

# CDSS NEWS

FALL 2014

COUNTRY DANCE AND SONG SOCIETY

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

# Balance and Sing Store Update ~ Fall 2014

## We Have Great Fall Reads!

### **Contra and English: Joyous Dancing**

by Henry Morgenstein

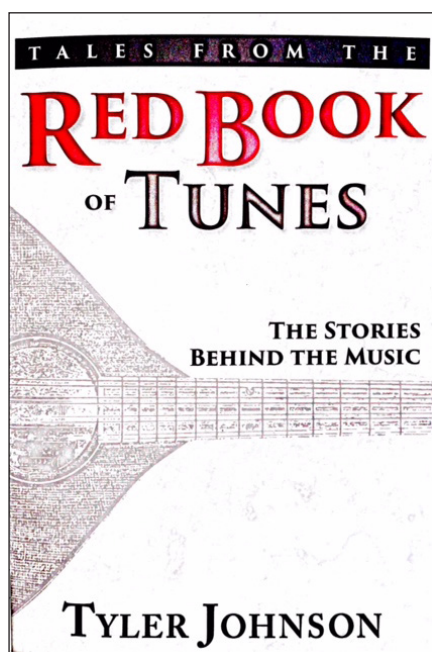
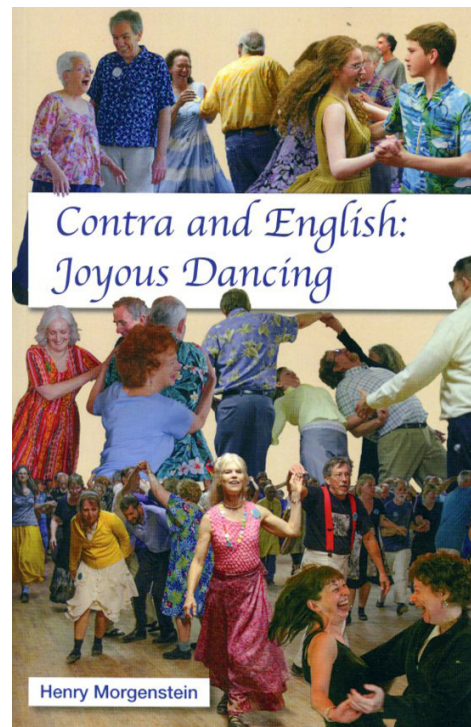
A collection of essays from Henry Morgenstein on his thirty plus years of dancing is a great read from a great author and dancer! The book includes 34 photographs of dancing on both sides of the Pond, taken by Henry's British wife Jacqui. \$18.00

*Excerpt from "A Word about Photographs in this Book":*

"There are photographs of people doing a certain kind of dancing, a kind of dancing that involves everyone in the hall in dancing with almost everyone else in the hall—Contra dancing, English Country dancing.

"What do I see? Smiles, grins, idiotic grins, explosive laughter. Not on just one face in the crowd. Not on the face of just one couple—but on almost every face in the photographs—almost every single face...

"Name an activity where you grin all night long; a play, a comedy, a comedian. But how many of those are there, and how many of those out there are good enough to keep you grinning all night long."



### **Tales from the Red Book of Tunes**

by Tyler Johnson

Folklorist Jiri Hansom Felding is caught in a web of jigs and reels as she tries to untangle the secrets of the melodies set down in the ancient Red Book of Tunes. The complicated politics of a modern contra dance, the hopes of the elephant seller's daughter, and the dangerous myth of the Bramble Hive are all stones in a river of music and dance connecting the players across time and distance. In this collection of interwoven tales, Tyler Johnson takes us across a fictional world, back in time, and into the murky myths where the music was born. \$15.00

*Excerpt from "Epilogue":*

"Play a tune for my father won't you?  
Give us something  
that we can use  
to remember him."

413•203•5467 x 3

[store@cdss.org](mailto:store@cdss.org)

[www.cdss.org/store](http://www.cdss.org/store)

# CDSS NEWS

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## CDSS Governing Board

### Officers

President: David Millstone, Lebanon, NH  
Vice President: Jenny Beer, Lansdowne, PA  
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David Means, Seattle, WA  
Nate Puffer, Taos, NM  
Natty Smith, Somerville, MA  
David Smukler, Syracuse, NY  
Stephen Stiebel, Mebane, NC

Contact the Board at [office@cdss.org](mailto:office@cdss.org); we'll forward your message.  
Board bios and photos at <http://www.cdss.org/governing-board.html>.

We occasionally email store and office updates.

Be sure your inbox will accept mail from [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org) and [store@cdss.org](mailto:store@cdss.org) to receive them.



The Country Dance and Song Society is a national leader in promoting participatory dance, music and song that have roots in North American and English culture. We believe in the joy that participatory dance, music and song bring to individuals and communities. Within the US and North America, we educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the newsletter, online members list, 10% discount from the store, early registration for our summer programs, and associate membership in Fractured Atlas. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, [office@cdss.org](mailto:office@cdss.org), <http://www.cdss.org>.

front cover: Wasatch Wiggle, Salt Lake City, UT, 2013 (Doug Plummer); see Doug's article, "How to Photograph a Contra Dance," on pp 14-15.

back cover: Fiddlefern Country Dancers, Owen Sound, ON (Will Henry); see Centennial Tour article on pp 10-11.



# 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](mailto:news@cdss.org) (maximum size for most articles: 1,500 words, 750 words for essays and event reviews). We may edit for length and clarity.

Go to <http://www.cdss.org/upcoming-events.html> to see UPCOMING EVENTS. To include an event, send date, name of event, town/state, sponsoring group, website or phone/email to [events@cdss.org](mailto: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](mailto: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)

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[@CDSSorg](https://twitter.com/CDSSorg)  
<http://blog.cdss.org>

## SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit <http://www.cdss.org/ways-to-give.html>. Your help is much appreciated.

## PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring 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, wills, etc., go to <http://www.cdss.org/planned-giving.html>.

## Yoga of the Impossible

My sister-in-law Diane is a writer, poet and contradancer in the Bay Area, and her new novel is out. It features dance gypsies in the contradance world, so she's really looking forward to sharing it with dancers! Here's info about it from a press release:

"*Yoga of the Impossible*, a new novel by Pulitzer Prize nominee Diane Frank [is] a series of journeys of the mind, the heart and the whole spirit dance, punctuated by the most amazing imagery. At some place in this picaresque work, the reader will stand up and cheer. I guarantee it."—*Mary Norbert Korte, The Persephone Poems*

"At the core of this book, you will find a dance gypsy lark through the South, the Midwest, New England, Canada and then cross-country to California. Many chapters take place at dance weekends you have attended, and you can put your own stories behind the scenes. Early in the novel, two young teenagers face a trauma that will ripple through their lives unless they turn around and deal with it...Dripping with fine art, *Yoga of the Impossible* is populated with musicians, dancers, sculptors, radio talk show hosts, and mermaids transforming lunacy into a quest to make every moment holy."

*lydia ievins, Turners Falls, MA*

## CD+S Online Accepting Proposals

CD+S Online, the CDSS journal being reborn next year as an online publication, is accepting proposals for articles for the inaugural issue that will focus on evolution, change and future directions: 1915 to 2015 and beyond. Send your one-page proposal to [editor.cds.online@cdss.org](mailto:editor.cds.online@cdss.org) by October 31, 2014. Proposals for future issues may be sent at any time. NOTE: The October date is for proposals only; articles are not due until March 1, 2015. See our website, <http://www.cdss.org/country-dance-and-song-journal.html>, for more information.

## Jim Morrison's Lifetime Award Party

The CDSS Lifetime Contribution celebration for Jim Morrison will be in Charlottesville, VA on Saturday, November 22, 2014. If you're interested in attending, please contact John Wheeler and Beverly Seng, [sengwheeler@gmail.com](mailto:sengwheeler@gmail.com), or Marney Morrison, [marney@morsn.com](mailto:marney@morsn.com) by *October 1*. If you can't attend but would like to submit a story about how Jim contributed to your enjoyment of traditional dance and music, please send it to either address by *October 20*. These stories will be on display at the event.

## CDSS Partners with Children's Music Network

The Country Dance and Song Society is pleased to announce our newest nonprofit partner, the Children's Music Network. CMN celebrates the positive power of music in the lives of children by sharing songs, exchanging ideas and creating community. Both our organizations are excited about the opportunities that this partnership offers to all our members, and about our shared commitment to the value of participatory arts. We share a belief that taking part in music, song and dance brings joy and builds community. We believe we have much in common, and much we can share with and learn from each other.

