

CDSS NEWS

FALL 2012

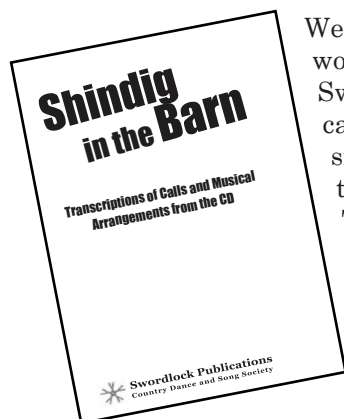


COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Balance and Sing store update ~ fall 2012

New CDSS Publication: *Shindig in the Barn*



We're happy to announce the book *Shindig in the Barn* is now available. While working on editing *On the Beat with Ralph Sweet*, the seminal collection of Ralph Sweet's singing squares, Nils Fredland and I decided that a transcription of Ralph's calls on the CD "Shindig in the Barn" would be a great additional tool for aspiring singing square callers. Included are Nils's word-for-word transcriptions of Ralph's twelve calls, plus Bill Tomczak's three-part musical arrangements from the CD. The words and music combo make this book an incredible resource for anyone who wants to bring the unique charm of traditional singing squares to their dance community. Dances are: The Auctioneer, Nelly Bly, Jambalaya, Hello Mary Lou, Golden Slippers, If You Knew Susie, Louisiana Swing, Marianne, I Don't Know Why, Shindig in the Barn, Oh! Johnny, and Alabama Jubilee.

Pat MacPherson, Director of Education

Shindig in the Barn (book), \$20.

Shindig in the Barn (CD): Recorded live at the Guiding Star Grange in Greenfield, MA. With Ralph Sweet, Lee Blackwell, David Cantieni, Stuart Kenney, Dave Langford, Ann Percival, Pete Sutherland, and Bill Tomczak, \$15

On the Beat with Ralph Sweet: Singing Squares and Patter Calls from the Collection of an American Master (book), by Ralph Sweet and Nils Fredland, \$30

Daron Douglas: Apple Seed and Apple Thorn



Daron Douglas' new recording, "Apple Seed and Apple Thorn," comprises more than thirty traditional ballads collected from her great-grandmother, Jane Hicks Gentry, by Cecil J. Sharp, during his travels in the mountains of western North Carolina in the early part of the twentieth century. The CD itself is lovely; the cover features a reproduction of a painting that once hung on Daron's great-grandmother's wall, and there are close-ups of two colorful bedspreads Gentry wove over a hundred years ago. Douglas, who weaves on a loom that once belonged to her grandmother, still has the blankets.

The a cappella songs on the CD are early English ballads of romance, murder, singing games and children's songs, performed in Daron's lyrical style. Jane Gentry sang the songs her father taught her, she sang them to her family, and her great-grandaughter carries on the tradition.

Apple Seed and Apple Thorn (CD), \$16

413•203•5467 x 3

store@cdss.org

www.cdss.org/store

Letters and Announcements

SUBMITTING ADS AND ARTICLES

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 most articles: 1,500 words; 750 words for event reviews). We may edit for length and clarity.

Go to www.cdss.org/upcoming-events.html for UPCOMING EVENTS. To include an event, 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.

AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250
half page vertical, 3-3/8" wide x 9-1/4" high, \$250
quarter page, 3-3/8" wide x 4-3/8" high, \$175

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

SENDING ADS

Ads must be black and white or grayscale. Please send electronically to news@cdss.org (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent same day.

DEADLINES

Spring—February 1st (issue mailed early March)
Summer—May 1st (issue mailed early June)
Fall—August 1st (issue mailed early September)
Winter—November 1st (issue mailed early December)



Follow us on Facebook,
www.facebook.com/cdss.org, or our blog,
<http://blog.cdss.org>.

Metaphors

I enjoy finding them; I even have a Star Wars “Metaphors be with you” teeshirt. Pinewoods Camp features many exciting unique moments—singing in the shower and someone in the adjoining shower providing harmony, and never knowing who it was—and at Harmony Week 2012 I experienced another unique moment, on a very tiny scale. I was in the big toilet next to the Camp Store watching its super amazing Tom Senior marble machine, when suddenly a Daddy Long Legs LEAPED out of the way to keep from being run over by one of the marbles! A very small version of the famous scene in “Raiders of the Lost Ark.” I identified with that acrobatic bug, as we all trudge along dodging bullets that life throws at us. A metaphor indeed! What’s *your* favorite camp metaphor?

Sol Weber, Astoria, NY

Planned Giving

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/planned-giving.html.

Recent Deaths

Several friends have died recently: Wes Brown, Tulsa, Oklahoma; Mike Head, Houston, Texas; Nigel Kilby, Ottawa, Ontario; Bob Parker, London, England; and Betty Ann Sather, Westmoreland, New Hampshire. Our thoughts go out to their families and communities. Obituaries will be on our website when this issue is posted online (mid-September.)



CDSS Event This Fall

CDSS will award its 2012 Lifetime Contribution Award to George Fogg, on Sunday, October 14, from 2:00-5:00 pm, at Payson Park Church, 365 Belmont Street, Belmont, Massachusetts. Contacts for the events are Judy Erickson, judyericks@comcast.net, and Nikki Herbst, russiababy@aol.com. For more about George, see the article on page 7.

Lifetime Contributions Award ~ Recommendations Sought 2013

Do you know someone that has made a long term and exceptional contribution to the mission of CDSS? Has this contribution benefited more than one geographical area or generation? Has he or she worked in conjunction with CDSS for more than twenty years? If the answer is "yes" to all of these, then you may know a future recipient of the CDSS Lifetime Contribution Award.

Examples of a significant contribution include: increasing the quality of what we do by inspiration, instruction or excellent example; bringing what we do to new communities; expanding the repertoire of dance, music and/or song through scholarship or original composition; working behind the scenes or enabling others to make these contributions.

Nominations for 2013 must be received by January 2, 2013. Send your recommendations to awards@cdss.org or to Awards Committee chair Mary Devlin, mary@mdevlin.com. If you prefer snailmail, send to Mary at 2230 SW Sunset Drive, Portland, OR 97239.

Your recommendation must include the name, address, phone number and email address of the person you are recommending as well as your own name and full contact information. NEW: Recommendations must be for living persons. Please include a one-page explanation of why the person deserves the award.

The Awards Committee will review recommendations in early January and submit a short list of nominees to the CDSS Governing Board for its decision.

Recent Outreach Funds Offered

For the July 2012 quarter, CDSS funding totaling \$5,500 was offered to support the following projects and events in the United States and Canada:

- Dancing Between the Lines (midwest leadership conference for callers and dance organizers, OH)
- World on a String (day-long workshops to introduce young classical musicians to traditional music, DC)
- Jim Thorpe Country Dance Series (startup funding for new monthly contra/square dance, PA)
- Youth Traditional Song Weekend (youth-focused, not youth-exclusive, participatory singing event including leadership training, MA)
- All Contra, All Day, the Right Way (contra workshop for dancers of all levels for building skills and community, BC)
- Traditional music study (scholarship for year-long immersion program in Swedish folk fiddle and nyckelharpa traditions, Sweden)
- Contra dance series (funding to boost second year of intergenerational contra series, MD)
- Connecting the Dots (crosscultural events to share Québécois and Irish ceili traditions, VT)
- Manhattan Family Dances (new series for families in the NYC area, NY)
- DART (Dancing American Rapper Tournament) 2012 (three-day rapper dance competition, MD)
- Contra dance for Harvard First Year Outdoor Program Leaders (introductory contra dance during orientation for student leaders, MA)
- Fall Folk Festival (weekend festival showcasing over a hundred traditional dance/song/music groups, WA)
- Elixir Dance Weekend (new dance weekend including contras/squares, English country dances, singing, callers workshop, etc., MA)

Learn how CDSS can help your new event: write linda@cdsss.org or go to www.cdss.org/support-funding.html. To donate to Outreach and Scholarships, go to ww.cdss.org/special-funds.html.

