

CDSS NEWS

FALL 2018



COUNTRY DANCE AND SONG SOCIETY

founded in 1915

BALANCE AND SING

Store Update ~ Fall 2018

Now back from a wonderful summer of dancing and singing at our camps, we're excited to offer some new music and dance books for your reading and listening pleasure. Relax into the fall with some new favorites from great musicians!

Once Upon a Waltz by Ladies At Play

13 original waltzes and 3 hambos by the Oklahoma-based trio Ladies at Play (Miranda Arana, Kathy Dagg, Shanda McDonald). The trio has been playing for English and Contra dances since 2008

and most of the tunes are written for or inspired by the people they've met playing for dances in the Oklahoma area. A companion CD is available with all the tunes (except The Giddy Goat).

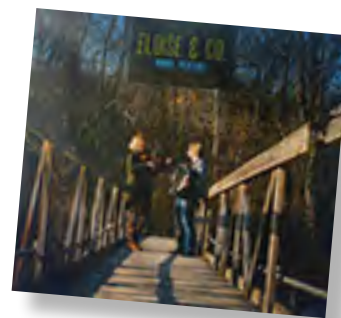
[Book](#) - \$10.00; [CD](#) - \$15.00



More, Please! by Eloise & Co.

The latest offering from two of the contra and folk scene's brightest stars, Rachel Bell (Accordion) and Becky Tracy (Fiddle) who form Eloise & Co. with guitarists Andrew VanNorstrand and Owen Morrison.

The debut offering by this band features wonderful tracks from French tunes to traditional jigs to songs composed by both musicians as well as by Keith Murphy and others. [CD](#) - \$15.00



Swimming Down the Stars — Tunebook by Jonathan Jensen, CD by Ladies At Play

16 Tunes by the inspired pianist Jonathan Jensen whose styles range from English country and contra to ragtime and jazz. Jon is a composer of brilliant dance tunes and waltzes, a frequent performer at dance events

and a bassist with the Baltimore Symphony. When not playing piano at camp he is often filling in on whistle, recorder, ocarina or mandolin and offering his original songs, both silly and serious. This collection contains 16 tunes perfect for dancing. A companion CD of the same name by Ladies at Play has recordings of all the music.

[Book](#) - \$10.00; [CD](#) - \$15.00



Chantons, dansons: Songs, Games and Dances for Learners of French w/CD by Marian Rose

This is a collection of musical games, songs and dances that are valuable tools in achieving fluency in oral French. Many are very old and well-known to francophones world-wide, others are mnemonic devices for remembering grammar points or practicing

pronunciation. Still others are adaptations of games or dances that exist in English. The book is written in both French and English, and the songs are sung by Québécois musicians.

[Book + CD](#) - \$30.00



Note: Marian Rose is also the author of this month's Community Dance column on p8.

413•203•5467 x 109

store@cdss.org

store.cdss.org

CDSS NEWS

ISSN 1070-8251 Fall 2018

Editor—Lynn Nichols

Tune Editor—Kate Barnes

Dance Editors—Lynn Ackerson, Bob Dalsemer, 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. Some of the views expressed within represent the authors and are not necessarily those of CDSS. All material is published by permission.

IN THIS ISSUE

- [2](#) Balance and Sing (Store Update)
- [4](#) Letters and Announcements
- [6](#) The CDSS Strategic Plan 2019 - 2023
- [8](#) *All Join Hands*: Dispatches from the World of Community Dancing
- [12](#) Stories from the CDSS Legacy of Joy Society: Dave Pokorney and Jolaine Jones-Pokorney
- [14](#) *News from Canada*: Living the Regency Life at Port Alberni's Jane Austen Festival
- [18](#) *CDSS Sings*: The Three Ravens
- [22](#) *English Country Dance*: A New Leaf
- [24](#) CDSS Expands Its Support for Local Organizers: New Resources and How You Can Get Involved
- [26](#) Two Resources Promoted in The CDSS Organizers' Portal
- [28](#) *Contra Dance*: Petromorphosis
- [30](#) Deeds Not Words: Celebrating Suffrage with English Dance
- [32](#) *English Country Dance*: Deeds Not Words
- [36](#) *Contra Dance*: Adrift
- [38](#) Nancy Petrie: My Hero, 100 Years Young
- [41](#) Back Cover

CDSS OFFICE

116 Pleasant Street #345, Easthampton, MA 01027-2759
413-203-5467, fax 413-203-5471, office@cdss.org, 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
Community Outreach Manager, Linda Henry, x 105, linda@cdss.org
Operations Manager, Sarah Pilzer, x 103, sarah@cdss.org
Sales & Insurance Manager, Ben Williams, x109, ben@cdss.org
Marketing & Design Manager, Lynn Nichols, x 101, webmaster@cdss.org

CDSS GOVERNING BOARD

Officers

President: Gaye Fifer, Pittsburgh, PA
Vice President: Dorcas Hand, Houston, TX
Secretary: Brooke Friendly, Ashland, OR
Treasurer: Joel Bluestein, Arlington, VA

At Large Members

Peter Baker, Ann Arbor, MI
Nancy Barbour, Monmouth Junction, NJ
Beverly Francis, Metuchen, NJ
Katy Heine, Ithaca, NY
Nikki Herbst, Iowa City, IA
Donald Hughes, Rougemont, NC
Jolaine Jones-Pokorney, Gainesville, FL
Susie Lorand, Ann Arbor, MI
Frannie Marr, Carlsbad, CA
Sharon McKinley, Columbia, MD
Craig Meltzner, Santa Rosa, CA
Avia Moore, Toronto, CA
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: 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 printed newsletter, 10% discount from the store, early registration for our summer programs, and more. 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, cdss.org.

front cover: Morning Longsword at CDSS Family Week at Ogontz (photo by Mitch Diamond)

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. To reserve, fill out and submit the form at cdss.org/cdss-news-insertion-order.

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)

The **EVENTS CALENDAR** is online at cdss.org/events. To include an event, navigate to the bottom of that page and click on the words "Add an Event" in the blue box. You can also email events@cdss.org.

BE SOCIAL WITH US!



<http://www.facebook.com/cdss.org>
@CDSSorg
<http://blog.cdss.org>

SUPPORT

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

PLANNED GIVING

Does your will include the Country Dance and Song Society? Please consider ensuring that the programs, publications, and services that matter to you continue in the future with a bequest. Read more about this and sign up at cdss.org/join-renew/legacy

Announcing 2019 Lifetime Contribution Award Recipient

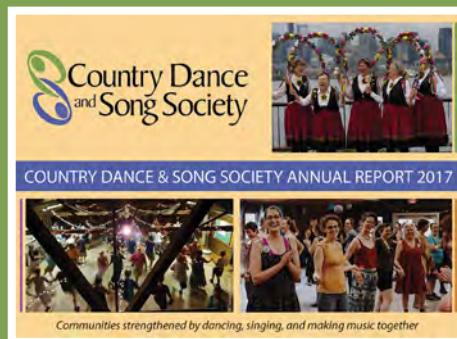
The Country Dance and Song Society is pleased to announce that Sue Songer of Portland, OR, is the 2019 recipient of the CDSS Lifetime Contribution Award.



It's hard to imagine the Portland dance and music scene without Sue. She has been integral in the scene since the 1980's---as a musician, as the leader of the Portland Megaband, as a leader on planning and production committees, and as the walking talking tune encyclopedia we all depend on. When she began learning fiddle tunes in the 80's, she started to transcribe the tunes she was hearing around Portland. This eventually birthed the worldwide selling Portland Collection series, including 3 tune books and 4 CD's to date. Sue plays and teaches in many corners of the U.S. She will be honored on Saturday, March 30, 2019 at a celebration in Portland which will feature music jams, a potluck, an award ceremony and an open band/caller contra dance.

CDSS 2017 Annual Report

The 2017 CDSS Annual Report is now available. You can read the report online as an attractive flipbook, or download a PDF. On the page, you'll also find links to the 2017 Donor List, additional financial details, and websites with further information.



[Click here
or visit
cdss.org/2017-
annual-report](http://cdss.org/2017-annual-report)

Multimedia Contra Dance Project

With grant support from CDSS, Julie Vallimont is beginning a project to “take the pulse” of contra dance music today, and compare with trends from years past. Julie will be conducting interviews with a sampling of contra musicians around the country, asking them about their musical style and tune choices and their musical backgrounds, and looking at different regional styles. She’ll capture audio and video of their playing styles. Julie just did her first interviews with Dudley Laufman, a great place to start. She’ll be sharing what she discovers in a blog format on the CDSS website, so stay tuned!

Transitions: New(ish) Faces at CDSS

Lynn Nichols has joined the CDSS staff as Marketing and Design Manager. Since 2012, she has served as CDSS’s webmaster as an outside contractor, and added the editing and design of the *CDSS News* to her responsibilities in 2017. In her new role, she will continue with the *News*, write/design printed material, and oversee the content of CDSS’s website and social media efforts. A long-time choral singer, mountain dulcimer player, and English dancer, Lynn fell in love with traditional folk music by listening to her parents’ Oscar Brand and Jean Ritchie records. She is excited to continue promoting the good work of CDSS.



Though he has been officially working in this capacity for many months, **Ben Williams** has officially joined CDSS as the Sales and Insurance Manager. He’ll be keeping the store running by keeping items in stock as well as ordering new items, and making sure the online store and shipping run smoothly. He also expects to be converting a number of our resources to digital downloads, and increasing the offerings of our online library. Ben has been a contra and English dancer since 2008, and a singer since elementary school. In the past few years he’s become an organizer of dances and weekend programs. He’s excited to combine some of his passions with his retail experience and journalism degree in helping spread the joy for CDSS!

