Weekend (Plymouth, Vermont). It was this that inspired me to start a contra dance series for the community of the upper White River. To me, the community here now feels more complete.

POSTSCRIPT, AUGUST 2011: "We had a second season with similar attendance to the first—a small mostly local, and very enthusiastic crowd. This year, we broke even. A very nice new sound system with sixteen channels was donated to Pierce Hall last winter, and that made the dances more affordable and enjoyable to organize—I've learned the basics of running a soundboard. This year, I had help designing and hanging fliers from some of the dancers. The hall committee continued to be very supportive. They helped collect money at the door, and they put a large sign out in front of the hall for our dance.

"All but one of our musicians and callers were from within sixty miles of our dance, and this season we have begun to see musicians who live locally in the White River valley surfacing to sit in behind the band. We are beginning to build up a supply of musicians right here in our

valley who can play for contra dances.

"The applause was so thunderous and unceasing at our last dance of the season, that it was clear that we will need to continue the series for a third year to appease our eager dancers. For me, the most rewarding thing of this whole experience has been watching how it brings our small isolated community together." ~A.M.

CDSS Outreach Funds are available to CDSS members and nonmembers, see our website, www.cdss.org/grants-support.html, for information and an application, or write to linda@cdss.org. For a list of recipients so far this year, see page 6.



Rochester Contra Dance 2011; photo by Burma Cassidy

Dance Tour of the Czech Republic

by Roger W. Broseus

Introduction

In October of 2010, my wife, Betty, and I traveled to the Czech Republic for a tour combining sight seeing and dancing. The emphasis during the first part of the tour was sightseeing narrated by our tour leader, Jan Pumpr, who is part of a Czech organization named Dvorana¹ based in Prague. Our own David Millstone led dances. The tour concluded with the Jason Bonuš Country Dance Festival in Prague. There were sixteen dancers participating in the tour—fourteen from the United States and one each from Switzerland and Germany.

Logistics

Travelers were on their own until the tour started in Prague on October 8. While some travelers arrived on the morning of the first day of the tour, having traveled overnight from the USA, we arrived a day early to adjust to the six hour time difference between home and Prague and to see a few sights. We stayed a few days after the conclusion of the tour to experience more of Prague. Based on advice provided by David and Jan, we opted to take a bus from the airport, connecting with a subway to get to our hotel, which was arranged for us by Dvorana. Taking public transport in Prague is easy and inexpensive. Transfers can be made between modes of transport, including trams—an excellent way to get to tourist destinations in the city. Tram 22 is locally known as the tourist's tram—it passed close to our hotel and such sights as Prague Castle. Many Czechs speak English, especially members of younger generations, and were very helpful and polite (study of English is now required in Czech schools). Travel by foot: Contrary to what I've experienced in some cities in the USA, pedestrians are not viewed as fair game—Czech drivers yield to them as they approach crosswalks. Food: It is easy to find good meals, not to mention great beer, at reasonable prices in Prague and other cities. Weather: We experienced nice weather. Most days were sunny and warm, great for sightseeing; nights were cool. Weather can be changeable in the Czech Republic during the fall; showers are possible. A fall/spring jacket, with a sweater to layer up, was sufficient. Comfortable shoes made walking tours more enjoyable as did shoes for dancing.

¹ Dvorana organizes tours of the Czech Republic for visitors from abroad with a special focus on traditional culture. They also specialize in dance tours, have an extensive program of dance instruction, and make available authentic replicas of Czech dance customs (<http://dvorana.cz>).

Background²—It Started During the Communist Era, circa 1975

For me, an integral part of the tour is the history of Dvorana and its founders—a story that both reflects the “folk process” and is inspiring in itself. The formative years for Dvorana overlapped with the time of the Russian occupation and dominance of life in Czechoslovakia. Those times predated the Velvet Revolution of 1989, in which the communist government was overthrown. As related by another traveler, during the era of communist control, people had few freedoms and little opportunity for self expression but folk activities were tolerated by the Russians.

Dvorana hosts were Jan Pumpr and its leader, Jitka Bonušová. Jitka's late husband, Jasan Bonuš (after whom the Country Dance Festival is named), and his father, were key figures in bringing American dance to the Czech Republic. Jasan's father, Frantisek Bonuš, came to the USA to teach Czech folk dances after having been invited by an American visitor to Bohemia in 1975. As related by Jitka, only a handful of people were allowed to realize the dream of going to the USA. With few exceptions, the communist government forbade travel outside of the socialist states. Frantisek could go and teach in the USA. His success led to invitations to teach at other camps where he encountered American teachers of country dances. Frantisek learned from them, took notes, and returned to the Czech Republic to teach dances he had learned; Jasan joined him and they founded the first dance group. Their first ball took place in Prague in 1980. In Jitka's words, the ball “. . . was a big success. The people just went crazy.” Jitka further related that Jasan's enthusiastic teaching of country dances led to the spread of the dance styles throughout Bohemia and new dance groups started to appear—an “amazing time.”

