



Balance and Sing Store Update ~ Fall 2017

Under the Influence

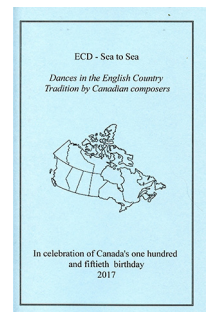


Jenna Simpson, who dances in Williamsburg, Virginia, has just published a book of 18 of her own English country dances, with music typeset by Dave Wiesler. Jenna's lovely and sometimes challenging dances add imaginative new elements to the longways duple minor structure and historical English dance moves. Her excellent musical sense has led her to choose tunes ranging from selections from Walsh and Playford to contemporary slow reels and waltzes and traditional Irish and American. Added bonus: Jenna has created a YouTube channel called ECandSCDancer, where you can watch videos of a good number of the dances in the book, including Gambols, Cupid's Revenge, The Way of the World, and Under the Influence. 2017, 37 pages. \$15.00

Dances Include: Banish Misfortune, The Best of Company, Champagne, Charlotte's Dilemma, The Congresswoman, Cross My Heart, Cupid's Revenge, Fair Play, Gambols, Somerset Wassail, Sophia, Sweet Cream, Tidewater, Trip to Tintagel, Under the Influence, Warden of the Marches, The Way of the World, and We Meet Again.

ECD-Sea to Sea

English country dancing has a wealth of fine dances and music, created over the past 500 years by the "greats" of the courts, assembly halls, the Regency era and more recently, wonderful additions in the 21st century. The ECD-Sea to Sea booklet of dances and music, created by Canadian composers, enters the ranks of the modern world of English country dances and music. The project's aim is to acknowledge and distribute the work of Canadian ECD callers, choreographers, and composers from across the country in celebration of the 150th anniversary of the Confederation of Canada in 2017. 2017, 60 pages. \$7.50



See the News from Canada piece on the ECD-Sea to Sea project on page 6 of this newsletter.



Vertical Expression: Old England Contra Dance Music

Probably the UK's most high-energy contra dance band, Vertical Expression have been delighting dancers at contra series and festivals across the UK since 2005. These tracks were recorded live, all around one mic, unedited, playing just like you'd hear them at a gig, to let you take a bit of the band home with you at the end of the night. CD \$6.00

Maiden Voyage

Brought together through their love of ancient British and American traditional music, The Drunken Maidens (Liz Savage, Helen Gilbert, Lori Bellamy, Elaine Bradtke, and Cat Fox) walk on the tipsy side of life with tight harmonies, good Scotch and strong tea. Tracks include: Byker Hill/Elsie Marley, Maids When You're Young, Staten Island Hornpipe, Li'l Liza Jane, The Keeper, Maiden's Choice, Sann an Ile, Tree, Cuckoo, The Drunken Maidens, and Princess Royale. CD \$15.00



413•203•5467 x 3

store@cdss.org

www.store.cdss.org

CDSS NEWS

ISSN 1070-8251

Fall 2017

Editor—Lynn Nichols

Tune Editor—Kate Barnes

Dance Editors—Lynn Ackerson, Barbara Finney, Dan Pearl,
Joanna Reiner, Jonathan Sivier

Song Editors—Lorraine Hammond, Jesse P. Karlsberg,
Natty Smith

This newsletter is published quarterly by the Country Dance and Song Society. Views expressed within represent the authors and not necessarily of CDSS. All material is published by permission.

Contents

- 2 Balance and Sing (Store Update)
- 4 Letters and Announcements
- 6 New from Canada—ECD-Sea to Sea
- 8 The Road to a Performance
- 10 Tell Me More—Hambleton's Round O
- 11 Why Dance in China?
- 13 CDSS Sings—A Singing Square Dance
- 15 CDSS 2016 Annual Report
- 19 Yoga for Dancers—Descend, Ascend, Broaden,
Soften: Strengthen the Muscles that Lift
Your Torso
- 21 Jean's Story
- 22 A Room That Spoke
- 22 Advertisements

CDSS OFFICE

116 Pleasant Street #345, Easthampton, MA 01027-2759
413-203-5467, fax 413-203-5471, office@cdss.org, www.cdss.org
Monday-Friday, 9 am-5 pm

STAFF

Executive Director, Kathryn Tarter German, x 100, katy@cdss.org
Business Manager, Melissa McMullen, x 111, melissa@cdss.org
Accounting Manager, Anna Mach, x 113, anna@cdss.org
Database & Membership Assistant, Nicole Perez, x 104, nicki@cdss.org
Director of Camp Programs, Steve Howe, x 102, camp@cdss.org
Director of Development, Robin Hayden, x 107, robin@cdss.org
Director of Education, Pat MacPherson, x 106, pat@cdss.org
Outreach Manager, Linda Henry, x 105, linda@cdss.org
Sales, Services & Data Specialist, Sarah Pilzer, x 103, sarah@cdss.org
Webmaster, Lynn Nichols, webmaster@cdss.org

CDSS GOVERNING BOARD

Officers

President: David Millstone, Lebanon, NH
Vice President: Dorcas Hand, Houston, TX
Secretary: Brooke Friendly, Ashland, OR
Treasurer: Craig Meltzner, Santa Rosa, CA

At Large Members

Peter Baker, Ann Arbor, MI
Nancy Barbour, Monmouth Junction, NJ
Mark Galipeau, Rohnert Park, CA
Beverly Francis, Metuchen, NJ
Lorraine Hammond, Brookline, MA
Katy Heine, Ithaca, NY
Donald Hughes, Rougemont, NC
Susie Lorand, Ann Arbor, MI
Frannie Marr, Carlsbad, CA
Sharon McKinley, Columbia, MD
Pam Paulson, Waukesha, WI
Doug Plummer, Seattle, WA
David Roodman, Washington, DC
John Seto, Sacramento, CA
David Shewmaker, Washington, DC
Norm Stewart, Louisville, KY
Chris Weiler, South Burlington, VT

Contact the Board at office@cdss.org; we'll forward your message. Board bios and photos are on our website at:
<http://www.cdss.org/about-us/governing-board>.

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 which 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: Berea Country Dancers perform Levi Jackson Rag for guests of the Linden Centre and residents of Xizhou, Yunnan Province, China, on their May 2017 tour sponsored by the US State Department and Berea College (photo by Deborah Thompson)
back cover: CDSS 2017 Family Week at Ogontz (photo by Denise Smith)

Letters and Announcements

SUBMITTING ARTICLES, PHOTOS & ADS

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: 1,200 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

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 and in PDF format. Send electronically to news@cdss.org, with check or Visa/Mastercard info sent the 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)



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 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>.

CDSS Announces Our New Executive Director

We are delighted to announce the appointment of Kathryn Tarter German of Asheville, North Carolina, as our new Executive Director!

A native of Berea, Kentucky, Katy grew up immersed in traditional song, dance, and music. She has served for 15 years as Assistant Director of Berea's Christmas Country Dance School; has been a staff member at family dance camps in Massachusetts, West Virginia, Kentucky, and Idaho; and was Program Director in 2017 for CDSS's Family Week at Pinewoods. She served as a member-at-large on the CDSS Governing Board from 2001-2007 (the first person nominated as part of our intentional effort to bring younger voices to the governing body) and she rejoined the Board in 2016.

As Director, Katy will reside primarily in Asheville, and will combine remote supervision with on-site work with our Massachusetts-based staff. Katy envisions new opportunities to connect CDSS's 300 affiliate groups in the United States and Canada, using technology to create a national conversation centered on traditional arts.

Before accepting the CDSS position, Katy worked as Agency Relations Manager for the MANNNA FoodBank in Asheville, supervising a remote team that works with 200 partner agencies to end hunger in western North Carolina. For this work, she was honored by the Asheville Chamber of Commerce as part of its "40 Under 40" program in 2015, recognizing young professionals who demonstrate excellence in their career field.

CDSS President David Millstone said of the Board's selection, "Katy's deep roots give her a heartfelt appreciation of how these tradition-based activities are a powerful way to bring people together. Her understanding of new technologies will help CDSS connect with younger generations to strengthen communities in today's changing culture."