**CDSS Outreach Funds at work—
helping others make things happen.**



Three Years and Counting ~ the CDSS Centennial

Planning, Fundraising and Cake

CDSS is coming up to a very important birthday—we turn one hundred years old in 2015! (Yes, that's CDSS turning one hundred, not me...one young camper at Timber Ridge got a little confused at my talking about our centennial, thinking that it was me bragging about turning one hundred!)



Now, talking to different kids in the six and under set at CDSS Family Weeks, they have asked me to seriously consider having birthday cake served every night for dessert at camp. This includes my own six-year old daughter, who after one week at camp, considers herself an expert at everything Pinewoods. Some of the grownups have also shared their version of birthday cake ideas, including a cake big enough to have a band pop out of it! So, it is clear we all want centennial birthday cake. (It just might not be every day at dessert time.)

Cake ideas aside, we currently have four Centennial task groups, made up of staff, Board members and community members, helping us sift through many ideas and projects to mark the occasion so that, together, we can celebrate our collective history of one hundred years of building community through dance, music and song. On my “meet and greet” tour this summer (check out my recent blogs, blog.cdss.org), I've been talking to members and friends about the ideas and experiences that they'd like to include in our celebration. I've particularly enjoyed talking to second generation campers, dancers, musicians and singers about how they'd like to participate in the Centennial too.

We will soon be launching a Centennial fundraising campaign. Everyone will have the opportunity to support the Centennial projects that most inspire them, to contribute towards expansion and improvement of community resources, and to invest in organizational growth, to ensure that traditional music, dance and song will thrive for the next one hundred years and more.

I look forward to sharing details of our Centennial plans and campaign in the coming months, and to hearing from you as we shape the celebration. If you have questions or ideas, write to rima@cdss.org.

~ Rima Dael, Executive Director

The Vision

The CDSS board, staff and members of the community are using 2012 and 2013 to select and plan some of the Centennial projects. The goal—celebrate the music and dance that we love and, in the process, we'll be celebrating the CDSS. The choosing of the major projects will happen later this year, but we want to give you a sense now of our overall goals and dreams:

We'll take the opportunity of the Centennial to:

- ◆ increase participation in traditional dance, music and song
- ◆ connect with those who share these interests
- ◆ expand public awareness of CDSS
- ◆ build a strong foundation for future growth
- ◆ celebrate our history.

We're discussing four categories of activities:

- ◆ Community Participation: bring the traditions we love to new audiences, make it easy for existing groups to join in the fun, and engage CDSS members throughout the country
- ◆ Strategic Partnerships: develop and strengthen CDSS's relationship with other organizations
- ◆ Publications: consider a wide range of publications—words, music, images, paper, digital, temporary, permanent
- ◆ Tour of Bands and Callers: multiple traveling tours of bands, callers, and song leaders, focused on participatory events as well as workshops and including both well-known and lesser-known talent.

In addition, a Major Giving campaign is being established to fund these activities and other projects over the next five years and to expand the endowment.

The current planning teams will make their recommendations to the Centennial Steering Committee by the end of this year. The next round of planning—looking closer at the chosen projects and their logistics—will be the focus of 2013. Additional volunteers will be welcome, both in the next round of planning/fine tuning and again as we ramp up in 2014. Be thinking about what you'd like to see and how you'd like to volunteer.

Meet George Fogg, CDSS Lifetime Contributor 2012

by Nikki Herbst



In October, George Fogg will receive the CDSS Lifetime Contribution Award for his many contributions to traditional English and American dance. George has danced since he was a youngster, starting when his parents took him to dances at Grange halls, and continuing when, as a young man, he ventured out to folk dance clubs in the Boston area. Eventually, perhaps inevitably, he began teaching when there was a need, because he couldn't stand the thought of a dance series folding! He's been teaching since 1968, and he's still at it. He is also an organizer who has spent countless hours doing the important yet thankless tasks necessary to start up dance series, run Playford Balls, reinvigorate dance camps, and, perhaps most important, make people welcome onto the dance floor at venues all around the country. George is friendly to everyone and an expert at getting beginners out onto the dance floor, endlessly enthusiastic about dancing and dancers, and full of

good humor that quickly makes everyone around him smile, laugh and dance!

George is a storehouse of stories waiting to be told and passed on. He has maintained the CDS Boston Centre archives since the mid 1980s. Most of the Centre's newsletters these days include a little trip down Memory Lane, thanks to George, who shares old program notes, lists of dances done at past Playford Balls, helpful etiquette tips, and other fun tidbits. In honor of his long years of service, George was made a "Life Member" of Boston Centre in 1982. He still dances with the Boston Centre demo team at NEFFA, and his memories of NEFFA go back to the 1950s, when Ted Sannella was the Folk Chair and the event was held in Cousins Gym, Tufts College (now Tufts University). George remembers, "NEFFA was very 'upper' in those days. The Governor's wife gave a welcome address, followed by a Grand March, which was very impressive, because the two lines

entered from a door behind the stage up at balcony level.”

It was the entrance at NEFFA by the Boston Centre demo group that really caught George’s eye, and he remembers lots of details: “The music was a solo violin, Elise Nichols, and the performers entered in a column, men dressed in all whites and the ladies in solid gored skirts, white blouses, and black jumpers. Solid, simple, smart! The gored skirts would flare into circles on the turn singles. The skirts were all solid colors fashioned from narrow wale corduroy that hangs well. This column formed into a big ring or circle and danced, as I recall, Gathering Peascods, what else I don’t recall. [Longtime friend, now deceased] Ellen Mandigo and I were sitting in the middle of the raised bleacher section. I was overwhelmed with their beauty... [and] in my subtle quiet voice I said, ‘I wonder where they dance?’ I was tapped on my right shoulder and told they dance at the Advent Church, Charles Street, Boston. Ellen and I had a chat and decided we should give it a go some time.” George and Ellen became regulars, of course.

Flash forward a few decades: George has been the Dancing Master at the Hartford Playford Ball in Connecticut, and Sudbury Militia Balls at the Wayside Inn, and Billerica Colonial Minutemen in Massachusetts. He is a member of CDSS, CDS Boston Centre, English Folk Dance and Song Society, New England Folk Festival Association (NEFFA), Pinewoods Morris Men (PMM), and Black Joker Morris Men. He has produced over forty Christmas Country Dance Balls and George Washington Birthday Balls. George has been on hundreds of morris tours, including trips to England with the PMM and Black Jokers. In addition to teaching hundreds of one-night stands, George has taught for two dozen organizations, at a dozen dance camps, and in numerous workshops in over twenty states. His dancing, teaching, organizing and archiving also led to writing. As both an aid to scholars and dancers now and a legacy for those to come, George has published four books co-authored with Kitty Keller and the popular “Neal Book” co-authored with Rich Jackson, all of which are invaluable to our dance community (and available at CDSS).

Other organizations of which George has

been a member are 7th Degree Patrons of Husbandry Grange (over sixty years, including holding various offices) and the South End Historical Society of Boston.

In addition to dance, George has an abiding interest—glass. He has been an antiques and collectibles dealer since 1970 and is a noted convention speaker at such prestigious venues as the National Duncan Glass Society in Washington, Pennsylvania, and the National Imperial Glass Society in Bellaire, Ohio. He has lectured on glass at the meetings of many historical societies, social organizations and antique dealers associations, and has been a participant in glass identification panels. He created a glass display for the Amesbury Public Library in Amesbury, Massachusetts, and has several

publications (as well as some in progress) used by glass collectors nationwide. He is an esteemed researcher in the American glass industry and will be bringing some pieces to his celebration. Please refrain from combining your love of spontaneous dancing with your examination of these lovely pieces.