In 1984, Frantisek brought in a videocassette illustrating clogging. To the excitement of her dancing students, Jitka started to teach clogging. A few years later, a young man joined her group and worked hard to learn to clog. That was Jan Pumpr (our Czech tour leader). He became an enthusiastic clogger and traveled to the USA on numerous occasions, visiting over thirty states to attend clogging events and for private study with American teachers. In the years that followed, he led their clogging group and took

² The historical background on Dvorana is based on personal communications from David Millstone and Jitka Bonušová (through David), to whom the author is grateful.

clogging to new levels. During this period, many folk groups were formed for youth, including children. As time progressed, competitions were held that include American dance. After Jason's passing, Jan became Jitka's right hand in teaching teaching country dances, Czech folk dances ,and nineteenth century ballroom dancing.

During the Jason Bonuš Country Dance Festival, a Czech, old-time style, string band played for us. The band, Stara Almara, led by Martin Zak, played during dances and for demonstrations by Dvorana dancers. Their traditional style harks back to the time of Jan Zeman who, in the "early days," played with a band named The Farmers. Jan Zeman related that people asked to be taught some dances for the music they had played. They started with the Virginia Reel and Whistling Rufus, but didn't know the names of dances, or the figures and had no original music to dance. Nevertheless, they liked them and danced them. Jan Pumpr and Martin Zak now collaborate on American dances in the Czech Republic.

The Tour

On the first day of the tour, Saturday, we boarded a comfortable bus owned and driven by Karel Hybl, a most accommodating gentleman. He drove in a relaxed and unhurried manner all through the trip and was obviously familiar with the back roads of Bohemia and Bavaria. Jan started narrating our trip as we left Prague, relating historical events such as the building of a stone bridge by intellectuals who were turned into laborers when the communists turned society upside down. Jan's command of history was amazing. He is self taught and his narration reflected a deep understanding of Czech history and culture gained through self study and research.

Our first destination was an open air museum village, showing how the Czech peoples lived in past times. That was followed by a visit to Jitka Bonušová's farm which she and Jason had renovated. It includes a barn with a dance studio. We partook of a typical Czech meal served outside by friends of Jitka dressed in folk costumes. We also had a Czech folk dance lesson in the barn and made Czech cookies which were baked for us to enjoy as dessert. What a warm welcome to the Czech Republic.

Over the ensuing days we toured in Bohemia and Moravia, south and southeast of Prague. At one point we could see the mountains forming the border between the Czech Republic and Austria. (Slovakia, which split off from the former Czechoslovakia in 1993, lies to the east.) There were many highlights throughout our trip.* After touring areas outside of Prague from Saturday through Friday mornings, we returned to the city. We checked back into our hotel,

the Baránek, and took a dinner cruise on the Vltava River which flows through the center of the city. On Saturday, a knowledgeable guide took us on a walking tour in the area around Prague Castle, which dates to the ninth century, and nearby areas. We passed by the US Embassy and had a nice lunch in the tourist area before returning to the Baránek via Tram 22.

The Dancing Highlight of the Tour

Dancing at the Jason Bonuš Country Dance Festival began on Friday evening and continued through midday on Sunday. We walked a few blocks from the Baránek to the site of the festival which was conducted in a large, multi-storied building which served as a sort of gymnasium/sports complex. Three halls were used for dancing, which included demonstrations of traditional and modern dances performed expertly by groups organized and trained by Dvorana's Jan and Jitka. Lively music was provided for some of these events by Martin Zak's string band, resplendent in blue overalls, straw hats, etc.

David and Jan expertly led dances with David calling both contra and English country dances. Jan assisted by providing some simultaneous translations into Czech. A large number of enthusiastic dancers participated in these events. Dancers listened attentively and learned new dances quickly and danced quite well with little delay due to differences in language. It was a real pleasure dancing with the Czechs who came from all over the Czech Republic. The large halls, used for dancing during the day and evening, were transformed into makeshift sleeping quarters with locals ensconced in sleeping bags they had brought along.