This year's CMN's International Conference will be September 19-21, 2014, in Leesburg, Virginia, and will be an amazing experience. They'll share songs, ideas and resources, plus teaching tools, songwriting techniques, community building skills and marketing tips. In spontaneous song swaps and networking, as well as in structured workshops and presentations, they'll expand your knowledge and reignite your spirit. CDSS members can register for the CMN conferences and receive a \$30 discount allowing you to register at the CMN member rate. When you register enter the special Promo Code: CDSS. If you decide to become a member of CMN at that time, you would receive an additional \$30 savings. Learn more about CMN and its members at [www.cmnonline.org](http://www.cmnonline.org). Learn more about the Conference at <http://cmnonline.org/conference/2014-Information.htm>.

## Mentors Column

A new, occasional column will highlight people, living or deceased, who mentor or have mentored dancers, musicians and singers in our community. We want to recognize the importance of mentoring as well as those whose generosity of spirit and love of their art allow them to pass on their knowledge. Articles may be 350 to 750 words, include a photo of the mentor if you have one, and sent to [news@cdss.org](mailto:news@cdss.org). For our first Mentors column, see Jim Morrison's remembrance of Allan Block on page 20.

## Recent Deaths

Paul Davis, Seattle, WA, January 10; Bob Hart, Maynard, MA, March 27; Paul Kerlee, Elmsford, NY, June 28; David Kleiman, New York, NY, January 18; John Leonard, Langdon, NH, June 29; Chuck Luce, Chelsea, VT, August 13; Lauran O'Neil, Kingston, NY, April 2014; Marjorie Potter, Lincoln, MA and formerly Westport, CT, August 4; Jean Redpath, Scotland, August 21; Lucy Young, Thetford Hill, VT, February 27.

Obituaries on hand will be posted on our website in September.

## Grants and Scholarships

GRANTS—A listing of CDSS outreach grants offered for our June 1, 2014 cycle is available at <http://www.cdss.org/our-funds-at-work.html>. If you need help creating an event or project to support your music, dance and/or song community, visit <http://www.cdss.org/outreach-funds.html>. Upcoming application deadlines are October 1, 2014 and February 1, 2015.

SCHOLARSHIPS—Now that the summer camp season has passed, we'll be compiling lots of stories and photos from this year's scholarship recipients. If you have benefitted from this CDSS support, we'd love to hear from you, so please be in touch.

Got questions about conferences, grants or scholarships? Contact Linda Henry, [outreach@cdss.org](mailto:outreach@cdss.org) or 413-203-5467 x 105.

## SWRO Conference

The Southwest Regional Organizers Conference, cosponsored by CDSS, will be held in Albuquerque, New Mexico on September 19-21, 2014. Dance organizers from throughout the Southwestern US and beyond will convene. Don't miss this rare and valuable opportunity to gather new resources, make new connections, dance together, have fun and bring lots of skills and renewed energy back to your home community. The conference is filling up, but it's not too late to register, so please visit <http://cdss.org/swroc/>. And pass along this information to any dance organizers you know in the region.

## Amazon Smile

CDSS is now set up to receive donations via <http://www.smile.amazon.com>! How does Amazon Smile work?

Before you can browse or shop at <http://www.smile.amazon.com>, you are prompted to select a charitable organization. For eligible purchases, the Amazon Smile Foundation will donate 0.5% of the purchase price to your charitable organization. Be sure to select Country Dance and Song Society in Easthampton, Massachusetts. Happy Shopping!

# 2015 Camps—A Letter from the CDSS Board President

by David Millstone

*As you may have heard, beginning in 2015, our Pinewoods season will not include English & American Dance Week as we consolidate our weeks there from seven to six. This difficult decision was announced in mid-August. We have posted FAQs to help answer questions, clear up misinformation, and give you an understanding of why the decision was made, <http://www.cdss.org/camp-2015-strategic-direction-faqs.html>. Other documents include a letter from David Millstone (which is reprinted below); CDSS: Strategic Direction 2014-2017, <http://www.cdss.org/strategic-direction-2014-to-2107.html>; and CDSS Camp Income & Expenses, [http://www.cdss.org/tl\\_files/cdss/documents/camps/CDSS\\_Camp\\_Income\\_and\\_Expenses.pdf](http://www.cdss.org/tl_files/cdss/documents/camps/CDSS_Camp_Income_and_Expenses.pdf). We are very sorry that how we communicated the programming decision caused anger and hurt feelings; it was not our intent to do so and we apologize.*

*Our thanks to those who have expressed their support and concerns; if you have further questions, don't hesitate to ask. If you're not online and would like a copy of the documents by email or snailmail, please let us know, [office@cdss.org](mailto:office@cdss.org).*

*Rima Dael, CDSS Executive Director, 8/28/14*

Dear friends of CDSS,

The CDSS staff has posted a document, <http://www.cdss.org/camp-2015-strategic-direction-faqs.html>, that provides additional information and answers some of the questions that have been raised this past week about the announced changes in CDSS camps. I apologize in advance for the length of my comments below; I haven't found a way of saying this more concisely.

Camp has been a central focus of CDSS throughout much of the organization's history, and I think it worth putting changes in perspective. Back in the day, one could say that for many members camp was CDSS. And "Camp" meant Pinewoods; it was the sole venue. Through the 1960s, Pinewoods was the one place where people danced morris, under the watchful eye of May Gadd, Cecil Sharp's chosen representative.

Over the years, things changed. Morris dancers had the temerity to form their own teams (gasp!). A new phenomenon called contra dancing started spreading out from its New England roots, and CDSS invited contra callers to Pinewoods. (It's worth noting that this decision and the style of dancing itself ruffled the feathers of some stalwart CDSS members.) In time, Dance Week I and Dance Week II were reshaped into the current menu of offerings. Pinewoods weeks for families filled, and CDSS created new camps in West Virginia and New Hampshire, in the same way that we now have an active task group working to create a camp of some sort in the Midwest. In short, CDSS has a long history of adapting its camp offerings to meet changing needs.

Camp, broadly considered, has been a topic of lengthy discussions at the Board's recent

Executive Committee meetings in Iowa (November, 2013), Pittsburgh (February, 2014), and at the full Board's meeting in April of 2014. By "lengthy," I mean "lasting many hours," and "camp" as a topic includes many complex and interrelated aspects. One very specific and unfortunate fact has been clear: enrollment at our Pinewoods camps has been dropping, first gradually and then dramatically this year. Having adopted a budget for 2014, the Board subsequently felt the need to adopt revised budgets on two occasions to take projected shortfalls into account. The Board is, after all, charged with the fiduciary responsibility of keeping the organization financially stable, and it is a responsibility that Board members take seriously.

Keep in mind, please, that CDSS, like other program providers at camps, has to guarantee payment for a specified minimum number of beds. If enrollment is low, we have to pay for that minimum, even if our numbers fall below. This year, as the Board looked at projected enrollments for the summer, it appeared that four weeks would fall below those minimums, a huge financial hit for our organization.

At the annual meeting in April, among the questions raised was whether, indeed, CDSS should run camps. After all, there are numerous weekends throughout the country and even some weeklong camps. The strong feeling of the Board was that, yes, camp programs are a vital part of what we do as an organization and we need to continue to offer them. At the same time, we need camp programs that are solvent.

In the face of declining enrollments, something had to be done. We tried to see if there was flexibility with Pinewoods, and proposed several ideas that would have reduced our financial risk. The



manager and Board of PCI, which operates the camp, understandably did not agree with our proposals. After all, PCI, as a nonprofit organization in its own right, has its own finances to consider. So the decision was made to consolidate our seven weeks at Pinewoods to six contiguous weeks at the same time as we start a partnership with Revels to open a new camp at Ogontz.

Some have said that CDSS should have done more to consult with its members. I'd say that this is what we do consistently. We have an unusually large Governing Board, twenty-three members from throughout the US and Canada. In addition to geographic spread, members of the Board are passionate about different activities, whether that be English country dance, contras, rapper or longsword, morris dance, songs, early music, squares, and much more. Staff members share those interests, and in the last year Steve Howe has been working closely with a group of advisors specifically selected to look at issues related to camp. Since she joined CDSS in 2012, Rima alone has talked with hundreds of members, at camp or in conversations elsewhere. We have results from three separate membership surveys. We talk to communities whenever we have a traveling meeting of the Executive Committee—next up, Oklahoma City and then Louisville. In short, we are continually talking to people and sharing what we learn.