CDSS contracted with TSNE Mission Works in Boston, MA, to guide us through the 10-month executive transition process. Doug Plummer, Transition Committee Chair, is thrilled with the outcome. "Katy brings the best of two worlds for us—deep nonprofit management experience, and a lifelong experience of CDSS as an enterprise that changes lives. She is the leader we need to build a sustainable organization."

"I am deeply honored to be chosen for this role, especially at this time in the organization's history," Katy says. "CDSS has not only held a place in my heart, it also played an integral role in developing the song and dance community that raised me. I am thrilled to have the opportunity to dedicate my professional life to this organization. Let's spread the joy!"

See Katy's picture and read her letter in the Annual Report on page 15.

Farewell to the Friday Night Dances

Playing for English country dancing has been one of my great joys for most of my life. I became Phil Merrill's musical partner soon after I graduated from college, and played with him for classes, dance weekends, and at Pinewoods Camp.

When I moved to New Haven, the commute to and from New York was not sensible. But the urge to play for English country dancing was the impulse to initiate the Friday night dances in New Haven. Christine Helwig was our dance leader and Grace Feldman and I were the core musicians. Margaret Ann Martin joined us on piano in the Recital Hall of Neighborhood Music School.

Christine was interested in researching dances and teaching them during the Friday night dances. Grace and I haunted music libraries in London and Paris discovering many English country dances with music by Henry Purcell, and the esoteric dances collected by Thomas Bray (1688).

We, the Playford Consort, recorded the dances of Purcell, Bray, and also Early American dances—always with Christine Helwig as an enthusiastic supporter. Musicians playing on the recordings were Marshall, Grace, and Phoebe Barron (violin), Margaret Ann (piano), Jennifer Barron Southcott (recorders), and Christy Keevil (bassoon).

Christine was the ideal dance teacher—clear, cheerful, gracious, enthusiastic, and encouraging. Andreas Hayden was her teaching partner for a while, and he continued to teach after she retired. When Andreas moved from New Haven, there was a series of teachers: Helen Davenport, Robin Hayden, Peggy Vermilya, and currently Paul McGuire.

The dance band has grown from the three core musicians to as many as 18, who always come early just to play those beautiful tunes. The musicians who have been part of the band have included:

Violin: Marshall (band leader), Grace, Phoebe (co-leader), Robert Reichert, Kathrin Day Lassila, Coe Barakos, Terry Hallaran, Anne-Marie Foltz, Ben Barnes, Anne Cherry. Cello: Chris Howe, Deborah Meredith, Wendy Grey, Leigh Hamilton. Concertina: Julia Blue Raspe and Britt Goodman. Recorder: Julia, Jaron Raspe, Mark Eisenberg, Peggy, Ada Wilson, Susan Thompson, Pam Elliott. Flute: Michael Barnes. All Renaissance winds: Francis Braunlich. Guitar: Jeff Friedman.

The Friday dances have been a source of great joy and friendship. However, the time has come to say farewell. I am finally accepting the realities of aging, and Grace is just recovering from a long, difficult summer of illness. One factor in this decision is the late night, no matter how joyful, after a full day of teaching, and the early rising on Saturday morning to teach.

The battle between mind and heart has taken much deliberation. But we must sadly say...Farewell to the Friday Night Dances.

Marshall Barron, New Haven, CT

Unique New Organization Formed

A group of dancers and musicians in the Raleigh/Durham/Chapel Hill, North Carolina, area has formed a nonprofit organization to work on developing a campus for traditional music and dance combined with housing and healthcare for older adults. The idea is to bring together the concepts of a continuing care retirement community (CCRC) plus a music and dance venue for study, play, and performance for people of all ages.

So far, we have educated about 80 people who are interested in the project, and have completed a very successful market study. We are now raising funds to carry out the initial design process, which requires guidance from a national consulting group. This process will also determine the feasibility of the project.

Officially organized as the Triangle Traditional Music and Dance Retirement Society (TTMADRS), the group includes dancers from many traditions, including contra, English country, Irish set, and international folk, as well as musicians and singers from the whole gamut of traditional music genres. People who just like to listen to these traditions are also getting involved.

The group offers free, local, half-day learning sessions, during which participants gather detailed information about options for aging and the costs of healthcare in later life as they get to know each other and talk about their experiences with aging. People who decide to stay involved with the project after a learning session receive regular updates, may attend meetings, and are given the opportunity to become Founders and participate in the design process with a donation of \$1,000 or more.

To learn more about us, visit the TTMADRS website <http://www.dancingintoretirementnc.org>.

Bree Kalb, Carrboro, NC

News from Canada—ECD-Sea to Sea

by Lorraine Sutton



photo by Terry Rothman

On the way home from a wonderful weekend of English country dancing in Ottawa in November 2016, three Ontario-based dancers—Lorraine Sutton, Donald Lamond and Susan Bunting—hatched the idea of creating new English country dances with a Canadian twist as their dance community's contribution to Canada's sesquicentennial celebration in 2017.

The trio set the project in motion by inviting callers, choreographers, and composers from across Canada to submit new or recent works that would be compiled in a commemorative booklet. They requested dances in any of the common English formations but with a Canadian focus—Canadian place names, icons, history, customs. The dances were to be accessible to beginner and intermediate-level dancers.

Thirty-two people were contacted; 21 submitted one or more dances or tunes. Time being of the essence, the team managed to prepare the booklet and had it ready for distribution by May 2017. The

booklet is entitled "ECD-Sea to Sea, Dances in the English Country Tradition by Canadian Composers in celebration of Canada's one hundred and fiftieth birthday 2017." Truly sea to sea, the booklet contains 21 dances with titles like: "Fundy Tides" (Nova Scotia/New Brunswick), "Regatta Day in St. John's" (Newfoundland), "Le Carrousel du Mont-Royal" (Quebec), "Lady Simcoe's Visit" (Ontario), "Blue and Gold" (Prairie region), and "Active Pass" (British Columbia).

On July 15, people assembled in Toronto to inaugurate the dances. Similar events were also organized in Manitoba and British Columbia. The Toronto event, coordinated by Maxine Louie of the Toronto English Country Dance Assembly, drew a crowd of dancers, including a number of the composers who called their own dances. A surprise came when the Member of Parliament for Toronto–Danforth, Julie Dabrusin, arrived to present congratulatory certificates to all those who had contributed to the booklet. She then gamely joined in dancing one of the new compositions.

The project team was delighted to see how the project engendered interaction among ECD enthusiasts from across the country and beyond (feedback on dances in the works came from as far away as the UK!). Without the project, these people might never have encountered one another. During the creative process, they learned a great deal and had a lot of fun, as well. The project team was also gratified by the generosity and emotional and financial support from ECD dance groups and individuals from around Canada:

- “This is a great project and I feel honored to be part of it. The great conversations by phone and email brought together the people who care and create in the ECD community in Canada.”
- “Canadians can be acknowledged as having contributed to the evolution and delight of English country dancing in North America.”
- “The project has been an outstanding success and we thank the team for the many hours dedicated to creating the ECD-Sea to Sea booklet.”
- The trio learned new skills: typesetting music, email marketing, and working with printers in two locations.

In the introduction to the booklet, David Gallop, longtime ECD organizer and caller from Ontario wrote: “Let country dancers from across the land put on their dancing shoes and prove the recipes contained in the booklet.” And the hope is that these

new creations will be danced for years to come by Canadian and other dancers alike.

A website for the project went live on July 1, 2017, at www.ecd-seatosea-2017.ca. It includes additional dances that could not be incorporated into the booklet. Complimentary copies of “ECD-Sea to Sea” were sent to those who supported the project with a financial contribution or who contributed a dance or music.

To purchase a copy of the “ECD-Sea to Sea” booklet, please contact Lorraine Sutton at Box T6 RR#1, Clarksburg, Ontario, Canada N0H 1J0. Send a cheque payable to Lorraine Sutton for \$12.95 Cdn or \$10.35 US which includes shipping by regular post. Copies are also available in the CDSS online store.

The team looks forward to being able to dance all these compositions across the country... some day.