Join the Next CDSS Web Chat on September 20th!



On June 21 we successfully launched our new web chat series for dance organizers. These live hot topic discussions are one way that CDSS can facilitate organizer networking and spread expertise far and wide. Our first web chat focused on boosting attendance, and we had over 70 participants from across the continent and the Atlantic Ocean! For details and a recording, [click here](#).

Our next web chat will be on Thursday, September 20 at 8:30 PM EDT, with a focus on Creating a Thriving Open Band. Please join us if your group encourages sit-in musicians at your dances, or if you’re interested in learning more about including this opportunity. We’ll hear from open band leaders in Wisconsin, Arizona, Georgia, and Massachusetts, with time for Q&A at the end.

To join the 9/20 web chat (by computer or phone), [submit this RSVP form](#) by SUNDAY, SEPTEMBER 16th. You will receive instructions via email on Monday, Sept 17th about how to join the call. Even if you can’t participate on this date, submit the RSVP and we’ll send you a link to the recording afterward. Please share this announcement with any musical friends who might be interested. Questions? Contact Linda Henry at linda@cdss.org.

The CDSS Strategic Plan 2019 - 2023

On behalf of the CDSS Governing Board and staff, I am excited to introduce the latest CDSS Strategic Plan, which will focus on the time period from 2019-2023. We began work in earnest in November 2017, with a new Executive Director in place, at an extended Board Executive Committee meeting in Boston, with board members and staff in attendance. We followed a structured process that examined our capabilities and a view of the external landscape, with input from a variety of sources: board members and staff, member feedback from community meetings with CDSS Board members, surveys (including the recently published Canadian and US organizer surveys), assessment of progress and priorities from the prior plan developed in 2012, and insights from an organizational review conducted during the transition period mid-2017. We debated and discussed over a series of meetings throughout 2018, examining areas that are critical to delivering value to our members today, as well as defining the work that we need to do to be relevant for the future generations.

The Strategic Plan has multiple components that collectively define the core of what CDSS does (Mission), a future view of the impact we wish to have on the broader community through the work that we do (Vision), principles that define our organization's culture and beliefs (Core Values), and the important priorities that we must address to achieve the

vision (Priority Focus Areas). This is not a list of everything the organization will be doing over the next five years, but rather a general road map and direction that will inform each annual plan, which will include specific goals and objectives that our Executive Director and staff will identify each year. CDSS serves a broad community, including dancers, singers, musicians, callers, organizers, and local affiliates, and we want to make sure that our resources and services provide value to all of our constituents. The strategic plan is a living document intended to focus our attention on the highest priorities of our community, and the Board and staff will annually review progress and make adjustments as appropriate.

Through the many months of planning, discussing, debating, and framing the Strategic Plan, it was clear that the people who work and volunteer for CDSS share a common passion for dance, music and song, and firmly believe in the value to society that derives from participation in the types of activities that are supported, encouraged, and driven by this organization. We ask for your continued support as we move forward with our new strategic plan to help us achieve our vision: "Communities strengthened by dancing, singing, and making music together".

Nancy Barbour
Chair, Strategic Planning Task Group
CDSS Governing Board Member



2019 - 2023

Mission

We connect and support people in building and sustaining vibrant communities through participatory dance, music, and song traditions that have roots in English and North American culture.

Vision

Communities strengthened by dancing, singing, and making music together

Core Values

With welcoming hearts, we strive to build intentional *Inclusivity* with our communities.

We are inspired by the artistry and *Creativity* at the core of our living traditions.

We commit to *Stewardship* in our care of the resources and evolving traditions entrusted to us by those we serve.

We encourage *Collaboration*, networking, and teamwork between individuals, among affiliate groups, and across the wider community.

Priority Focus Areas

- **EXPAND OUR IMPACT** - Expand our impact, influence, and visibility across the continent by fostering connections among affiliates, building new partnerships for collaboration, and advocating for participatory arts.
- **PROVIDE VALUE FOR MEMBERS** - Provide value for members in all constituencies by responding to their needs, expanding our resources and services, and effectively communicating what we have to offer.
- **REACH SCHOOL-AGED AUDIENCES** - Improve our ability to bring traditional dance, music, and song experiences to school-age audiences through school and community-based programs.
- **DOCUMENT AND STEWARD LIVING TRADITIONS** - Document and steward historical and contemporary practices of music, dance, and song traditions.
- **ROBUST CAMP PROGRAMS** - Create a robust camp program based on evaluation of current and future community needs.

CDSS provides services to members and affiliate groups in the U.S. and Canada. We support a variety of traditions rooted in English and North American culture; the common thread that binds them together is their celebration of human togetherness and collaboration. We believe that the traditions nurtured by our organization benefit individual health and social cohesion. These are living traditions that speak to the needs of the present. We support the innovations that naturally emerge, as we honor the past by providing historical perspective.

In order to achieve our goals, we must continue to build the strength of the organization, including implementation of technology infrastructure, expanding staff capabilities, improving governance, expanding and diversifying our financial resources, and tapping into the talents of our extended organization of members and volunteers.

Barn Dance • Ceilidh • Chicken and Egg Dance • Community Dance • Downtown Dancin' • Contra Dance • Dances for Every Body • Dancin' in the Seats • Dancing Well • Family Dance • Farmer's Frolic • Folk Dance • Friday Fling • Hip to be Square • Hoedown • International • Old Time Country Dancing • Old Time New Hampshire Dance • Old Time Utah • Old Tyme Dance • Round Dance • Square Dance

All Join Hands

Dispatches from the world of community dancing

• Shindig • Sit Squares • Solstice Swing • Urban Barn Dance • Barn Dance • Ceilidh • Chicken and Egg Dance • Community Dance • Downtown Dancin' • Contra Dance • Dances for Every Body • Dancin' in the Seats • Dancing Well • Family Dance • Farmer's Frolic • Folk Dance • Friday Fling • Hip to be Square • Hoedown • Hoolyann • International • Old Time Country Dancing • Old Time

by Marian Rose , with contributions from members of the Pourparler listserv



Dancers swing at a community dance sponsored by the Village Dance Series at the Evening Star Grange in East Dummerston, VT (photo by Lynn Nichols)

One of the nice things about being in this business is getting to know other people who are involved in creating community dances. They are, as you might expect, a fun bunch, but they are also highly skilled and come from a wide variety of backgrounds. If you are reading this, then perhaps you are already involved in leading community dances or have some desire to do so. The following information has been gleaned from the many people I have met over my career as a community dance leader. It includes input from the pros (those who earn their living at it), once-in-awhile callers, and everything in between.

Take my own trajectory as an example. I grew up in a musical family, played for prairie-style wedding dances

as a teenager, and ran into international dancing and anglo-style traditional dancing while traveling around the world in my 20's. Coming back to Canada, I settled in a small northern town and decided to organize a ceilidh similar to those I had seen in New Zealand and Australia. It became quickly apparent that there was no one there who could lead the dances, so I decided to do it myself. Armed with the books *Dance Awhile*, *Cowboy Dances*, Sandy Bradley's wonderful LP *Potluck and Dance Tonight* and enthusiastic encouragement from Cameron Stewart in Vancouver, I called a full evening of dances which continued into the small hours of the morning. Today I cringe when I think how little I knew about calling technique at that time, but the event was nevertheless a

roaring success and I was hooked. I became an enthusiastic student of any caller that I met, spent a couple of decades calling contras, squares and English and began doing dance residencies in elementary schools. As time went on, I was more strongly drawn to the community side of things and have made my living with it for the past thirty years.

While this anecdote is specific to my own history, there are certain elements that are common in other people's stories. Many community leaders have experience in the traditional dance world of contra, square or international dancing, as dancers, callers, musicians, organizers or some combination thereof. Many are school teachers or recreation leaders. There are a few who grew up dancing and/or playing music, and others who came to it later in life. Still others are community organizers who wanted to bring dance into their community celebrations and decided to do it themselves. A few even have related formal training: dance educators, folklorists, therapists and academic researchers. Quite a few of us just fell into it, either because there was no one else to do it, or we thought we could do a better job, or our friends nudged us in that direction.

Almost every caller I have ever spoken to has said they went through a period of ignorance. When I started doing dance residencies in schools, I was armed with little more than a handful of dances, my accordion, and the unflagging support of the school principal. Other callers have similar stories: *'There was no one else, so I had to do it myself,' 'I was in over my head,' 'I had no idea what I was doing,' 'I just jumped in the deep end and figured it out.'* In these situations, we use the skills and repertoire already in hand and learn as we go along. This isn't necessarily the preferred strategy, but it is indeed a common one.

Once bitten by the bug, there comes a period of learning and collecting repertoire, usually by dancing to callers who you admire. Sue Hulsether, a Wisconsin-based musician/clogger/farmer-turned-dance-professional recommends that you learn both by dancing and by watching: *"I advocate going to dances and gathering repertoire by dancing every other dance: Dance one. Sit down for one to scribble down the dance you just did, and then take notes on how the caller both teaches and calls the next."* This process can continue throughout your career – you can never have too much repertoire, too many teaching tips, or too many good-natured crowd-control ideas.

continued on page 10

ADIRONDACK DANCE

WEEKEND SEPT 21- 23, 2018





All-inclusive Dance & Music Weekend
@Silver Bay, YMCA, Lake George, NY!