In Closing

I hope that this recounting may serve in some small measure to thank Jan, Jitka, David, and all of the others who made the tour possible. In addition to the fun dancing, I learned and will remember how folk dance brought light into the dark times of the communist era. Such activities have grown into a meaningful, participatory experience for the Czech people. We enjoyed the friendly, welcoming ways of the Czech peoples as well as the beauty of Prague and the scenic country side with its old towns going back to medieval times. We were enlightened by the historical/ social perspective added by Jan Pumpr, who brought to life the changes and rebirth of the Czech Republic after the times of Nazi and Russian occupation.

For a longer version of this article, with a list and photos of some of the highlights, see our website in October, www.cdss.org/cdss-news.html.

Festival Review: Eisteddfod, Festival of Tradition Music

by Linda Prager

I am sitting in my apartment listening to "Our Ship Is Ready" from the CD, "White Wings" with Alison Morland and Geordie McIntyre. Before I attended the Eisteddfod Festival this past weekend, I had not heard (or heard of) these wonderful performers. Now as I listen to the CD, I am reliving the incredible feeling of a joyful discovery. There were many other new discoveries for me this past weekend. While a member of Pinewoods since the early 1970s, I am more recently discovering the music that was presented at the festival. So, while I have heard several of the performers, many were new to me. In addition, to the great music that was presented, these discoveries are what made the weekend so special for me.

The challenge of the weekend was to choose between so many workshops that called to me. I was not disappointed in the ones I attended, and I'm sure I would have felt the same way regardless of which workshop I went to. But, one has to make a choice, so I did. I started Saturday morning laughing and singing along in a workshop called Always Good for a Laugh. Everyone should start their day this way. Then I went on to listen to stories and songs about the Urban Folk Revival, heard Songs of the Supernatural, had lunch, traveled to the Mississippi Delta to hear Paul Geremia play the blues, and ended that day with More Ballads from Europe. Each workshop ended too quickly for me, but then I got to go to the next one. So, I really can't complain.

Sunday started with a workshop by Alison and Geordie, called Roots and Routes. I knew they felt the pressure of time, because they had so much to share both with their recollections of how they become involved in their music, and the songs themselves. At the Catskill

Mountain Tradition workshop, we got to sing along, and give our voices some exercise. Then we learned from Roy Harris, how to get people to join in on the chorus, again giving us an opportunity to sing. This morning, for me, was a great blend of listening and participating.

The concerts (Friday and Saturday evenings, and Sunday afternoon) gave us the opportunity to hear more from everyone, and was a way to hear people whose workshops you couldn't attend, and to sing along. Sunday's concert and the festival ended with David Jones leading us all in "Let Union Be In All Our Hearts." The room was filled with all our individual voices joined together in song. Roy Harris talked about the joy in being in a community of people making music, and that's what this weekend meant for me.

The festival was presented by the Folk Music Society of New York (a.k.a New York Pinewoods Folk Music Club), as well as many other organizations (too many to mention here). I want to thank their board for creatively combining their usual fall weekend with this

festival. It was a great way to combine two wonderful events, and to bring people together who might not have otherwise had the opportunity to meet and hear each other. I know that's what happened for me.

As I end this piece, I am still listening to the CD, and Alison's voice is coming to me through my computer's speaker. Not the same as seeing her expressive face as she sings, but I didn't know her singing before this weekend, and isn't that what it's all about?

FMSNY's next Eisteddfod will be November 4-6, 2011 in Kerhonkson, NY; see their ad on page 27 or go to minstrelrecords.com/fmsny/weekends.html.



The CDSS News is interested in printing reviews of English and English-American folk music and/or dance festivals. If you're interested in writing one (750 words maximum), email news@cdss.org.

Yoga for Dancers ~ Hands and Feet

by Anna Rain

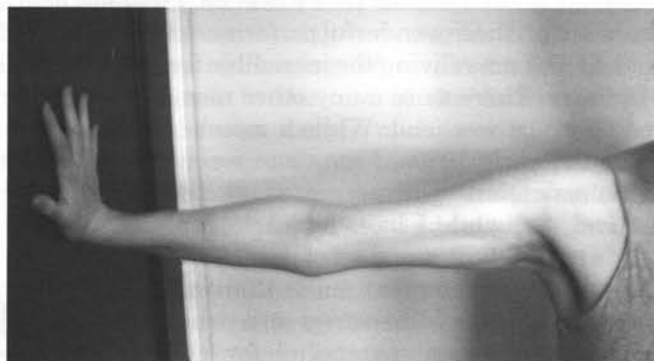
We in the Western world think of our heart as our emotional center, our head as the source of logic and ideas, our “gut” the seat of intuitive wisdom. If, when we dance and play music, we have all these—emotion, logic, and intuition—our experience is rich and full.