Canadian Contributors: Choreographers and Composers

Arduina Alonzo, <i>Montreal, QC</i>	Martin Mulligan, <i>St John's, NL</i>
Don Bell, <i>Toronto, ON & Troy, NY</i>	John Nash, <i>Ottawa, ON</i>
Susan Bunting, <i>Peterborough, ON</i>	Dan Page, <i>Victoria, BC</i>
Cathy Campbell, <i>Toronto, ON</i>	John Patcai, <i>Guelph, ON</i>
Mary Louise Chown & Art	Peggy Roe, <i>Vancouver, BC</i>
Quanbury, <i>Winnipeg, MB</i>	Tom Seiss, <i>London, ON</i>
Elizabeth Goossen, <i>Winnipeg, MB</i>	Ann Schau, <i>Victoria, BC</i>
Richard & Donna Jacobs,	Oliver Schroer, <i>London, ON</i>
Pickering, <i>ON</i>	Sheila Scott, <i>London, ON</i>
Rosemary Lach, <i>Victoria, BC</i>	Bruce Shawyer, <i>St. John's, NL</i>
Donald Lamond, <i>Peterborough, ON</i>	Lorraine Sutton, <i>Clarksburg, ON</i>
Noreen MacLennan, <i>St. John's, NL</i>	Nini Ury, <i>Vancouver, BC</i>
Janice Mark, <i>London, ON</i>	Mary Williams, <i>Ottawa, ON</i>



photo by Terry Rothman

The Road to a Performance

by Linda Golaszewski

Last June a very interesting email crossed my desk. I work at a university teaching nonprofit management (the day job) and am the fore or artistic director of a local morris team. It was in this capacity that the email caught my attention—it was a request for proposals (RFP) from artists to propose visual or performance pieces for the inaugural celebration of a new transit line in Portland, OR—the Orange Line.

Well, that sounded cool. And doable. And came with a bit of funding. How hard could this be? My famous “last words.” Did I mention I was about to go out of the country for three weeks?

Some elements would come together pretty easily but first I needed to test the interest of the team and the availability of musicians. Without musicians, there would be no point in even applying. I am also in the university “community choir,” a non-auditioned chorus of faculty, staff, alumni and the occasional student. The next brainstorm that occurred to me was to combine both these performing groups into a kind of people’s performance celebrating both transit and the history and nicknames of our city. Portland has quite a lot of nicknames! Of course, now I would need to get the chorus on board as well, a little more difficult since the performance was scheduled for September 12, before our school year begins.

June was thus spent drumming up interest and developing a proposal, with both the deadline for submission and my personal deadline looming. But I felt solid about the thematic framework (nicknames) and with some thinking, could develop a program that fit into that framework: The Wild before the City, Stumptown, City of Roses, Bridgetown, Beervana, Keep PDX Weird, Portlandia/Orange Line in Bloom (not a nickname but the overall theme for the performance).

I actually was not overly optimistic about being awarded a grant. I’m not teaching performing arts and my background is in counseling, but I was excited about the opportunity to join two community groups together in celebration.

About two weeks before I was scheduled to leave we received word that we were funded. Then I went away.

August 1 we returned—six weeks till due date. I had a tentative outline of the performance and a very,

very tentative idea of dances and songs. For the chorus, I was able to draw on songs we had performed the previous term, a good thing as it turned out since we had a somewhat unexpected transition in leadership. Our music directors are grad students and our previous director, Jason, had moved on to another grad program and, gasp, a real job. He was no longer available to direct us either beforehand or on the day of performance. Very lucky for us, Tim, our new director, had just moved to Portland and was available to both rehearse us and direct on the day of. He didn’t know the material but we did, and that proved to be of some help.

But the road didn’t get automatically smoother. The twenty or so members I expected when I polled in June had dwindled. There was even talk from some about pulling the plug but I was determined that this was a great opportunity for the chorus and got permission to get “guests”—friends of mine that could fill in. I started with about six of these but eventually had three people who stuck with it. That however, did help round out the sound. All told we had 15 singers, three doing double duty as dancers.

On the dance front I had much more to do. I had promised a newly composed dance—Orange Line in Bloom—for the performance. I also needed to link up dances with the nickname themes at least in some plausible way. Oh, and compensate for the fact that eight of my dancers, including some of my most experienced, would be off at a Revels rehearsal.

I had eight dancers including myself, three other experienced morris dancers, one returning dancer (also experienced but who had not been dancing for a while) and three newcomers with less than nine months dancing under their belts.

It was easy enough to match up dances with some of the nicknames. “Stumptown” framed Lumberjacks, a dance I learned at the Midwest Morris Ale from Maroon Bells Morris. “City of Roses” was also easy enough as I just tweaked the name of Flower of the North to Rose of the North. We had a song and a dance (John Barleycorn) for “Beervana.” And I used “Cuckoos Nest” as the dance equivalent of the historic naming of Portland which was decided on a coin toss by two founding city fathers. But I was stumped by linking three themes to dances: The wilderness, Bridgetown, and Keep PDX Weird.

I was surprised to find that there were no extant dances about bridges. But even if I had found one I was already teaching the team two new dances. (I think I mentioned we had six weeks to practice.) And while my teammates are quick learners, learning more than two new dances probably would have been a stretch especially given the makeup of the group. So I settled on identifying dances in our repertoire that could (maybe remotely) reflect the “certain something” in the themes. I chose Windmills, an eight person dance we learned from Berkeley Morris because of its change in direction and sense of wildness in the sticking. Bridgetown got linked to Sheriff’s Ride, the hankies in the chorus of that dance come up to form an arch à la “London Bridge is falling down” and I chose a five person Borderish dance (Domino 5) we learned from Rant and Raven Morris in Alaska because it is kind of “weird” being a very atypical morris dance for a prime number (five) of dancers.

Ah, but what about Orange Line in Bloom? August 1 and I had absolutely no idea what this dance was going to look like. I knew what I wanted—something additive/subtractive, like people getting on and off the train, a dance that might change directions (the train starts east turns south, then east, then south again), and that might have an element that looked like a blossoming outward. There is already a Sherbourne dance to the tune Orange in Bloom but we didn’t know the stepping AND it didn’t do what I wanted this dance to do. Although I liked the tune and figured we could use the tune at least as a starting point.

I can’t really pinpoint when the most important “how” of this dance came to me. I knew what I wanted and what music I was using. I knew it could have standard figures, mostly, but that the chorus would have to be irregular given the music. It could be built around standard Fieldtown figures (mostly) and I realized I could adapt the chorus from General Ludd (also called Ludd’s March) that I had already adapted for a dance we do to the song Country Life. These two dances change direction on the chorus.

So I had two parts of the framework set: the blossoming and the direction change. I also had a sense of figures, in general, and chorus. Now I just had to tackle the additive/subtractive element to begin with one, then to get eight people at some point on and off, ending with only one. I did this by primarily adding and subtracting people two at a time using opportunities in both figures and chorus to do so. Ultimately leaving #1 at the last stop to depart the “train” alone.

Sometimes what you do in your head doesn’t always quite work on the ground. But this did pretty much.

I had to make a few adjustments as to who danced what positions. We didn’t start tackling this until the middle of August as it took me that long to get it set. So I was relieved that four weeks proved enough time to be performance ready on this dance as well as the seven other dances we were performing.

And I was more than a bit nervous.

It was 90 degrees and we danced and sang over the noon hour resplendent in our special orange kit and hankies. I think we put the bloom in the Orange Line.

The final program looked like this:

Celebrating the wild of this bend in the river

Emerald Stream, Seth Houston 1991 PSU Community Chorus
The Wind (Windmills, Randall Cayford) Renegade Rose

Portland comes into being

Coin Toss 1845 (Cuckoos Nest, traditional) Renegade Rose
Stumptown 1847 (Lumberjax, Maroon Bells Morris) Renegade Rose
500 Miles, Peter, Paul and Mary PSU Community Chorus

Settling in

City of Roses 1888, first Rose Festival 1907,
Rose of the North (Flower of the North, Redtail Morris) Renegade Rose
Bridgetown 1908 Railroad Bridge, 1920 Hawthorne (Sheriff’s Ride, traditional) Renegade Rose
Beervana 1985 (Legislature approves brewpubs) John Barleycorn (Hunter’s Moon Morris) Renegade Rose
Merry Little Hop Renegade Rose and PSU Chorus

Keep Portland...