On a personal level, English & American Week has rich meaning for me; it was at that camp, in 1987, when I fell in love with English country dance. Friends had been telling me, "Try it! You'll like it!" As a hard-core contra dancer, I had tried it, on several occasions, and I didn't like it. But that week, surrounded by folks who liked both styles, danced both well, and taught patiently, immersed in the magic of the music and the place... that week changed my life. Am I sad to see it go? Of course. For that matter, I'd be sad to see any of our programs disappear, but something needed to change and this decision was the one that seemed to make the best sense.

One more story: At Campers' Week some years ago, the program director dared to suggest that the group consider changing the Pied Piper song. Talk about an uproar! You'd think that the proposal was to eliminate swimming in Long Pond. Long-time campers, chief among them the teens and the early twenty-somethings, were vocal in their opposition to any such change.

I'm not suggesting that this is a comparable issue, but it's clear that CDSS members care deeply about maintaining the experiences that have meant a great deal to them. As I gently remove some of the barbs that have been hurled our way, and take solace

in the calm words of encouragement, I am happy that so many care about these rich traditions. With the continued support of our thousands of members, I look forward to positive steps that will keep CDSS able to offer vibrant programs into the future.

As we move into our Centennial year in 2015, I'm eager to see what camp programs will draw my attention. I can easily imagine a strong English dance component at American Week, or vice versa. For that matter, my wife and I had a wonderful time at Harmony of Song & Dance Week in 2013 and we delighted this year in taking two grandsons with us to Ogontz. I have no doubt that our program directors will put together terrific programs with top-notch talent, and I look forward to sharing music, dance and song with many of you at one or more of next summer's programs.

*David Millstone, CDSS President*

*The FAQs, CDSS: Strategic Direction 2014-2017, as well as David's letter, are on our website, <http://www.cdss.org/camp-2015-strategic-direction-faqs.html>. If you're not online and would like a copy of the documents by email or snailmail, please let us know, [office@cdss.org](mailto:office@cdss.org). If you have questions, don't hesitate to ask: [office@cdss.org](mailto:office@cdss.org) or [rima@cdss.org](mailto:rima@cdss.org).*



## CDSS Summer Camps 2015

### PINEWOODS, Plymouth, MA

July 18-25	Family Week
July 25-Aug 1	Harmony of Song & Dance
August 1-8	English Dance Week
August 8-15	American Dance & Music Week
August 15-22	Early Music Week
August 22-29	Campers' Week

### OGONTZ, Lyman, NH

August 1-8	Family Week
August 8-15	CDSS/Revels Week

### TIMBER RIDGE, High View, WV

August 9-16	CDSS at Timber Ridge
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# Celebrate the Joy—

## Passport to Joy!

This is a terrific time to become a member of CDSS. In January, we will be issuing a Passport to Joy to every member, as part of the yearlong Centennial celebration.

## What Is the Passport to Joy?

Take your passport booklet with you wherever you dance, sing or play music. Participating series or events will have a Passport to Joy sticker for you! At the end of 2015, you'll have a record of all the amazing things you did, and a really cool keepsake of this once in a lifetime celebration.

Send in your passport for verification to qualify for awesome awards for 10, 25, 50, and 100 stickers collected, to be presented in Spring 2016.

Organizers! Holding a traditional dance, music or song event in 2015? Your beloved regular series?

A morris ale, Playford Ball, contra dance weekend, pub sing, international rapper sword contest, May Day celebration, Sacred Harp convention, leadership conference or musicians' workshop, family camp or community

gathering? Send your 300 dpi color logo (or the name of your organization if you don't have a logo) to [admin@cdss.org](mailto:admin@cdss.org) (put Passport to Joy in the subject line). We will include you in our List of Passport to Joy Destinations and send you a sheet of Passport to Joy stickers to distribute to participants! (You do not need to be a CDSS Affiliate to participate.)

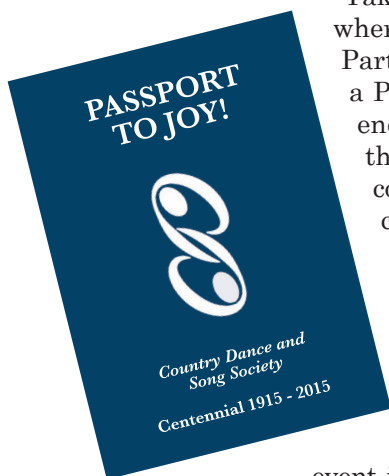
Groups with events in January: the sooner we hear about your event, the better!

## Get your Passport to Joy!

Anyone who is a current member or who joins in 2015 will receive a Passport to Joy, but if you join now, you'll get yours right at the beginning of the year, and you can use it at January events!

**The Regular Way**—join as a new CDSS member at [www.cdss.org/join](http://www.cdss.org/join).

Or join through the **Special Centennial Membership Offer**: we're offering a complimentary NEW membership with your **\$100 gift for 100 years!**



## Online Group Directory Coming

A new, up-to-date, online Group Directory is in the works!

As part of the Centennial Celebration we are working on a new and improved online Group Directory—a compilation of groups that sponsor dance and music events—which will be featured on the CDSS Centennial website. The new and improved version will have multiple ways to search: by date, name, location, event type and more. This online group directory will be released in early 2015.

We have reached out to the groups we know about, asking them to complete a form that gathers current event and contact information. If YOU organize a series or event and have not heard from us, we probably do not have your current contact info. Please send it our way by filling out our online form at <http://www.cdss100.org/cdsscent/group-directory-registration> and submitting it right away!

The Directory is a collaborative resource and will be based on the information we get from you, our community.





# —Centennial Updates

## Spread the Joy Centennial Campaign

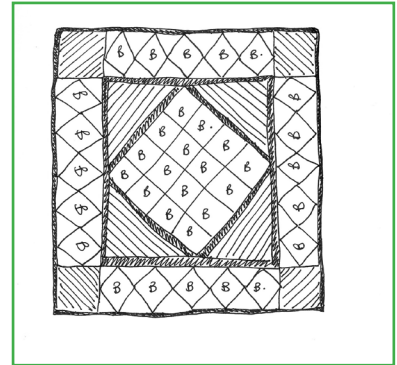
Thanks to nearly one hundred early donors, we have raised over \$200,000 for the campaign, as of August 1! We are extremely grateful to all who have already made their gift or pledge, and to those who have expressed interest in CDSS's mission, vision and plans for the future. You'll be hearing from us soon about your opportunity to support the campaign, but if you just can't wait, you can make your gift or pledge right now, at <http://www.cdss.org/centennial-campaign.html>. Or call Robin Hayden, 413-203-5467 x 107, or Rima Dael, 413-203-5467 x 100 for more information.

We are *especially* grateful to six generous teams of friends who have stepped up to host and/or organize fundraising house parties in their communities in September, October and November. With their help, we expect to reach the halfway mark of \$500,000 by the end of 2014!

Does the idea of hosting or organizing a house party to gather support for the Spread the Joy campaign in your community appeal to you? There's still room in our 2015 schedule to include you! If you're interested, or would like to know more, contact Robin Hayden at [robin@cdss.org](mailto:robin@cdss.org) or at the above number.

## Centennial Quilt

CDSS members Kimberly Field and Diane Shaw will be spearheading a T-shirt Quilt for us next year. CDSS groups will be asked to submit a T-shirt representing their organization; details will be announced later.



## CDSS Story Project—New Prompt! Local Heroes!

Hey storytellers!

We have so enjoyed reading your beautiful testimonials in response to the CDSS What We Believe story prompt. We welcome your essays throughout the Centennial year, so please keep 'em coming!

We're also announcing our next prompt: CDSS Local Heroes, <http://www.cdss.org/centennial.html>. This is a chance to recognize and celebrate the people in your song, dance or music community who are important to you. Send us a paragraph or two about those unsung heroes who bring an extra sparkle to the dance floor or just make things work in your local scene. Include a photo and we'll post it in our "wall of heroes" on the CDSS Centennial Blog.

Speaking of our Centennial Blog—check it out at <http://www.cdss100.org>. This is where we are posting submissions to the CDSS Story Project as well as other news about the CDSS Centennial. Browse stories and photos and check the counter to find out exactly how many days, minutes and seconds until we kick off the beginning of our Centennial year in 2015!!