Contras EnglishCountry
Kayak Massage Waltz

Party of Three **Eloise & Co.** **Karen Axelrod**
Bare Necessities **Frannie Marr (CA)** **Steve Zakon-Anderson**
Tom Amesse **Gene Murrow**

Youth Scholarships available (30 and under)

Registrations accepted until September 19
For more information visit www.danceflurry.org or contact us at
Adirondack@danceflurry.org • 518-813-0530


Connecting / inspiring through traditional music and dance

Harvest Moon Dance Weekend



ChicagoLand ECD

English Country Dance
in Chicagoland

September 28-30,
2018

Music by

EARL GADDIS,
DEBBIE JACKSON,
and **JONATHAN WHITALL**

Calling by **SHARON GREEN**

at the Baker Community Center in St. Charles, IL

Limited to 60 dancers. Registration is now open and can be done online, with check or PayPal payment.

Information at www.ChicagolandECD.org
ChicagolandECD@gmail.com
Mady 630-584-0825/Tammy 847-508-5586/Randi 708-870-2168

Many of those who do this work are more than happy to share their expertise. You can meet them in workshops at dance camps or you can simply attend their dance and take notes. In some cases, you may be lucky enough to do an apprenticeship – a longer, more intense period of learning with a caller whose work you admire. I have been both on the giving and receiving end of apprenticeships and find them useful and inspiring from both points of view.

Amy Cann explains how she learns: “...my greatest teachers are *The Bad Kids*. The ones who don't pay attention. Who wiggle during explanations... argue about whose turn, don't want to hold hands, take a mile if you give'em an inch. Any time I diverge from the most efficient, clear, kind, compelling, true way of showing anything..., they let me know by doing... other things.”

According to Andy Davis: “All my effective teaching tricks and approaches all came from moments of lighthearted desperation: ‘How can I get them to do this and make it feel easy?’”

Community dance leaders are necessarily also organizers, either of their own event or as advisor to the person who

has hired them. Someone who has decided that they want dancing to be part of their wedding or bar mitzvah or harvest celebration may in fact have only a vague idea of what they want. In this case the caller must have a detailed conversation with them to determine their vision for the event and to ensure that it is realistic. What kinds of dances? For how long? What is the room setup? Do the attendees know that they will be dancing? Having a clear understanding of these basics can help avoid or minimize the inevitable hiccups.

In many cases, participants at a community dance event are likely to have little or no dancing experience and may even have attended the event with no intention at all of dancing. It is therefore the job of the caller to encourage them to join in, while knowing there will be people sitting on the sidelines. Watching is participating, too, and they may join in later when they become more comfortable.

Once there are dancers on the floor, the repertoire at a community dance should be simple, varied and easily taught. The most effective dances are ones with basic moves that can be taught in plain English without using dance jargon: circle, swing, forward and back, sashay,

TRADITIONAL AUSTIN AREA DANCE ASSOCIATION
PRESENTS THE 22ND ANNUAL

Fire Ant FROLIC

CONTRA DANCE WEEKEND

DANCE IN AUSTIN!!

Oct. 26-28, 2018

at the Austin Sports Center South

*Join us for an exciting weekend of Music,
Friendship and Contra dancing including
a Halloween costume party on Saturday Night
and many dance workshops.*



Taada for more information visit fireantfrolic.org



Wake Up Robin band

*Andrew and Noah VanNorstrand
of the Great Bear Trio*

*Audrey Knuth and Amy Englesberg
of the Free Raisins*

Sarah VanNorstrand caller



The accordion is a dance leader's best friend! (photo by Marian Rose)

clap, stamp, trade places. David Millstone says: *"Within a limited range of dance figures, you have to provide enough variety so that each dance has a distinct identity. So, mixing longways dances with a square with a big circle dance with couple mixers (e.g., Sasha) with line dance... lets each dance feel different without needing to resort to lots of gimmicks or complexity."* In Leslie Gotfrit's dance series, she only ever uses an elbow swing and has a rule that if she has to teach a dance more than once, it is too hard.

Dance callers often depend on a core repertoire of dances that they repeat in many different situations. As in a theatre performance, this means using the same words to teach the same dances dozens of times, and the challenge is to make it new each time. Dancers like familiarity and are delighted when they recognize a dance, so you may want to repeat a dance more than once in an evening. Some communities such as Mabou, Cape Breton and Souris, Prince Edward Island do the same dance several times in an evening with great gusto, and no one thinks that they should be doing something different. At weddings in the Canadian prairies, dances are often repeated several times in an evening.

The caller should also have some 'aces' in their back pocket – dances that can be done with no teaching at all (farandole, improvised circle) or novelty dances that provide variety and fun: (Seven-step, Pigs and Wolves, Paddle dance). You may need to put aside your own preferences when the situation calls for just such a dance. For some people in the crowd, the Chicken Dance may be the only point of familiarity in the evening and may put them at ease enough to later get a partner and join in the Virginia Reel.

During a community dance evening, any number of things can upset your planned program, and it is important

to be able to improvise. You may need to change your repertoire choice, modify a dance on the fly, or even jump in and dance in while calling. You may be asked to make announcements, pick prizes, or lead a spot dance.

When it comes to music, there is a wide range of possibilities when leading a community dance event. Ideally, we would all love to work with a band of musicians who play a wide variety of styles, are familiar with our repertoire and who are able to improvise and contribute to the atmosphere of relaxed fun we want to create. In reality, most of us must adapt to the music that is available. Some leaders are able to play the music for dancing on the accordion, guitar or fiddle. Those of us who travel alone to far-flung events may find ourselves working with local musicians who likely have limits both in terms of competence and repertoire.

In some cases, the best option is to use recorded music. This of course limits the fun of dancing to live music but has the advantage of allowing us to use a wide range of high quality music of our choice. Throw on a great swing tune or a tango or some old rock 'n roll and allow them a free-form moment.

Much like a competent contra or square dance caller, a community dance leader must keep a positive attitude and remember that the goal is for everyone to participate and to enjoy themselves. Beyond that, the skills required to be an effective community dance leader are nothing to sniff at: great performance techniques, teaching skill, organizing ability and an openness to learning and improvising. It's all tons of fun and immensely satisfying!

Throughout these columns, you will find references to Pourparler, a vibrant group of dance leaders that meet in a different location each year, usually in the fall months. If you are at all interested in diving into the community dance pool, I highly recommend that that you make the time to go to Pourparler. The next one will be in San Antonio, TX on Nov 1-4, 2018. For more info, visit [the Pourparler website](#).

All the dances mentioned in this column are available in resources for sale in the CDSS online store, in the section entitled [Children and Community Dance](#).

Marian Rose is a musician, dance leader, linguist and former CDSS board member. Find out more at marianrose.com.

Stories from the CDSS LEGACY OF JOY SOCIETY

DAVE POKORNEY & JOLAINE JONES-POKORNEY

*I*t was a beautiful Sunday morning in Gainesville, Florida. Sunlight was streaming through the windows onto the dance floor. The band Steamshovel and caller Alex Deis-Lauby were guiding us through an amazing morning of dance. I said to my partner, "Isn't this a lovely way to spend a Sunday morning?" She replied, "BEST CHURCH EVER!"

It is a sentiment we've heard on dance floors across the country. Many of us consider the music and dance community to be our spiritual community or extended family. We recognize in the friendships and the transcendent experiences, an element of the holy.

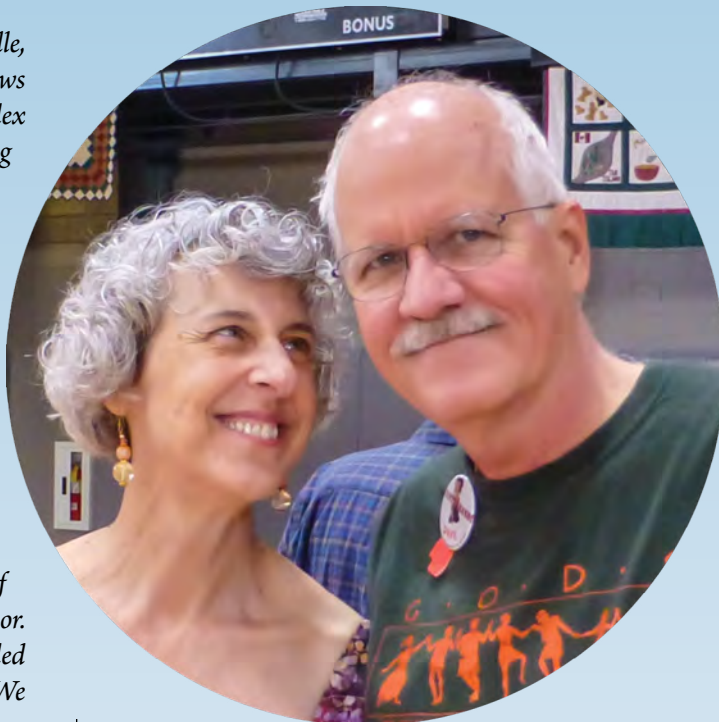
Most of us go to our local dance events, plop down our \$10, have fun, and go home. Maybe we bring a bag of cookies for the snack table, or we stay late and sweep the floor. But if this is really our spiritual community, our extended family, shouldn't we be supporting it with our money? We should give more than the price of admission and say 'keep the change!'

Beyond that, it is possible to set up automatic deductions from your bank or credit card to go to your community and to CDSS every month. And to keep the joy for generations to come, remember CDSS and your music and dance community in your estate planning.

When we first thought about including CDSS in our will, we were concerned that we would need to call in the lawyer and rewrite the entire will. But when we pulled out the will from where it had been filed in a drawer for years and read it again, we saw that there is a paragraph stating that at any time, we can add a letter to this will to designate specific gifts to specific people.



We wrote a letter stating that an amount of money would go to CDSS and another amount to our local dance community, signed it, dated it, DONE. Yours might be just as simple!



"If we value our music and dance communities as the spiritual communities and extended families that they are, supporting them with our money as well as our time, they will continue into the future as 'church' for many joyous dancing pilgrims."