PDX 1987 as domain for PSU (Domino 5, Rant and Raven Morris) Renegade Rose
The Road Home (shape note tune adapted by Stephen Paulus) PSU Community Chorus

Let’s celebrate

Orange Line in Bloom 2015 (Linda Golaszewski) Renegade Rose
Balía Ii Sehu, Etty Toppenberg PSU Community Chorus



photo courtesy Linda Golaszewski

Tell Me More—Hambleton's Round O

by Graham Christian

One of the most enduring and loved English country dances in triple minor formation, “Hambleton’s Round O” first appeared in *Vol. the Second* of Playford’s *Dancing Master* c. 1710, and again in the 2nd edition of that collection, as well as Walsh’s *New Country Dancing Master the 2nd Book* of c. 1711, set to a driving 3/2 tune; we know it thanks to Bernard Bentley, who presented it as part of the Fallibroome series of historical dance interpretations in 1962. The track was used again for Wright’s *Twenty Four New Country Dances for the Year 1719* as “Smiths Round O,” and as such was reprinted in the *Third Volume of the Dancing Master* in c. 1726, as well as in Johnson’s *Choice Collection of 200 Country Dances for the Year 1744* under the title of “Hot Grey Pease, Or Pipeing Phips,” but the distinctive tune disappeared after the 1710s until our own day.



Kitty Keller and Genny Shimer’s presentation of the dance in *The Playford Ball* draws a tentative connection between the title and the Hambleton Hills

in Yorkshire, but the reference may be even more exact than suggested there. Hambleton had been home to a racecourse since at least the early 17th century. The diarist Thomas Chaytor says, in 1613, “Att Hambleton, Sir George Conyers mare bett a mare of Sir William Blaxton,” mentioning it with other well-established racecourses. Records suggest that the lucrative Royal Gold Cup was run at this course, better known as Black Hambleton, by the 1690s, and it was open to all mares, stallions, and geldings up to five years, requiring them to carry ten stones of weight (about 140 pounds) over four miles. Sometime in the reign of Queen Anne, the race was restricted to mares alone; in August of 1715, a bay mare by the name of Who Would Have Thought It belonging to a Mr. Gage won a hundred guineas, and thereafter the Cup was run alternately at Black Hambleton and the Knightmire track in York until 1776, when it moved entirely to the York course. By some measure, the

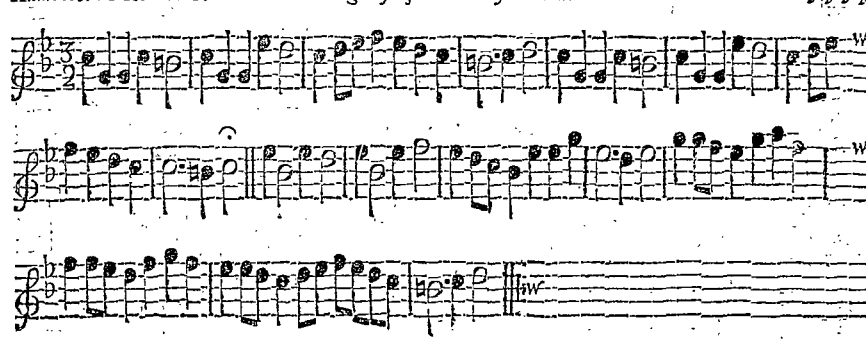
most famous representative of Hambleton’s glory was Hambletonian (1792-1818), a thoroughbred bay colt named after the now-defunct course, who won a remarkable eighteen of his nineteen races, before retiring in 1801 to an honorable career as the father of numerous race-winning progeny; his portrait (as shown on the left) was painted by England’s greatest horse painter, George Stubbs (1724-1806).

The dance’s stirring tune is of interest; it is of the type known as the “circular” tune, which has no harmonic resolution, but returns inevitably to the beginning of its A strain, like an ouroboros. The English named many of these tunes, like this one, “Round O” or the like, misunderstanding the Italian and French rondo/rondeau format, which typically introduced a new strain after every instance of the first strain (A-B-A-C-A-D, etc.). One wonders, however, if its application here was an instance of wry humor. “It is possible,” says the Handbook for Yorkshire of 1904 in describing Black Hambleton, “that a restive horse may at some time have carried its rider over the cliff.” Perhaps it seemed prudent, in 1710, to supply dancers and musicians with a tune as self-enclosed as a racecourse, so that enthusiasm would not carry them off altogether.

Graham Christian is an internationally-known dance teacher and historian. He is most recently the author of *The Playford Assembly* (CDSS, 2015), <http://store.cdss.org/>.

(123)

Hambleton's Round O. Longways for as many as will. ○○○○○
))))))



The 1st Cu. cast off, the Man going the Hey with the 3d Cu. and the Wo. with the 2d Cu. then turn Hands in the 2d Cu. Place. Then the 1st Wo. change Place with the 2d Man, and the 1st Man do the same with the 2d Wo. then Hands half round and turn fingle, then right and left into the 2d Cu. Place.

Why Dance in China?

by Susan L. English, Ph.D.

When I first drafted the grant proposal to send 14 traditional dancers and musicians to China on a cultural exchange, I predicted that we would “hold hands on the world stage.” Now that we are all back on American soil, I would say we did exactly that.

US State Department grants for cultural exchange in China are a rare and precious commodity. I had checked their postings monthly for several years and, when the posting finally appeared, called up Dr. Deborah Thompson, director of the Country Dance Programs at Berea College in Kentucky. The Country Dancers were already preparing for a Denmark tour the summer of 2017, she explained, but if this is our only chance... We had just a month to write the proposal and, working with the Berea College grants office, to develop a \$50,000 budget. Letters of endorsement would include an important one from Rima Dael, then Executive Director of CDSS.

To design a realistic but unique exchange, I contacted traditional musicians and dancers I knew had preceded us in China—Grigsby Wotton, Phil Jamison, and Al and Alice White. Surfing the web, I met Chris Hawke of the Yellow Weasels, an old-time band that had performed at the US Embassy in Beijing. Chris connected me with the Linden Centre in southwest China, and suddenly we had a regional focus. We would send students from Appalachia to share their music and dance with people of minority cultures in Yunnan Province.

I had been to Yunnan twice in the early 1980s, when I was teaching English for science and technology in China. My mid-career students had just survived the Cultural Revolution and were ready for something new. “Don’t Americans dance every night after dinner?,” a quiet gentleman asked. With thanks to a friend of mine in the US, who mailed a cassette tape of my favorite international folk dances, I started a dance group on the rooftop of the classroom building. I have been leading dance ever since.

For the 2017 exchange, Deborah Thompson would direct the program, with my assistance in planning, negotiation, language, and culture. We invited Jennifer Rose Escobar, leader of the Festival Dancers in Berea, Kentucky, to be artistic director. All three of us would lead dances and also perform when all hands (and feet) were needed. Deborah and



Jennifer selected nine dancers ranging in age from 14 to 24. They would prepare a dance program including Appalachian big set and clogging, English, Danish, and contra dances, plus stick and rapper dances by a Morris team led by Bryce Carlberg. Deborah Payne would play fiddle and contribute her extensive global expertise. To keep us up to tempo, A.J. Bodnar would play piano and bring along his accordion and endless enthusiasm.

My personal goals for the trip were (1) to share the joy of music and dance with people of both cultures, (2) to document the trip as a participant observer, and (3) to lay the groundwork for future traditional dance exchanges in China.

We spent our first week at the Linden Centre in the historic town of Xizhou, performing in the central courtyard, on the town square, at a flower farm, and at an open-air restaurant, where we interacted with local musicians. Our greatest delight emerged one rainy morning at the local kindergarten, where the children gleefully reacted to our music and dance, tried “Seven Jumps,” and then surprised us with their own undulating moves to modern pop music. After a farewell dance party with the Linden Centre staff, I promised myself to return to the Linden Centre in future years with dancers in tow.

After a five hour bus ride to the capital city of Kunming, we enjoyed a rare insider’s view of Yunnan Arts University, including a minority culture dance show that would dazzle audiences on a big stage anywhere in the world. We spent the second week at a private high school, AEUA International Academy, where they just happened to be gearing up for their annual talent show. Their teens and ours gradually melded through

Photo page 11: Susan English leads the clockspring windup in a participation dance with the Berea Country Dancers at the Sifangjie Square, Xizhou, China. Photo by Deborah Thompson. Photo page 12: Berea Country Dancers and local Bai musician and dance leader, Mr. Wang, on the steps of Sifangjie Square, Xizhou, China on a hot afternoon after their dance performance. They are enjoying popsicles, courtesy of their host, Yuqi Zhao of the Linden Centre. Photo by the Linden Centre staff.



a series of lectures, large and small group discussions, classroom visits, and a healthy diet of group dancing.