We want to see your words and pictures on our blog! Visit the submission pages for What We Believe and Local Heroes to send in your story today!

- ◆ Submit to What We Believe: <http://www.cdss.org/what-we-believe.html>.
- ◆ Submit to Local Heroes: <http://www.cdss.org/local-heroes.html>.
- ◆ See Pat and Mary's newest video message! <http://www.cdss.org/centennial.html> ("Watch it! Immediately!")
- ◆ Read Rima's What We Believe on page 13 of this issue and read others at <http://cdss100.org>.

## Join the conversation!

We want you to join the conversation about who we are today, our Centennial and our work for the future. Get involved! Be a part of honoring the past and building the future. Together we will build strong, resilient communities, and Spread the Joy of what we do through dance, music and song! Please take a few minutes to fill out the join the conversation form via our website at: [www.cdss.org/jointheconversation.html](http://www.cdss.org/jointheconversation.html)!

# Centennial Tour 2015—Fiddlefern Country Dancers in Owen Sound, Ontario

To celebrate CDSS's Centennial we're going on the road! Each Tour stop will be a community residency, an opportunity for each participating group to use its existing strengths to focus on their longterm resilience and growth, create a "pipeline" of new talent, or reach out to new audiences.

We're very excited about these partnerships, and are looking forward to kicking off the Tour next spring! (To read about the first stop in Tucson, see the last issue. For information about the Tour and other projects, see <http://www.cdss.org/centennial-tour.html>.

**CDSS Centennial Tour  
Fiddlefern Country Dancers  
Owen Sound, Ontario  
April 28-May 3, 2015**



## Staff for Owen Sound

The staff for the Owen Sound stop are musicians Sam Bartlett, Eric Schedler, Ben Smith (all from Indiana), and caller Louie Cromartie (from North Carolina). Sam, Eric and Ben are exceptional musicians and performers, patient and skilled teachers, and tradition-bearers, with an ability and willingness to respond to new ideas with creativity, enthusiasm and respect. Louie brings decades of experience to the caller's role, with a dance repertoire to meet any crowd, and the teaching skill to bring everyone on the dance floor together in a supportive and successful experience. I chose this staff to head to Owen Sound because of their skill as teachers and performers, as well as for their natural ability to nurture and support. It's a perfect match of Tour community and Tour staff, and I can't wait to see what happens when they all come together in April of 2015!

*Nils Fredland, CDSS Centennial Tour Manager*



*Spring Fling Dance, St. George's Anglican Church; School Contra Dance Workshop (during the Fling), Sydenham Community School (photos: Will Henry)*





### **Fiddlefern Country Dancers**

Since the mid 1990s, Fiddlefern Country Dancers (FCD) have hosted contra dances on first Saturdays, September through May, at St. George's Anglican Church Hall. Doors open at 7:30, with a warmup and dancing from 8 to 11 pm. The annual Spring Fling Dance Weekend, the first in May, wraps up the season with a three-day celebration of dance and music, with gourmet food options. The Fling has featured such highly-regarded callers as Carol Ormand, John Krumm, Nils Fredland, Ron Buchanan, Pierre Chartrand, Bev Bernbaum and Becky Hill, along with terrific contra dance music from Hot Point, Crowfoot, The Groovemongers, Domino, Genticorum, Sheesham and Lotus, and the Andre Brunet Trio. The relatively small weekend is a friendly, welcoming gathering, offering billets for out-of-town dancers and numerous opportunities to socialize and discover the community. The Owen Sound Fiddlefern Country Dancers also help promote traditional music and dance at the annual Summerfolk Music and Crafts Festival's dance area, and at other festivals and community events throughout the Grey-Bruce region of Ontario.

With a population of just under twenty-two thousand people, the once rowdy port town of Owen Sound on Georgian Bay is just two hours north of Toronto. It was a terminus of the Underground Railroad, and earned a Cultural Capital of Canada award in 2004 for its active artistic community.

FDC believe social dance weaves together people and music to create community. The group eagerly anticipates CDSS's Centennial Tour Stop in Owen Sound as an opportunity to host in Owen Sound some exceptional musical talent and exemplary dance leadership to invigorate the local community. See the website <http://www.fiddlefern.net> for more information about Fiddlefern and dance events in the region.



# Group Corner—Talent Buying and Touring Acts

by Jeff Martell

If you are the talent buyer for your dance or group, then you know how difficult it can be to land bigger name touring bands and callers. First the band or caller actually has to be planning a tour, then there is the question of whether or not this tour is coming anywhere near you, and of course the last question, is whether or not you can afford to pay a bigger name act!

Well, the good news is that, with a little bit of proactive planning, you can exert some influence over at least two out of three of those questions! The two things that drive any touring act, whether band or caller, are routing and scheduling. Any act needs to have their last and next gigs be a reasonable distance apart, preferably a half day's travel or less. They also need to keep nights off to a minimum. An act on the road is still incurring expenses on a night off, without generating any income.

So what does all this have to do with you and your dance or coffeehouse series? Lots! If a touring band or caller has the choice of an unpaid night off, or a low paying Tuesday night gig, they'll take the gig. It is how they stay on the road, and, to be frank, it is how a lot of full time listening clubs have stayed in business. You may not be able to come close to affording "Memphis Timmy" on a Friday or Saturday night, but if he was in city A last night, and is in city B tomorrow night, and you are in town C in the middle tonight, you might just be able to make a deal, at least provided you can get a crowd out to see Timmy on a Tuesday night. Do some realistic math before booking the show though, bearing in mind just how much you can afford to lose, even if they offer a great deal!

So, what if you are not lucky enough to be in the middle of the tour? Well, then taking control of routing might be your best bet. You may not be able to get "Big Jim's Floor Shakers" to fly in and fly out for just your dance, but if you were to contact them with four dates in four cities all nicely lined up then they might just sit up and take notice, and on top of that you might just all get a better deal on the nights. (Of course you can still expect to pay more for prime nights, Friday and Saturday, than other nights, but that is just the way it is.) Greg Rohde, from Childgrove Country Dancers in St. Louis, has set up a grid which shows all the dances within eight hours of St. Louis, divided up by night of the week, month and location. He also provides contact information for all of the dance promoters on the grid. So when he contacts a band to play his dance, he can hand them the tools to line up a few nights in the area so it is worthwhile for them to come through! Some folks go even further; I know of several large scale music festivals whose buyers belong to informal buyers groups, where they share information on who is going to be touring, where and when, and many of them make offers in conjunction with other festivals to take control of routing, and save money on both talent and backline/production costs.

So, if you are hankerin' to reel in some bigger fish, get to know your neighbors! Maybe you can even form a buying group with a few other dances in your region!

*Jeff Martell is the CDSS Sales and Group Services Manager and a professional musician.*



Fiddlefern Country Dancers, Owen Sound, Ontario (Will Henry)

# What We Believe—Building Family

by Rima Dael

*As part of our Centennial Celebration, we have launched The CDSS Story Project, a growing collection of stories documenting our traditions and the people who love them. By the end of 2015 we want to have videos, photos and written stories that talk about who we were, where we danced, where we played music and where we sang in 2015. Stories are on our website and occasionally will be published in the CDSS News. For information about submitting a story, see page 9 or visit <http://www.cdss.org/what-we-believe.html>.*

I believe that dance, music and song build family and community.

I grew up dancing, singing and acting. My husband swears he fell in love with me watching me on stage. I trained professionally to be an actress in musical theatre and as a stage manager before becoming a nonprofit administrator and teaching nonprofit management. Many of you know that I grew up overseas in Southeast Asia. I was introduced to square dancing in Thailand, English country dance through cotillion classes in Hong Kong, morris dancing by the Hong Kong Morris Men, contra dancing at summer camp in Interlocken in Hillsboro, New Hampshire, and again in college at Mount Holyoke. I continued to dance, sing and act through college and summer theatre in Western Massachusetts, then continued a professional career in theatre administration. Dance, music and song have always been a part of my life. The arts are an important part of my life and my family's life.

As a mom, I wanted to share my love of the arts with my daughter, Karana. I sang to her as a baby, participated in Mommy and Me music and movement class. I wanted to pass on the dancing I did growing up so she spent several months in ballet class when she was younger. She was in "The Nutcracker" as a Polichinelle; she had fun but it really wasn't her thing. Sharing ballet, modern, jazz or tap is difficult because it takes a certain kind of training.