Although our emotions emanate from our core, our extremities are every bit as important to our experience: our feet ground us to earth energy (even when sitting); our hands connect us to others and to the instruments we play. How can we care for our hands and feet so they perform well for us, so that they are healthy conduits of energy?

Hands

When the hands are not consciously stretched, they lose range of motion. The fingers crumple and the palm contracts. Counteract such deterioration in these ways: the first is on hands and knees (kneel on a blanket if you need cushioning), which has the benefit of gentle weight-bearing, and this helps keep bones strong. Place the hands under the shoulders, point fingers forward, and spread the fingers as wide as you can (*bottom row left*). Firm the arms and make them straight, drawing the triceps (the muscle on the underside of the upper arm bone) into the upper arm bones. Press weight onto the hands. Your wrists may be surprised at the sensation. If the wrists hurt a lot, go easy, but do incrementally increase the time you spend in this pose. Many people find the sensation in the wrist eases when the hands are turned out (*bottom row center*). See that the arms stay firm, the elbows tight but not locked or hyper-extended. For the deepest stretch, turn the fingers out and out until they point back toward the knees, then gently bring weight onto the hands. Spread the fingers and connect the entire circumference of the palm to the floor (*bottom row*

right). Use the action of pressing down to stretch up through the arms (suck in the triceps!). See that your shoulders roll away from you ears; don't let them bunch into your neck.

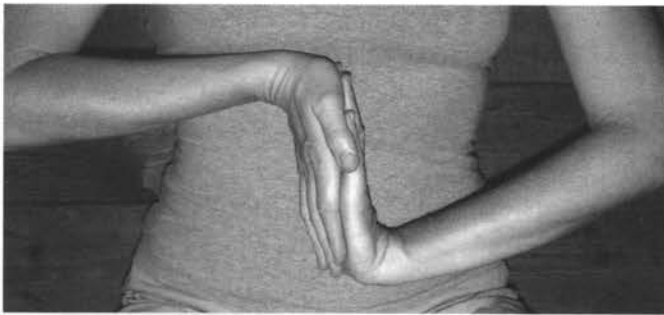


If being on your knees is challenging, or if you find the weight-bearing on the wrists too strong, adapt the pose by standing and pressing one hand at a time against the wall. Stand tall, with your hand at shoulder height. See that your body is parallel to the wall, head and feet the same distance away from the wall and not leaning into it. Roll the front tip of the shoulder back, draw the triceps into the upper arm bone, spread the fingers to their capacity, and press the entire circumference of the palm to the wall. (*above*). Increase the challenge by turning the fingers back (press palm into the wall), then down (press palm into the wall). Repeat with the other hand.

Another wrist and finger stretch that needs neither the floor nor the wall: with hands in front of your chest, turn your right fingers toward the ceiling and your left fingers toward the floor (*top left, next page*). Spread the fingers; press the palms; stretch the wrists. Switch so that the left fingers point up and the right fingers point down.

I have a theory, that regular finger-stretching





and palm-spreading may lessen a phenomenon I've noticed more and more on the dance floor, common—oddly—to new dancers and to very experienced dancers whose touch becomes less sensitive as the years pass: gripping a partner's hand too tightly. When the fingers get an opposite directive—stretch! open!—I postulate that the action of taking a partner's hand might become more gentle.

If you are a musician, you know the wear and tear your hands absorb when you play. Remedy the repetitive, closed action of your performing hands, and open, stretch, and press the fascia of the fingers and palm.

Feet

Ideally we want to be able to spread our toes like we spread our fingers, but the way we treat our feet, our toes never get the room they need to spread and open healthily. Bottom line? Play with your toes! Give yourself a foot massage on a regular basis to keep your toes spread and the soles of your feet sensitive. (For those of you who are now saying, "oh, I can't even reach my toes," see my column from Summer '09 to open up the hips. Other poses from other columns—when practiced—may be helpful toward this end, also.)

Here's a sequence my feet have come to love. Do the whole sequence on one foot, then switch to the other.

1. Pull on each toe and twist it gently as you might a radio knob (*bottom row left*). (Do I date myself here? "Radio knob?")



2. Spread each pair of toes until you feel a burning in the webbing at the base between the toes. Work your way from the first and second toes down to the fourth and fifth toes and back again (*bottom row center*).

3. Supporting the knuckles of the toes, move each pair of toes like levers: first toe forward and second toe back; then first toe back and second toe forward; then second toe back and third toe forward; and so on (*bottom row right*)

4. Interlock toes and fingers: with opposite hand (right hand to left foot), insert a finger between each set of toes so that the palm of the hand faces



the sole of the foot. Start with the tips of the fingers (this may be challenging, depending on how tight your toes are), and work your way down to the base of the fingers so that eventually you're interlacing the webbing of the toes with the webbing of the fingers (*above*).

