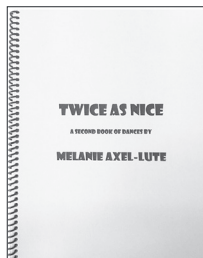




Balance and Sing Store Update ~ Fall 2016



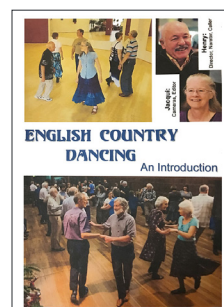
Twice as Nice

Caller Melanie Axel-Lute presents her second book of contra and English country dances. Written instructions provided for 35 contras of various levels of difficulty, including four dances written in conjunction with Melanie's granddaughter (then aged eight). The book also contains instructions and music for six English country dances. Spiral bound. 42 pp. \$12.00

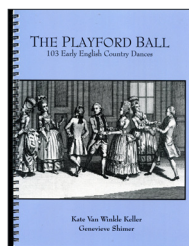


An Introduction to English Country Dancing

From Henry and Jacqui Morgenstein, this 40 minute DVD introducing English country dancing teaches the basic moves found in many dances and explains the structure of the dance, all while entertaining you with information about the history and practice of ECD. The DVD has a "scene selection" menu so you can easily find specific lessons. Music for the dances are from recorded CDs of Bare Necessities and live performances at Emmanuel College in Cambridge, UK, by Notorious (Eden MacAdam-Somer and Larry Unger). Henry Morgenstein is the caller and the narrator (voice over). This is a fantastic resource for anyone just starting out in ECD or for groups to provide to their new dancers. DVD. \$10.00



The Playford Ball (spiral bound reissue)



Following on the recent success of *The Playford Assembly*, we have reissued the original CDSS publication of over 100 classic dances of the 17th and 18th centuries, with facsimiles of the original dance and tune and modern notation of both, historical notes for each dance, plus a discussion of modern English dance technique. Now in a convenient spiral bound format! Revised, 1994, 120 pp. \$20.00



B E L L S

Shipping schedule

Mail orders, donations and memberships are processed each work day, Monday thru Friday, 9:30 am to 4:30 pm. Books, recordings, etc., are shipped from our store twice-weekly, usually on Tuesdays and Thursdays.

We've shipped out over 3,000 bells in the last five months. Have you ordered yours? For size and price info, see <http://store.cdss.org> for more info. Let the dancing continue!



The Fall and early Winter Holidays are coming. Shop our online Store for those special recordings, books, DVDs, and other goodies for the gift-giving days!

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CDSS NEWS

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To receive store and office updates, please add news@cdss.org, office@cdss.org and store@cdss.org to your address book.



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 dance, music and song bring to individuals and communities. 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, <http://www.cdss.org>.

front cover: Windborne on American Music Abroad (photo courtesy Jeremy Carter-Gordon); see article on p. 8.

Letters and Announcements

SUBMITTING ADS & 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: 1,400 words, 700 words for essays and event reviews). We may edit for length and clarity.

Go to <http://www.cdss100.org/events> 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.

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

DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$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)

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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/join-renew#ways-to-give>. 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, go to <http://www.cdss.org/join-renew#planned-giving>.



Lifetime Award Celebration

This fall there will be special singing and celebrating during the third weekend of October in Ashland, OR, as we honor Jeff Warner with the 2016 CDSS Lifetime Contribution Award. Read about Jeff at <http://www.cdss.org/community/lifetime-contribution-award#lifetime>. For more information about the events, contact Brooke Friendly, brookefriendlydance@gmail.com, 541-778-3109. Here's the schedule:

- Friday, October 21—House Concert with Jeff, 7-9 pm
- Saturday, October 22—Singing Workshop with Jeff, 3:30-5:30 pm
- Saturday, October 22—Award Ceremony, Public House, dinner and singing, 6:30 pm 'til done. *
- Sunday, October 23—An Afternoon Sing (to be confirmed)

Monday-Wednesday of the following week, Jeff also will do a singing workshop for an Ashland choral group, a concert/talk at Mountain Meadows Retirement Community, and a library program.

* Dinner at the Public House restaurant will be a set menu with choices and with a cash bar. People will need to book and pay in advance.)

Song Symposium Coming in November

There will be more singing a month later on the East Coast. The American Traditional Song Symposium will present the rich and varied voice of American life, history and culture, Friday-Saturday, November 18-19, 2016, at University of Massachusetts, Boston Harbor Campus, Boston, MA. The schedule is:

- November 18—Jeff Warner and Alex Cumming in Concert
- November 19, from 9 am to 5 pm—concerts, forums, participatory workshops, dancing, jam sessions and song circles. Featured performers/presenters will include Scott Ainslie, Colleen Cleveland, Rev. Robert Jones, Bernice Jones, Jesse P. Karlsberg, Bennett Konesni and Edith Gawlor, Hannah Naiman, Rachel Rubin, Elijah Wald, Pam Weeks and Bill Olson.
- November 19 (evening)—Gospel and Blues Concert

The event is presented by WUMB Radio; the University of Massachusetts, Boston; Folksong Society of Greater Boston; and the Country Dance and Song Society. The contact is WUMB-FM, 617-287-6900, wumb@umb.edu, <http://www.wumb.org/samw/wumb-presents-american-traditional-song-symposium>. The Symposium is part of CDSS's Year of Song.

Announcements continue on page 20.

Hive Mind—Collaborations

a crowd-sourced column

Every group is eager for fresh ideas for particular challenges. The Hive Mind is a crowd-sourced column with readers sharing insights about different subjects. Our thanks to caller Scott Higgs, column coordinator, and to the participants. In this issue: with limited time and resources, it's tempting for volunteer organizers to focus solely on their own groups. Often, though, cultivating connections with related groups reaps great benefits, with modest effort—whether it's sharing sound systems, mailing lists or booking cooperatively to attract distant talent.

Sean McCutcheon of Montreal, QC says:

When I first began organizing a contradance series in Montreal I did everything myself, including booking bands and callers. Then Nicholas Williams, of the great band Crowfoot, suggested that Montreal collaborate with his hometown, Ottawa, which, for years, has had a well-attended contra dance on the first Saturday of each month, and with his father, Roger Williams, one of the main organizers of the Ottawa dance. Why not invite the same caller and band to perform in Ottawa on Saturday and then in Montreal the next day, on Sunday, Nicholas asked? Why not book mini-tours?

For the past eight years, Ottawa and Montreal have been co-booking. It makes sense for organizers, bands, and callers.

Ottawa and Montreal are a little more than two hours apart, by car. Most bands and callers come up to us from the northeast US. A two-city mini-tour means at least 30 percent less driving and related travel time and expense than would two separate gigs. During one weekend on the road bands and callers can not only play for two evening dances, one in each city, but also, occasionally, pack in special sessions—on contra style, waltzes, squares, ECD, etc.—on Friday evening and the two following afternoons, for a maximum of five gigs.