If you'd like to join the CDSS LEGACY OF JOY SOCIETY, fill out the online **Request to Join form** at cdss.org/legacy or call Robin Hayden at 413-203-5467 x107. CDSS will work with you to contribute a joyous photo, a zippy quote, and your own legacy story. Considering including CDSS in your estate plans but don't know where to begin or what your options are? Fill out the **Expression of Interest form** [on the website](https://cdss.org/legacy).

B A Y A R E A

Fall Frolick • October 19 - 21, 2018

Join us for two days and two nights of English dancing and singing, including English Country Dances old and new. Workshops for musicians, choreographers, and singers. Contra and International dance and music. Happy hour, parties and an auction!

Classes will be lead by:

**Beverly Francis • Brad Foster • Carol Friedman
Kalia Kliban • Sharon Green**

Music will be provided by:

**Charlie Hancock • David Mostardi • Emily O'Brien
Jim Oakden • Jon Berger • Rebecca King • Shira Kammen**

Sound wizardry by **Nick Cuccia**.



All for a maximum of \$330.

<https://bacds.org/fallfrolick>

Contacts:

Programmer: Kalia Kliban
kalia@sbcglobal.net / (707) 483-5758

Registrar: Gus Baldauf
bacdsfallfrolick@gmail.com / (510) 292-4872

Manager: Mary Luckhardt
mary@luckhardt.com / (510) 604-6060

C O U N T R Y

Dances from the Year 1718 • November 17, 2018

We are having a ball commemorating the 300th anniversary of the publication of some wondrous English Country Dances.

Dances will be lead by:

**Kalia Kliban • Sharon Green
Mary Luckhardt • Graham Christian**

Music will be provided by:

**Shira Kammen • Judy Linsenberg
Bill Skeen • Katherine Heater**



This is a connoisseurs' ball, intended for experienced dancers. The event is **sold out**, and there is a waiting list.

We will have a workshop on Saturday, November 10, **open to all**, to learn most of the dances.

<https://bacds.org/events/1718>

For more info contact David Newitt
dnewitt@sbcglobal.net

D A N C E

The No Snow Ball • December 2, 2018

A California Winter Dancing Wonderland
Join us for our 32nd annual gala!

Contra dancing with a few couple dances
Pot luck snacks

Festive calling by Seattle's **Lindsey Dono**

Music will be provided by The Offbeats:

Ashley Broder • Jeff Spero • Ben Schreiber

Waltzing at the break with:

Audrey Knuth • Christopher Jacoby



No preregistration required.

To welcome and include everyone in this dance, the caller will use Larks and Ravens for the role terms.

Lake Merritt Dance Center
200 Grand Ave, Oakland CA

6-10pm • \$20-30 sliding scale

<https://bacds.org/events/NoSnow>

For more info contact Mark Galipeau
mark@nbcds.org

S O C I E T Y

BACDS is dedicated to teach, promote, and present country and ritual dancing throughout the San Francisco area. For BACDS information, email bacds@bacds.org. Web: <https://www.bacds.org>

News from Canada: **Living the Regency Life at Port Alberni's Jane Austen Festival**

by Jane Schmidt, with contributions from Martha Burd



Every dancer was in full Regency dress for the Festival's Grand Ball called by Rosemary Lach (centre on stage) (Photo by Jane Schmidt)

If you are a lover of Jane Austen and all things Regency, Port Alberni on Vancouver Island, British Columbia, was the place to be July 6th to 8th this year. Port Alberni is a small town of 20,000 on the west coast of Canada, half way across the world from the beloved Hampshire where Jane Austen lived and wrote 250 years ago. Incongruous as it may seem, the good people of Port Alberni have been holding a Jane Austen Festival annually for the past three years.

The festival was created by a local costume group called the Centennial Belles. The group's focus was on costumes, so naturally the festival set the goal of breaking the world record of the 'highest number of people dressed in Regency clothes gathered together in one place' to earn a place in the Guinness Book of World Records.

But once you have a group in Regency dress, what do you do? Of course, you have a grande ball. When the festival began three years ago, there were very few English country dancers in Port Alberni. There was lots of interest but little experience. So Rosemary Lach became involved, coming up from Victoria to give a series of dance workshops,

and to call the ball. Now, three years later, there is a good core group of confident local dancers taking part in the festival.

Breaking this world record is no mean feat for a small community far removed from large urban centres that would have a lot more enthusiasts to draw from. I had the privilege of growing up in Alton, Hampshire where Jane Austen lived in Chawton House for her final 8 years, and I think it would be unlikely that even the residents there could have managed it.

When I was growing up, the Jane Austen museum was simply another boring old building filled with artifacts that didn't interest me in the least. I drove past it every morning on my way to school not even giving it a second thought.

How strange that in 2018 at the age of 67 I would spend three days sweating over a sewing machine to produce a dress that fit the requirements of the occasion, decorated a bonnet and trekked all over town to find long white gloves, and then travel 4 hours plus a ferry ride from

Vancouver, BC. But I am an enthusiastic English country dancer. At the last Vancouver contra dance of the season I came across a small poster advertising the Jane Austen Festival. I enjoy any opportunity to dance and dress up so when I saw the festival offered both, I knew I had to attend.

There were many familiar faces at the festival including Rosemary Lach, her husband Robin, and other Victoria folks I knew from dancing. The festival opened with a musical production of *Persuasion* held in the local theatre which is part of the high school complex in Port Alberni, a most impressive building. The musical was written and performed by the Chicago Chamber Operatic Tour Company. They have toured the world over the last 5 years, including performances at the renowned Jane Austen Festival in Bath England. We were treated to a wonderful and humorous operatic delight with great singing, excellent stage management and even some Irish dancing.

Saturday morning saw everyone gather at the theatre in all of our Regency splendor for THE COUNT. There was a sea of beautiful dresses, bonnets with lovely embellishments and men in tail coats, top hats and riding boots. The existing world record was made in Bath England with 409 people suitably attired. Although the Port Alberni attempt fell short with only 349, it didn't dampen the enthusiasm of the crowd who after being counted departed to Harbour Quay to promenade and show off their costumes to the town.

Then everyone headed off to high tea at the Echo Community Centre, still in our costumes, of course. A string quartet from the *Persuasion* orchestra serenaded us while we enjoyed trays of delicate sandwiches, scones with strawberry jam and whipped cream, and endless cups of tea served by The Sunshine Boys, a local men's club. It was all terribly proper and gave us all another opportunity to admire each others outfits.

Then came the grande masquerade ball in the evening, called by Rosemary Lach to music played by The Regency Players, a group of local musicians. The hall was beautifully decorated with chandeliers and candlelight (both real candles and flameless), and in an adjoining room finger food and beverages were served throughout the evening. The ball commenced with the grand promenade around the room—lines of couples now dressed in elegant ballgowns or tail coats, and wearing elaborate masks. Rosemary then led us into a series of



Showing off their Spencer jackets and bonnets, L to R Jane Schmidt, Arlene Tumbler, Margret Goodmason, Robin Lowry, Rosemary Lach and Martha Burd

traditional English country dances, both ones familiar to those who had come to her workshops and simpler ones for the less experienced. Rosemary included her version of "The Triumph," to create an opportunity for every lady to show off her ball gown. In this dance the gentlemen meet at the bottom of the set, join hands to form an arch over one of the women, and lead her triumphantly (and elegantly) back to place. If anyone lacked in skill, they made up for it with enthusiasm and a delightful evening was had by all. Watching everyone in their finery made it easy to imagine the days of the Regency era when ladies and gentlemen dressed to impress, and dancing provided the only physical contact that a young lady might have with a gentleman prior to marriage. We left the ball tired and with sore feet but happy.

There was one more event to complete the weekend. On Sunday everyone donned their Regency outfits once again for a picnic and a dance on the grass in Roger's Creek Park. Some of the families walking in the park joined in the dancing, attracted by the lively music provided by Port Alberni's Old Time Fiddlers, and the novel spectacle of costumed dancers.

Overall, I would say the weekend was a great success. Let's hope that next year THE COUNT will attract 61 more people, and we can say that the little town of Port Alberni smashed that world record!

Jane Schmidt, a former Morris dancer, now dances English in Vancouver, BC. Martha Burd dances English in Victoria, BC, and loves dressing dancers in period costumes.

EXTRA: Read more and see a video that features some of the costumes in this story in the [Alberni Valley News](#).

**Country Dancers of Rochester
Thanksgiving Weekend
Contra/English/Waltz/Squares
And More!**

Details at: **CDROCHESTER.ORG**
November 23,24 2018



Music by
**The Groovemongers
and
Cloud Ten**

Calling by
**Adina Gordon
and
Sarah VanNorstrand**

WINTER WARMUP 2018



Nov. 30-Dec. 2



**Worthington, OH
(near Columbus)**

Register online at www.bigscioty.com
For info contact: bigsciotycontra@gmail.com

Bands



GREAT BEAR

Andrew VanNorstrand
Noah VanNorstrand
Kim "Mama Bear" Yerton
Chris Miller
Rebecca Bosworth-Clemens
Dana Billings



WIZARD WALK

Tom Cunningham
Kate Sanders
Bob Douglas



Callers



SETH TEPFER

**DARLENE
UNDERWOOD**



Falling Leaf Contra Dance Weekend

October 13 - 14, 2018

Potent Brew

George Paul, Dave Bartley,
and Ben Schreiber

Sue Hulsether, Caller

Flatfooting with Sam Timmreck

Weekly Dances

Thursday Bollywood

Friday International Folkdance

Saturday Contra Dance

Sunday English Country Dance

Star of the North English Country Dance Weekend

October 19 - 21, 2018

Susan Kevra and
Old World Charm School



Tapestry Folkdance Center

3748 Minnehaha Avenue

Minneapolis, MN 55406

612-722-2914

www.tapestryfolkdance.org

Albany Contra Fest!