George met the man who would become his life partner, Frank Maloney, in the 1950s. Together they worked in the antiques business for many, many years. Frank didn’t dance, but he knew better than to try to keep George from dancing! Frank passed away in 2010 after fifty-five years of partnership with George. Had they come of age in a different era, I feel certain those of us who know George would have enjoyed Frank as a nondancing part of the extended dance family.

Spending time with George always involves laughing. He’s not afraid to laugh at himself, either, and likes to share things he calls “Fogg Tidbits,” like this one: “I had never see the name Jockey to the Fair-O written out. I always thought it was Jockey to the Pharaoh!” Other stories are full of interesting references to history and personal memories. Here are a few excerpts:

“My parents belonged to the Patrons of Husbandry (Grange), No. 128 Amesbury. One of the members, John Clark, became Santa Claus. He would jump around, acting jolly, etc. My mother told me later the first time Santa came I was scared and cried and cried. However, as I grew older I overcame my fear because there was always a present under the tree with my name on it. After Santa left, there



Graduation from the University of New Hampshire, 1953; courtesy George Fogg

would be some dancing. It was at one of these Grange parties I danced The Virginia Reel with my mother..."

"After the bombing of Pearl Harbor, life took on a new avenue. Everything was for the war effort. The 4-H Club met upstairs in the Salisbury Plains one-engine firehouse. We had scrap drives and [learned] how to



Above: George Washington Birthday Ball, 2009; below: George with longtime friend, Ellen Mandigo, 2005; photos courtesy George Fogg



grow our own food, what to do in bombings, defense, health care, etc. I raised two pigs as part of the 4-H project and war effort...After high school in 1946 I enlisted in the US Army. I took training at Fort Dix, New Jersey, and was sent over to Germany in early 1947...I graduated in 1953 from Thompson School of Agriculture, University of New Hampshire, Durham, N.H. and found employment with Joel T. Whittemore, Stoneham, MA, basically a carnation grower. I began working in the large plant and one day Lee Whittemore asked me if I'd like to go square dancing [at the YWCA in Cambridge, MA]. I leapt at the opportunity. Little did I know how the original invitation by Lee to attend a square dance would add to and change my life forever."

Beyond the six-page, single-spaced "dance résumé," forty-five-page "personal dance history" and twenty-one page "how I got started in dance" story, all sent to me by George, is the fellow I treasure most. He's the guy who makes sure beginners are welcomed onto the dance floor, who takes the time to send along a joke or a story because he thinks it will make me laugh, who himself laughs readily and tears up,

full to the brim with memories of times with special friends. He's funny, tireless, welcoming, generous, stubborn, outspoken, irrepressible and inspiring. I am proud to have him as a friend.

On October 4, just ten days before his big party, George will turn eighty-four. He is very much looking forward to this gathering of his friends and coworkers, where he will be toasted, perhaps roasted,

and at the center of the merriment. Please join us to thank George and celebrate his many years of helping to spread the joy of dancing and community, and to wish him the happiest of birthdays. I am thrilled that George will receive the Lifetime Contribution Award for 2012. He has indeed spent a lifetime contributing to the country dance community.

Nikki Herbst lives in Iowa City, Iowa, and dances wherever and whenever she can.

◆◆◆◆◆
**Join us in celebration of
George Fogg,
Lifetime Contributor 2012,
awarded by the
Country Dance & Song Society**

**Sunday, October 14, 2012,
Payson Park Church
365 Belmont St, Belmont, MA
2:00-5:00 pm**

**For info or to RSVP:
Judy, judyericks@comcast.net,
or Nikki, russiababy@aol.com**



News from Canada ~ Sixteen Years of Being Voted onto the Island, or The Toronto Island Dance

by Bev Bernbaum

Lately, I've been thinking a lot about how I found and fell in love with contra dancing. It all started, quite by accident, at the Falcon Ridge Folk Festival (in east central New York State) back in the summer of 1996. I came home to Toronto and searched the web to find contra dancing here. I'm so thankful that I found the Toronto Country Dancers (TCD) and the rest, as they say, is history. I started contra dancing regularly and never looked back. My life was changed forever.

I became fast friends with Tom Calwell and Myra Hirschberg, two of the primary TCD organizers back then. We'd been talking about the long gap in the dance season, from June to September, when we didn't have a dance in the city. I was hooked! I needed more! I raised the idea of having a dance in the middle of the summer. They mentioned the Toronto Islands and I took the next ferry over to check out options.

The Toronto Islands are a string of small islands located just offshore from the city core on Lake Ontario. The islands are a popular fun spot in the summer months and are home to a small residential community, as well as a small airport. According to Wikipedia: "The islands comprise the largest urban

car-free community in North America" (except for some service vehicles, which are permitted). They're easily accessible by a ten minute municipal ferry ride. And the temperature on the islands typically feels at least five degrees cooler than the city.

There are actually two halls on the Toronto Islands suitable for dancing. The Ward's Island ferry docks right in front of the Ward's Island Clubhouse. It's a good space, but I found an even better space in the Algonquin Island Association Clubhouse (AIA). It's an easy walk from the Ward's Island ferry dock, on its own little island at the edge of a beautiful residential community. The hall has a great wood floor, kitchen space, doors that open on either side to let the breeze flow through and a big porch for socializing with a terrific view of the city skyline, especially at night. It's perfect for a summer dance and a picnic!

"A Midsummer's Night Contra and Picnic!" happened for the first time on Sunday, July 20, 1997. I still have the flyer file. There was an afternoon dance followed by a potluck picnic, and then an evening dance. Though the name of the event has been simplified to the Island Dance, the format has essentially remained the same and it has taken place every single year since

then. It was then and continues to be a favorite special event in the TCD Triple Crown.*

This year the sixteenth annual Island Dance took place on July 22, 2012. It was a beautiful, mostly sunny, stinky hot summer day. It was wonderful to get on the ferry and feel the lake breezes on the short trip over to the islands. As I walked into the hall I had to smile. Sixteen years ago, the band Murphy's Law played at the first island dance, and there they were again. The combination of musicians had changed a little over the years but Kate Murphy



Bev Bernbaum calling at the AIA Clubhouse, the Island Dance, July 2012; photos by Simon Chambers

(piano), Dan MacDonald (fiddle) and Brian Pickell (guitar) were better than ever. Steve Fuller, the fiddle player in Up and Push, the other band that played at the first island dance, was setting up sound. Judy Greenhill, the caller sixteen years ago was a dancer out on the floor this time. Even though I called my first island dance in 2007, calling this dance this year felt particularly special to me. The island dance was still going strong!

Many different bands and callers have taken the stage over the years, all of whom have been great and I'm honored to be among them. But the one thing that has remained the same is the unwavering support and enthusiasm of the TCD community to continue having the event. I organized it (with lots of help) for the first five years and then handed it off to the group to continue the legacy, and continue it they did. Every year without fail TCD organizers and volunteers find great talent, make flyers, publicize the event on the website,** talk up the dance to their friends, move sound equipment, set up the hall, fill water jugs, take money at the door, welcome newcomers, feed the band and caller, talk, eat, laugh, and take partners to dance together.

It has always felt like a magical voyage to get on the ferry, leave the city behind and head to an

enchanted island for a wonderful day of socializing and great contra dancing. At this summer's island dance, the past and the present cross trailed. I'm happily looking forward to seeing what the next sixteen years have in store for us. Come to the islands. The Toronto Island Dance!