I love that when I came back to our kind of traditional dance almost three years ago, it was something I could share immediately with my daughter...and she loves it! It gives her the joy and immediacy of dancing that takes years of training in other dance forms, and I get to dance with her as a peer. My daughter can dance for the rest of her life in our communities—

there is no age limit! Together we can dance and share the joy of dancing with others. The night she discovered the joy of balance and swing, she said, "Mommy, let's do this ALL the time!" It was dancing at the Red Barn at Hampshire College in Amherst, with Sarah VanNorstrand calling, with Noah and Andrew playing music, a fun night, dancing to amazing music that punctuated a memorable mother/daughter moment. Transformative!

The arts have brought my daughter joy, friendship, greater confidence and intergenerational connections to people of all ages from around the country. I am a passionate advocate for our participatory arts because it is part of who I am, who I want my daughter to be, and how we build our family.

I am passionate about the transformational power of the arts and how they create community; and how they are an outlet of expression that is universal. I believe that arts are inclusive, not exclusive. I believe...I deeply believe...in the importance of dance, music and song in my life, in my family's life, and in the lives of all communities. I believe that our participatory arts are the best because they involve everyone in the creation of the art, the creation of that unique event. There is no separation between the artist and the audience. I do believe that participatory arts change lives. It is an art form that engenders community. It is an art form that allows intergenerational participation. This is the most transformative kind of art form. Its power is astounding.

*Rima Dael is Executive Director of CDSS when not dancing or supporting the other arts.*



*Karana between dances at Family Week, Pinewoods 2014 (Diane Friedman)*





*South Coast Folk Society contra dance, Green Acres Grange Hall, Coos Bay, OR, 2014 (Doug Plummer)*

## How to Photograph a Contra Dance

by Doug Plummer

There is no such thing as a photograph of a contra dance. The only thing we can capture is a moment in a dance. So the first thing is to identify that: a moment that might be captured.

Actually, let's back up. The first thing is to identify how we feel at a given moment. When we dance, we go through a series of fleeting emotions. There's the cordial greeting of a hands four. There's the ramp-up anticipation of a balance. The connection of an allemande. The dramatic feeling of a wall of you convening and receding in a great long line. The delight of a new neighbor. The alarming stare down contest of a gypsy. The consummation of a lovely, long swing with your beloved partner, until you dump her for the next dance.

When you watch a dance, those moments and feelings have physical expressions. There are bodies in contact and in connection that you can isolate and capture. That is the reason to have a camera at a dance—to more deeply connect with those significant, fleeting moments full of feeling, and to maybe stop and hold one.

So, given that, what do you do to take a photograph that holds all that ambition? The first trick is to watch for just a single moment that you emotionally connect with. Shoot only that. Thirty-two beats later, it comes around again. Keep whacking away. How you feel inside is your signal that you might be getting closer.

Here is maybe the most important advice to becoming a better photographer. Don't stare at the back of your camera at what you just did. Don't pay any attention to the results of your shooting. It only takes you away from the moment. All that investment in getting connected with the dance, with the dancers, with the beat and rhythm and the energy surrounding and carrying you away—look at the screen for longer than a second and



you've left the room. It takes great effort to reenter. Edit when you get home.

Another tip: get close. Get within elbow dodging range. Make people know you're there. Be engaged with them. If someone doesn't want you there, you'll feel it and you can adjust. But that rarely happens. Don't be a jerk, but don't feel you have to be a wallflower in order not to be one. Everyone notices the person trying to photograph unobtrusively. If you're in the middle, you disappear.

The first thing I tell my workshop students is, go forth and fail. You have great aspirations to capture the perfect moment, and mostly you won't. That's part and parcel of the creative process. You flail and you fail again and again, and then, you get a glimmer of something that's starting to work, and you chase that and see if you can do it again. It doesn't matter a whit what kind of camera you use. The process of creative growth doesn't care.

Photography, especially in the digital age, is an act of great profligacy. That's not to say that you shoot indiscriminately and without intention. Just the opposite. It takes a great deal of attention and effort to stay deeply connected with the moment, and from that connection comes the urge to click the shutter. It might happen a lot of times in a few seconds, particularly in the complex, dynamic environment of a contra dance hall, as a feeling hits. I rarely come away from an evening of photographing a dance with fewer than two or three hundred exposures. And I don't sit out that many dances.

And when you do sit at your computer that night, posting on Facebook? Don't post the two dozen variations of a single move that are pretty good. Post only the best one. The fewer shots you post, the better photographer people think you are. And it indeed makes you a better photographer.

*Doug Plummer is well known in the dance community nationwide as that guy who takes all the dance photos and videos and puts them all over Facebook and in a calendar. Since 2012 he has self-published the Contradance Calendar, a premium wall calendar that captures the best contra dance moments from around the country. To get a 2015 calendar, support the Kickstarter campaign for it, <http://bit.ly/contracalendar2015>, which is live from now until September 11, or buy one from the CDSS store come November.*

*Contra dance, Bay Area CDS's American Week, Jones Gulch YMCA, La Honda, CA, 2014 (Doug Plummer)*



# Yoga for Dancers—Open the Shoulders, Open the Breath

by Anna Rain

The attention we bring to the inner structure of our body—to lifting the spine and standing tall—gives more space for the ribs to open, which allows for the lungs to expand fully. Correct action of the shoulders and shoulder blades makes for easier breath, which benefits the entire body. It's all about the breath! Good breath leads to good life.

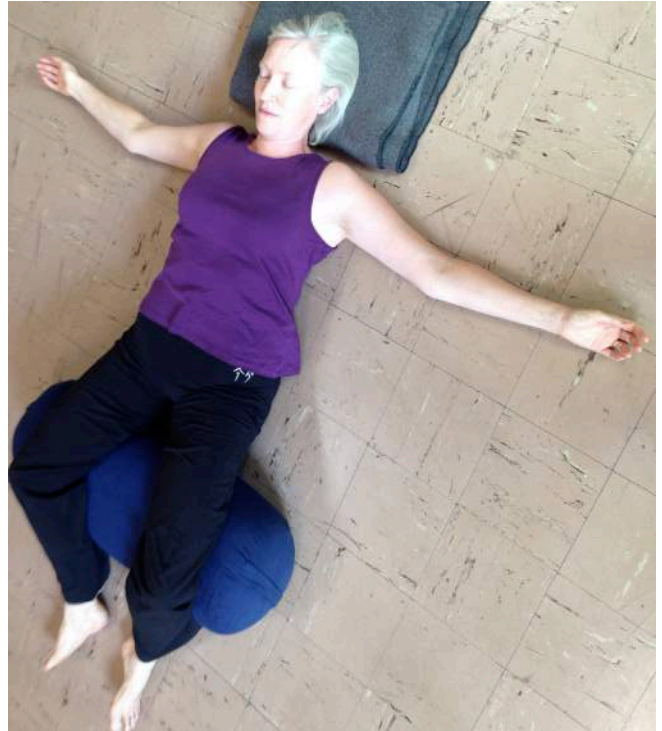
According to author Esther Gokhale (*8 Steps to a Pain-Free Back*, highly recommended reading), before the 1920s, Americans quite naturally stood and sat with straight spines. The advent of the flapper introduced the aesthetic of rounded shoulders and tucked-under pelvis. Judging from what our culture considers attractive, this aesthetic continues. When the shoulders round forward, the pectoral muscles (in the front armpit) shorten and become habitually tight, the shoulder blades spread away from each other, and the trapezius (the muscle at the top of the back, where one might receive a “shoulder rub”) overstretches. A muscle that is either too short or overstretched cannot function properly. Inside this caved-in structure, the ribs compress and the lungs lose their capacity for full breathing.

I wrote about poses to open the shoulders for the Spring 2010 edition of this newsletter.\* Read it! And practice the poses! Open your shoulders gently yet inexorably to give your ribs more room to lift and expand!

## Reclining Shoulder Opener

In the spirit of resting (see *CDSS News*, Spring 2014) and shoulder opening, do this pose for gentle chest expansion:

- Lie on the floor, with a rolled blanket or bolster under the knees to release the low back
- See that the back of the neck is long and that the chin softly descends toward the throat; if the chin points to the ceiling, release the neck by putting a fold of blanket under the head
- Extend the arms straight out to the side, palms up
- Roll the front tips of the shoulders toward the floor
- Move the shoulders away from the ears
- Draw the shoulder blades flat against the floor and slightly toward each other
- Absorb the feeling of the back body flat and released into the floor
- Observe the expansion of the front and side ribs
- Remain here, quiet, for five to ten minutes; eyes soft, either open or closed



Now stand attentively, and see if you can bring that same feeling to your body when it's vertical:

- Back body flat against an imaginary plane
- Shoulder blades move down, toward each other
- Front body open and expanded (without thrusting the front low ribs forward)
- Side ribs lift away from the waist
- Front low ribs tuck slightly toward back body
- Front tips of the shoulders roll back and down

An analogy: think of your body as the hardware and the breath as the software. The hardware must be in place for the software to be able to function. If the hardware is dented (think: chest caved in, trapezius overstretched), the software will crash.