Will Mentor Joy Compass



ALL on a sprung WOODEN floor in a
LOVELY dance hall!

Fri/Sat, November 9 and 10

Albany Elks Lodge, 25 So. Allen Street, Albany, NY

danceflurry.org/contrafest



Connecting and Inspiring
Through Traditional Music and Dance



DANCE

at John C. Campbell Folk School

800-365-5724 • folkschool.org • Brasstown, NC



February 16-18

Intro to Cape Breton Step Dance

with Pearl Shirley

Cape Breton, Nova Scotia, is known for its irresistible dance music. Cape Breton Step is a hard-shoe percussive dance form with Celtic roots, notable for its rhythmic footwork and relaxed demeanor. It is still performed today by dancers of all ages. Beginners, join the fun!

March 9-11

Scandinavian Dance Weekend: Waltz, Schottische, Hambo, & More

with Larry Harding, Roo Lester

Focus on waltz, schottische, hambo, polka, mazurka, and regional dances from Norway and Sweden. Develop balance, both alone and as part of a dancing couple, and learn to lead and follow. Live music by fiddler Char Bostrom. All levels welcome.

April 27-29

English Country Dance Weekend

with Patricia Petersen, Bruce Hamilton

Explore the "Playford" dances of the 17th and 18th centuries to 20th century dances and contemporary dances. Live music by Atossa Kramer, Mara Shea, and A Joyful Noise (Daniel Beerbohm, Barbara Greenberg, & Kathy Talvitie). Previous English country experience is required.

June 17-23

Dance Callers' Workshop

with Diane Silver

This class is intended for contra dance callers who have already done some calling and are experienced dancers. Emphasis is on program planning, teaching techniques, working with beginners, and effectively using live music. Individualized instruction can also include calling squares and English country dances.

July 8-14

Dance Musicians' Week

with David Kaynor, Sue Songer, Peter Siegel, & Betsy Branch

You'll learn and improve techniques of playing and arranging music for traditional contra, square, and couple dancing. Slow-tune jams, ensemble playing, instructor presentations, tutorials, discussions, and dancing. Instruction is geared to those who can play tunes on their instruments and are familiar with contra dance music.

July 27-29

Waltz Weekend: Basics & Beyond

with Gaye Fifer

American folk waltz, danced in 3/4 time is very approachable, with lots of room for advanced "tricks." Connection with your partner and the music will be emphasized (no partner necessary to attend), as well as good communication between the lead and the follow. Live music by Paul Moore on piano.

September 14-16

Intro to Clogging/Flatfooting Weekend

with Aubrey Atwater

Mountain music makes us want to dance, and that's what you'll do with just a few steps under your belt. Beginners welcome, but basic fitness is needed. It is also necessary to bring smooth leather-soled shoes with a good "slide."

October 26-28

Fall Square Dance Weekend

with Kathy Anderson & Tony Parkes

Explore a wide range of square dance styles danced to live music by Evening Star (Steve Hickman, John Devine, & Claudio Buchwald). All dances will be taught and walked through in advance. Some previous contra or square dance experience is recommended. Singles and couples welcome.

November 16-18

Learn to Contra Dance Weekend

with Bob Dalsemer & Charlotte Crittenden

Discover why so many people are enjoying this modern form of a centuries-old dance tradition. After learning basic moves with expert instruction, you'll be ready to participate in the Saturday night community dance.



December 26, 2018 - January 1, 2019

Winter Dance Week

Instructors & Musicians to be announced

To view our eCatalog and register for a class, visit
www.folkschool.org or call 800-365-5724
dance@folkschool.org

CDSS Sings: The Three Ravens

by Lorraine Lee Hammond



Picture two or three large black birds perched on bare branches in a stark tree at the edge of a brown, harvested field. As the autumn sun fades away, the air turns brisk. Perhaps these are crows, perhaps they are ravens. Crows and ravens are near relatives. The ravens have a more massive body and a larger beak. This is a familiar autumn sight in rural New England, and in England, Scotland, Germany, Denmark and so many other places where folk ballads have strong roots.

As I write this I am distracted briefly by a conversation among crows outside my window in Brookline, Massachusetts. There was a version of the ballad “The Three Ravens” in my elementary school songbook, accompanied by a haunting black and white illustration of beady-eyed birds eyeing the body of a slain knight in armor lying below them on a field, sword and shield beside him.

The tune I remember was also haunting and, like the story, sounded ancient. I did not know then how ancient both tune and story were, and I applaud the editors of that old fourth or fifth grade textbook for bringing such a powerful song into the lives of many children. My thanks to my classroom teachers who made time for music in our school day, and also understood the value of traditional song.

My remembered version from those years was most likely the one from English composer Thomas Ravenscroft’s *Melismata*, his collection of twenty-three songs for “court, city, and country humours” published in 1611.

Ballad collector Francis James Child indexed “The Three Ravens” as number twenty-six in his definitive work, *English and Scottish Popular Ballads*. Child included the Scottish Twa Corbies as well. Often ballad scholars are able to trace story lines in the British ballads back to Norse themes and antiquity. The crows/ravens eyeing the battlefield may harken back to the pair that legend says flew down to earth each day to spy on humankind, returning to Odin to report what they had seen.

Here are two facsimile pages from the 1611 edition of “Melismata.” [Click either of the images for a PDF with larger versions.](#) The full edition is available at pbm.com/~lindahl/ravenscroft/melismata



I especially enjoy the Youtube performance by Vokalensemble diapason.

[Click here](#) or the image below to play the video on YouTube.



And now my own setting of the Ravenscroft version in modern notation. The melody uses a mixed mode, common to Elizabethan era music. It is basically drawing from the dorian minor. I transposed the song from Gm to Am because I found that Am was more easily accessible for singers and note readers.

The Three Ravens

From Ravenscroft's *Melismata*, 1616

There were three ra'ens sat on a tree, Down, a down, hey down a down. And
 they were black as black could be, with a down. Then one of them said to his mate,
 "Where shall we out break - fast take?" With a down, der-ry der-ry der-ry down down.

There were three ra'ens sat on a tree,
 Down a down, hey down, hey down,
 They were as black as black might be,
 With a down.
 The one of them said to his mate,
 Where shall we our breakfast take?
 With a down, derry, derry, derry down, down

Down in yonder green field,
 Down, a down, hey down, hey down,
 There lies a knight slain 'neath his shield,
 With a down.
 His hounds they lie down at his feet,
 So well they do their master keep,
 With a down, derry, derry, derry down, down.

His hawks they fly so eagerly,
 Down a down, hey down, hey down,
 No other fowl dare come him night,
 With a down.
 Down there comes a fallow doe
 As great with young as might she go
 With a down, derry, derry, derry down, down

She lifted up his bloody head,
 Down a down, hey down, hey down,
 And kissed his wounds that were so red,
 With a down.
 She got him up upon her back,
 And carried him to earthen lake,
 With a down, derry, derry, derry down, down

She buried him before the prime
 Down a down, hey down, hey down,
 She was dead herself ere e'en-song time,
 With a down.
 God send every gentleman,
 Such hawks, such hounds, and such a leman.
 With a down, derry, derry, derry down, down

[Click here](#) or on the notation for a downloadable PDF version of the tune and lyrics.

And in the fashion of ballads whose themes run deep in our human consciousness, there are countless versions of The Three Ravens/Twa Corbies. It found its way to North America in the Thomas Ravenscroft 1611 version, which included his four-part vocal harmony arrangement. And Cecil Sharp collected a very different variant, Poor Old Crow, from Mr. Ben Burgess in Charlottesville, Virginia, in 1916. [Click here or on the image below for a PDF.](#)

Poor Old Crow - Mr Ben Burgess Charlottesville, VA, September 28, 1916

I also offer a Scottish version that I learned many decades ago from a very young Jane Trezise. Janie was five or six years old. I was in my thirties, and we enjoyed each other's company greatly as we bounced around Scotland in the back of a van. I was touring with Janie's parents Cilla Fisher and Artie Trezise, and the late Rick Lee, and as two folk duos we had an ambitious tour that took us from Edinburgh to Orkney. Janie was out of school and traveling with us. We entertained each other with songs. I close this article with Three Crow, a song that I learned from Janie, and I have since taught to many classrooms of young children. The Three Ravens has proven itself a very durable ballad indeed. [Click here or the image below for a PDF.](#)

Three Crow

Scottish Traditional
from Lorraine Lee Hammond
learned from Jane Trezise

My favorite Youtube link for this song, published on October 11, 2011, features Órla and Róise Ni Eadhra singing a "wee scots song."

[Click here](#) or on the image below to play the video on YouTube.



Lorraine Lee Hammond is a traditional singer, songwriter, teacher and instrumentalist whose credits include a Homespun dulcimer instruction series, and two Appalachian dulcimer books with Yellow Moon Press. She has performed and recorded extensively with her husband, guitar virtuoso Bennett Hammond. She lectures in American Folk Music and World Music at Lasell College in Newton, MA, and is Music Director for the WUMB/fm Summer Acoustic Music Week and Weekend programs.