Co-booking is efficient for organizers too. After some years of refining, here's our simple system. At the beginning of the calendar year, an organizer representing Montreal (myself) begins exchanging emails with an organizer representing Ottawa (Emily Addison), listing bands and callers our communities would like to have for the coming season. This joint decision-making is easy, for we have shared tastes. One organizer (Emily) then sends out mini-tour invitations, collates responses, adjusts plans to match the availability of the talent, and produces a schedule for the season. We then independently send out letters confirming the agreement with the performers for each of the two legs of each weekend mini-tour.

Bev Bernbaum of Toronto, ON says:

It's a lovely combination, calling the Ottawa Contra Dance and then Contra Montreal. It's like the older sibling and the younger sibling. The Ottawa dance has been in existence for 20+ years and the Montreal dance is relatively newly reborn. The Ottawa dancers are older, quieter, more...refined? And the Montreal dancers are younger, noisier, and full of raw bouncy energy. Both dances are so wonderful in very different ways and they complement each other well. It's a pleasure to be a part of them both.

Luke Donforth of Burlington, VT says:

As a traveling caller, I really appreciate when organizers work with other dances in their area to facilitate trips and tours. Ottawa and Montreal are an excellent example of community; working closely together to bring in outside talent. I wouldn't call at either one as often as I do without their collaboration.

Keith Holmes of Houston, TX says:

Since 2009, the dance groups in Oklahoma City, OK, and Austin, Dallas, and Houston, TX have collaborated in producing an annual English country dance weekend in March or April. The event, called Set for Spring, rotates between the four cities. The ECD community in each city is relatively small; rotating Set for Spring reduces the work and risk of burnout for the organizers as well as the financial risk to each group. Each dance group produces an event that is unique to its city but takes advantage of shared resources such as the mailing list, a logo and web graphics, decorations, digital archives, and the setforspring.org domain name. Sometimes, if an event does especially well financially, that group will donate a few hundred dollars to the group that is producing the next year's event. The collaboration has worked extremely well.

How has your group approached the challenge of accommodating new people and ideas, avoiding burnout, and keeping everyone happy? Please share your stories at www.cdss.org/hive by October 1st. We welcome both success stories and cautionary tales.



Nontraditional Funding and Focused Mentorship: How We're Growing a New (Awesome) Contra Dance Community in Portland, ME

by Dela Taylor

Ever thought about starting a weekly contra dance series in your community, but don't know how to pay for startup costs, train new callers, and nurture that warm, fuzzy feeling you want to feel when you get together with other dancers? I'm Dela and I've recently gone down this road with contra dance caller Dugan Murphy (he's my partner in life, in business, and now in dance organizing!). We have some lessons to share.

Our new dance series is called Portland Intown Contra Dance (PICD). As we grow this community, our eyes are on:

- Creating a zesty, thriving, loving, safe, and respectful weekly dance scene that is welcoming to all people.
- Having a solid organizational foundation that's sustainable well into the future.
- Honoring our roles in preserving and evolving contra traditions by supporting both statewide and national dance communities.

Here, we'll share how we're raising money, how we're mentoring new performers, and how we're spreading the love.

Smart Affiliations and Fundraising

We know we need ample financial backing and relationships with aligned organizations to keep this boat afloat. So, first thing, we became a group affiliate of CDSS. We like being connected to this wider network of knowledgeable and enthusiastic people and perks like group insurance and nonprofit status seal the deal. CDSS affiliate membership also enabled us to apply for and receive a grant from the Outreach Fund, which helped us pay performers as we got up and running.

As soon as we got that nonprofit stamp of approval, we asked our people to donate. The rush of excitement gained from two excellent pre-series test dances inspired a flood of tax-deductible donations: twenty dancers pooled together almost a thousand dollars in only a few weeks.

Looking adjacent to the world of traditional song and dance, we applied for and received grant funding from the Maine Arts Commission, an independent state agency supported by the National Endowment for the Arts. They see folk arts as a cultural asset and were very supportive of our proposed program to fill key talent gaps now so our traditions can maintain their heartbeat later. The DownEast Friends of the Folk Arts, a nonprofit that nurtures and promotes the living traditions of folk music and dance statewide in Maine, is serving as a fiscal agent.

Integral to the closeness we want in our community are meeting spots where dancers can gather and buzz. We looked to our neighborhood and a sponsor found us. Because we had marketed the dance so widely on social media, a local restaurant emailed, offering to sponsor us in exchange for advertising post-dance meetups. A new contra themed late-night menu and happy hour were bonus treats.

Another group that found us were a few bouncy college students eager to work with their schools to provide funding and marketing support so more students can find the joy of contra. We're charged to offer student discounts (reimbursed by the schools), themed dances, and other exciting perks in the coming months.

Mentoring Emerging Performers

When PICD went weekly, we realized we were increasing the number of dance events in Maine by about one-third. While we were sure our ample musicians in the state could absorb that increase, we decided the small number of callers could not.

To fill this need, Dugan and I developed a "Contra Calling 101" curriculum—a five-hour basics of calling class we've hosted in Portland three times since January 2016. More than 25 people have completed the course. Now, this class idea has turned into a robust mentoring program partially fueled by Maine Arts Commission funding.

Dugan offered guest calling spots at PICD dances to students from these classes who were both astute and keen. When they're ready, we offer a half night gig, then a whole night gig. Dugan mentors them throughout the process, offering insights and

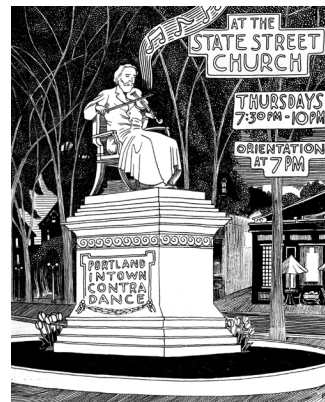
encouragement before, during and after. Thirteen emerging callers are in the program now. Ongoing feedback tells us they're hooked! They feel well-trained, confident and eager for more.

Our next steps are to continue the work with caller mentees and expand the program to include emerging contra dance musicians, who will receive training in the last quarter of 2016 and take the stage as 2017 begins.

Closer Community

The folks coming to PICD are a mix of experienced, yet latent, local dancers who want to ride their bikes or walk to a dance, our regulars in the scene, and carloads of dancers from out of state who live in that just-palatable-enough-to-drive range. Our crew is now cross-pollinating across state lines even more than they already did. And we're seeing their rah-rah turn into more and more dancers on the floor.

And, with an average of 20 new dancers each week, we're promoting other Maine dances like mad, encouraging carpools and dinner dates to more closely knit ourselves to geographically far-flung dance series.



Most of our marketing occurs on Facebook through event promotion and cultivation of a strong group (to see what we're up to, search "Portland Intown Contra Dance"). We also send a monthly email newsletter, make announcements at other series' dances, and have one-on-one conversations. We com-

missioned a local artist to create compelling art for us (see above), which we use online and in print. This gives us a consistent, interesting look that lets people instantly know it's us.

Join Us

We couldn't be happier to be passing on traditions to new, modern audiences. We extend a hearty thanks to everyone involved with PICD. And we invite you to join us next time you're in Portland, Maine on a Thursday night. Check us out and get in touch at <http://www.portlandintowncontradance.com>.