* As well as having great regular dances from September to June, TCD has a Holiday Dance (December 27, 2012), the Spring Thaw Dance Weekend (April 12-14, 2013 with Great Bear Trio and Sarah Van Nostrand) and the Island Dance (date in 2013 to be determined).

** Check out www.tcdance.org for a complete listing of the TCD regular schedule and special event dances.

Bev Bernbaum has been calling contra dances since 1998, both at home in Toronto and across North America. After attending the island dance in 1997, she headed to American Week at Pinewoods for the first time, with Tom and Myra. Bev was directly involved in the TCD Organizing Committee from the time she started dancing until June 2003. She's currently serving on the CDSS Governing Board. Her previous article for the newsletter, "Finding My Way Out of the Woods," about The Woods Music and Dance Camp in Ontario, was in the Winter 2011 issue.



"News from Canada," which debuted last year, features news about Canadian events or groups. Ideas for articles should be sent to Rosemary Lach, rosemarylach@yahoo.ca, or Bev Bernbaum, wturnip@sympatico.ca.

Photos by Simon Chambers

Dancing Between the Lines ~ Midwest Leadership Conference

by Linda Henry, CDSS Outreach Manager



The final session on recruiting, retaining and reviving volunteers was led by a panel of board members from Cincinnati Contra Dancers, a local CDSS group affiliate. Since its inception thirty years ago, this group has been discovering ways to successfully build a very broad base of support. Their encouraging stories and helpful suggestions gave us renewed energy for boosting the volunteer base in our communities.

After a jam-packed day, we relaxed over dinner and

I've just returned from an inspiring conference that was held in Cincinnati, Ohio on August 10-12. Participants traveled from nine states to attend this two-track event for training contra dance callers and dance organizers.

The conference began with socializing and a dance on Friday evening, then continued with workshop sessions all day on Saturday. Wisconsin-based caller and masterful teacher Carol Ormand led a very informative and supportive workshop for thirteen eager callers. Simultaneously, sessions for the organizers were facilitated by community leaders attending the conference who offered their expertise in many areas.

The program was designed to address topics the participants had requested on their registration forms, including marketing, encouraging new dancers, honing dance skills, mentoring callers, and growing musicians. One session leader offered valuable mediation tools for dealing with challenges that arise on the dance floor. Another shared stories, photos and advice about organizing flashmob dance events. He wrapped up this session by leading us in our very own flash dance experience right down the street from the conference!

kicked up our heels at the local contra dance with participants from the callers workshop as featured callers. On Sunday a brunch for socializing, evaluating and discussing next steps wrapped up the weekend, sending everyone home filled with new resources, connections and fun memories!

This event was partially supported by CDSS and Cincinnati Contra Dancers. Primary organizers were Ryan Smith and Frank Buschermann with help from many members of the Cincinnati dance community. Many thanks to Ryan, Frank and all the volunteers for your hard work to create this valuable weekend.

NOTE: CDSS and several groups in the Southwest supported Cora McCold from Durango, Colorado to attend the conference. After participating in this event, Cora is returning to the Southwest with enthusiasm and first-hand experience to help spearhead a future conference for her region. For more information about how these plans are unfolding, feel free to contact me at linda@cdss.org.

Photo: David Wiley

CDSS has supported regional leadership conferences on the Westcoast (Portland, Oregon, 2006), in the Southeast (Blacksburg, Virginia, 2009, and near Greensboro, North Carolina, 2010), and the Northeast (White River Junction, Vermont, 2011), and we have one coming up in the Southwest (date TBA). Do you want to help with that conference or make one happen in your area? Contact Linda Henry at linda@cdss.org.

Dancing in New Zealand

by Gaye Fifer

The organizers of the New Zealand dance trip have a mission: to bring the joy of contra dancing to local communities in New Zealand. In order to make their vision a reality, they have taken groups of North American dancers and musicians to New Zealand numerous times. Ron and Cathy Arps, from Sylva, North Carolina, originally traveled to New Zealand on their own. They missed contra dancing while on their trip (six months) and noticed lots of community halls that would be perfect for dances. Since then, they have organized month-long trips for groups of about thirty to see the beautiful scenery and dance with local folks. We joined them this past February for a wonderful adventure of travel, dance and community building.

As far as I know, Ron and Cathy do no publicity for their trips. People hear about it from others who have joined them. We put our name on the list of potential travelers two years ago. Since the trip only happens every two years, some planning ahead is required. As the time approaches Ron notifies interested people and decisions are made about committing to the cost and timing. Our group this year included some who had been on the trip before, but a majority of us had never been to New Zealand. Ron made most of the arrangements: booking our flights from Los Angeles, planning our trip itinerary, arranging for a bus and driver, and reserving rooms at hostels for the trip.

Cathy is an organizer extraordinaire and took care of keeping us well fed. She came prepared with lists from previous trips about quantities of food that we would need. At each stop she led trips to the grocery store to purchase food for breakfast, lunch and dinner. Each day we would meet in the dining/kitchen area and eat breakfast together, pack our lunches for the day, and either get on the bus to travel or disperse to hike/kayak/adventure on our own. Individuals cooked dinner for the group, taking turns providing nutritious, tasty meals for all of us. Everyone pitched in to help in various ways: shopping, cooking, washing dishes, cutting and chopping veggies, etc.

We travelled around the South Island for three weeks, in the very capable hands of our bus driver, Kelvin. (Not only was Kelvin a great driver, he became one of the group, learning our personalities and interests. He was usually on the dance floor at night, too.) Most travel days were only half a day, but it was lovely to have Kelvin thinking about where we were going and how to get there, as we relaxed, visited, ate chocolate, napped, sang and played music. Typically, we travelled to a new town, got settled in

to our rooms and headed out to explore. Members of the group would tell locals about the contra dance to be held locally that evening, recruiting everywhere we went. After dinner, we would go to the local hall, set up and introduce any beginners to the joy of dancing. Our musicians provided music that made us want to dance, and four callers in the group shared the teaching/calling. I was impressed with the responsible way in which members of our group involved and included new people. I could see how new contra dancers were being born as we travelled through communities. One evening we met a family group in our campground who was celebrating their grandmother's birthday. We joined in singing "Happy Birthday" to her and lots of her family members showed up to do English country dancing with us later that evening.

There are now three well-established contra dances in New Zealand, and I believe that they attribute their inception to Ron and Cathy's trips. Those communities welcomed us to their regular dances (or scheduled special dances for us). On this trip, the local dance communities in Christchurch and Hokitika organized the first New Zealand dance weekend. Folks came from many communities on the South Island, and from the North Island, Australia and England!

During the days, we experienced some of the natural beauty of the South Island. We hiked through the valleys and up into the mountains around Mount Cook, walked to see glaciers, spent a night on a boat in Milford Sound, a fjord on the west coast, walked along beaches, took wildlife tours (penguins, sea lions, seals, albatrosses, dolphins, and lots of birds), and spent time at National Parks. We also spent some time in cities, going to farmers' markets, museums, botanical gardens and thrift shops.

I'm sure each member of the group had his/her own highlights. I especially enjoyed getting to know group members and locals, connecting over a card game or meal. We had some great conversations with New Zealanders, saw glow worms, laughed and danced with lots of people, and learned to play "Rudolph the Red Nosed Reindeer" on a sheepdog whistle. All this, and contra dancing across the island, too!

Gaye Fifer has been a contra dancer for thirty years, first in St. Louis, then Charlottesville, and now Pittsburgh. As a caller, she is known for her energy, enthusiasm and sense of fun. The next trip to New Zealand will be in February 2014; for details, write Ron and Cathy Arps, ronandcathy71@frontier.com.