5. With your thumbs, massage deeply the base of the toes on the sole of the foot.

6. Dig your fingers in-between each pair of metatarsal bones on the top of the foot (between first and second toe; between second and third toe; etc.).



A SALUTE TO HANDS AND FEET

HANDS AND FEET,
HANDS AND FEET,
KEEP THEM NEAT
YOUR HANDS AND FEET.
STRETCH THEM, TWIRL THEM,
LOVE THEM, SWIRL THEM,
TAKE CARE OF 'EM
YOUR HANDS AND FEET.
(Anon.)



Work from the base of the toes toward the ankle. This action reminds the bones they don't have to remain in the compressed shape they assume while shod. (*top left*)

7. Pressing deeply with your thumbs, work from the base of your toes on the bottom of your foot: the ball of the foot, including the base of the big toe and the base of the little toe; the arch, including the inner edge and the outer edge of the foot; the heel, including all around the edge and up toward the Achilles tendon.

Once you've done the whole sequence on one foot, pause and notice how that foot spreads and feels more receptive to sensation than the foot not yet treated.

To keep the joints of the toes lubricated, the tendons lengthened, and the fascia of the sole stretched, practice this pose: While kneeling, tuck the toes under, and rock back to bring weight over the toe joints. As best you can, keep your knees on the floor and bring your torso as close to upright as you can—this is hard for most of us! You may want to support the hands on either side of the hips with blocks or books, or on a low table in front of you (*top right*). Go easy! Loosening tight tendons helps the toe joints stay limber and the plantar fascia spread.

(Pause for product endorsement: I am a huge fan of Vibram Five Finger shoes. They are like braces for my toes. I liked to think my toes were in good shape, but my pair of Five Fingers keeps me honest. My toes now spread much more easily, after the rather challenging training period.)

Spread your fingers and widen your toes. Go barefoot around your house and yard so you can draw up the energy of the earth. Awaken and cultivate sensitivity in your fingers so that the hand that plays the tunes or that you offer to your next partner is gentle and resonant.

Anna Rain is a certified Iyengar yoga instructor, and her spirit has recently been elevated by the Chopin Nocturne Opus 27 #2 in D Flat Major. She is grateful to all the musicians in her life who create exquisite music (which so often leads to transcendent dancing).



Anna Rain at English Week 2010; photo by Stewart Dean

Limber Up Online

The "Yoga for Dancers" column will move to our website with the next issue. Look for it there—www.cdss.org—along with the Yoga Archives.

Balance and Sing

CDSS Store Update Fall 2011

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Bare Necessities

The CDS Boston English Dance Collection, Volume 14: Invitation to Waltz

Here are waltzes in a variety of styles and tempos suitable for couple or set dancing. Ranging from wistful slow airs to driving quick time tunes, the music reflects numerous cultural heritages. Many have been adopted for English country dances, in which case they are played at tempos and lengths appropriate for the dance. Bare Necessities is Peter Barnes, Earl Gaddis, Mary Lea and Jacqueline Schwab.

Tracks (the English dance title appears in parentheses) include: A Bruxa (The Flying Sorceress), The Middle of Night (Prince of Westborough), Valse de Pastouriaux, Lucy's Waltz (Longevity), South Side Waltz (A Southern Gentleman), Prince William of Glo'ster's Waltz, Intrigas no Boteco, Sperantsa Pierduta, Under the Birches, Come Let's Be Merry, Susan's Waltz (Indian Summer), The Invitation, Felicity.
CD, \$16