Drawing by Pat Corrigan



Windborne on American Music Abroad

by Jeremy Carter-Gordon

“Ain’t I rock candy? Ain’t I rock candy? Ain’t I rock candy? Alabama Gal!” The last of the dancers stop as singing ends and everyone in the room bursts into fits of laughter and clapping. Grinning, I look around the room; there is a group of eager children flinging themselves into American play party games, a five-string banjo on my shoulder, and my co-teachers launching into the next song. There is little to indicate that this isn’t your typical school workshop.

In reality, it is about as far from our usual event as we could get, literally! We are in Ashgabat, Turkmenistan at a dance school as part of our tour with American Music Abroad (AMA), a program that sends groups from the US around the world as musical ambassadors to lead workshops, perform concerts, educate in schools, and interact with audiences and other performers. The program is funded by the US State Department (your tax dollars at work!) and in 2014 my band Windborne was chosen to visit Turkmenistan, Kyrgyzstan, and Angola.

Windborne sings traditional polyphonic vocal music from many countries, and all four of us have grown up going to Pinewoods, singing with Village Harmony,

and being involved with the Christmas Revels. While our repertoire spans several continents and a dozen languages, we remain deeply rooted in American folk music and dance. We applied to AMA on a whim and were surprised to receive a phone call informing us that out of 350 applicants, we were one of 40 groups invited to live auditions in NYC. A flurry of preparations followed, and we soon found ourselves standing before a panel of judges, presenting our music and fielding interview questions about our ability to think on our feet. After posing hypothetical situations ranging from composing a shape note piece for King Bhumibol of Thailand (really!) to dealing with a power outage during a workshop, one judge asked if we could play something that would get everyone dancing. I replied that we could do one better: “Stand up and form a circle with us!” Two minutes later the entire panel was laughing its way through Sellenger’s Round. We were in!

Fast forward to January 2014 in Turkmenistan: Amongst our many adventures, we had played old-time tunes in majestic marble concert halls, jammed with local musicians in an Ashgabat nightclub, and taught Appalachian clogging to hip-hop and ballet

instructors. Early on in the visit we learned a folk song in Turkmen, a practice that we continued throughout the tour. Seizing every chance to sing it, we pulled it out in restaurants, grand theaters, and roadside yurts, garnering a standing ovation every time. Then before we knew it, our ten days in Turkmenistan drew to a close and we were off to Kyrgyzstan!

Prior to leaving the United States, we knew that the embassy staff in Kyrgyzstan was arranging a collaboration with a group of four young artists known as Ustatshakirt. Via email, we had exchanged songs from our respective traditions and, having spent some time familiarizing ourselves with the melodies, we felt relatively prepared to meet our new friends and explore the possibilities for combined arrangements. What actually happened, however, challenged our ability to adapt quickly! Upon arrival at 2 a.m., we were informed that instead of the day off that had originally been scheduled, we would be jumping straight into our rehearsals with Ustatshakirt that same day. Additionally, we had to work fast because we were now booked to play the following morning. Yep, we were going to perform a collaborative American/Kyrgyz piece with a band we had never met. On live national television! After a brief sleep, we collected our wits and our banjos and headed off to rehearsal.

The members of Ustatshakirt spoke varying amounts of English, and our Kyrgyz was limited to “Hello, my name is _____” and “We are the American music group Windborne,” but as we settled in, one woman picked up her komuz (a traditional stringed instrument) and started playing “Going Across the Sea,” which we had sent them. We joined in with banjo and words, and they gradually added choir (wooden flute), chopo choir (similar to an ocarina), and their voices to the mix. As the song ended, they pointed out that it had a similar sentiment to a Kyrgyz song called “Sagynganym Bilbedin.” The two pieces soon became a medley, which you can watch at tinyurl.com/WBkyrgyz. The TV performance was a resounding success, as we found out the next day when I was recognized by a



baggage screener at the airport! In addition to our tour with Ustatshakirt, we taught “Jump Jim Joe” in music schools, presented American history through music for English teachers, and sang rounds with all ages at embassy resource centers. Although the unheated concert halls and school rooms where we performed and taught were often freezing cold, the reception we got was anything but—we were mobbed by huge crowds after every concert and had a great time giving hugs, taking pictures, and signing autographs.

In a transition that put our packing prowess to the test, we left behind the sub-zero temperatures of central Asia and stepped off the plane into the summer heat of Luanda, Angola. After a lunch of fried fish and plantains, we drove to a music school that was hosting us for a workshop, despite the fact that the students were still on summer break. Our whole set was well-received, but the moment that

stands out most in my memory was teaching hambone, which we use in our arrangement of “Bring a Little Water, Silvie.” We taught everyone the same basic part, but as we started to layer in different rhythms and techniques, the students immediately began adding in their own variations and it became the most lively version we’d performed all tour! When the song finished, we discussed the influence of African slaves in the development

of American music, pointing out the rhythmic connections as well as the origins of the banjo from African instruments. While we had this conversation in Central Asia as well, the students in Luanda were particularly moved to hear Americans talking about the African roots of American music, from old-time to jazz to rock and roll.

Throughout the tour I kept thinking about how lucky I am to have grown up with access to participatory song, dance, and music. While I was not raised in a small village where cultural knowledge was handed down from my grandmother, my childhood was nevertheless defined by participation in an intergenerational community that sang and danced

together, shared stories and meals, and valued the transmission of a cultural heritage. My band members had similar experiences; all of us in Windborne have been affected by work that CDSS has done at Pinewoods and other dance camps, as well as supporting groups that spread these traditions. CDSS has created a community that has enriched our lives, along with countless others across the country. In a time where many people around the world define Americans by what they see in Hollywood and on YouTube, it was an honor and a pleasure to show another side of American culture during our trip.

My upbringing in the folk world has shaped my academic path as well as my personal life, leading me to study the anthropology of dance as an undergraduate and more recently during a two year M.A. on Dance Knowledge, Practice, and Heritage in Norway, France, Hungary, and England. An important term in dance studies is "Intangible Cultural Heritage," (ICH) and it is one I think about often in regards to the traditions with which I've been raised. While many are familiar with UNESCO World Heritage Sites, such as the Great Wall of China, the Anne Frank House, or Australia's Great Barrier Reef, far fewer know about Intangible Cultural Heritage. ICH includes practices such as dance, music, storytelling, craft, and ritual, that are important to communities of people, are transmitted from generation to generation, and are alive and pertinent today, not frozen moments of the past reenacted. This is what we do, and what CDSS supports. Our traditions find new relevance with each generation through innovative sword dance, new shape note compositions, or techno-contra. We connect with each other through these traditions, and actively pass them on to new singers, dancers, and musicians. So different than the passive consumption of art and entertainment, this heritage of participatory community art has shaped my ways of understanding and interacting.