A regular practice of rolling the shoulders back (as you lift the torso and draw the low front ribs toward the back body) will gradually lengthen the pectoral muscles and bring the trapezius to its normal—as opposed to overstretched and less effective—capacity.

Review the actions described in the Summer 2014 newsletter: standing tall and drawing the spine



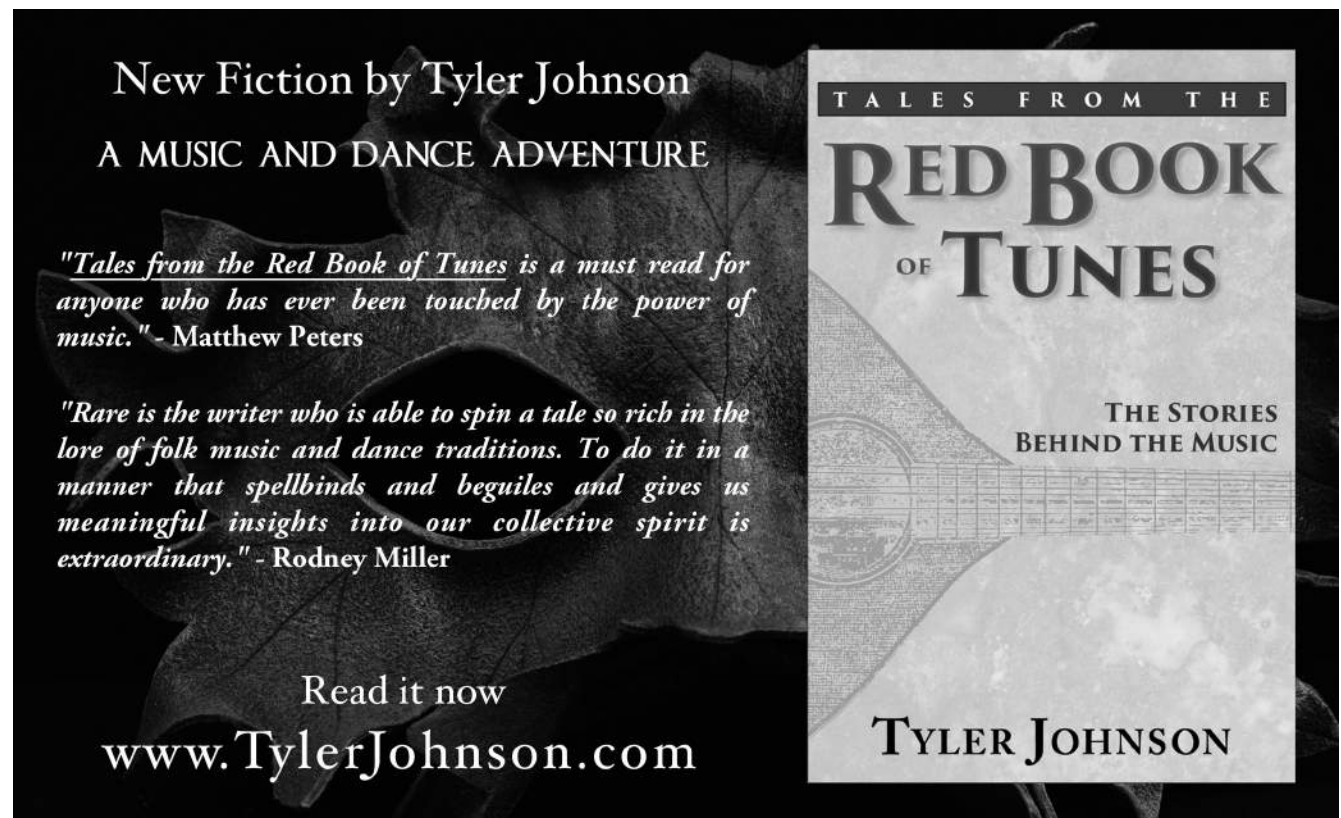
long. Gravity wins in the end; gravity bats last. Any time we resist gravity, we create stronger muscles. This is all the fuss about “weight-bearing exercise”—walking, running, dancing are weight-bearing because you must lift your weight against the downward pull of gravity. Drawing your spine up away from gravity builds strength. Consider every effort you make to lift your torso away from the ground a victory against gravity, not to mention an investment in better hardware.

Connect the two: lift the spine (resist gravity!) AND roll the shoulders back (open the ribs to make room for the breath!). Doing both will give you more sophisticated and more resilient hardware, which means your software—the breath—will also receive an upgrade.

\* **Web extra:** The Spring 2010 column will be with the online version of this article, posting on our website in early September. Most of the recent Yoga for Dancers columns are online for your reference—go to <http://www.cdss.org/newsletter-archives.html> and type in “Yoga” (without the quotes) under Title Search/Author; the full series will go online later.

*Anna Rain is a certified Iyengar yoga instructor who is convinced we'd all be less cranky if we got a little more oxygen. She's based in the DC area, but will travel pretty much anywhere she's invited to call. Her current earworm is Loof Lirpa, by Dave Wiesler (for the dance Vanga Land, by Joseph Pimentel).*

**Southwest Regional Organizers Conference  
for Dance Organizers  
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<http://www.cdss.org/swroc>**



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TALES FROM THE  
**RED BOOK**  
OF **TUNES**

THE STORIES  
BEHIND THE MUSIC

**TYLER JOHNSON**



# ContraResolution—A Free Dance for Beginners

by Loren Shlaes



Country Dance New York goes on hiatus during the summer and, aside from the usual monthly dances in Brooklyn and the Village, dancing is scarce here during June, July and August. Those of us who live to contra dance have had to learn to be resourceful in order to survive until September.

For four of us in August 2013, that meant packing up our dancing shoes and heading out to Greenfield, Massachusetts for the weekend. We were impressed by Greenfield's strong sense of community, the high level of their dancing, and the crowded hall, despite the August heat and lack of air conditioning. I asked several people if they could tell me why this was so, and the answer was that Greenfield puts a lot of effort into recruiting new dancers and regularly reaches out to the community. They visit college campuses and recruit among the townspeople in order to maintain a large pool of dancers.

Wandering around Greenfield on Saturday afternoon, we saw posters everywhere inviting the locals to an extended beginner session at the Grange. David Kaynor has been hosting these sessions on a regular basis for years. In order to encourage new dancers who may not feel comfortable jumping in after a quick pre-dance lesson, he regularly offers an hour of in-depth teaching with individual assistance by experienced dancers. Anyone who attends the afternoon dance is offered free admission to that evening's dance.

Photo by Jeff Barry



We thought we should do something like that to boost attendance at our home dance in Manhattan. By the end of the weekend, we had come up with a plan: a free afternoon contra dance geared for beginners, with an equal number of experienced dancers on hand, and a discount coupon for that evening's regularly scheduled dance.

When we proposed our idea to CD\*NY's board of directors that fall, everyone was immediately enthusiastic. They agreed to fund half the projected cost of \$1000 to cover rental of the hall, the caller, the musicians and publicity materials. David Chandler, who sits on both boards, suggested that I write a grant proposal to CDSS to request the other half, so I did. Linda Henry contacted me to say that CDSS liked our idea and that the grant committee had agreed to fund our proposal.

With our funding secure, we approached Will Mentor, and Nor'easter, who were scheduled to appear on January 11th, and told them what we had in mind. To our delight, everyone was available.

We decided to call our dance ContraResolution. Our tag line was "A New Year's resolution you'll want to keep!" We plastered flyers and postcards all over the city, and posted notices on Facebook, inviting dancers from around the area to help teach the beginners. One of our members invited her entire student listserv at Columbia University.

ContraResolution was a huge success, with over two hundred twenty-five people in attendance. The hall was packed! Dancers from all over the tristate area came to assist us. We gave everyone who came to help a pink ribbon to wear around their necks, and asked them to pair up with the ribbonless dancers. Somehow we managed to have about an equal number of new dancers and experienced helpers.