“For the Further Improvement of Dancing ~ A Weekend of English Country Dance and Music”

by Karen Barrett

The February wind blew chill across the Quantock Hills but a blazing log fire provided a warm welcome when you left the weather outside, stepping back into the sixteenth century and entering the Great Hall of Halsway Manor in Somerset, England.

Halsway Manor aims to “preserve English folk heritage in music dance and song...,” and the old manor house itself, parts of which date back to the fifteenth century, embraces this concept and all the folk who come here to participate. There is a cornucopia of courses on offer, everything from The Great Hurdy-Gurdy Weekend, storytelling and concerts, to song and dance in all styles. The Halsway American Contra Dance Week ran through May 21-25 and featured caller Jim Kitch with the English Contra Dance Band. Other events this year include a Historical Dance Weekend with dances from the fifteenth to eighteenth centuries, Irish Set Dance Weekend, Anglo-Scottish Dance Week, and the Halsway Playford Dance Weekend.

However, I had travelled to this hollow in the Quantock Hills to enjoy a weekend led by dancing master Andrew Shaw who specializes in the research and interpretation of eighteenth century dances from the collections of Henry Playford and John Walsh amongst others.

Our weekend started with dinner on Friday. Meals are taken communally and announced by a big brass gong as you enter the Victorian Long Room which is laid out for the evening meal. Later that evening the dancing started, and included The Lass of Petty’s Mill, Hurly Burly, A Trip to Holywell and Cuckolds all a Row among others.

The following morning, Andrew’s first workshop was entitled “Dances from The Dancing Master—Henry Playford and Beyond.” After a break for coffee, Philippe Callens led a workshop on his own new collection, “Seasons of Invention.” To our delight, he taught The Marple Bridge Rose and this was especially joyful because we had Pauline Rutter

amongst our company, for whom the dance was written.

After lunch, Saturday afternoon was left free to explore the area or just chill out and relax in the lounge before a late afternoon workshop on “Two Modern English Squares”—Pond Full of Stars and Twenty-Five Years for Crook. This workshop was followed by dinner and the evening dance.

We were lucky to have Nikki Herbst from Iowa as a dancer and guest caller; Nikki called a lovely set of dances including A Solstice Snow, Felicity, and Sally by the Pond, and once again this provided a special chance to dance with the person for whom it was written: Sally Lackman from New Jersey was with us for the weekend and on the dance floor for her dance! Andrew continued with some old favorites including Shropshire Lass and this concluded a very full and exciting day, packed with beautiful dancing and excellent music from Paul Hutchinson and John Hymas.

Sunday morning started with a workshop on dances published by John Walsh, and Andrew must have been in a romantic mood because his program included Widows Shall All Have Husbands and The Constant Lover; we didn't ask him what had prompted this selection! However it was followed by the last workshop of the weekend entitled, “Keeping It in the Family—a Selection of Dances for the Shaws.” This humorous session included the dance that Friede Metz Herman wrote for Andrew Shaw called The English Poacher, and also the beautiful dance that Philippe Callens wrote for Andrew's wife, Sally Shaw, The Pharmacists Pleasure, and ended, of course, with Andrew's Maggot.

The final session was a “Recapitulation” of requests from the weekend. And then it was time for the famous “Halsway Manor Cream Tea” and to say our goodbyes to old friends and new; to thank our dancing partners and the callers and musicians who had made this weekend so special, before we went our separate ways.

What an international crowd we were; a tapestry of fifty-four dancers from England, Scotland, Ireland, Belgium and the United States, our feet working like stitches to create a patchwork pattern of friendship and community, of lives woven together in dance, sharing an experience that will live on in the memory of everyone involved.

To find out more about Halsway Manor and the program of events it hosts, please go to web site www.halswaymanor.co.uk.

The author lives in County Waterford, Ireland and is a newly-joined CDSS member.

Photo on preceding page courtesy the author.

Swinging by Harvey J. Gardner

The solitary twirling swing
A universal childhood thing.
Exhilarating, giddy getting,
God inviting, trance inducing
Mimicking this planet's spin
Her grip of gravity embracing
As we're weaned from the illusion
That she'll never let us go.

I see us smiling, swinging pairs
As planetary bodies in a
Solar step around a sun of sorts,
Coupled, clinging, gripping hands
And pivot slipping soles so slightly shifting,
Their connection tested in the centrifuge
Of old time toe-tap fiddle tunes
And the Caller's playful whim.

Can't we revel in the swing's revealing
Really who we are, and not the tired
Old or wide or tall or thin or bald or bent
Or bold or spent or small or frail or new...?

I'm ready. Are you?

© 2004, Harvey J. Gardner

“At age eighteen I joined the folk and square dance club at Brooklyn College. After a year or so, the club president and skilled caller, asked me to play the accordion in his square dance band. I did and saw how he conducted an evening's entertainment. So I advertised that I was available to call square dances. My first booking was for a yacht club for around forty people. I taught the first dance, perhaps, Uptown, Downtown, and then started to play the accordion. To my surprise and total embarrassment, I couldn't call and play at the same time. So, believe it or not, I taught the entire group to call the dance. They caught on quickly and called in choral speaking while I played. We did that for about eight dances; they didn't seem too upset about paying me the \$25 which I applied to the purchase of a seven-watt portable PA system and record player, microphone (Shure) and mic stand. I continued to call until ten years ago when I hung up my mic and gave my one hundred shellac 78 rpm collection of square and folk dances to a contra dance caller from New Jersey. My favorite tunes: Eighth of January, Devils Dream, Tom and Jerry.” ~ HJG

Thanks to Wendy Graham for sending us the poem; Harvey read it during intermission at a Tucson dance last fall—“It was absolutely lovely in the way it rolled off his tongue,” she said. Harvey gave her the poem as a gift for calling the dance that night. “What a wonderful way to appreciate the caller,” Wendy told us.

A Musical Tour of Montréal

by Susan Jaster and Ishmael Stefanov-Wagner

[Last fall] we really had no business going on another vacation, but during idle conversation one night we allowed ourselves a look at the winter schedule for *danse traditionnelle québécoise* in Montréal. We saw that the November dance would feature Pierre Chartrand calling, with the band Entourloupe, consisting of Stéphane Landry on accordion, André Marchand on guitar, and the violinist Éric Favreau, with whom we had studied at Pinewoods for CDSS 2010 American Dance Week.

Then we recalled how a friend from Québec had told us of a new Sacred Harp singing in Montréal that met weekly. These two items were all we needed as bookends for a five-day musical excursion containing two dances, two singings, and three music sessions.

We thought you might be interested in hearing what is available in Montréal to the *visiteur* interested in traditional music and dance.

A little World Wide Web research and some luck filled in the rest of the days. We found Robin Beech's Montréal session list, which gave us leads to three evenings of participatory music, and a helpful agent at Bonjour Québec, when we mentioned traditional music and dance, told us she participated in *contredanse Anglaise* (English country dancing), a dance type we weren't even thinking we'd encounter in the city.

Montréal has an excellent public transportation system, so we chose to leave our car home, take the bus to Montréal, and rely on public transit for daily travel. An OPUS card, like Boston's Charlie Card, can be loaded with a weeklong pass, enabling one to take any number of bus or train trips for the duration.

Our musical good fortune started on the way up, even before reaching the city. Our comfortable new computer-controlled bus stopped at the border, and then would not restart after passengers had cleared Canadian customs. Faced with a wait for "rebooting" the bus, Ishmael walked to a bench and pulled out his fiddle for practice and to pass the time. A well-dressed gentleman in tweed walked over to ask the name of the tune just played. I responded, "Flowers of Edinburgh; do you play?" He allowed as he played fiddle, so I offered him the instrument to play some tunes. What came out of the fiddle was a tune with the most exquisite Irish ornamentation—this was not some casual dabbler. It turns out that Caoimhin had just finished a show in Boston, consisting of one actor

and one onstage musician, and was on his way to Montréal for the day. A few more tunes, then I pulled out a whistle to play Tobin's Favorite together. By then, the driver had managed to get the bus running, so we all boarded to resume the trip.