While I cannot necessarily point to an object, space, or building and say, "This is my heritage," Windborne's trip with American Music Abroad made it clear that I do have an intangible heritage to share, in the form of songs first learned as lullabies, dances from Pinewoods classes, and tunes that lie dormant in my subconscious until the fiddler starts. Yes, this experience highlighted the richness and meaning of intercultural and artistic exchange, but it also rekindled my connection with my own community, helping me dig deeper into these traditions and do my part in passing on the heritage that we so treasure. The music, dance, and song we share are not merely

activities; they are the foundation of a community, the threads that tie us together; a gift from past to future.

You can see videos and photos of Windborne's AMA experience, listen to the album "Lay Around That Shack" which was inspired by the tour, or find out more about Windborne at WindborneSingers.com or at [FB.me/WindborneSingers](https://www.facebook.com/WindborneSingers). Also see tinyurl.com/WB-AMA for a video of their experience on the tour through music and dance. Their Facebook page is <https://www.facebook.com/WindborneSingers>.

Windborne Singers are Lauren Breunig, Jeremy Carter-Gordon, Lynn Mahoney Rowan, and Will Thomas Rowan. Photos courtesy Jeremy Carter-Gordon.

The Dance in North Sycamore

by Dudley Laufman

Don't ask where or when, the place is only there three days a week and it is not always the same three. They only dance twice a year and you might not catch them on that night. For all anyone knows they might dance more often than that but you'd have to be there at the right time.

Starts late, usually around nine thirty. Lights come on in the hall and the band is there like they've been there all along in a black and white photo just waiting to come alive. Fiddle, sax, piano and drum.

In comes old Robby from a dinner party dressed in his white suit with black shirt and yellow tie. Dances Petronella with his arms folded across his chest. His wife in long gown, hikes her skirts up so you can see her fancy steps. Their kids troop in, all four dressed the same, dance the same. Elegant.

Then comes Jeff and Tony, Robin and Bailey, straight from the woods, dressed to the tweedy nines, complete with ascots, thumping the floor, flaying their arms, whistling their way through Lady Walpole's Reel, Morning Star, Hull's Victory, Money Musk and Petronella, fifteen minute break between each one, time for a drink outside.

Old dancing master used to wander these roads, town to town, fiddle under arm, teach those dances. Now he's in fiddler's heaven, pleased as laced punch to see his work flourishing, maybe scratching his head at the manner those loggers carry on.

If you can find this place it might change your life.

© Dudley Laufman

English Country Dancing in Gainesville, FL

by Pete Turner



Photo courtesy Pete Turner

The Gainesville English Country Dance group meets every Monday evening at a local church hall. Each week there are between 20 and 40 dancers, with calling by Randy Thorp to live music by the house band Hoggetowne Fancy. My question is: why is this English dance community in a quiet corner of North Central Florida successful? Why do dancers keep coming week after week? Since 2010 this dance has grown from a handful of dancers to an average of 30 each week. I think some features of Gainesville ECD provide clues that could be helpful to members of other dance communities.

Randy is an excellent caller, ably assisted by his partner Annette Merritt. Randy's calling is very clear and precise, perhaps reflecting his past work experience as a lab scientist and now as a librarian. His favorite saying is "One rule we have here is ... don't take dancing too seriously." Randy maintains a calm and pleasant presence as a caller, and isn't afraid to try new dances.

Annette gives introductory lessons each week based upon the moves which will be done that evening, and is very welcoming to newcomers and to returning dancers. She makes a point to find out the names of newbies, and introduces them to everyone during circle time at break, which also gives folks an opportunity to say their names and pass on information about upcoming dance and music events. Annette sends out weekly emails that are thoughtful and tailored to the dances for the upcoming Monday. I think one of the reasons the group has continued to attract dancers is that the dance consistently happens every Monday, with only a very few gaps over major holidays in the 5-1/2 years that Gainesville ECD has been happening

in this new format. Randy and Annette schedule their vacations around the Monday dance, and do everything possible to avoid canceling a dance.

Recently we've had some new callers from the Gainesville area step up to call a dance each week, including Annette, Al Rogers, Pam Morgan, Diane DePuydt, and snowbird Sam Rotenberg from Philadelphia, which has lifted Randy's calling load a little. We've had regional callers (Charlie Dyer from Jacksonville and John Rogers from Melbourne) step in to fill the gap during Randy's rare absences. There have been some excellent nationally-known visiting callers at our dance, including Colin Hume, Bob Green, and Brooke Friendly.

Another reason for Gainesville ECD's continued existence and growth has been the live music provided each and every week by Hoggetowne Fancy, a four piece group with recorders (John Monkus), bouzouki (Pete Turner), guitars (Bob Reynierson) and percussion (David Willkomm). The tunes come from both volumes of the Barnes' *English Country Dance* books,* supplemented with newer tunes that Randy emails to the band a few days before each Monday's dance. There is at least one new tune each week; the band's repertoire is now in the hundreds. The band has become quite good at adjusting tempo to Randy's requests, and enjoys the challenge of learning a variety of new tunes at short notice. The music ranges from traditional English country dance music from the Barnes books to classical pieces to jazz to ragtime.

Each week Randy writes up the names of the dances on a big board, and asks the dancers and musicians

to put stars, smiley faces, etc. next to their favorite dances. On the following week Randy repeats the most popular dances. The dancers like rushing up to the board to register their vote, and a cell phone photo of the board at the end of the night serves as a handy record of which dances were done and how they were received.

Randy and Annette put a good deal of effort into outreach, and have organized dances at public libraries in Gainesville to raise awareness of ECD in our area, and also dances for home-schooled students in nearby Ocala. The English country dancers perform each year at the Florida Folk Festival in White Springs on Memorial Day weekend, with Piper Call running the performance practices. Each year we invite the audience to join us on stage for a participatory dance, and have had 50+ novices enjoy English country dancing. Some of our snowbirds from the frozen North have liked the dances so much that they've decided to return to Gainesville each winter. The visibility of Gainesville ECD has been helped by our videographer Patrick Harrigan, who has put some 250+ videos on YouTube as a resource for dancers and musicians. Since 2013 there have been over 100,000 views of these videos, which can be found at <https://www.youtube.com/playlist?list=PLQ5wHq80q2SDEwvK5LoeFguwKywQfi-eg> or by searching for "Gainesville English Country Dance."

The English dancers have worked to promote ECD with the Gainesville Old-Time Dance Society (GODS, godsandance.org), which focuses on contra dancing at the Thelma Boltin Center in Gainesville. Some of the current GODS steering committee members are active in the ECD community, and the GODS have now incorporated English dances into contra dance weekend events. Given the ability of many ECD callers such as Colin Hume and Brooke Friendly to call contra dances too, and vice versa (Gaye Fifer), this has made a lot of sense. Good relations between the Gainesville ECD group and the GODS have been to the benefit of both English and contra dancers.

The Gainesville ECD make use of the diverse talents of the caller Randy, the social facilitator Annette, the musicians of Hoggetowne Fancy, and of course the enthusiasm and enjoyment shown by the dancers. We've been fortunate to have a great group of dancers who are committed, and willing to learn challenging new dances. Together we've been able to create a dance community that is welcoming and self-sustaining. Now that you know we are here every Monday night, we hope you'll stop by and dance with us during your travels in the Sunshine State!