October 26-28, 2018

Cloud TEN

Cedar Stanistreet, Donal Sheets, Arthur Davis, Ness Smith-Savedoff

Wind that Shakes the Barley

Bill Dudley, Kathie Aagaard, Sarah Mitchell

and

Andy Shore

Pinellas Park, Florida

Details: www.tampabaycontra.com
or call 727-823-2725

Tree Town Stomp



Wild Asparagus George Marshall

October 26 - 28, 2018
Ann Arbor, Michigan

(734) 677-0212
www.aactmad.org/tts

MUSIC CITY MASQUERADE



NASHVILLE, TN
OCT 26-28, 2018
FEATURING
NOTORIOUS
AND
TURNIP THE BEET
WITH
WILL MENTOR

www.nashvillecountrydancers.org



GREAT MUSIC & GOOD TIMES ASHOKAN MUSIC & DANCE CAMPS

CAMPS

Bluegrass Camp • Oct 26-28, 2018
New Year's Weekend • Dec 29, 2018-Jan 1, 2019
Old Time Rollick • Apr 12-14, 2019
Trad String Fling • May 3-5, 2019
Ashokan Uke Fest • May 24-27, 2019
Western + Swing Week • Jun 23-29, 2019
Northern Week • Jul 14-20, 2019
Guitar Camp • Jul 22-26, 2019
KlezKamp • Jul 29-Aug 2, 2019
Family Camp • Aug 5-10, 2019
Southern Week • Aug 11-17, 2019

DANCES

New Year's Eve Dinner & Dance • Dec 31, 2018
Swing Dance & Picnic • Jun 22, 2019
Contra Dance & Picnic • Jul 13, 2019
Squares & Cajun Dance & Picnic • Aug 10, 2019



ASHOKAN.ORG

The Ashokan Center
477 Beaverkill Rd
Olivebridge, NY 12461

English Country Dance: A New Leaf

by Brooke Friendly & Chris Sackett

Duple Minor Longways

- A** 1-2 Partners 2-hand turn once round
3-4 Circle 4-hands to left
5-6 Circle 4-hands to right
7-8 Neighbors 2-hand turn counter-clockwise once round
- B** 1-4 Double Mad Robin counter-clockwise once and a half (1st diagonals on outside; 2nd diagonals through middle to begin)
- C** 1-2 Partners balance (continue flow of Mad Robin—those now on 1st diagonal back and forward; on 2nd diagonal forward and back—orientation towards partner)
3-4 Neighbors gate turn (1st diagonals continue forward through middle; 2nd diagonals continue backward)
5-6 Partners set (keeping hands with neighbor)
7-8 All turn single over R-shoulder

Music: Mr. Millstone's Defenestration by Dave Wiesler, 2017. [Click here](#) or the notation below for a PDF.

Author's Note: For David Millstone, in thanks for his many years of service to traditional dance, music, and song, and his last six years as Board president of the Country Dance and Song Society.

Brooke Friendly has been folk and country dancing for more than 35 years and has taught since 1982. With her husband, Chris Sackett, she co-leads a weekly community dance in Ashland, OR, which includes both English and Scottish country dance. They have published three collections of English and Scottish country dances, *Impropiety*, [Impropiety II](#), [Impropiety III](#), [Impropiety IV](#), and [Impropiety V](#), and have four CDs with the band Roguery — [Impropiety I CD](#), [Impropiety II CD](#), [Impropiety III CD](#), and [Impropiety IV CD](#), which include the English country dances from the corresponding book.

Fiddler's Dream

contra dance & music camp

December 28 – 31, 2018

Crosspoint Camp in Kingston, OK
overlooking Lake Texoma

- ALL-VOLUNTEER leaders & musicians (YOU!)
- Mostly contra-focused
- Many activity & workshop opportunities
- Theme night

Sponsored by

North Texas Traditional Dance Society



For more
information and to
register online:

www.nttds.org

Puttin' on the Dance

A CONFERENCE FOR NORTHEAST DANCE ORGANIZERS

POTD3 has been postponed. We still intend to host the conference in Maine in 2019, and invite you to be a part of it!

- JOIN OUR ORGANIZING TEAM
- FACILITATE A SESSION AT POTD3
- MAKE A FINANCIAL GIFT

Get in touch! Email puttinonthedance@gmail.com

~

KEEP AN EYE OUT FOR A NEW DATE!
PUTTINONTHE DANCE.ORG



For the dance **New Leaf**
by Brooke Friendly & Chris Sackett
ABC ad lib

Mr. Millstone's Defenestration

©Dave Wiesler 2017

$\text{♩} = 116$

A D m C D m C D m C D m C G

D m C D m C D m C D m A m D m

B G F G D m G F C D m

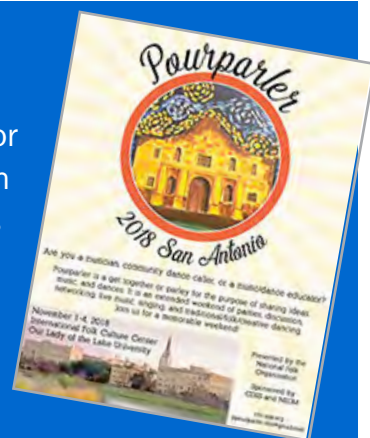
C F G D m F G A m

F G D m F G A m

[Click here](#) or on the notation for a downloadable PDF version of the instruction and tune.

Make Plans to Attend the 21st Pourparler!

Do you teach folk or traditional dance, music or song in schools or communities? Come share with others who do this vital work for an extended weekend of dancing, singing, playing music, sharing ideas and networking at Pourparler San Antonio November 1-4, 2018. Scholarships are available for two deserving CDSS members to attend. For information, visit <http://nfo-usa.org/pourparler> or email PPourparler.info@gmail.com.



CDSS Expands Its Support for Local Organizers: New Resources and How You Can Get Involved

by Emily L. Addison, Ottawa, Ontario, and Linda Henry, Easthampton, MA



Emerald City Contra Dance, Seattle, WA, with Rodney Miller, Dave Bartley, Anita Anderson, Emma Anderson caller (photo by Doug Plummer)

Are you a local organizer? Want to start organizing? Are you an ally of local organizers who make the traditional dance, music, and song (TDMS) activities that you love happen? If so, we are thrilled to update you on our continued work to support local organizers. So read on... and get involved!

Expanding organizer supports... what is this about anyway?



As reported in the Spring 2018 *News*, our survey of Canadian TDMS organizers clarified that many organizations are struggling and need support in order to continue and strengthen the activities they organize. View the [article here](#) and the [full survey report here](#).

A follow-up survey of our US affiliate organizers in March-

April 2018 explored whether the Canadian findings resonated with US organizers. While there were some differences, the similarities among experiences were striking. For instance, as with the Canadian organizers, US organizers were most concerned with issues around attendance (see the [US report here](#)).

This spring, the CDSS Governing Board completed its 2019-2023 Strategic Direction (see pages 6-7 of this issue or [click here](#)). Supporting local organizers to create and sustain their own vibrant TDMS communities aligns perfectly with CDSS's mission, core values, and priority areas for the next five years.

CDSS has a long history of supporting organizers. We have co-sponsored regional conferences for social dance organizers for more than ten years, we have also offered countless scholarships and grants to local organizers launching new initiatives, and we've made insurance and nonprofit options available to CDSS Affiliates throughout the US. However, the arrival of our new Executive Director has given us the impetus and enthusiasm for expanding and strengthening the supports we offer.

Recent actions taken on behalf of organizers

Over the last six months, we have implemented some of the top recommendations from the organizer studies.

ORGANIZERS RESOURCE PORTAL



This summer we launched the new Organizers Resource Portal (aka “The Portal”), a section of the CDSS website that gathers a wide range of information in one place to help local organizers easily find information for planning and decision making. Currently The Portal houses CDSS-created resources as well as some key resources from other organizations and events. Updating it will be an ongoing project, and we’ll be reaching out to YOU for help. You can find [The Portal here](#).

WEB CHAT SERIES



In June, we launched a web chat series to provide a live learning opportunity on topics of importance to organizers in communities throughout North America.

Our first web chat centered around boosting attendance,

with 65 organizers participating in the live discussion. We are invigorated by the feedback and are planning another web chat for September 20th. Please refer to the announcement on page 5 for details on how to participate. The audio/slides from the first web chat are posted in The Portal, and you can find out about upcoming web chats by joining the new organizer e-blast list (bit.ly/2sqQr4B).

SHOP TALK ORGANIZERS E-BLAST

Our third new initiative was launched in August. Four times a year, the *Shop Talk* e-blasts will offer interesting resources, highlight best practices, and share inspirational stories. We’ll also use these quarterly emails to announce upcoming learning opportunities

such as web chats or organizer conferences. Sign up at bit.ly/2sqQr4B.



Looking to the Future, and YOUR help!

As the individuals leading this work on behalf of CDSS, we are excited about how these initiatives will support local organizers. If we can harness **YOUR HELP**, our efforts will be even more successful, and we can continue to build on the work we’re doing.

Here are some ways to get involved:

- **Sign up for Shop Talk:** If you aren’t already on our organizer e-blast list, please consider joining and also contributing material. bit.ly/2sqQr4B
- **Submit resources for The Portal:** If you’re proud of the work your community is doing, we encourage you to submit resources/ideas/samples/stories that you think other organizers will find useful. While we have a fair amount of resources to date, your additions will make it even better. Contribute at cdss.org/share-your-resource
- **Join CDSS** Becoming an individual/family or Affiliate group member not only provides financial support to CDSS, but it also allows us to approach large funders from a strengthened position, showing our reach throughout North America. If you appreciate the work we do, please promote CDSS membership, and consider an additional donation to support this work! [Join/Renew](#)

All of us at CDSS are invested in the work of local organizers as they make the traditions we love happen. Many of the staff and Governing Board members are local organizers of TDMS activities so we know the heavy lifting involved. We are all strengthened by working together, sharing what we know, and encouraging each other to continue to build thriving traditions for the decades and generations to come. Let’s keep at it together!

Two Resources Promoted in The CDSS Organizers' Portal

Note: While CDSS is happy to promote these resources, we do not endorse specific dances or callers.