Altogether during our two weeks in China, we performed at least 11 times, danced together with Chinese nationals five to six times, and watched about five performances. We also participated in a wide range of Chinese cultural activities, including a tie dye workshop, dumpling-making session, and demonstration of traditional Chinese musical instruments. Still, it was the unplanned moments of the exchange that gave both youth and adults the opportunity for a deep dive into China, whether riding mopeds across the countryside, friend-making at a local restaurant, or hanging out in the dormitory with other teens.

What surprised me most, from having spent time in China in the 1980s, was the introduction of modern pop culture alongside a revival of interest in ancient Chinese culture. The teenage talent show, for example, alternated centuries-old music and dance with rap and hip-hop that would have knocked off my socks, had I been wearing any. Our teens and theirs found common ground instantly—using cell phones to communicate via photos, videos, social media, and even translation apps. The most poignant moment for me was a mock graduation ceremony that Jennifer put together for the two American dancers who had foregone their high school graduation events for the China trip.

As with any group experience, there were difficulties and challenges. These included illness, homesickness, tensions within the team, and many unexpected changes in the schedule (one thing that hadn't changed since the 1980s). Yet, during individual exit interviews, everyone in our group rated the trip overall a 4 or 5 or higher on a scale of 1 to 5, using words like “amazing” and “extraordinary” and “fabulous” to describe the

experience. One dancer reported, “While there were some hard days, they were a thousand times worth it to see a new place, meet so many wonderful people, and get to know people on the team better.” Another spoke of “being introduced to a culture that’s so polarly opposite to what I’m familiar with and yet so kind and inviting.”

Adults on the trip expressed satisfaction with “watching students’ perspectives change” and “seeing barriers break down.” One wrote, “I would say my head is spinning with ideas, my horizons have been expanded even more, and I am convinced/fatigued by how ignorant Americans are about China.” Another commented, “Art is such a great way to connect with people.”

So why dance in China? An inclusive and cooperative activity like traditional dance can serve as a tool for building interpersonal relationships and a sense of shared community. We all know that. Group dance is particularly appropriate in China, however, where cooperation and mutual support are important social values and where performance dance, not participatory, is the norm. Traditional dance, like many other art forms, can further serve as “soft” diplomacy, bringing people together in our increasingly global but conflicted world. That clearly was the view of the US Department of State when they awarded us the grant.

In my mind, this is just the first step, no pun intended. Now that we are into the sustainability phase of the project, our goal is to multiply the impact of our experience by sharing our story with others, like you, and by working with our contacts to design future dance exchanges between communities in China and the US. I believe in the power of dance to build interpersonal trust and understanding in China as it does in our own communities—one dancer and one dance at a time.

Participants in the China Exchange

Dancers: Aleyna Wilkie, Daniel Jacobs, Hudson Campbell, Levi Saderholm, Lydia Escobar, Bryce Carlberg, Alexandra Housley, Svetlana Dunlap, Kailyn Hess **Musicians:** A.J. Bodnar, Deborah Payne **Leaders:** Deborah Thompson, Susan English, Jennifer Escobar

For more information please contact:

Susan English, senglish@umich.edu, 330-347-8155 (cell)
Deborah Thompson, Deborah_Thompson@berea.edu, 859-985-3142 (office)
Jennifer Rose Escobar, jennifer@jenniferrose.com, 859-582-7014 (cell)

Susan English has been calling monthly contras and old-time squares since 1990. With her husband, Bill Alkire, she is artistic director of The Madrigal Dancers of Wooster, Ohio.

WEB EXTRAS! Find links to videos from the China exchange trip at <https://www.cdss.org/news>

CDSS Sings—A Singing Square Dance

by Bob Dalsemer

Dancers really enjoy “singing calls,” i.e. squares where the calls fit a song’s melody. Even if the original song is unfamiliar, singing calls are usually more relaxed than “patter” calls and offer the satisfaction of dancing the figures in sync with the music. Singing calls became popular with the advent of 20th-century technology. Microphones and amplifiers allowed a large group of dancers to hear a single caller. Sound recordings made new dances and calls more widely available as well as opening up the possibility of dancing to recorded music. Some of the earliest recordings of singing calls were made in the early 1940s by Benjamin Lovett with the Henry Ford Orchestra: Captain Jinks, Life on the Ocean Wave, Hinky Dinky Parlee-vo and Little Old Log Cabin in the Lane.

The 1950s saw a flood of widely disseminated recordings of singing calls, many on record labels like MacGregor and Windsor, devoted exclusively to square dancing. Some of these singing calls became so popular for so long that they could be said to have truly entered folk tradition. Thus, in the mid-1970s when I discovered old time square dances with live music at a fire hall in rural Maryland, most of the dances were singing squares and many of them could be traced back to square dance recordings made 20-30 years before. I later discovered that many of the same dances were being called in New England, Ohio, North Carolina, and Florida. Tunes for these singing calls ran the gamut of popular song from the 19th century through the 1940s, e.g. Golden Slippers, Red River Valley, Listen to the Mockingbird, Hot

Time in the Old Town Tonight, On the Trail of the Lonesome Pine, Old Fashioned Girl, Just Because, Pistol Packin’ Mama. Many of these songs were well known to me, but a few of the square dances I encountered were set to songs I had never heard before. In these cases, the popularity of the square dance far outlasted the associated song. One good example is the dance Hurry, Hurry, Hurry. I first encountered it at live music dances in rural Maryland and neighboring Pennsylvania. It’s a simple melody, 16 bars long, with only two chords—very accessible to folk musicians. The primary dance figure is based on a classic traditional square, The Route, danced from facing lines of four with ladies’ chains across and along the line. Rather than the usual “circle to a line” to make the lines of four, the dance uses a nice variation taken from another classic square, “Forward Six and Back.” The original square dance recording was released in 1953 with calls by a California caller, Doc Alumbaugh, who was also the founder of Windsor Records. Alumbaugh’s recording added a four-measure tag to the introduction, middle break and ending which the callers and bands in Maryland and Pennsylvania (as well as Otto Wood in Brasstown, NC) eliminated, simplifying the music and the choreography. There are half a dozen references to the dance on the squaredancehistory.org website showing the popularity of the dance with callers from all parts of the country.

I had never heard the song on which the dance is based until recently, when I discovered the original (and easily forgettable) 1949 Decca recording by the

Hurry, Hurry, Hurry



Andrews Sisters which has a vocal “bridge” that was not incorporated into the singing call. The first verse is:

Hurry! hurry! hurry! hurry! back to me
When I’m all alone, I’m lonely as can be
All I do is think about you constantly
So, darling, hurry! hurry! hurry, back to me.

Introduction, Middle Break and Ending

Allemande left your corner and a right hand
to your own.
It’s a grand right and left around the ring you go.
You do-si-do your partner and you promenade
back home.
Yes, you hurry, hurry, hurry, hurry home.

Figure

Now the first couple lead to the right and circle four.
Now leave that lady go on to the next and circle three.
Take that couple along with you and circle five.
And the gent join your partner in the line of three.

Two ladies chain across the set, but don’t return.
You chain ‘em up and down the line and
watch ‘em churn.
You chain ‘em straight across the set,
don’t let ‘em roam.
And then you chain ‘em down the line,
you chain ‘em home.

1. Introduction
2. Figure led by couple 1
3. Break
4. Figure led by couple 2
5. Break
6. Figure led by couple 3
7. Break
8. Figure led by couple 4
9. Ending

Notes on the figure:

First couple joins hands with the second couple, they circle left once around. First gent leaves his partner with the second couple who form a line of three (second gent in the middle, first lady on his left) facing couple 4. First gent goes on to couple 3 and the three of them circle left once around. The first gent, with the third couple on his right, leads them on to couple 4 and the five of them circle left a little more than halfway around. The first gent then leaves the other four in a line facing couple 2 and his partner and goes diagonally across the set to stand on his

partner’s left. The end result is two lines of four with couples 1 and 3 on the end of the line nearest their home position—the same result as “head couples lead to the right and circle to a line.” When couples 2 and 4 lead the figure, the lines will go across the hall instead of up and down—the same result as “side couples lead to the right and circle to a line.”