* Available from the CDSS Store, <http://store.cdss.org>.

(Continuing Education, from page 13)

loops (i.e. wide promenades) and passing through to ocean waves featured prominently. When there was a four-in-line down the hall, the changeover at the end was something other than turning alone or as a couple; instead, e.g., "threading the needle" or "tagging the line." The dances that we explored had generally high piece counts and mostly symmetrical movement.

In discussing the future of contra dance, we wondered whether there will be a split between older dancers who prefer the traditional figures and a more leisurely experience, and those who like flourishes (swing moves, etc.), constant motion, new figures and more figures. We had a brief discussion comparing the stylistic differences of festival and local dances and to the divergence of square dancing. We noted the growth in popularity of techno-contras, the influence of other dance styles (like swing) to add flair to contra, and the gender-neutral dance movement. We briefly discussed the language that we use to identify roles in contra dancing.

As with many professions, this day was a continuing education course for us callers, giving us the opportunity to review, refresh and learn and we will be able to use some of these dances in our upcoming programs. This is my third CNY Callers Gathering and I am thankful for the information imparted and the cooperation of the other callers.

We began our weekend with a dance in Fayetteville the night before and a dance at Pine Lake that night, called by several of the workshop callers. The band was Balter (Peter Blue, Carol Mandigo and John Potocnik). Fun! And special thanks to our hosts, Peter Blue and Robbie Poulette of Pine Lake. The 16th CNY Callers' Gathering will be in Syracuse on March 18, 2017; information will be presented later on CNY's website.

Michael Kernan began dancing contra, English and community in 1998 and started calling in 2011 in the greater Albany NY area. He is coordinator for the Burnt Hills, NY contra dance.



Continuing Education for Callers

by Michael Kernan

The 15th annual Central New York (CNY) Callers' Gathering hosted by Syracuse Country Dancers took place on Saturday, March 19, 2016 at the Pine Lake Environmental Campus of Hartwick College in Oneonta, NY. Usually held in Syracuse, these gatherings provide an opportunity for callers and prospective callers to get together and workshop dances in a friendly and supportive environment.

Each year a theme is selected. The first CNY Callers Gathering in 2002 was one of three such gatherings nationwide in which a group of callers attempted to dance all 41 of Ted Sannella's triplets. Other CNY gatherings have explored: chestnuts, unusual formations, dances for one-night stands, the Gene Hubert legacy, English country dances, "living room dances" (dances for small numbers of people), dances from Larry Jennings' *Zesty Contras*, squares, the Ralph Page Dance Legacy Weekend syllabi, and "100 Years of CDSS" (part of the centennial celebration). A full list and the history of the Callers' Gathering are available at <https://syracusecountrydancers.org/special-events/callers-gathering>.

Callers who participated this year included Katy Heine, Hilton Baxter, Michael Kernan, Alice Morris, Ed Bugel, Gary Kielar, Peter Blue and Robbie Poulette. The theme was 21st century dances. Prior to the event, each caller, plus others who were unable to attend, submitted three to five dances—some composed by well-known callers, others by little known composers, or some by our participants. The selections were arranged in a document sent to the participants before the gathering. Our package

included over 30 dances and we tried out 21 of them. As any dancer or caller knows, there has been an explosion of extremely creative choreography created in the past 16 years. We examined the trends and how this relates to past choreography.

We met at 9:30 a.m. for coffee and bagels. Sitting in a circle, we introduced ourselves: the callers, the band Traverse (Bernie Neumann, Liz Brown, and Carol Mandigo) and several dance angels who helped us to practice our dances. Rotating through two callers, we worked on two dances at a time, dancing each for seven to nine rounds. Returning to our chairs, we critiqued the two dances.

In a spirit of lively but respectful analysis, we talked about what we liked in each dance as well as what we saw as weaknesses in the choreography or more effective ways to teach or call the dances. We observed the challenges in teaching new moves that are variations of established figures and also questioned the success of some variations. As callers are teachers, we want the dancers to have the best experience possible. We must be able to communicate the dance figures which we possess on our little note cards to the dancers in a tone and manner by which they can both understand and enjoy.

At the end of the day's session Katy asked what we had observed about our selection of dances. I think that we were all too exhausted to think thoroughly at that time but combining our comments with the notes taken by Alice and Robbie, it is clear that orbits,

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Photo by Sarah Doherty

CDSS Sings—Bold Lovell

by John Roberts

The song “Whiskey in the Jar” is widespread in all the English language song traditions, though of course it probably gained its widest currency as an Irish pop-folk hit. In its standard form, a highwayman, Captain or Colonel “X,” ranges the “Y” mountains, and takes the loot back to his treacherous girlfriend. She calls the troopers, having disarmed him by filling his pistols with water, and off to the gallows he goes. The motif almost guarantees popularity. Highwaymen were romantic figures, in folklore at least, and many a one had his last confession from the gallows versified by the broadside poets, sold as songsheets in the days after the execution.

Dick Turpin was perhaps the most famous of these, in good part due to his ride from London to York on his horse Black Bess to provide an unassailable alibi (though this feat was in fact not his, but was ascribed to John Nevison, a highwayman of some 50 years earlier—and even that attribution is uncertain). But his legacy is celebrated in folksong, along with his horse.

So to get back to our song, but with another small digression. Modern folksong researches have huge advantages over their predecessors. A major grant to the English Folk Dance and Song Society has enabled the society to digitize its manuscript holdings, including the field notebooks of many of the major collectors, Cecil Sharp, the Hammond Brothers, George Gardiner, Ralph Vaughan Williams among them. And, for the last 20-some years, Steve Roud has been developing his index of traditional folk song lyrics. The Roud Folk Song Index, with almost 200,000 references to nearly 25,000 songs, is available online at the Vaughan Williams Memorial Library of Cecil Sharp House, the home of the EFDSS (<http://www.vwml.org>). Furthermore, it is linked directly with results from The Full English, the scans of the EFDSS folksong collections.

So let's look it up. I start with “Whiskey in the Jar” in the search box, check Roud Indexes and the Full English, and find a number of results. But to eliminate other song motifs which might share the same title, I find an example I know to be relevant, and find the Roud number, 533. I use this for an Advanced search, which finds 128 results in all, many of which of course will be duplicates, the same version reprinted in different publications. But it will include a version with a different spelling of “whisky,” and versions called “Captain Kelly” and the like.

These results give a picture of the spread of this song. There are of course bibliographic references, but I soon come across a “Whisky in the Jar” collected in Hampshire in 1909, with immediate access to the collector's (Gardiner) manuscript notes. “Wow!” I say to myself, “Paydirt.” I soon find Captain Everett on Calvary Mountain. I find a Scottish version from Ord's Bothy Ballads (1930). That's in my library, so an easy check—Captain Evert on Calvert Mountain. In New Hampshire I find Colonel Pepper on Gilgarra Mountain, collected by Frank and Anne Warner from the amazing Mrs. Lena Bourne Fish; in Ireland I find Captain Farrell on the far-famed Kerry Mountain; there are versions from the Ozarks, the Maritimes of Canada. It's all over the place. But I know the version I'm really looking for was collected by Helen Hartness Flanders, so I go back to my advanced search, add the collector, and... well, I didn't know Flanders also collected one from Mrs. Fish. She also got one from George Edwards of Burlington, VT, collected ca.1933. But I don't find the one I'm looking for, also from George Edwards, published by Flanders in *The New Green Mountain Songster*.