The Caller's Box

Michael Dyck and Chris Page have built a contra dance database website, The Caller's Box, with the generous help from many dance authors. The site is at ibiblio.org/contradance/thecallersbox

This (mostly) contra dance database currently includes 12,000 dances:

- 5,000 have viewable instructions
- 4,000 have links to instructions

Current search options include author, title, formation, and figures. You can search the figures of (most) dances even when we don't have permission to show the figures.

This will always be a work in progress. Those interested in contributing or removing their dances are encouraged to contact Michael and Chris at chrispage+thecallersbox@gmail.com or follow the link from the site's FAQ.

The Caller Directory

Instructed participatory dance requires dancers, music, and, naturally, an instructor. Contra caller, dancer, and organizer Luke Donforth (based in Burlington, VT) has created a directory to help organizers find callers, and callers be found by organizers of regular dances or special events.

The Caller Directory is viewable at <http://tinyurl.com/hnb72wv>. It's a spreadsheet listing callers, their contact information, and what types of dances they call. It also provides space for references, video links, and a comment from each caller.

As Luke admits, there are other databases out there. For instance, The Dance Gypsy, Contra Dance Links and the Dance Database all contain information about

callers; and Luke gives thanks to the folks who created and maintain them. His Caller Directory is a little different in a couple ways:

- **It's focused exclusively on callers.** You're not sorting through any other information when looking for a caller.
- **It's entirely self-submitted.** Callers "hang their shingle" and list themselves by filling out the form at tinyurl.com/yb5nyooj. Doing so sends them a link to maintain their own information.
- **It's sortable.** The default organization for the sheet is by states; but if you're comfortable using a spreadsheet, you can organize and filter to your heart's content. Want someone to call a gender free wedding in Montana? It'll help you find them.

There are currently 141 callers listed, from 32 US states and 3 different countries. The database grew out of Luke's efforts to help people find callers for regular dances and special events that he couldn't call. For a fun view of where it might help you find a caller; check out the heatmap put together by Jeff Kaufman (trycontra.com/callers-heatmap), an outgrowth of his Try Contra website which helps folks find dances near them.



When developing the directory, Luke received supportive and constructive comments from callers on the Shared Weight caller discussion listserv. The directory is as useful as people make it. If you're a caller, consider listing yourself by filling out the submission form. If you're an organizer, take a look and possibly find a caller nearby that wasn't on your radar.

Note: As it is self-submitted, there is no vetting or implied endorsement of callers on the directory. If you have questions or comments about the directory, reach out to Luke at calling.luke@gmail.com.

Tampa Friends of Old-Time Dance
presents

Florida **Snow Ball**

Wake Up Robin & Mean Lids

Dana Parkinson & Beth Molaro

January 25-27, 2019 in Gulfport, Florida

This is a contra dance weekend not to be missed. It will be held at the beautiful GULFPORT CASINO BALLROOM on the beach.

For info & flyers, contact: TFOOTD@JUNO.COM

727/823-2725

<http://www.floridasnowball.com>

Jan. 18-20, 2019

*The original 'experienced
dancers only'*

Orange Blossom Ball

Daytona,
Florida



CALLERS

Lisa Greenleaf, Bob Isaacs, Andy Shore

BANDS

Giant Robot Dance, The Moving Violations,
Sound Traveler Band

Swing session with Seabreeze High School Jazz Band

Registration open now!

www.orangeblossomcontra.com

Winter Dreams English Country Ball in Santa Barbara

Dance Mistress: Kalia Kliban

Music: Persons of Quality
(Jon Berger, Jim Oakden, Rebecca King)

February 15-17, 2019

Friday evening: Ball Review
Saturday evening: Winter Dreams Ball
Sunday evening: Contra Dance

Experience the legendary sprung floor of
Santa Barbara's Carrillo Ballroom!

www.sbcds.org/wd wd@sbcds.org 805 699-5101

The Houston Area
Traditional Dance Society's
25th Annual...

Bayou Bedlam



February
8-10, 2019

featuring

Dana Parkinson

calling

to the music of

NOVA

details & online registration at:

www.bayoubedlam.org



Contra Dance: Petromorphosis

by Paul Morris

Author's Note: I wrote this dance in Wendy Graham's contra dance writing class at the 2017 Christmas Country Dance School in Berea, Kentucky where I grew up. I workshopped it a few times with friends then and called it at an evening dance back in the Spring (3/17/2018) at CDNY in New York, where I live now. It was well received.

Duple Improper

- A1 (4) Take hands and balance the ring
(4) Gents allemande right 1/2 (technically 5/8) to trade places, keeping right hands connected, while ladies spin over right shoulder, slightly toward the side of the set and catch left hands with partner to form wavy lines across
(4) Balance the wave (right then left)
(4) Gents slide/spin to the right past each other to neighbor
- A2 (16) Neighbor balance and swing
- B1 (8) Ladies allemande right 1 1/2 to partner
(8) Partner swing
- B2 (8) Circle left 3 places and pass through to new neighbor
(8) New neighbor so-si-do

[Click here](#) to download
this page as a PDF

Paul Morris has been contra dancing for over two decades, from his home town of Berea, Kentucky, to New York City where he now hangs his hat. He has recently begun calling full evenings after calling guest spots for a number of years.

Set for Spring

ENGLISH COUNTRY DANCE WEEKEND

Comes to Oklahoma City

March 15-17, 2019

FEATURING

Graham Christian,
dance historian &
author of a major new
collection of historic
English dances



Alchemy,
three brilliant musicians
who bring their improvisatory
style to both traditional &
contemporary tunes



Scissortail Traditional Dance Society • scissortail.org
contact: dance@scissortail.org

We still have room for you!
Just a few spots left, register today

Monterey Country Dance Community presents
our 5th Annual

FOGGY MOON

Contra Dance Weekend
Nov 2-4, 2018

Dance to:

ELIXIR **DynaMix**
Larry Unger, Ben Schreiber
& Elizabeth Dequine

Calling by:

Cis Hinkle & Yoyo Zhou

in the beautiful Monterey Bay Area
at Carmel Youth Center

register today at montereycontradance.org



Come Dance With Us!



C. ANSEL

Arlington

English Country Dancing every Wednesday
September–June

Harvard Square

English Dance 2nd/4th Fridays
September–June

Brookline, Newton, Concord

Challenging English Country Dance Series
Monthly, first Friday or first Saturday, October–May
(see website for specific dates and locations)

West Newton

Summer Wednesdays English Dance & Ice Cream Socials
July–August

Summer Weekends at Pinewoods Camp

Swing Into Summer (mid-June)

July 4th Weekend (end of June/beginning of July)

English-Scottish-Contra Week (early July)

Labor Day Weekend (end of August/early September)

Special Events

Fall Favorites

Saturday, October 27, 2018
at the Concord Scout House in Concord, MA

2018 Gala Holiday Ball

Saturday, January 5, 2019
at the Concord Scout House in Concord, MA

Challenging English February Afternoon & Evening

Saturday, February 2, 2019
at the Concord Scout House in Concord, MA

39th Annual Boston Playford Ball

Saturday, March 2, 2019 in Framingham, MA
3 pre-ball workshops, in Concord and Arlington

Country Dance Society, Boston Centre
www.cds-boston.org

Deeds Not Words: Celebrating Suffrage with English Dance

by Louise Siddons



Dancers at the Friends of Cecil Sharp House workshop celebrating British women's suffrage in London, UK (photo by Louise Siddons)

Last June 24 was a banner day in the history of women and English country dance. 2018 is the centenary of British women's suffrage—at least, of its beginnings. In 1918, British law was revised to allow women over thirty, who possessed a certain amount of property, the vote. In recognition of the centenary, organizations across the United Kingdom put together programs that celebrated the landmarks of the women's suffrage movement—including the Friends of Cecil Sharp House (FCSH), an organization formed in 1986 to maintain and promote Cecil Sharp House as a venue for English folk dance, music, and song, in London, England.* Full disclosure: I joined the organizing committee of the Friends when I moved to London last November, and it was pleasure to have a significant hand in instigating our suffrage celebration.

It is a relatively well-known fact that Evelyn Sharp, Cecil Sharp's sister, was a suffragette, along with other women in her circle—but, we asked ourselves, did any suffragists dance? As an art historian who specializes in the visual culture of the early twentieth century, I knew that the suffragists loved pageantry, and asserted confidently to the rest of our committee that they surely embraced

folk dance. For example, Mary Neal, Cecil Sharp's early colleague and collaborator, was both a suffragist and a song and dance collector. Neal, trained as a social worker, founded the Esperance Club in London as a refuge for working-class women, whom she trained as music and dance teachers as an escape from factory sweatshops. The Esperance Club had a display team, and that team performed dances during at least one suffrage parade.

With that tidbit, we had the nugget of a centennial celebration program. After some brainstorming about who might appropriately be invited to develop the workshop, we approached caller and theater historian Megan Wilson. Usually based in Ann Arbor, Michigan, Megan was in Europe for the year—and was preparing a conference paper on Mary Neal for the University of Sussex conference, "Locating Women in 'The Folk,'" held on June 9. Recognizing that our goal was not only to commemorate suffrage, but to celebrate the achievements of women since its advent, Megan suggested that we dance a program of dances by British women choreographers from Neal to the present, many of whom have been overshadowed by their male counterparts. Indeed, several people expressed skepticism that enough material existed

for such a program—but Megan demonstrated that the opposite was emphatically the case!