Ladies chain “up and down the line” means with the couple in your own line of four. It’s helpful for the dancers to remember that the ladies will never chain back to the same gent they just left. It also important to remind the gents that they have an important job—to help the ladies head in the right direction for the next chain.

It is possible to substitute a short swing for the do-si-do in the introduction, middle break and ending.

Links for Further Enlightenment:

Tony Parkes, Short History of Singing Squares:
<https://squaredancehistory.org/items/show/542>

Andrews Sisters’ Recording, 1949:
<https://www.youtube.com/watch?v=PJ72-hVyWgI>

Doc Alumbaugh Recording, Windsor 1953:
<https://squaredancehistory.org/items/show/438>

Dalsemer, Square Dancing at Maryland Line:
<https://squaredancehistory.org/items/show/530>

Part 1 Guy Steele, Jr. Presentation on Singing Squares in Modern Western Square Dancing:
https://www.youtube.com/watch?v=3_TqFOyYYmc

Part 2 Guy Steele, Jr. Presentation on Singing Squares in Modern Western Square Dancing:
https://www.youtube.com/watch?v=kTIZS_X0oKk

Also see two CDSS Publications, both available in the online store: <https://store.cdss.org>

[On the Beat with Ralph Sweet](#) (CDSS, 2010)

[New River Train: Singing Squares from the Collection of Keith Blackmon](#) (CDSS, 2013)

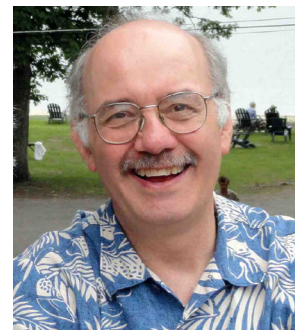
Bob Dalsemer has called square and contra dances across the country and around the world for more than 40 years. In 2013 he retired as Coordinator of Music and Dance Programs at the John C. Campbell Folk School in Brasstown, NC, after serving in that position for 22 years. Bob received the Country Dance and Song Society’s Lifetime Contribution Award in 2011.

WEB EXTRA! Hear Bob Dalsemer calling Hurry, Hurry, Hurry at <https://www.cdss.org/news>

Message to Our Supporters

CDSS's mission is to bring people together through dance, music and song rooted in traditions of England and North America. Our work has evolved over the past 100 years and it's time to adapt even further as we grow into our role in the 21st century. We are eager to address those challenges, and to enjoy even more opportunities, thanks to your ongoing support.

The face-to-face aspects of our programs remain central. Over the years, we heard from folks in the Midwest that a camp closer to home would serve them better, so in 2016 we started a new week at Camp Cavell on Lake Huron. This innovative program combines elements of our English and American weeks with aspects of Campers' Week. Dance, Music & Spice week just completed its second successful season.



Behind the scenes, our staff has had to work hard to serve you with our antiquated data management software. In 2016, thanks to your donations and the major grant from the Sage Foundation—thank you!—we were able to begin a long-awaited technology upgrade, laying the groundwork for the improved CDSS website launched this summer. By year's end the database and website will link with our accounting program, and we'll be able to communicate more effectively with Affiliates and members as we develop the vision put forward by incoming Executive Director Katy German.

Many thanks, members and friends, for your generous support. It has been an honor to serve as President for the past six years, and I look forward to watching this fine organization thrive. Onward!

David Millstone

David Millstone, President



It is such a privilege to share with you these highlights from 2016; the first year in CDSS's second century of music, song, and dance. As I look back and reflect on 2016, I am reminded that years are not independent of one another. They are each a chapter in a larger story. To understand the work of any year, we must look at it in the context of what came before and what comes next. The unprecedented engagement and activity of the 2015 Centennial Celebration year brought in feedback and ideas from members and affiliate groups across North America. The Spread the Joy Campaign and Sage gift provided the capital we needed to begin our much needed technology upgrades. This is meticulous work, requiring care and intention. But it is work that is essential for long-term sustainability, growth, and innovation.

My friends, CDSS is in a period of important and necessary transition. We are transitioning our technology, transitioning our leadership, and preparing for our next strategic plan. We are putting in place all that we need for the journey ahead. Transitions often bring feelings of uncertainty and trepidation. It's that moment when you know you're pivoting toward something new, but you're not yet certain what that new will be. Yet transitions can also open the door to rediscovery, renewed energy, and new possibilities. Think about that surge of energy that engulfs a room when a song modulates to a new key, or of those moments when you and your partner share a revelation that makes a dance new again.

I've been thinking about our founder Cecil Sharp and his assistant Maud Karpeles, as they prepared for their journey south to collect songs and dances in the Appalachian Mountains in 1916. What excitement they must have felt! Now here we are a century later, preparing for our journey ahead. Thanks to your ongoing support and passion, CDSS has the tools we need to turn toward the future and chart our course. I invite you all to join me in this adventure! Support and celebrate the internal upgrades that CDSS needs to thrive. Embrace the questions of who we are in this new day and age. Open yourselves, as I am opening myself, to the magic that lies ahead.

Katy German

Katy German, Executive Director

2016 Financials

Comparative Statement of Financial Position (audited)		2016	2015
Assets			
Cash and equivalents		\$ 120,822	\$ 53,767
Prepaid expenses and other assets		916,240 ¹	226,252
Inventory		47,916	59,544
Property and equipment		122,072 ²	62,596
Investments		404,813	409,637
Total Assets		\$ 1,611,863	\$ 811,796
Liabilities and Net Assets			
Liabilities			
Accounts payable		\$ 14,327	\$ 17,209
Accrued liabilities		30,470	28,821
Line of credit		20,000	50,000
Deferred revenue		27,082	37,279
Total Liabilities		\$ 91,879	\$ 133,309
Net Assets			
Unrestricted		\$ 565,652	\$ 476,251
Temporarily restricted		954,332	202,236
Total Net Assets		\$ 1,519,984	\$ 678,487
Total Liabilities/Net Assets		\$ 1,611,863	\$ 811,796

Comparative Statement of Activities (audited)		2016	2015
Revenues and other support			
Contributions		\$ 392,647	\$ 382,532
Centennial		1,016,762 ³	158,012
Grants		14,300	14,600
Summer programs		740,725	741,400
Sales		69,100	69,718
Membership services		84,984	81,963
Investment return		27,117	(10,540)
Other revenue and support		13,551	13,999
Total revenue/other support		\$ 2,359,186	\$ 1,451,684
Expenses			
Camps		\$ 730,014 ⁴	\$ 677,660
Education and outreach		198,230	192,232
Sales and service		161,094 ⁵	135,341
Centennial		45,970	223,374
Fundraising		165,490	128,843
General and administrative		216,891 ⁶	177,855
Total expenses		\$ 1,517,689	\$ 1,535,305
Total change in Net Assets		\$ 841,497	\$ (83,621)
Net Assets, Beginning of Year		678,487	762,108
Net Assets, End of Year		\$ 1,519,984	\$ 678,487

¹ primarily multi-year pledges, including \$900K of the \$1M Sage gift

² increase over 2015 is related to infrastructure and technology upgrades

³ entire major gift from Sage to be paid over 5 years shows up as 2016 income

⁴ increase over 2015 reflects our adding a fourth camp facility (Cavell)

⁵ extraordinary \$40K sales-related expenses in 2016: morris bells and Playford Assembly

⁶ a portion of administrative expenses were charged to Centennial in 2015 and previous

Ensuring Sustainability for the Future

Spread the Joy Campaign Wrap-Up

In 2015, our donors generously extended the momentum of our Centennial Campaign, generating over \$150,000 in gifts to support the work CDSS does on behalf of traditional dance, music, and song communities across North America. More than 950 donors had pledged or given a total of more than \$660,000 by the end of 2015.

Your philanthropy, encouragement, and confidence in CDSS invigorated us during a year of dizzying activity and challenging, gratifying work. Thanks to you, we were able to “spread joy” in a manner befitting the vibrancy of our traditions.