Bare Necessities

The CDS Boston English Dance Collection, Volume 15: Fast Friends

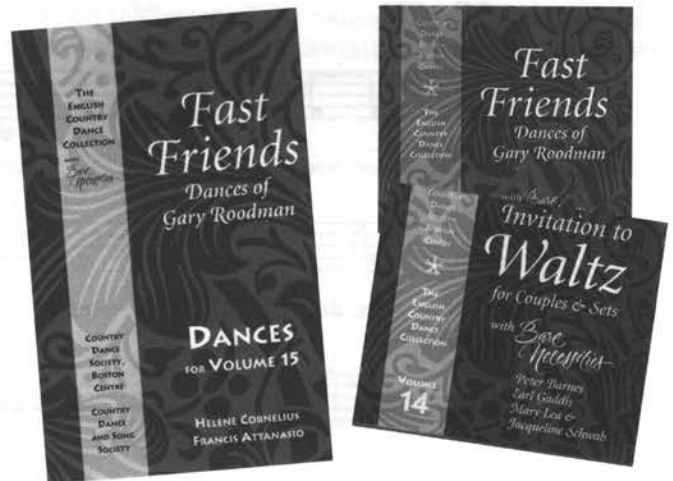
The latest in the CDS Boston English Country Dance Collection features Bare Necessities performing the dances of Gary Roodman whose choreography is a favorite with dancers all over the world. Bare Necessities creativity and technical expertise are the perfect compliment to these compositions. Tracks include: Peace and Plenty, Joy(ce) of the Town, Apollo's Hunt, Helene's Gavotte, Fast Friends, The Belle of Amherst, Ramblin' Rosie, Stride Stately, Trip to Greene, Midwinter Maggot, Mr. Chopin's Waltz, Christine, A Celt's New Dance, Hideaway, and A Solstice Snow.
CD, \$16

See www.cdss.org/store for other titles by Gary Roodman and for all the CDs and books in the English Country Dance Collection.

CDS Boston Centre/Country Dance and Song (Helene Cornelius, Fransis Attanasio, editors) Fast Friends: Dances for Volume 15

The companion book to Volume 15 for the CDS Boston Bare Necessities English Dance Series features the dances of choreographer Gary Roodman. Dances include: Apollo's Hunt, The Belle of Amherst, A Celt's New Dance, Christine, Fast Friends, Helene's Gavotte, Hideaway, Joy(ce) of the Town, Midwinter Maggot, Mr. Chopin's Waltz, Peace and Plenty, Ramblin' Rosie, A Solstice Snow, Stride Stately, and Trip to Greene.

BOOK, \$9



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Song and Dance Round

new words by Sol Weber (2008)
music by W.A. Mozart (long time ago)

Allegro

1.



Friends, now sing and dance to - ge - ther. Here we are birds of a



fea - ther. With joy - ful song we can't go wrong, so raise your voice as we re -

2.



joice in song, where - in we find our plea - sure, and hope and beau - ty be - yond



mea - sure. So raise your voice, in song re - joice,



so raise your voice, in song re - joice, in song re - joice. And dance we

3.



must, yes, dance a - way the night. Are you a - fraid to let your soul take



flight? Then dance! Then dance! Yes, bring a friend and dance a - way the

4.



night. Hoo - ray, for song and for the dance. Yes, sing and dance, your



life en - hance. Vi - vat! Vi - vat! Vi - vat! and live it up.

Mozart composed more than six hundred pieces in his brief thirty-five years of life. They run the gamut—passionate, lighthearted, funny, sometimes rude—always brilliant. His cheerful “Drinking Round” (from *Trinkkanon*) is included in my *Rounds Galore* book (available from CDSS) and in Volume 1 of our three rounds CDs. Singing and dancing seemed like joyful subjects as well, to accompany the exhilarating music. Enjoy! ~ S.W.

Bettine

by Jeffrey Spero

Formation: Duple improper

- A1 Ones in the middle, down the hall, four in line, turn alone, come back up, bend the line.
- A2 Pass through across the set and swing your neighbor.
- B1 Long lines forward and back. Twos dance a half figure-eight above. As the twos pass, ones meet in the center, then peel (cast) out to the outside, passing the twos, as the twos move up into the ones' places.
- B2 Ones swing in the center of the set; end swing facing down.

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Author's note: The ones' move in B1 does cross the phrase, ending in a 12 count swing in B2.

Bettine Kinney Wallin, a lifetime dancer and teacher who was on the board of the Santa Barbara Country Dance Society for twenty years, died June 5, 2010; this dance is dedicated to her. For information about her, visit www.wallinstudios.com/bettine2010.html.