To our surprise, Will didn't spend a lot of time on preliminaries. He had everyone practice moving in time to the music for a few minutes, cued up the band, and we were off! He trusted the experienced dancers to help the beginners keep from getting too lost and to be on time, and he was right. Even without much prior instruction, judging from their expressions and how crowded the dance floor remained until Will ended the afternoon session with a waltz, everyone had a wonderful time.

Quite a few of the new dancers chose to order pizza and hang out with us during the break, and many of them stayed for the evening. The hall was so packed that night that we had to move all of the tables and chairs out into the hallway to accommodate all of the dancers.

I am delighted to report that the younger dancers on the planning committee want to make ContraResolution a yearly tradition and have

carefully archived the work that went into the planning. We have been approached by a long time member of the community who has offered to underwrite the next one, which is scheduled for January 10, 2015.

We are so grateful to CDSS for their generous support and enthusiasm and for helping us start what appears to have already become a cherished yearly tradition.

The many people who worked so hard to make the first ContraResolution a big success: My co-chair, Josh Schnur-Holmes; Mara Milic for the beautiful graphics; our planning committee: Melanie Firestone, Damon Wang, Shoshana Silverman, Jennifer Werfelman, Merle McEldowney, Claire Shaffer and Anne Scher; our event staff: Sara Raab, Maurice Chen, Myra and Brian Luna Lucero, Kate Fais, Jeff Bary, Rylan Buchholz and Melanie Firestone; our sound crew, Jesse Schaffer and Damon Wang; Carl Levine, who conducted weekly workshops for our experienced dancers and who taught the beginners session at the evening dance; and all of the experienced dancers who so kindly and generously shepherded our first time guests into the joy of contra. And for the incredible magic: Will Mentor, Cedar Stanistreet, Julie Vallimont and Max Newman.

*An avid contra dancer, Loren Shlaes is an occupational therapist and teacher of the Alexander Technique in New York City and has just attended her first CDSS American Dance and Music Week at Pinewoods Camp where, she said, she had a "seriously fabulous time."*

More of Jeff Bary's ContraResolution photos are at <http://tinyurl.com/mvjyt4x>



# Mentors—Allan Block

by Jim Morrison

When I first found my way to the dance in Nelson, New Hampshire, in early 1969, it was the music that attracted me most. With Dudley Laufman prompting the figures, the band consisted of Dudley, Bob McQuillen and Dave Fuller in a phalanx of piano accordions, Newt Tolman on flute, Kay Gilbert beside him at the piano, Pete Colby playing banjo and sometimes autoharp. And then Allan Block, fiddle perched high on his shoulder, playing the tunes with passion and sometimes a hint of a southern accent.

Allan soon became a mentor to me both in music and in life. A quixotic instructor, he sat me down in his barn/studio with an open reel tape machine, fiddle, a rare recording of Blackberry Blossoms, and the words “Come find me when you’ve learned it.” The leather belt and straps he made have held up my pants and guitar for more than forty years. His sense of humor, certain musical inflections, and fresh take on life are likewise still with me.

By the time he began playing at the Nelson Town Hall dance he already had an illustrious career as a sandal designer to fashionable beatniks and then hippies. Every pair of sandals started with a tracing of the intended feet. His sandal shop also functioned as a focal point for the emerging folk music scene, where many soon to be famous gathered under the spell of Allan’s enthusiasm. This part of Allan’s life was very well covered in several obituaries at the time of his death.

Not mentioned was the fact that throughout his adult life Allan had been writing and publishing a unique, often funny, disquieting, bluntly honest style of poetry. His two collected volumes, *In Noah’s*

*Wake* (1972) and *Unopened Mail* (2001) are full of poems so personal and close to home they make you shiver, poems that revel in the overlooked and the unmentionable. Here is one:

## After His Death

(3 attempts at an epitaph)

A tape of the poet’s voice has been unearthed  
At one point he talks with fervor and regret  
of his output, the few flawed volumes he left behind.  
“Literature will be the weaker for me,” he laments.

In another section he explained frankly  
what he meant by poetry, what he intended  
in his most obscure poems: “I owe this to the world.  
Now that you know, don’t bother to read me.”

Reversing his position toward the end,  
he exalts himself, at the same time remaining loyal  
to his injured pride; and here the tape runs out:  
“It takes a great mind to obliterate itself.”

(excerpted from *Unopened Mail: Poems, 1980-2001*)

Also unmentioned in his obituaries was the key role Allan played during a few years of the contra dance revival. As the accomplished, expressive, note reading fiddler among the accordions, Allan was the ideal anti-Lawrence Welk. His spirit and intense feeling for dance music was key to my friends and me, and I think many others. Allan was the free thinker who scared parents; also iconoclast, mountain tenor) singer, risk taker, philosopher, gardener, perpetual student of the rare and unusual. This is just my own list; I suspect Allan’s many friends experienced their own Allan Block, unique to them, unique as the man himself.

Allan passed away October 23, 2013 at the age of ninety. Born and raised in Oshkosh, Wisconsin, he learned classical violin and a love of poetry. In 1947 he established his first sandal shop in New York’s Greenwich Village, and in 1969 moved to Franconia, New Hampshire. Music filled his life and those around him.

*Jim Morrison is this year’s CDSS Lifetime Contribution Award recipient. Allan’s poem is published by permission of his son, Paul Block.*



Jim and Allan at Jim and Marney Morrison’s wedding (courtesy Jim Morrison)

*“Mentors” is a new column; see details on page 5.*



# Heavenly Bodies

by Al Green

Formation: Becket

- A1     Circle left three-quarters  
        Pass through up/down  
        New neighbor swing
- A2     Right and left through across  
        Circle left three-quarters and merge to a wave across (ladies in center to each other's left,  
        [but ladies don't join left hands], partner in right hand)
- B1     Partner allemande right halfway  
        Men allemande left once while women orbit clockwise halfway  
        Neighbor allemande right halfway  
        Women allemande left once while men orbit clockwise halfway
- B2     Partner balance and swing

© 2009 Al Green

Dance editor's notes: The symmetry and flow of this dance are magical. The transition between a right and left through and a circle left is much smoother if a California twirl is used instead of a courtesy turn. Al reminds dancers not to balance when they merge to a wave in A2.

~ Lynn Ackerson

*Al Green started learning to square dance when he was a teenager (1953) in London, and started to learn to call modern western square dancing in 1960. Over the years, the calling of squares and contras has taken him all over Europe and Scandinavia, and also on both coasts of the United States. He currently lives with his wife Carole in a small village near York, England. You can check out his website at <http://www.dancing-without-a-care.me.uk/>*

*This dance was written in 2009 for the European Callers and Teachers Association (ECTA) Contra Convention in Northern Germany.*

# CDSS Sings—"And When I Rise"

by Bob Walser

Long after midnight on Saturday night of the Youth Traditional Song (YTS) weekend last January, I heard Becky Wright lead "And When I Rise," an enchanting call-and-response song. Sitting next to me was Suzannah Park who, with a twinkle in her eye, implied that there was an interesting backstory to the performance. Turns out that Suzannah was the source of Becky's song by way of another singer, Mia Bertelli, and that Suzannah had noticed a bit of "folk processing." Since all three singers were attending YTS, the following morning I recorded each of them singing the song wondering what changes had taken place in the context of oral/aural (and digital, as it turns out) transmission. Here are brief notes on the song and transcriptions of the three singers' performances which, taken together, both shed light on and raise questions about song transmission among young singers in the early twenty-first century.

The words of "And When I Rise" are sometimes said to be based on a portion of the poem "Prayers and Sayings of a Mad Farmer" by Wendell Berry (born 1934), first published in 1971 (*Farming: A Handbook*, New York: Harcourt, Brace, Jovanovich, page 67). Berry's poem has thirteen brief sections of which the eighth runs:

"When I rise up let me rise up joyful, like a bird.  
When I fall let me fall without regret, like a leaf."

However, Samuel Lockridge, who also recorded the song, wrote by email that "[Berry's poem] is widely considered to be the origin of the lyrics, but I've had the honor of meeting Mr. Berry a few times and he told me those lines were inspired by an old Buddhist mantra he once heard."