Historic Gift

Your generosity also resulted in the largest gift in our history. As our campaign came to a close, the Sage Foundation, associated with Sage Arts, observed the outpouring of support you gave us and determined we were an organization worthy of their investment. After considering our proposal in 2015, in January of 2016 they awarded CDSS an unrestricted grant of \$1,000,000 to continue our programs, services, and advocacy on your behalf—a transformative gift that simply would not have been made without your unwavering support.

Distribution of CDSS *Spread the Joy!* Campaign gifts – as of 12/31/15

Gift amount	# Gifts
\$25,000 - \$30,000	3
\$20,000 +	2
\$15,000 +	6
\$10,000	9
\$6,000 - \$9,000	7
\$5,000	14
\$2,000 - \$4,000	34
\$1,000 - \$1,976	56
\$600 - \$900	15
\$500 - \$550	26
\$300 - \$450	37
\$125 - \$250	81
\$100	140
\$50 - \$85	95
\$10 - \$40	135
\$663,459	660
952 donors (individuals, groups, & companies)	

What's Next?

With this level of support, we are well-positioned to continue building CDSS for the 21st century. We are focused on reducing our reliance on income from camps, further diversifying our income, and investing in long-term sustainability with robust cash reserves.

In 2016, we carried the extraordinary energy of the Centennial forward through a year of evaluation and careful investment for the future. Now begins the work of creating our next strategic plan, in which we will look towards new and better ways to deliver on our promise to you to continue working to ensure that our traditions remain vibrant for another hundred years.

More financial information is available at www.cdss.org/2016-annual-report

Complete list of 2016 Donors: www.cdss.org/donors

Complete list of Spread the Joy Donors: www.cdss.org/spread-the-joy-donors

Thank You, MCC

The Country Dance and Song Society is funded in part by the Massachusetts Cultural Council. We are grateful for their support. www.massculturalcouncil.org



Program Highlights

Outreach

Canada Survey



In the fall of 2016 we sent out a survey to Canadian organizers with the objective of examining how we can best serve our Canadian members, focusing primarily on the organizers who spread the joy of the traditions we all love. We learned a lot about how we can support and

encourage thriving organizations more broadly in the Canadian traditional dance, music, and song scenes. Stay tuned for the full report, coming by the end of 2017!

New CDSS Camp in the Midwest

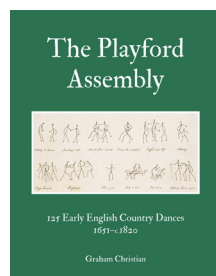
After several years of program development and searching for a suitable camp facility in the Midwest by a diverse planning committee chaired by Debbie Jackson, CDSS held a new English and American dance and music week at Camp Cavell on the shores of Lake Huron in the summer of 2016.

Carol Ormand led the Dance, Music & Spice program, and a superb staff joined adventurous first year campers in a joyful, community-rich camp experience.



Publications

The Playford Assembly



We kicked off the year with the publication of a major new work of scholarship, [The Playford Assembly](#), by Graham Christian. A successor volume to *The Playford Ball* (CDSS, 1990), the book reflects the extraordinary work of Cecil Sharp and the generations of dance leaders who have worked in his tradition since the 1910s. In late January, Graham

spoke about the book at the Library of Congress as part of the American Folklife Center's Botkin Lecture series.

Recognition of Excellence

2016 CDSS Lifetime Contribution Award



[Jeff Warner](#) of Portsmouth, NH, is one of the nation's foremost interpreters of traditional music and an advocate for bringing folk music to people of all ages, through his deep knowledge and love of American and English folk songs. His warmth and encouragement of singers, both experienced and new, young and old, has enriched many lives.

Mary Judson/Brad Foster Award

In 2016 we were delighted to launch a new educational initiative, the [Mary Judson/Brad Foster English Dancer Teachers Fund](#), established to create a new cohort of dance leaders, continuing our 100-year commitment to preserving English dance traditions, supporting the communities in which they seek to thrive, and investing in the development of new leaders. The Fund was seeded with a generous donation from Mary Judson's daughters, Ellen and Molly.

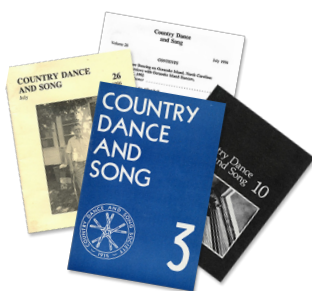


The 2016 recipient of the award was Louise Siddons of Stillwater, OK. The award covered Louise's expenses to travel to CDSS English Week at Pinewoods and lead ECD:TNG, a workshop for emerging leaders in the English dance community.

Country Dance + Song Online

In May 2016, we launched the inaugural issue of [Country Dance+Song Online](#), our modern reboot of CDSS's scholarly journal, *Country Dance and Song* (CD&S), published from 1968 to 1996.

The archives of CD&S and that of its predecessor, *The Country Dancer* (1940-1966), are now available on our website. Original research on folk dance and song is reviewed and prepared for CD+S Online by a distinguished panel of editors, headed by Allison Thompson, General Editor.



Yoga for Dancers—Descend, Ascend, Broaden, Soften: Strengthen the Muscles that Lift Your Torso

by Anna Rain

For many of us who spend a week or two or five in the summer at dance and music camps, the return to a sedentary existence in a chair during the day is a form of torture. Where is the delightful movement we knew while dancing? Why must we lose the sense of spring in our feet when we sit?

To bring the harmony of correct action in the spine when we sit is to allow for the possibility of energy coursing once again through our body, as it does when we move to music. The strength required to lift the torso—including up through the crown of the head—can take some time to develop. If you begin NOW, your body will respond and learn, and when the light of late fall wanes, you'll have a chest that lifts more easily and breathes more deeply.

I learned wise words from a kinesiologist who works with my yoga teachers: “Your body is strong in the ways you use it.”

This has two meanings:

—If we take the care to find correct action and move with integrity, we can strengthen various aspects of how our body works; and

—When we move asymmetrically, when we favor one side, and when we compensate for pain, we make parts of our body strong in ways that do NOT serve us.

In what ways would you want your body to be strong? Do you wish to stand tall for as many years as you can? Do you wish to find ways to move without pain? Do you want to keep flinging the hankies over your head?

When you take five minutes to remind your torso to lift, you build capacity for strength. You remind your body what it can do in short segments of time, and little by little, you give your body an opportunity to absorb this taller, stronger torso. Your head extends this length and lift, and becomes light at the top of your spine. Your body incorporates the frequent reminders and uses them to make that the “new normal.” The more you take small moments to defy gravity, the easier this work becomes.

An added benefit to these brief sessions of focus on the lift of your torso: your mind receives a break from the work that consumes you for hours at a time and you

have some moments of internal focus. These moments are beneficial to your physical and emotional state: the respite from head work is refreshing to both mind and body.

These previous columns might be helpful, either in similar actions described, or possibly as inspiration: Summer 2015 and Fall 2015: Abdominal Integrity, parts 1+2; Fall 2016: Float the Floating Ribs and An Altar for the Heart.

Start with five minutes of torso lift in a chair, 3-5 times a day. You'll need a chair with a firm seat (cushy office chair need not apply), and possibly a way to set a periodic alarm for yourself. If you remind yourself of these actions every hour or two during the day, your body will adopt the habit much more quickly.

Sit on the front edge of a firm seated chair. Your buttock bones are on the chair, and your thighs are parallel to each other and parallel to the floor, and your feet are under the knees. To assure the thighs are parallel to the floor: use support under your feet if your legs are shorter than the distance between the floor seat and the floor; put a firm blanket under your buttock bones if your legs are longer thus.

- press your hands on the seat of the chair behind your hips
- you may have to bend your elbows if your arms are long in relation to your torso, or cup your fingers if your arms are short



The following create a downward action:

- take the whole top thigh crease down, using the thumb-side blade of your hand (fingers pointing inward)
- sweep the buttock flesh down, away from waist (this is not a tilt of the pelvis)
- extend the tailbone down, toward the chair



From that downward action, lift:

- the armpit chest (use your thumbs to draw front armpits away from waist)
- the low back ribs
- the sternum (breastbone)
- the crown of the head (with your hand on top of the head, find the warm spot; that's the crown)



The head is heavy, and most of us wrench the neck forward (to look at computer screens...?), which causes much of the soreness and fatigue we feel in the shoulders. See that you connect the downward action of the tailbone directly with the upward extension of the crown of the head: make your spine lifted and long!