Bettine

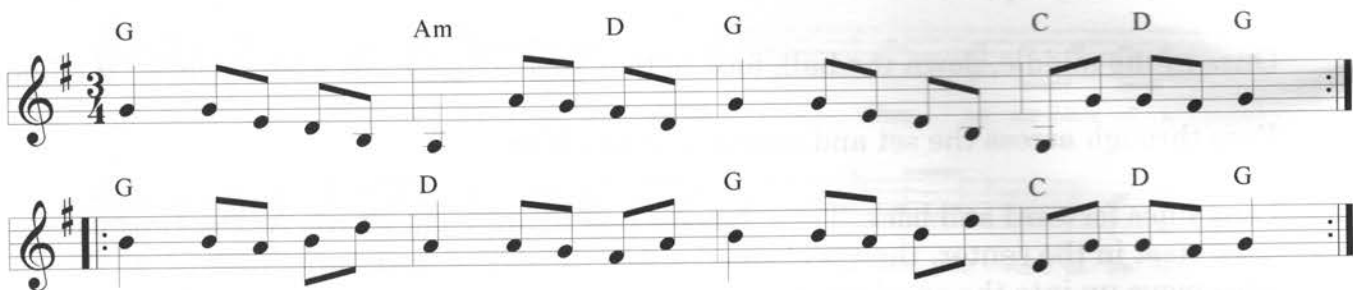
by Larry Unger

The musical score for "Bettine" by Larry Unger is written in G major (one sharp) and 4/4 time. It consists of four staves of music. The first staff begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes. Chords are indicated above the staff: G, G, C, G, D, G. The second staff continues the melody, with chords G, C, G, C, G, G, D, Em, Bm. A repeat sign is placed after the sixth measure. The third staff continues the melody, with chords C, G, Am, D, G, D, Em, Bm, C, G. The fourth staff begins with a treble clef and a key signature of one sharp, with chords C, G, and ends with a repeat sign.

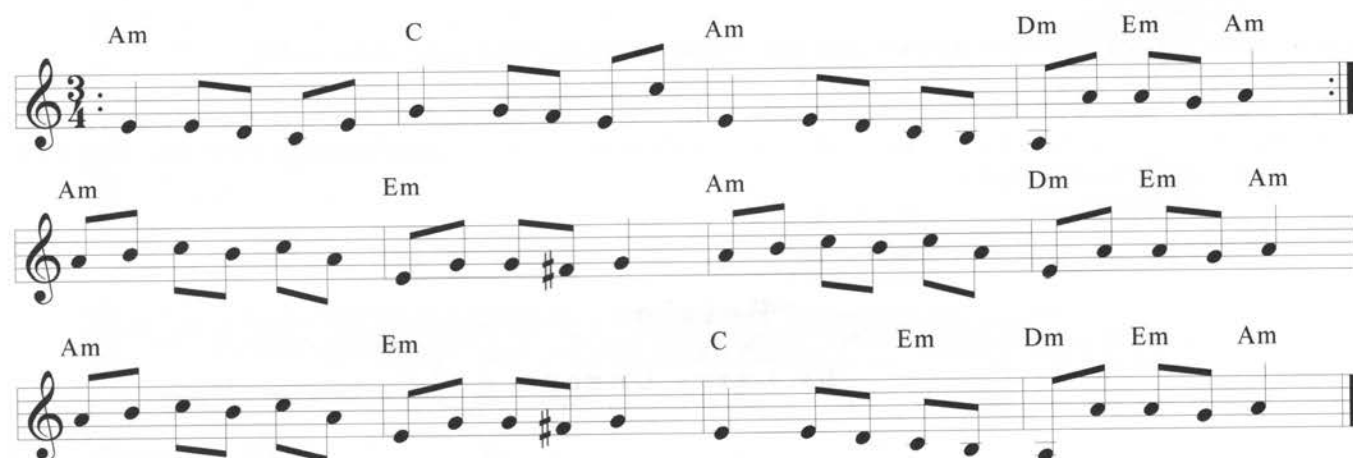
© 2010 Larry Unger

Dance to Your Daddy

traditional (both variants from Northumberland)



Variation 2



"Be careful not to play this like a waltz. It's brisker, with a fairly strong downbeat. Jacqueline currently prefers staying with the first tune—primitive, simple, rolling along."

~ Hudson Barn II, 2000

Tune notation by Peter Barnes

Hudson Barn

dance by Jacqueline Schwab and Charles Hammond

written for the wedding of Pam Kelly and Jonathan Bosworth, 1974

Formation: Duple minor longways

Tune: Dance to Your Daddy

Note: The music is in triple time—three beats to the measure.

- A1 Circle four to the left once around
- A2 1-2 Left hands across halfway back
 3-4 Second man and first woman drop hands and stand in place, while the others, left hands still joined, take right hands and continue turning in the same direction another one-and-a half times. The men are now in the top places, women in the lower places.
- B1 Circle four hands to the right once round.
- B2 1-2 Right hands across halfway back.
 3-4 Original first man and second woman drop hands and stand in place, while the others, rights hands still joined, take left hands and continue turning in the same direction another one-and-a half times. All are now progressed but improper.
- A3 All back to back with neighbors, along the line (man with man, woman with woman).
- A4 First couple change with the second couple by moving up the outside (women right hands, men left), and dance half a figure-eight down (first couple now home, second couple improper).
- B3 First couple go down the center and back.
- B4 First couple cast down one place, twos moving up, and all turn partners two hands until proper (one-and-a half times for the second couple).