We finally arrived in Montréal and checked into our B&B. The innkeepers asked if we were in town to attend the anthropological convention, and seemed somewhat perplexed when we told them that our interests were Québécois traditional music and dance. We are always surprised that all Québécois don't know more about their traditional music and dance or wouldn't understand why tourists might wish to visit in order to absorb them. We suppose that would be like expecting someone from the Cambridge Best Western Motel to know about contra dancing and local song swaps.

We dropped our bags, washed our faces, and headed out to see the city on our way to that night's Sacred Harp singing. Dara Weiss and her group of enthusiastic, mostly-Anglophone, mostly-young people have been meeting on Tuesday nights in varied spaces. The singing was in a studio in the BELGO building, a former warehouse, now converted to galleries, artist's studios, and performance spaces. Climbing three flights of steep steps, we could hear capoeira and Hari Krishnas, and soon we found Dara expertly leading the Montréal Sacred Harp singers as they sat perched on folding chairs and floor pillows. "Bring a chair," the email announcement had stated: we were lucky to snag some floor pillows. The singing sounded great, and speaks to how useful weekly meetings are to learning this particular style. We look forward to joining these singers at future all-day singings or conventions.

Ishmael had his fiddle; when Dara asked why, we said that we were heading to Café Vices et Versa for the Québécois session after the singing. She had also planned to attend and offered us a ride, which got us there more quickly and certainly than our plan to take train and bus. The place was packed, hardly even standing room, and the music was already going fast and furious, with stepdancers trading off providing foot percussion to accompany the fiddlers. We spoke with Andrea Beaton, who had taught this summer at Boston Harbor Scottish Fiddle School, and Emmanuelle LeBlanc of Vishten who had played at New Bedford Summerfest. Veronique Plasse, of Commando Trad, was hosting.

Wednesday's session at Fiddlers Green Pub

mixed Québécois, Irish, Cape Breton and other traditional and new-in-the-style tunes. Robin Beech, who publishes a website listing sessions for traditional music around Montréal and the region, was setting up and welcomed us, doing introductions around the table. Another fiddler came in, and when we introduced ourselves informed us that she had been born in our hometown of Cambridge, Massachusetts. Within a short time, and continuing for hours, there were fiddles, concertinas, melodeons, whistles, flutes, mandolins, bodhrans and songs. Jigs and reels were played at close to dance tempo.

Friday found us on the subway to another neighborhood for *Initiation aux arts de la veillée*, an introductory Friday afternoon workshop offered to persons older than fifty at the SPDTQ (*la Société pour la promotion de la danse traditionnelle québécoise*) headquarters, Espace Trad. Subjects vary by week, including storytelling (*conte*), dance and song. This week featured Jacinthe Dubé teaching chansons à répondre, a call and response form where one voice sings a verse and the group repeats the last line(s) in chorus. The class started with a lesson in breathing, then lyrics to several songs were handed out and we all learned the melodies by rote. That done, each person in turn around the room would sing a verse, with all repeating the last couplet. Four traditional chansons in the style, and the afternoon had come to an end.

A quick dinner, then a long subway ride and short walk had us at Finnegan's Irish Pub for an Irish session sponsored by the Montréal chapter of *Comhaltas Ceoltóirí Éireann*, the worldwide organization dedicated to preservation and promotion of Irish music and culture. At this session, with scant exception, the tunes were traditional Irish ones, since a good fraction of the attendees take group music classes offered by *Comhaltas* and come here to play their tunes in *seisiún*. There were many fiddles, whistles, some flutes, mandolins, one banjo and a set of Uilleann pipes; there were even songs, as taught in a recent class.

We recognized several of the musicians from the Wednesday session, but a new-to-us singer/guitarist told us about a singing event she had recently attended in Québec City: A twenty-four hour long *chansons à répondre* session. No song could be repeated, she said, but the songs did not have to be in French—she recalled some in Turkish and Albanian, among other languages—only the call and response form was required.

Saturday afternoon we went to the equivalent of a local community college for *Atelier Contredanse Anglaise*. Professors Michel Landry and Arduina Alonzo teach English country dance monthly to recorded music, mostly from Bare Necessities CDs.

Instruction and calls were in French, with mention of the English terms for the figures, and translation of the names of the dances into their descriptive French equivalent. Arduina was visiting family in Italy, so Michel taught alone. He described the figures verbally as well as physically, repeating the description to one run-through of the recorded music, then restarting the music while all danced as he called figures until all on the floor had the steps mastered. The recordings go about six times through, so for most dances we would stop for the music to be reset, then continue dancing from that place a second time through the music.

At the break we sipped tea and met Sean McCutcheon, a musician and organizer for the Montréal monthly contradance. We heard about even more dance opportunities, an English country dance with live band on Sunday (after we left) and a contra dance with Crowfoot and David Millstone the next week.

Another few rounds of dance, and it was over. We'd worked on Sion House, Round About Our Coal Fire, and Christina, among others. One of the dancers heard that we planned to attend the Québécois *danse trad* that evening, and strongly suggested we be there, coats checked, and in dancing shoes on the floor by 8 pm for beginners instructions.

Marie-Martine's insistence was not to be resisted. We went back online to Montréal's excellent public transit trip planner and calculated a trip that had us stepping off the bus at 7:30 pm in front of the community center where the dance was being held. Outside, we met Éric Favreau and Stéphane Landry, and as we chatted together, Pierre Chartrand rolled up on his bicycle.

The organization of these dances is different from what we're used to in the States. The room looked like a high school cafeteria with a low stage set up in the center front for the band. Around the perimeter of the rather dark room were cloth-covered tables with flickering candles. The kitchen window sold beer, wine, soda and bowls of chips. There's a coat and bag check, your ticket enters you in that night's CD raffle, and the pre-dance teaching is really organized. The teachers are determined in advance, and dress in traditional *Metis* sashes (men) or maroon skirts and neckerchiefs (women). Teachers are admitted to the dance free, and appeared to have an organized teaching plan.

We were in a teaching square with Marie-Martine and Jean-Claude, whom we had met at the afternoon's ECD. In the course of the dance, we also saw another dancer from the ECD workshop, two older ladies from the *chanson* workshop at Espace Trad, and a fiddler from the Finnegan's Irish session, so we'd been travelling in the right circles!

We may have been the only Americans at the teaching session, but many Québécois children with their parents, as well as young people and adults, were there learning the figures. As regular contra dancers, we had an idea of most of the figures, but not the calls; the locals at the teaching session needed to learn the entire dance, but understood the French. After a half-hour of instruction, the band started up, and the remainder of the evening was solidly in French. Pierre did singing calls, which can be hard to parse in any language, but the nature of the dances is that couples stay together, and each couple does the same figure in turn. A break usually occurs at the end of the completed figures, so if you place yourself in the third or fourth couple position, you should be able to figure things out. Some differences in figures from what we were accustomed were in the promenade, the couple position in the swing, and in the hand placement in the star figure, and that you always acknowledge your partner as you encounter each other in the grand chain, and look at your partner as you circle, so that you could be circling backward.