Je suis désolé. Why isn't it there? The song is called “Bold Lovell,” and I had always assumed it was a variant of “Whiskey in the Jar.” I first came across it on an LP called “Champions of Folly,” a 1975 recording by Roy Harris, the wonderful English folksinger who sadly passed away early this year. I had gone to NYC to see him sing on his first US tour, and he sang, a cappella, this song from his LP. The notes to that (by A. L. Lloyd) say that the song came to Roy via Lloyd, the remarkable author, translator, folksong collector and singer, and, often, folksong tinkerer. Lloyd had found it in the Flanders book, titled “Lovel, the Robber,” and on his album notes he had referred to it as a close cousin of “Whiskey in the Jar.” But not close enough, apparently. Using the book as a search criterion, I go back to Roud and finally find it as Roud No. 534, of which there are only a few examples, some broadsides unavailable to me and two oral versions, both from Flanders, both from Vermont. Flanders attests to the age of the song, quoting an 1821 letter from Sir Walter Scott to his son, asking him to pick him up “the Irish lilt of a tune to ‘Patrick Fleming,’” patently a version of the same song.

The Edwards song has a “Dol-de-dol...” chorus, with no “whiskey in the jar.” Perhaps it is this that

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Bold Lovell

As Lov - ell was out rid - ing out a - cross the mist - y moun - tains, Two
mer - chants, two mer - chants, their mon - ey they was count - ing; He reached for his
pis - tol, and he nev - er gave them warn - ing, He robbed them of their
mon - ey and he bade them both good morn - ing: Oh, the dev - il's in the wom - en so they
say, But how the dev - il can a fel - low let them be?

Bold Lovell (as sung by Roy Harris)

As Lovell was out riding out across the misty mountains,
Two merchants, two merchants, their money they was counting;
He reached for his pistol, and he never gave them warning,
He robbed them of their money and he bade them both
good morning:

Oh, the devil's in the women so they say,
But how the devil can a fellow let them be?

He went to a public house and counted out his money;
He called on the landlady to bring forth pretty Polly.
But while they was talking, and thinking of no matter,
She stole away his pistol and she filled it up with water:

As Lovell and Polly were taking their sweet pleasure,
In walked the troopers, saying, "Lovell, you must leave her!
For a long time you've been riding on the road to the gallows,
So come along with us young man and be a decent fellow."

He reached for his pistols but they wouldn't fire for water;
They lathered him well and gave to him no quarter.
Polly, she cried, "If I'd known that they was coming,
I'd have fought them like a tiger, love, although I am a woman."

"I have two brothers and they're both in the Marines;
One of them's at Chatham and the other one's at sea.
Bold, brisk and lively lads, and champions of folly;
I'd rather they was here today than you, deceitful Polly."

As Lovell was climbing up that old gallows ladder,
He called out so gaily for his highway cap and feather:
"Well, I've always been a lively lad, but never murdered any;
I think it bloody hard to swing for liftin' a bit of money!"

Web extra! An mp3 file of Roy Harris singing "Bold Lovell," <http://www.cdss.org/programs/cdss-news-publications/cdss-news>.

Tune typeset by John Roberts

differentiates Roud 533 from 534, as the plot is essentially the same. Lloyd the tinkerer has rationalized the verses and anglicized some of the references: Plymouth Mountain becomes the Misty Mountains, a phrase Lloyd has used before: his translation of “Laszlo Feher” from the Hungarian (made famous by Judy Collins as “Anathea”) starts, “Laszlo Feher stole a stallion, stole him from the Misty Mountains...” But the real kicker is the chorus. The popular Irish song we started with has the line “The devil’s in the women and you never can lie easy,” which is not included in our song. But, I surmise, thinking it too good an idea to omit, Lloyd reintroduced as the chorus, “The devil’s in the women so they say, but how the devil can a fellow let ’em be.”

John Roberts developed his interest in British folksongs in high school, and has been singing them ever since, most notably with longtime partner Tony Barrand and Nowell Sing We Clear. A retired morris dancer, he now gets most of his exercise in English country dance, to which he will soon be returning after a break. John recently sang this song, accompanied by Lisa Preston on harp, in a memorial session for Roy Harris at the Mystic Seaport Sea Music Festival.



(What Dancing Taught Me, cont. from p. 17)

find them today. In other words, I will not be afraid to change arrangements, paradigms, or motives. The body remembers new dances in time. Change is unchangeable and necessary. Nothing is constant. The dance ends, another begins. Partners may change. The reel changes to a waltz.

The good news is the seasons still change in rhythm. That pulse is my religion. And I can still count on two hands the number of people who are close to me, in whom I trust. Connections don’t need to number in the hundreds, as on a dance floor. Natural seasons and cycles, and the polytheistic rituals I observe, provide abounding sustenance as do my close friends. I take heart in these things.

As for the recent barrage of bad manners, particularly during this presidential election year, from all sides I don’t know what to do with that. I wish people would learn to dance, or write, or otherwise communicate effectively. I suppose there will always be people who want to bang their heads together, or who can’t pull themselves out of the electrical sockets.

Here is what I can do: I will always present with a firm handshake, be attentive to my place in the big picture, as in sets, and laugh at myself when I lose my place for a minute. I can gracefully lend the weight of my convictions with my every step, and love the dance of life.

Maybe if I keep offering that love to people, I can create a new dance, one person at a time.

Laurel’s parents, John and Mary Owen, were Berea College Country Dancers in the 1950s, and went on to teach dancing at Christmas Country Dance School at Berea, KY, and CDSS dance weeks at Pinewoods Camp in MA. Laurel grew up dancing and playing violin and piano, and has recently taken up the viola. She has taught English clog, the Shim Sham, waltzing, and the two-step at various times.

Did you read the Hive Mind column on page 5? Next time we’ll be talking about:

Group Leadership—Welcoming New Voices, Avoiding Burnout

Some groups have decades of history, managed by the same handful of people. Other groups have cultivated new leaders, and work to ensure turnover in key roles. In principle, most of us see the benefits of turnover, but in practice it can be hard to find the right balance between welcoming new leadership and maintaining continuity. How has your group approached the challenge of accommodating new people and ideas, avoiding burnout, and keeping everyone happy? Please share your stories at www.cdss.org/hive before October 1st. We welcome both success stories and cautionary tales—all give helpful perspective.

What Dancing Taught Me

by Laurel Owen

Most of us hold in our mind's eye the kind of person we want to be. Then we spend time trying to live up to that image. Some want to be more spiritual, or more patient. Some people want to be famous, or richer, or they want to be a fighter for causes, or an ideology. Some would like to avoid confrontations, so they imagine themselves submissive—others envision themselves as leaders, decision makers.