The turning couples in A2 and B2, m. 3-4, have both hands joined but crossed. The others must be sure to stand still! As a contrast to the quick corner turns, enjoy the leisurely (12 count) circles and back-to-backs.

© 1974, Jacqueline Schwab and Charles Hammond

Editor's note: I love this dance, tune, and song. When Dudley sent me his poem, "Dance to Your Daddy," I said, "That's it! I'm publishing all four." Hope you enjoy them too. The dance was first published in the book Hudson Barn II: Dances from the Boston Centre (2000). ~ C. B.

Dance to Your Daddy (lyrics)

traditional

Dance to your daddy, my little laddie
Dance to your daddy, my little man
Thou shalt have a fish and thou shalt have a fin
Thou shalt have a codlin when the boat comes in
Thou shalt have haddock baked in a pan
Dance to your daddy, my little man

Dance to your daddy, my little laddie
Dance to your daddy, my little man
When thou art a young boy, you must sing and play
Go along the shore and cast your shells away
Build yourself a castle, watch the tide roll in
Dance to your daddy, my little man

Dance to your daddy, my little laddie
Dance to your daddy, my little man
When thou art a young man, go unto the trades
Find yourself a skill, and wages you'll be paid
Then with all your wages, buy yourself some land
Dance to your daddy, my little man

Dance to your daddy, my little laddie
Dance to your daddy, my little man
When thou art a man and go to take a wife
Find yourself a lass and love her all your life
She shall be your wife and thou shalt be her man
Dance to your daddy, my little man

Editor's note: There are several variations to the song; sometime codlin is heron or haddock is lobster, or other piscine imagery is used; the lyrics here are the ones I'm most familiar with. The song also is known as "When the Boat Comes In" and was featured in the 1970s BBC drama of the same name.

~ C.B.

Dance to Your Daddy

poem by Dudley Laufman

For Corinne

Dad used to play fiddle for us in the kitchen.
I chorded on my toy piano. Mom peeling potatoes
Dad brought in from the garden. We danced
around, Junior twirling and slapping his bass.
It slipped once, landed on Dad's bald spot, blood
dripped down his face. Never missed a note,
cussed a bit but never missed a note.

Junior twirled his life away.

Loretta was the dancer, followed Dad wherever he
played. Old Wristy everyone called him. I followed
Mom's footsteps, became a musician's widow,
marrying a trumpeter. My fingers did my dancing
through the pages of my stories. Dad's gone now.
Junior's playing bass for him over there. Mom's
gone too, still doing potatoes, same apron I'll bet.
Tetta's knees gave out. She sits by the window,
drumming her fingers on the table, some tune of
Dad's. My man's gone now, probably teaching
Gabriel the Devil's Dream. I try to recall church
hymns but Dad's music is all I hear.

Dudley Laufman is a musician, caller, teacher, author, and poet who lives in Canterbury, New Hampshire. He is a 2007 CDSS Lifetime Contribution Award recipient and was awarded a National Heritage Fellowship by the National Endowment for the Arts in 2009.

CDSS NEWS
Country Dance and Song Society
116 Pleasant Street, Suite 345
Easthampton, Ma 01027

Change service requested

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CDSS HAS MOVED!

After several years in Haydenville, we've moved a few miles down the road to 116 Pleasant Street, Suite 345, Easthampton, MA 01027 (that's the Eastworks Building); the new phone is 413-203-5467 (same extensions), fax 413-203-5471. Check our website for photos or come visit!

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2012 CAMP DATES

Here are the dates and program chairs for next summer; mini-courses will be announced later.

OGONTZ, Lyman, NH (dates to be confirmed)
Family Week, July 28-August 4, Andy and Robin Davis

PINEWOODS, Plymouth, MA
Family Week, July 14-21, Becky Tracy and Keith Murphy
Harmony of Song & Dance, July 21-28, Peter and Mary Alice Amidon
American Dance & Music Week, July 28-August 4, Ethan Hazzard-Watkins and Anna Patton
English & American Dance Week, August 4-11, Owen Morrison
Early Music Week, August 11-18, Frances Fitch
Campers' Week, August 18-25, Sarah Henry and Michael Gorin
English Dance Week, August 25-September 1, Brad Foster

TIMBER RIDGE, High View, WV
Adult & Family Week, August 12-19, Gaye Fifer

See our website for mini-courses and more information, cdss.org/camps; registration begins January 1, 2012.