The earliest recording of the melody I have found thus far is by Judith-Kate Friedman who included the song on her 1994 album "Count Me In," first released as a cassette in 1986. Judith-Kate learned the song at meetings of the Federation of Ohio River Cooperatives, which she attended in 1981 or 1982 while a student at Oberlin. While preparing her cassette, Judith-Kate traveled to the Library of Congress to research the tune but, having no luck, issued the recording with the melody marked "Public Domain." Judith-Kate modified the

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## When I Rise

Transcribed from the singing of Suzannah Park, January 2014  
Beckett, Massachusetts

When I rise let me rise joyful, like a bird. Joy - ful -  
ly, joy - ful - ly. And when I fall, Let me  
fall like a leaf. With out re - gret so joy - ful -  
ly.

song from the way she learned it, adding “Joyfully” after “Without regret” which was the final line as she learned the song.

There are several references to the song and videos of performances available on the Internet, some associated with Plum Village centers for Buddhist practice ([plumvillage.org](http://plumvillage.org)), echoing the Buddhist connection noted by Lockridge. None, however, offer a clear link to any of the YTS singers.

For the moment, then, the song’s ultimate sources are still unclear. However, its present life in the world of Youth Traditional Song is open to view and to that we now turn.

A distinctive feature of the versions sung at YTS is an echo repetition that works beautifully for group singing. The song leader sings a line and the group echoes the line back. In this way only the song leader needs to know the song but anyone present who wishes to sing may easily participate. In addition, if the leader and group hold the last note of each line they sing, intermittent transient harmonies add to the beauty of the performance.

Above is a transcription of Suzannah Park’s version sung at YTS; Mia’s and Becky’s appear as web extras at <http://www.cdss.org/cdss-news.html>. Suzannah, the source for the other singers, lives in Asheville, North Carolina. She learned the song from her sister, Georgia Rose Armstrong Park from Boulder, Colorado who, according to Suzannah, may have learned the song through the Turning the Wheel dance community in Boulder. Suzannah’s song has just two verses, which can be repeated as desired.

Mia Bertelli, originally from New Mexico but now living in Marlboro, Vermont, learned “And When I Rise” from Suzannah. Mia is free with the structure, repeating phrases ad lib. The transcription represents just one possible realization of her approach to the song. In her words, “...I actually change it, most of the time every time I sing it. I used to just do...every call and response...like, ‘When I rise, when I fall, when I rise, when I fall,’ but then I really liked putting in the end pieces of ‘Joyfully, joyfully’ and mixing it up in the middle and then going back to that. So sometimes I just play around with it so it sounds a little different every time when I sing it.”

Becky Wright heard Mia sing the song then “brushed up on the words via the Internet” (email, May 2, 2014). She noted “I may have listened to a few other versions in the process, I think, though I’m not sure how much of the melodic changes between my version and Mia’s come from that ‘contamination’ vs. plain old folk-processing.”

As anyone who has done transcription is well aware, it is the transcriber who gets the most benefit from the process. Notation is a very rough tool for describing pitch and rhythm, let alone timbre or

other more subtle aspects of musical performance, with all of which a transcriber becomes intimately aware through repeated close listening. The decision of what to omit and what to include is ultimately the transcriber’s judgment call, but every detail represents a choice by the singer, conscious or not. But even with those limitations the differences between these three singers’ realizations of the “same” song are pretty remarkable. Mia takes Suzannah’s simple structure and deliberately mixes it up in performance, Becky brings in verses from other sources, and all three singers employ distinct melodic details to make the song their own, including specifying various details to include in the transcriptions when asked to review them.

I would like to sit down with each of the singers and ask them about the choices they made and how they think of this song and of themselves as part of the process of transmission—or as folklorists, performers and/or artists—but that is a bigger project than this brief article. In turn, it makes me think of the questions I would like to ask of Rees Baldwin, the crew of The Boys or any of the singers whose songs I have learned from archival recordings or a printed page. My impression is that the three singers represented here approach singing thoughtfully and purposefully but from these transcriptions alone I can only guess at the process and values that went into the choices they made. I can and will ask Becky, Suzannah and Mia, but for most of the singers whose songs I sing, I can only wonder.

Note: Thanks to Suzannah, Mia and Becky, and to Henry and Betsy Chapin, Judith-Kate Friedman, Samuel Lockridge, and Deirdre Murtha for sleuthing and help.

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**Web extras:** Transcriptions of Mia’s and Becky’s versions of the songs are posted with the online edition of this issue: <http://www.cdss.org/cdss-news.html> (scroll down to Fall 2014). Also posted are mp3 files of each singer performing “When I Rise,” as recorded by Bob Walser at the Youth Traditional Song Weekend, January 2014.



# When I Rise

Transcribed from the singing of Mia Bertelli, January, 2014  
Beckett, Massachusetts

And when I rise \_\_\_\_\_ Let me rise \_\_\_\_\_ Like a bird \_\_\_\_\_ Joy - ful -  
ly \_\_\_\_\_ joy - ful - ly. \_\_\_\_\_ And when I fall \_\_\_\_\_ Let me fall \_\_\_\_\_  
Like a leaf \_\_\_\_\_ with-out re - gret \_\_\_\_\_ Grace - ful - ly. \_\_\_\_\_ And when I rise  
\_\_\_\_\_ Let me rise \_\_\_\_\_ like a bird \_\_\_\_\_ Joy - ful - ly \_\_\_\_\_  
\_\_\_\_\_ joy - ful - ly \_\_\_\_\_ Grace - ful - ly, \_\_\_\_\_ grace - ful - ly \_\_\_\_\_ With-out re -  
gret \_\_\_\_\_ Grace - ful - ly \_\_\_\_\_ And when I rise \_\_\_\_\_ Let me rise \_\_\_\_\_  
Like a bird \_\_\_\_\_ Joy - ful - ly \_\_\_\_\_ joy - ful - ly. \_\_\_\_\_ Joy - ful -  
ly \_\_\_\_\_ joy - ful - ly. \_\_\_\_\_

# When I Rise

Transcribed from the singing of Suzannah Park, January 2014  
Beckett, Massachusetts



# And When I Rise

Transcribed from the singing of Becky Wright, January, 2014  
Beckett, Massachusetts

The musical score is written on eight staves in a single system. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in a soprano clef. The lyrics are written below the notes, with horizontal lines indicating where the notes align with the words. The lyrics are: "And when I rise \_\_\_\_\_ Let me rise \_\_\_\_\_ Like a bird \_\_\_\_\_ Joy - ful - ly, \_\_\_\_\_ And when I fall, \_\_\_\_\_ Let me fall \_\_\_\_\_ Like a leaf \_\_\_\_\_ Grace - ful - ly \_\_\_\_\_ With - out re - gret \_\_\_\_\_ And when I stand \_\_\_\_\_ Let me stand \_\_\_\_\_ Like a tree \_\_\_\_\_ Strong and tall \_\_\_\_\_ And when I lie \_\_\_\_\_ Let me lie \_\_\_\_\_ Like a lake \_\_\_\_\_ Peace - ful - ly \_\_\_\_\_ Re - flect - ing all. \_\_\_\_\_ And when I work \_\_\_\_\_ Let me work \_\_\_\_\_ Like a bee \_\_\_\_\_ whole - heart - ed - ly \_\_\_\_\_ And when I play \_\_\_\_\_ Let me play \_\_\_\_\_ Like a breeze \_\_\_\_\_ Re - fresh - ing - ly \_\_\_\_\_ Light and clean." The score ends with a double bar line.

And when I rise \_\_\_\_\_ Let me rise \_\_\_\_\_ Like a bird \_\_\_\_\_ Joy - ful -  
ly, \_\_\_\_\_ And when I fall, \_\_\_\_\_ Let me fall \_\_\_\_\_ Like a leaf \_\_\_\_\_  
Grace - ful - ly \_\_\_\_\_ With - out re - gret \_\_\_\_\_ And when I stand \_\_\_\_\_ Let me  
stand \_\_\_\_\_ Like a tree \_\_\_\_\_ Strong and tall \_\_\_\_\_ And when I lie \_\_\_\_\_  
Let me lie \_\_\_\_\_ Like a lake \_\_\_\_\_ Peace - ful - ly \_\_\_\_\_ Re - flect - ing  
all. \_\_\_\_\_ And when I work \_\_\_\_\_ Let me work \_\_\_\_\_ Like a bee \_\_\_\_\_  
whole - heart - ed - ly \_\_\_\_\_ And when I play \_\_\_\_\_ Let me play \_\_\_\_\_ Like a  
breeze \_\_\_\_\_ Re - fresh - ing - ly \_\_\_\_\_ Light and clean.





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