For me, gracefulness was the goal. I grew up in a dancing family. Much of what I learned about human interaction I learned from dancing. You always give a firm grip, and put your weight into the push and pull with your partner. You look people in the eye, and you laugh and smile enjoying the social and physical experience. Life, at its best, is music and dance, a deep rhythm in the multiverse that you share with others. In step. In an ecstasy of movement and patterns. That was my training from a young age. It stuck.

Grace translates into non-dancing situations as firm handshakes, interacting appropriately with eye contact, giving just enough weight (opinions, or points of view) to add balance, and looking for patterns, as in the celebration of earth's seasons. It also means searching for meaningful connections in the physical and emotional planes. A dancer seeks communion, to hear rhythms of speech, not just words and the physical interaction with other people in the pleasant cadences of language. Grace is sensual and intuitive.

Much of what I grew up to emulate, as grace, is disappearing. Balance, in terms of world views and respectfully shared opinions, is out the window. Everyone is yelling at each other and using words like "evil" and "dangerous" to describe opposing points of views. Physical connections have diminished with the internet. As has language. As much as I love my Mac, and my iPhone, they don't convey individual speech patterns in emails or texts. The rhythm has gone, replaced by acronyms and quick bypass words. The emphasis today swings to quick fixes, instant relationships devoid of the dance of courtship, and language cooled down and filtered through electronics. Handwriting, unique as a fingerprint, is no longer taught in schools. Even the actual art of couple and figure dancing has been replaced by modern methods resembling individuals plugged into their own sockets and reacting to varying degrees of electrical charge. It can be fun to dance alone, of course, especially when combined with

house cleaning, from room to room. But it's only with others you learn grace.

The question becomes: How to embody grace in today's world? I'm too old to develop another image for myself. And I'm stubborn—ask my friends.

As I consider this question, I recall one of my favorite dancing partners, Tom. He and I were enjoying a contra one night. Contra dancing is a line of women and a line of men, facing each other, and the dances involve intricate patterns and movement up or down the set, depending on your placement in the line. We had arrived at a large dancehall in Kentucky. Probably 300 people were packed in that hall, and about five separate sets (of two lines per set) extended longways from wall to wall. The live band played a reel. It was loud and thrilling. We had the best musicians from around the country—a full band resonating in a hall with warm bodies, and everyone dancing in time.

At some point, once we learned the pattern of the dance, a fluid, trancelike state befell us as we repeated the geometric figures up and down the room. Suddenly, at that moment, the dance grounded itself into body memory. The shift happened. The sync with other dancers, and with each other, transcended linear thinking. The musicians felt the moment too, and the music flowed effortlessly, exuberantly.

Tom and I were so caught up in the moment that we sailed, middance, over to another set.

The mistake was honest, as the room was packed. For a moment chaos ensued as we realized our mistake and everyone in our new set had to reconfigure to accommodate another couple. But in the end, we laughed, formed to the new set, and kept laughing, and never missed a beat. It was funny. We laugh about it to this day.

So perhaps part of grace is a sense of humor. Disruptions occur every day, much more drastic than our set change that night. But even if I don't compose myself as readily as on a dance floor, maybe I can still maintain an ability to laugh at myself.

Grace may also include looking for and appreciating new patterns even if I have to reach a little further to
continued on previous page

Yoga for Dancers—Float the Floating Ribs and an Altar for the Heart

by Anna Rain

I wrote of *Lifting the Spine* a couple of years ago, and I find I often return to these concepts in my classes, searching for ever more evocative words to describe the actions I seek for my students to experience. We all know that each person absorbs a concept uniquely, and when a teacher has a variety of ways to explain a new thought, the chances increase of more people “getting it.”

For reference, you might revisit Fall 2009 “Align the Spine” and Summer 2014 “Why the Well-Lifted Spine?” in the newsletter archive at <http://www.cdss.org>. I welcome you to yet another conceptual approach to standing tall to create space between each vertebra.

In our habit stance, most of us roll the shoulders toward each other and tip the pelvis such that the top thighs push forward. In this space the upper spine overstretchs and loses the potential for mobility, while the spinal vertebrae of the low back compress, often causing pain. In this state, I imagine the spine as a beaded necklace lying in a jumbled heap on a table. To stretch the necklace out, pick up one end and see how each bead drops in line below the bead above it. Ideally, this necklace has a separator between each bead, which represents the discs that cushion the vertebrae. When we stand, we want our spine to extend freely, like the necklace suspended from your fingers, with space for the discs between each vertebra. If your spine is unaccustomed to looking for space between the bones, reversing this habit is the consistent work over many months.

In our culture, many of us seek to protect the heart physically by hiding it, by folding the shoulders in so we are less vulnerable. Many of us have had years of closing the chest—sometimes to make ourselves look smaller or thinner or less intimidating. Not only is our spine not well-served by this action, but on an energetic level, our heart is not out and open and available. For many of us, this is a measure of protection: “I won’t let you hurt my heart! To be vulnerable is to be weak!”

I propose that if we explore the physical actions of making space in the spine for each vertebra to be unencumbered and mobile, we also serve ourselves emotionally by providing support for the heart from

the back body. When the heart is supported and receives its protection from the length of the spine and the subtle forward action of the bottom of the shoulder blades, we are More Open both physically and emotionally.

Spine Long

Stand with your feet parallel and about 10 inches apart. Engage the quadriceps (See Spring 2013 “Cranky Knees and Long Quads”). Put the fingers of one hand on your tailbone and put the palm of the other hand on the top of your head. Find the spot on your head that feels warm, and center the palm on that place: this is the energetic crown of the head. Roll the shoulders back: if they swoop forward, the spine can’t find mobility. (Winter 2012-13 “Shoulders Back”).

With your fingers as a guide, extend the tailbone down, away from the waist and toward the floor. This is a subtle action (as opposed to a movement observable to another). Likewise, take the tailbone slightly in, toward the front body, and at the same time, see that the top thighs remain back. (Don’t let the tailbone-forward action disturb the top-thighs-back action!) Maintain these actions of the tailbone and take your attention to your palm on the crown of the head: from the tailbone, lengthen your spine up so much that you push the crown of your head into your hand. Observe how your spine feels: different, perhaps, from your normal standing? Can you take your mind-awareness to the place(s) in your spine that you might sense to have changed action?

Switch hands and perform the same actions. See that the shoulders roll back away from each other. Now maintain all those actions and take the arms by your side: Can you keep the spine as long as it was when you had your hands helping you? Can you imagine the vertebrae like beads in a necklace? Can you feel the spaces between the vertebrae?



To recap:

- Stand with the feet parallel and about 10 inches apart, heels slightly out
- Engage the quadriceps
- Lift the side ribs away from the waist
- Roll the shoulders back
- Place one hand on the tailbone; one hand on the crown of the head
- Take the tailbone down and slightly forward
- Keep the top front thighs back
- Extend the crown of the head up into the palm
- Switch hands
- Maintain actions and bring arms to your side

Shoulder Blades Down; Floating Ribs Up

In that shoulders-forward habit space, the shoulder blades tend to stick out. When we develop the capacity to “roll the shoulders back,” the shoulder blades have the opportunity to flatten against the back and move down—from the top of the shoulder blade to the bottom tip of the shoulder blade—and toward each other, toward the spine.