Maintain those downward actions and all the actions that lift. Add this action:

- pull the front tips of the shoulders away from each other (hook your fingers inside the front shoulder bones), to the walls on either side of you; right side to the right and left side to the left



All this effort has the potential to create stress in places where we don't want it. Bring your attention to your neck, your jaw, your facial skin. Are you aware of tension in the head and neck?

Continue all the previous actions (descent; ascent; breadth) and add release in the neck, head, and face:

- move the neck gently to see it's not gripped
- lengthen the neck up and away from the shoulders
- drop the jaw (keep the lips closed but the teeth separated)
- open the throat (an audible exhalation helps your throat relax)
- soften the muscles and skin on the face, especially around the eyes
- release the brain toward the heart

And now, re-pose yourself, using the assistance of your arms:

- descend the base (buttock flesh, thigh crease, tailbone) of the pose
- ascend the spine (side ribs, back ribs, armpit chest, sternum, crown of head)
- broaden the front tips of the shoulders
- soften the neck, head, face, and brain

Maintain all those actions, and then bring your palms to rest on your thighs. Can you keep the spine long and lifted from its base? Do you extend all the way up through the crown of the head? Repeat: Use your arms once again to re-intensify the lift of the spine, and then, once again, keep that and bring your palms to your thighs.

One of my students said to me recently, when speaking of a wrist issue, "I feel like I'm getting weaker!" And I replied, "Exactly! We're ALL getting weaker unless we're working to make ourselves stronger (or at the very least, stemming the tide of strength ebbing...)."

What will you do today to build strength, to make space in your torso? What moments will you offer yourself, to direct inward, as respite from your work? What small repeated efforts will you engage to lift your body away from the pull of gravity? How tall will your head be above your shoulders? How might that added strength bring more ease to your dancing and music-making?

Anna Rain is a Certified Iyengar Yoga Teacher. She finished this column after a dip in Round Pond, while listening to accordion music and the wind in the pines. Her gratitude to CDSS for all her (past and future) camp experiences is deep and enduring.

WEB EXTRAS! Links to earlier "Yoga for Dancers" articles cited in this article will be on our website when this issue is posted in September — <https://www.cdss.org/news>

Amazon Smile:

Buy Books, Donate to CDSS

CDSS can receive donations from amazon.com. Go to <http://www.smile.amazon.com>, where you'll be prompted to choose a charitable organization. (Be sure to select Country Dance and Song Society in *Easthampton, MA*.) For eligible purchases, the Amazon Smile Foundation will donate 0.5% of the purchase price to CDSS. Every 0.5% helps!

Jean's Story

by Andrea S. Pitkow, Chattanooga Traditional Dance Society



How would you celebrate your 101st birthday? We're delighted that Jean Blair Dolan celebrated hers by contra dancing with us in Chattanooga last November. During the break at our Saturday night dance, we surprised her with cake and candles and a chorus of "Happy Birthday!" After all, Jean is someone to celebrate!

That wasn't Jean's first time dancing with us. She and her friend, Linda Scudiere Pillow, had come a few times before. But it was Jean's idea to contra dance on her birthday.

Jean doesn't sit on the sidelines; she's right out there on the dance floor with a big smile. She says she likes how contra dancers spread their energy around the room.

"And there's always something to learn," Jean says. "It's relaxing, and you never get to where you stop learning."

Born on November 12, 1915, in Winthrop, Massachusetts, Jean learned early on to appreciate the beauty of nature and the importance of keeping fit and staying active. Her father took her hiking, which led to her lifelong love of the outdoors.

At age 10, she joined Girl Scouts, where she learned how to wield an ax, tie various knots and cook outdoors on an open fire. She also learned conflict resolution and discipline, life skills that served her well, and

which led her, in adulthood, to becoming a Girl Scout leader. "It was good to break people's barriers," she recalls. Last year, Girl Scouts (Appalachian Council) presented Jean with a Lifetime Achievement award for her 90 plus years of service and commitment in championing girls' self-sufficiency.

Jean graduated from high school in "the Depression Class of 1933," she says. She began square dancing and contra dancing in New England, where there was always, she reports, a "surplus of women because the men were gone," serving in WWII.

Jean met her match when she was introduced to Donald Dolan, a mountain-climbing instructor who, like Jean, loved being outdoors. They married in 1942, and had four children, brought up as nature lovers.

During their 64-year marriage, Jean and Don square danced some after their move to Atlanta (in 1964), but she says her husband never really enjoyed it. "He did the best he could," she laughs, "but it really wasn't his thing."

Jean is a trailblazer, literally and figuratively. Her passion for hiking led her to start a Friday morning hiking group 40 years ago on Signal Mountain where she lives. "We were mostly moms of teenage daughters who could understand each other's challenges," Jean explains. One of the entries in the

hiking journal she's kept through the years on her myriad excursions says: "The reward of a thing well done is to have done it."

The women—of various ages and backgrounds—still hike every week, though Jean's hikes nowadays are shorter. On birthdays, the women bring wine in addition to a sandwich or salad for lunch. There was a self-styled "pair of Jeans" celebrating milestone birthdays last fall (her friend, Jean Cook, turned 90). So the wine flowed!

Jean helped start a canoe club in Chattanooga, which celebrated its 50th anniversary, in part, by celebrating her. A few years ago, she and her daughter traveled to the English countryside. How did they spend their time? Hiking, of course!

We're not the least bit surprised that in addition to painting, hiking and dancing, Jean wrote a book recently—*Walking with Friends: Some Signal Mountain Walks* (available on Amazon.com), which includes 35 watercolor maps and paintings by Jean, along with aphorisms and recollections by fellow hiking buddies. In early July, Jean was front and center at a book signing gathering in her honor.

"I'm a little independent, you may have noticed," says Jean with a chuckle. "I don't know what all the fuss is about. I'm just a regular person who's lived a long time." She recently signed up for a course called "Embracing Aging," but, as far as we're concerned, Jean should be teaching it!

We hope Jean will join us again and again on the dance floor.

A Room That Spoke

by Gary Shapiro

A room spoke to me. Not just any room, but a ballroom. And not just any ballroom, but the Carrillo Ballroom in Santa Barbara, CA.

Here's what it said: "I am a ballroom, as in a room, for a ball. I can't remember the last time I had an actual ball upon my sprung floor and within these four walls. Please, help me fulfill my destiny and organize a ball."

Why me? Some time in the 90s, I learned to love English country dancing—you know, that stuff Jane Austen loved so much. I started teaching ECD in Santa Barbara and started attending balls in other cities.

Now, really, the only time to have a ball is on a Saturday night, especially if you want to attract folks from out of town. But when the Carrillo Ballroom started talking to me, the ballroom was booked every Saturday night for, get this, ballroom dancing. That's not a ball, just a regular weekly dance in a ballroom.

Several years later, attendance at the Saturday night ballroom dance had dwindled to the point that it was no longer every week. Sad for the ballroom dance participants, but good news for the ballroom.

So early in 2013, I convened a group of committed ECDers and we proceeded to organize an English Country Ball on February 15, 2014. On that night, we had a room full of smiling, appreciative dancers, with world-class musicians (Jacqueline Schwab, Shira Kammen, and Bonnie Insull) and a renowned Dance Master (Brad Foster) from Massachusetts. The ballroom, too, was so happy. It told me so.

The Ball was a success in every respect, so here we are having our fifth annual Winter Dreams English Country Ball on February 17, 2018, with Scott Higgs and some of the best Bay Area musicians. Learn more at <http://www.sbcde.org/wd>.

Pitt's Fall Maggot

October 6-8, 2017

English Country Dance Weekend

In beautiful Pittsburgh PA

Joanna Reiner

Calling

and Music By

Bare Necessities

Earl Gaddis, Jaqueline Schwab,

Mary Lea, and Kate Barnes

Country Dance and Song Society
of Pittsburgh

<http://www.CDSSP.org>

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

Change service requested



We made a joyful noise at camp this summer—join us in 2018!