The first dance was the circle mixer La Bastringue, after which we danced regular quadrilles, a waltz quadrille, a six-couple and five-couple set, and a four-couple longways set. At the first break, people moved chairs onto the dance floor, and a storyteller took the stage, followed by an excellent harmonica player who played tunes, including a waltz for the dancers. In keeping with the *veillée* concept, we expect that some call and response singing took place in one of the later dancing breaks: the evening was scheduled to go on to 1 am, but we had a Boston bus to catch the next morning, so we regretfully left

the dance at 11:15 pm.

Except for the Sacred Harp singing, which was in English as might be expected, the other events described would go better with some understanding of French. While many Montréalais are bilingual and willing to explain details in English, the Québécois sessions that most interested us were conducted in French.

Our bus trip home to Boston and many evenings since have been spent in recapping our Montréal music and dance adventure. We would recommend an exploration of what this beautiful and friendly city has to offer the musical seeker.

Helpful Montreal Webpages

- Espace Trad—<http://espacetrad.org>
- Qu'est-ce que la contradanse anglaise? (Where are the English dances?)—<http://www.cvm.qc.ca/mlandry/danse/ANGLAISES/danse-anglaise.htm>
- Montréal Sessions—<http://music.gordfisch.net/montrealsession/sessions.html> (*Editor's note: Had some trouble reaching this website consistently, even when I googled it.*)
- Whistlers du Québec—<http://www.whistlersduquebec.info>
- Contra Montréal—<http://www.contramontreal.org/>
- Commando Trad videos—<http://www.youtube.com/user/COMMANDOTRAD> (particularly this video—<http://www.youtube.com/watch?v=Ni3x-uwAumo>)

Be the first...

in your neighborhood to show off the new CDSS logo, debuting this fall and winter.

Right: the CDSS office mascot, Mr. Pins, kitted out for one of his special holidays, presents the water bottles.

The bottles and a tote bag with the new logo are available at www.cdss.org/store.

(Mr. Pins is not for sale.)



Photo by Jeff Martell

"I approve this ad."—Mr. Pins

Salt of the Earth

by Orly L. Krasner

Gm Dm Bb Cm Eb

Dm Cm Bb F/a Gm Gm Gm Dm F

Gm F Gm Bb F/a Gm Dm Gm

Gm Bb F Gm Cm7 Dm Eb Dm7 Gm C/g

Gm/d F/d Gm

© 2001 Orly L. Krasner

Tune typeset by Peter Barnes

Salt of the Earth

by Orly L. Krasner

Formation: Longways for four couples, first and third couples improper
Tune: Salt of the Earth, by Orly Krasner
Meter: 3/4
Key: G minor

- A1 1-4 All set right and left; turn single right.
 5-6 Partners right hand turn halfway.
 7-8 Partners left hand turn halfway.
- A2 1-8 Four diagonal changes as follows:
 On the right diagonal, cross right-shoulder; on the left diagonal,
 cross left shoulder; repeat. [Set is inverted but crossed over.]
- B 1-4 Circle eight to the right halfway. [All home.]
 5-8 Partners left shoulder gypsy.
 9-10 In halves of the set, star left halfway.
 11-12 Middle two couples, star right halfway.
 13-16 In halves of the set, star left once around.

Progression: 2-4-1-3

© 2001 Orly L. Krasner

Teaching Tips: In A2, it's important not to get ahead of the music. Each change is two waltz steps and it helps to have the dancers notice their straight lines after each pass.

Author's note: I composed this dance for Jacqueline Schwab and Edmund Robinson on the occasion of their marriage. The biblical title comes from the Sermon on the Mount (Matthew 5:13); it seemed to me an apt reference to people who make their surroundings worth savoring, but also to Edmund's role as a Unitarian minister.

~ OLK

Trip to Erskine

by Robert E. Jamison

The musical score for 'Trip to Erskine' is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The melody consists of three staves. The first staff contains seven measures with notes and rests, with chords D, A, Bm, F#m, G, D, and G written above. The second staff begins with a first ending bracket over two measures (A, A), followed by a second ending bracket over two measures (D, A), then a repeat sign, and continues with notes and rests, with chords A, A, D, D, A, and D written above. The third staff contains three measures with notes and rests, with chords D, A, and D written above, ending with a double bar line.

© 2008 Robert E. Jamison

Tune typeset by Peter Barnes

Trip to Erskine

by Robert E. Jamison

Duple improper longways

Tune: Trip to Erskine, by Robert E. Jamison

- A1 1-4 Partners back to back
 5-6 Partners set
 7-8 Partners two-hand turn halfway
- A2 1-8 Repeat A1 with neighbors
- B1 1-4 All four circle left three places
 5-6 Gents change places along the first diagonal
 7-8 Ladies change places along the second diagonal
- B2 1-4 All four circle right three places
 5-6 Balance the ring
 7-8 Ones cast down, twos lead up

© 2008 Robert E. Jamison

Author's note: There is a small Presbyterian college called Erskine College near Clemson, South Carolina. In 2008 I was invited to give a humanities lecture for the college and I chose to talk about Math and Dance. I wanted to do a demonstration dance that illustrated the connection and was easy enough for the students to learn. We all know English country dance is very mathematical in its patterns, but I couldn't find a dance that had all the patterns I wanted in one easy dance, so I wrote one. Margaret Talbot, who was leading the Carolina English Country Dancers at the time, came down with several dancers to assist in the teaching. So it really was a Trip to Erskine!

~ REJ

Eurythmie

a round collected by Sol Weber
by Antonio Caldara, 1670-1736

sing syllables; 'la' or 'do'

© 1994 Sol Weber

Here are two rounds from *Rounds Galore! Captivating Rounds, Old and New*, by Sol Weber (Astoria Press, 1994). On this page, “Eurythmie,” as it’s come to be called, was taught to Sol by Debbi Friedlander. It was one of his favorite rounds for an entire year, and with “Perfect Light” (on the next page) accompanied him vocally on a cross country trip. “I sang both of them a thousand times,” he said. “Although ‘Eurythmie’ looks intimidating, little kids at camp picked it up immediately.”

This round is on the first *Rounds Galore* recording.

Tune typeset by Peter Barnes

Perfect Light

a round collected by Sol Weber
music by Joseph Franz Haydn (1732-1809)
words by Sarah Williams (1841-1868)

1. 2. 3.



Tho' my soul may set in darkness it will rise in perfect light.— I have loved the stars too
fond-ly to be fear-ful of the night; fear-ful of the night.

© 1994 Sol Weber

Here's another round from *Rounds Galore! Captivating Rounds, Old and New*, by Sol Weber (Astoria Press, 1994). "Perfect Light" is the other tune that Sol sang "a thousand times" on a cross country trip. "Perfect Light" is on the third *Rounds Galore* recording and can be heard this fall when the online version of this issue of the newsletter is posted in September (www.cdss.org/cdss-news.html).

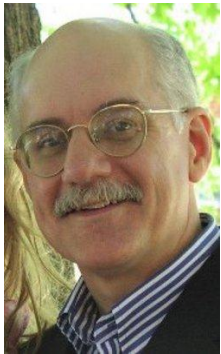
The words are from the poem "The Old Astronomer to his Pupil," by the English poet Sarah Williams.

Tune typeset by Peter Barnes

Obituaries
CDSS News, Fall 2012

Wesley Brown
Mike Head
Angela and Nigel Kilby
Bob Parker
Betty Ann Sather

Wesley Brown, Oklahoma



The Scissortail Traditional Dance Society of Oklahoma lost a beloved member of its community on Saturday, July 14, 2012. G. Wesley Brown, a caller and dancer, was fatally shot by a stray bullet in a gang related shooting at a Best Buy in Tulsa.