Once you are able to descend the shoulder blades, you also must lift the back low ribs, also called the floating ribs. Take them straight UP, away from the waist. (See that you do this without allowing the front low ribs to protrude). These two actions—shoulder blades down, floating ribs up—are tremendously healthy for the back body, and they are very challenging to engage simultaneously. The floating ribs are “false” ribs in that they attach to the spine but not to the sternum (breastbone). As you descend the shoulder blades, “float” the floating ribs up, toward the head. Bonus! Re-engage the extension up through the crown of the head and observe how your spine feels.

To recap:

- Roll the shoulders back
- Descend the shoulder blades from the top (near the neck) to the bottom (nearer the waist)
- Draw the shoulder blades in toward the spine and flatten them on the back
- Restrain the front low ribs; take them toward the back body
- Float the floating ribs toward the head
- Extend the crown of the head up (as if into your palm)

The practice of lengthening the spine and finding space between the vertebrae is exactly that: a practice. We do it again and again because performing the

actions only once gets us nowhere. We must engage and re-engage with the actions in order to effect change in the body.

An Altar for the Heart

Many of the physical actions are not movements. Don’t expect to see large changes in the body immediately. These subtle actions may not initially seem doable. With practice, however, one becomes accustomed to the magical thinking in the body. “I imagine this can happen!” Small actions, with practice, make more space, which creates ease in the body; ease in the body brings focus and calm to the mind.

Once you have found the possibility of moving the shoulder blades down (while floating the back ribs up), add this concept: Tuck the bottom tip of the shoulder blades toward the front body, as if you could make a little shelf for the heart. Here is the support that will serve your heart—from behind—so that your front chest can be open and receiving and giving. Think of this shelf as an altar for your heart to rest on.

Making change—in our dwelling places, in our choices—is destabilizing and can make us feel vulnerable. Making change, however, is how we grow. Grow tall! Grow open! Allow yourself to be vulnerable and accessible to others by supporting yourself from within.

Anna Rain is a Certified Iyengar Yoga Teacher. She finds exhilaration and joy in Scottish country dancing, grace, and heart expansion in English country dancing, and unbounded peace in camping in unexpected places.

Web Extra! Links to earlier “Yoga for Dancers” articles cited in this article will be on our website when this article is posted in early September, <http://www.cdss.org/programs/cdss-news-publications/cdss-news>.



(*Announcements, cont. from p. 4*)

New CDSS Staffer

We're pleased to welcome Nicole Perez as our new membership and data entry person. Nicki grew up in the Revels North and Village Harmony communities, she has Irish-danced, and now morris dances whenever she can (she's a Maple Leaf Morris alumna). Nicki has been helping us part time since January and we're delighted to have her with us daily.

Update: "CDSS Sings" in the Summer Issue

In the last issue, "CDSS Sings—Singing Across the Color Line: Reflections on *The Colored Sacred Harp*," by Jesse P. Karlsberg, was published with round note notation. The version on our website has the shape-note notation as well as a facsimile version of "Remember Me"—<http://www.cdss.org/programs/cdss-news-publications/cdss-news>.

Jesse will lead a couple of sacred harp sessions, including one on *The Colored Sacred Harp* tradition, at the American Traditional Song Symposium in Boston on Saturday, November 18-19; see pages 4 and 32 for more information.

CD+S Online

Do you have an idea for an article related to the Year of Song that you'd like considered for our online journal? Or a proposal for another article? We welcome both! See our website, <http://www.cdss.org/programs/cdss-news-publications/cds-online>, for submission and editorial guidelines.

To read our inaugural issue, which debuted in April, see the link above. Articles include square dance in the 1950s in the rural west, the evolution of team clogging, Cecil Sharp and English folk song and dance before 1915, and Sharp and the origins of the Country Dance and Song Society.

Board Meeting Summary

A summary of the April 2016 CDSS Governing Board minutes is now posted, <http://www.cdss.org/images/documents/board/AM-2016-Minutes-Summary.pdf>.

For CDSS Nonprofit Groups

September is Tax Exemption Renewal season. If your group has filed with us previously to receive 501(c)3 status under our Group Exemption you should have received the annual reply form via email. Due to transitions in office staffing this year, we are extending the reply deadline to September 15th. Exempt groups can expect to receive letters verifying their status in early October.

REMINDER: CDSS does not file tax reports for your group—you MUST submit a Form 990, 990-EZ, or 990-N (e-postcard) directly to the IRS by the 15th day of the fifth month after the end of your fiscal year. If you have any questions about filing requirements or your group's status, please contact Sarah Pilzer at sarah@cdss.org or 413-203-5467 x 103.

Grant Deadlines

Outreach Grant application deadlines are February 1, June 1 and October 1. Questions? Contact Linda Henry, outreach@cdss.org, 413-203-5467 x 105. A list of recent CDSS grants is posted at <http://www.cdss.org/support-services/outreach/our-funds-at-work>. For more about funding, visit <http://www.cdss.org/support-services/outreach/outreach-funds>.

Newsletter Deadlines

November 1st for Winter 2016-2017

February 1st for Spring 2017

May 1st for Summer 2017

August 1st for Fall 2017

See page 4 for additional information.



CDSS Year of Song

Community and traditional song in the 21st century



Have you heard our monthly song, posted circa second Tuesdays? (Go to <http://www.cdss.org/community/2016-year-of-song>.) This summer we shared "The Press Gang," a centuries-old song about one of the least-appealing aspects of seafaring; "Ladies Rejoice," a 21st century ladies' drinking song; and "The Farmer's Daughter," from the Max Hunter Folk Song Collection in Missouri.

CDSS NEWS
Country Dance and Song Society
116 Pleasant Street, Suite 345
Easthampton, MA 01027-2759
www.cdss.org

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CDSS *Year of Song*

Community and traditional song in the 21st century



American Traditional Song Symposium

Presenting the rich and varied voice of American life, history and culture.

Friday-Saturday, November 18-19, 2016
University of Massachusetts, Boston Harbor Campus, Boston, MA

Friday evening, November 18—Jeff Warner and Alex Cumming in Concert

Saturday from 9 to 5, November 19—concerts, forums, participatory workshops, dancing, jam sessions and song circles. Featured performers/presenters will include Scott Ainslie, Colleen Cleveland, Rev. Robert Jones, Bernice Jones, Jesse P. Karlsberg, Bennett Konesni and Edith Gawlor, Hannah Naiman, Rachel Rubin, Elijah Wald, Pam Weeks and Bill Olson.

Saturday evening, November 19—Gospel and Blues Concert



Contact: WUMB-FM, 617-287-6900, wumb@umb.edu,
<http://www.wumb.org/samw/wumb-presents-american-traditional-song-symposium>