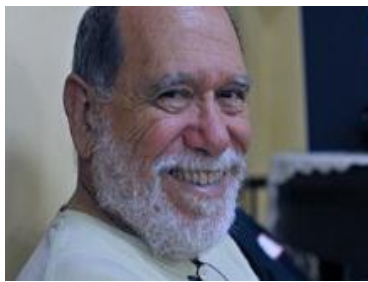
Wesley organized and led the Tulsa Barn Dance for many years and called in Tulsa, Oklahoma City and a number of other states in the region. He loved to call squares as well as contras and delighted dancers with his crisp teaching and unfailing sense of humor.

In the 1980s and '90s Wesley was a true dance gypsy. When we traveled to dance weekends and events out of state and mentioned that we were from Oklahoma, often the reply would be, "Ah, then you must know Wesley Brown."

Wesley is survived by his wife, Kelly, 11 year-old daughter Madeline, and stepdaughter Erin, as well as his mother and three sisters. Wesley was concerned about saving for Madeline's college education, so the family has established a fund for her. Donations to the Madeline Rose Brown Education Fund would be welcome and can be made in that name and mailed to Bank of Oklahoma, PO Box 1300, Tulsa OK 74102.

Carol Barry, Edmond, OK

Mike Head, Texas



An essential part of the Houston dance community passed away on July 7, 2012. Mike Head was a multi-instrumentalist, a tune composer, a dance impresario, a Morris dancer, a contra and English dancer, caller, organizer, and choreographer, and an all-

around wonderful guy. And those are just his dance creds! He was also an architect, artist, potter, father, grandfather, husband, and so very much more.

Mike was one of several musicians who played in the pickup bands when Dorcas Hand was trying to get contra established in Houston in the early 1980s. As Mike told it, at one dance there were more musicians than dancers, so he jumped off the stage and learned to contra dance. At that point he was hooked. When Dorcas started a family that took her energies away from everything else, Houston took a break from regular contra dances for a few years. Spurred by his desire to dance, Mike stepped up when no one else would. He learned to call, rented the Heights Women's Club building on Harvard Street for one Saturday night, asked Barry Cooper's band Resurrection Avenue to play, asked Cheryl Cleary to greet dancers and take money, and held one dance. He said that if that dance broke even, he'd hold another dance the next month. It did and he did. He did the same thing the month after that, and the one after that, and so forth for about three years (with calling help from Liz Benjamin and Keith Holmes and production help from a growing group of dancer volunteers), taking off during the summers when the air conditioning just couldn't handle contra dancers.

Barry's band couldn't play every dance, so Mike started an open band called Jaded Tunes. He put together the *Jaded Tunes Tune Book* and included some of his own compositions. The dances grew to the point that the small Women's Club building could barely hold the crowd. With Mike's enthusiastic blessing a committee—"The Committee"—was formed to relieve him of having to produce every dance. Mike remained as a member of The Committee, which soon decided to incorporate, and the Houston Area Traditional Dance Society was born.

Many of us who have known Mike for decades thought of him as a confirmed bachelor. He even wrote a (possibly autobiographical) dance called [*Man About the Town*](#). When he met and then married Alice Bohlae, we were surprised, especially since he instantly became a family man again (his own three kids were long out of the house). Yet we have never seen him happier.

Mike tore down the garage behind his home on Oxford Street and built a storage shed. It was indeed used for storage, but most of us knew it as Oxford Hall, a fine, small venue that hosted the Bayou Bedlam Sunday dances, the Heights English Country dances, part of the 2011 CDSS Leadership Conference, and many concerts. It also served as a Girl Scout meeting place, band and dance rehearsal space, and a big playroom for his and Alice's grandkids.

Through the years Mike called and played for HATDS dances. He served on the board. He drew the designs for the early Bayou Bedlam t-shirts and stayed active on the Bayou Bedlam committee through the 2012 event. He served on the board of the Country Dance and Song Society. He started a new open band that he called Contra Dan's Pickup Band. He danced and led English country dancing.

In 2011 Mike and Alice sold the house on Oxford and moved to a large lot on Judiway where they could build a new house (with a new, large kitchen for Alice) and a new Oxford Hall. Although Mike did not live to see the house finished, before he left he made plans for his Going Away Party, to give once again to the dance community that he loved. The **Going Away Party** to celebrate Mike's life will be held the afternoon of Saturday, September 22. Dancing time will be limited since Mike had many non-dancing friends who will be there to share stories and

remember him; however, there is a regular HATDS dance that evening. Keith Holmes will include some of Mike's dances in the program, and Contradiction from College Station will play.

text taken from the [Houston Chronicle](#)

Angela and Nigel Kilby, Ottawa



On the morning of April 3, 2012, Ottawa English Country Dance Club founders Nigel and Angela Kilby were involved in a motor vehicle accident while on vacation in Portugal with friends. Angela died in the accident and was cremated at a funeral in Portugal. Nigel was very badly injured, spending seven weeks in hospital in Portugal before returning to Ottawa via air ambulance. On the morning of July 11, at the Ottawa

Civic Hospital, after life support was removed, he passed away peacefully, surrounded by his family and Father John. The family kept Nigel and Angela's friends updated through [emails and photographs](#) (updated July 26).

A **celebration** of both Angela and Nigel's amazingly full and colourful lives is planned for September 22 at 1 pm at St Paul's Anglican Church. A memorial garden was created at St Paul's Church; you may donate specific plants, trees, etc. in memory of a loved one. If you'd like to donate to the garden fund, please send cheques, payable to St Paul's Church Kanata, in memory of Nigel and Angela Kilby, and mail to 20 Young Rd, Kanata ON, K2L 1W1. Include your name to be added to a memorial book to be kept in the church chapel.

text taken from the [Ottawa ECD Club](#)

Bob Parker, England

Bob Parker, 83, an instructor at the Royal Ballet School for many years, died on April 16, 2012. "He was a very energetic, enthusiastic and outgoing fellow," George Fogg told us recently, remembering when Bob was on staff at CDSS's English Dance Week and English & American Dance Week in 1982.

Bob started teaching country dancing in the 1940s, leading dances at Cecil Sharp House and, with his brother Geoff, he was a founder member of the morris group Beaux of London. He studied physical education at Loughborough teacher training college and later became assistant to the principal at Kingsway College. In 1969 he and his lifetime companion Ron Smedley were asked to take over the Saturday morning teaching of English traditional dancing to the boys of Royal Ballet School at White Lodge; they stayed for 20 years. The success of their teaching and the high regard led to the formation of the Royal Ballet company's own morris and sword club,

the famous Bow Street Rappers. Bob and Ron also were invited to teach at the New York City Ballet's school. While at Kingsway College, Bob taught country dancing at the nearby Guildhall School of Music and Drama; his pupils included the now-famous actors, Ewan McGregor, Joseph Fiennes and Daniel Craig. After retirement he worked with Ron as co-director of their Spelthorne Television Productions company.

text taken from EFDSS magazine, Summer 2012

Betty Ann Sather, New Hampshire

Betty Ann Sather, co-owner of Great Meadow Music, passed away on August 12, 2012. She was born in northern Ontario but moved west with her family to Vancouver for twenty years. She and her husband, Patrick Baker, moved to the Monadnock region of New Hampshire in 1993, settling in Westmoreland in 1995.

Folks who knew her only through music and dance might not have known that she was an avid home wine and beer maker. She was very involved in the competitive judging of beer and achieved the rank of Grand Master Beer Judge from the Beer Judge Certification Program, the only woman to earn that rank. She co-authored the *New England Beer Style Guidelines* which evolved into the *BJCP Style Guidelines*, recognized internationally as a definitive guide to beer styles.

Betty Ann was an avid contra dancer. She and Pat founded Great Meadow Music, a small record label focusing on classic contra dance music. For many years, until slowed by aphasia for the past eight years, she was the public face of that company, with Pat handling details behind the scenes.

David Millstone, Lebanon, NH