As Megan began her research, the FCSH committee pursued our second goal for the event: to commission an original dance and tune that would commemorate the centennial and be a lasting contribution to English country dancing. Continuing our transatlantic collaboration, we paired Hazel Moir, of Gloucestershire, England, with Rebecca King, of Napa, California. Hazel, well-known for dances including “White Wheat” and “The Flighty Nymph,” notes that she is generally inspired to write dances by particular pieces of music, so creating a dance inspired by history, without initially having a tune to work with, was “a new experience.” The FCSH committee added an additional challenge, requesting that the dance be accessible to inexperienced dancers. Hazel met the challenge and more, creating “Deeds Not Words,” with “straightforward figures” that represented “marching, obstacles, triumph, celebration, etc. with a bit of fun at the end.”

Pianist Rebecca King is well known to English country dancers as a member of Persons of Quality, as well as a composer. From the first moment we contacted her, Rebecca was enthusiastic about the commission. The tune she devised made creative use of the music that was central to the suffrage moment, incorporating a motif from the song “The March of the Women,” by Ethel Smyth, which activists sang during marches and prison hunger strikes. Like Hazel, Rebecca chose the title “Deeds Not Words,” which was the motto of British suffragists. It is a striking tune, combining a driving processional energy with an open-ended quality that reminds us there is still more progress to be made. Matched with the figures of Hazel’s dance, it becomes a microcosm of the joys, upsets, and eventual triumphs of the suffrage movement itself.

On June 24, Hazel attended the event and taught her dance as part of the program of women choreographers. Although Rebecca was not there in person, her tune was taken up with alacrity by musicians Mollie Koenigsberger and Ali Messer, and the dancers, in Hazel’s words, “truly entered into the spirit of celebrating the achievements of these brave women.” The event began with a brief historical overview by Megan, who then launched the dancing with “Step and Fetch Her,” a village dance published in Neal’s second Esperance Morris book that features a common progression in which couples polka to change, and “The Merry Andrew,” from *Maggot Pie* (1932),

a collection of newly-devised dances co-authored by Marjorie Heffer and William Porter that broke with Cecil Sharp’s devotion to historic and collected dances. “Freers’ Fortification” (Hilary Herbert), “Stafford Castle” (Naomi Alexander), “Delia” (Ellen Taylor), and “King’s Frolic” (Jill Lawrence) followed—mixing well-loved dances with unfamiliar ones to show the breadth of material available. After a break, during which Ali engaged those present in a workshop-style assessment of Mary Neal and Esperance Morris’s impact and inspiration for future generations, we danced the first public performance of “Deeds Not Words.” See p30 for the dance and tune notation.

In the second half of the program, Megan taught “For Nora” (Audrey Laver), “Woodruff” (Jan Dale), “Gift to-Ken” (Wendy Crouch Knight), and “For Florence” (Peggy Hazell) to finish. Overall, the event added context to our conventional understanding of English country dance history, which prominently features Cecil Sharp, Pat Shaw, and other men. Seeing the women who contributed to their communities—as leaders, callers, choreographers, and musicians—calls attention to the importance of those women, and offers an historical frame for more contemporary conversations about gender in folk dance.

The event was well-received in London, and “Deeds Not Words” quickly took on a life of its own, in the UK and the USA. Rebecca had the opportunity to teach the dance to her small, beginner-friendly dance in Napa, CA, and reported that they “enjoyed the symbolism, and the dancers had fun playing the parts of being a marcher, supporter, or obstructor.” Graham Christian likewise called the dance, at what we believe was its North American premiere. “It’s important that it was created,” he wrote to me shortly afterwards—and we couldn’t have agreed more.

* Cecil Sharp House is the home of the English Folk Dance and Song Society, parent/forerunner of the Country Dance and Song Society. The Friends of Cecil Sharp House (fcsh.org.uk) committee members who organized this workshop were Judith De Witt (chair), Brenda Godrich (treasurer), Jennifer Gibson (secretary), and Louise Siddons (at-large). Jennifer Gibson unexpectedly passed away on July 24, 2018; she will be greatly missed. Learn more about FCSH at fcsh.org.uk.

Louise Siddons has been a teacher and organizer of historic social dance since 2008. She is the 2016 recipient of CDSS’s [Mary Judson/Brad Foster English Dance Teachers Fund Award](#).

English Country Dance: Deeds Not Words

by Hazel Moir, to a tune composed by Rebecca King

This dance was commissioned by Friends of Cecil Sharp House to celebrate the centenary of British women's suffrage and Mary Neal, whose advocacy of suffrage was tied to her belief in participatory folk dance. The tune contains a motif from the song "The March of the Women," which activists sang during marches and prison hunger strikes. The title comes from their motto.

Formation: Longways

SYMBOLISM

A1. All set and turn single to partner	Traditional
First corners go straight across the set & behind partners to change places (women above the men)	
Women will dance with women and men with men for most of the dance from now on.	
A2. Women lead down WHILE Men move up.	Marching
Women face & set	
WHILE Men give right hand, let go & give left hand, let go	Obstacles
Women lead up through the men & cast to second place (women below the men)	Marching
B1. Circle four half way & turn single left	Negotiating
Women 2 hand turn	Triumph
WHILE Men turning towards women, step right and briefly acknowledge, step left and acknowledge	Acknowledgement
B2. First corner positions (W1 & M2) go straight across the set and round opposites to change places	Change
All opposite partners to end the figure	
Right hand star with joined hands raised	Celebrating
Men have the option of joining in the star or stepping back with arms folded	Acting out some of the reaction of the time

Hazel Moir is a dance choreographer, and caller. As an energetic and committed dance organiser—of tours, various annual dance weekends and the Pat Shaw Legacy Group—she has played a key role in the British ECD scene.

Rebecca King is a classically trained pianist and composer with strong roots in jazz and folk music. A sought-after musician for contra and English Country dances, she performs solo and with small ensembles, including the band Persons of Quality.

Deeds Not Words

Dance by Hazel Moir

Rebecca King, 2018

A C $\text{♩} = 106$ F C F G F G

Am 1. B \flat F B \flat 2. B \flat G C

B1 G Dm G Am F

C F Dm G C **B2** G Dm

G Am F C B \flat G C

Measure 23 can be played like measure 15, if desired.

[Click here](#) or on the notation above for a downloadable PDF with instruction and tune.



Dancers at the Friends of Cecil Sharp House workshop celebrating British women's suffrage in London, UK (photo by Louise Siddons)

G • O • D • S



"WE ARE AS GODS AND MIGHT AS WELL GET GOOD AT IT" - STEVEN BOND
GAINESVILLE OLDTIME DANCE SOCIETY
GAINESVILLE FLORIDA

Why dance with mortals when you can dance with the GODS?
Leave earth behind to bask in the warm afterglow of heavenly dances!

Gainesville Oldtime Dance Society (GODS) dances are held every first Sunday 4-7 pm, third Saturday 7-10 pm, and fifth Sunday 4-7 pm at the historic Thelma Boltin Center, Gainesville's authentic Swing-era dance hall. Waltz with us to live music by our waltz band 'Stay Tuned' starting 90 minutes before each contra dance.



Plan your Winter 2019 getaway now. Escape to our annual Dance With GODS Weekend February 22-24, 2019. Registration opens in September. Come in disguise to our 'Dress Like A Pirate' dance with Cis Hinkle and Red Mountain Yellowhammers September 15.



DATES	CALLERS	BANDS
09/15/2018 ...	Cis Hinkle	Red Mountain Yellowhammers
09/30/2018 ...	Roni Wiener	Stepping Stones
10/07/2018 ...	Dana Parkinson	Category Five
10/20/2018 ...	Stan Prince	Florida Mountaineers
11/04/2018 ...	JoLaine Jones-Pokorney	The Kumquats
11/17/2018 ...	Alice Raibourn	The Gadabouts
12/02/2018 ...	Vicki Morrison	Comes When Called
12/15/2018 ...	JoLaine Jones-Pokorney	Possum Trot
12/30/2018 ...	Jonathan King	Category Five
01/06/2019 ...	Dana Parkinson	Sassafras Stomp
02/03/2019 ...	Donna Hunt	The McKenzies
2/22-24/2019	Seth Tepfer & Roni Wiener..	Stringrays & Chimney Swift
4/19-21/2019	George Marshall	Wild Asparagus (Melrose, FL)
9/28-29/2019	Lisa Greenleaf	Latter Day Lizards



FEAR A PUNKIE

CABIN FEVER

**FEB 8-10
2019**

STEAM and Buddy System

with
Seth Tepfer Calling

Knoxville, TN

www.KnoxvilleContra.org

Contra Holiday in Medieval England

April 5-12, 2019

Our 7th
Year!

Stringrays with
Lisa Greenleaf



Treat yourself to an extraordinary British contra dance adventure with your friends! We are in the heart of the cathedral city of Ely, near Cambridge, with shops, river and train station close by. Join us on daily excursions or explore on your own. Book early. A great vacation for singles and couples with an opportunity to meet UK dancers. \$1325 includes breakfast, dinner, accommodations and seven dance nights.

www.contraholiday.net

geebee219@gmail.com

(757) 867-6807

PRINCETON COUNTRY DANCERS'

A full day of Contra, English,
and Couple Dancing
featuring

Hold the Mustard

and the

PCD Pick-up Band

(bring your instrument!)

plus PCD videos, a slideshow,
ritual team performances,
quilt display, & more!

40th

ANNIVERSARY

EXTRAVAGANZA

SAVE THE DATE

larryk@princetoncountrydancers.org



**SATURDAY
MAY 25 2019**

www.princetoncountrydancers.org



Sun Assembly presents:

Spring DanceFest

March 16-17, 2019

a weekend of English Country Dancing
with **Bruce Hamilton**

music by **Dean Herington,**
Joey O'Donnell, Walt Robinson,
and **Becky Ross**

Shared Visions Retreat Center
(sharedvisions.org) **Durham, NC**

Saturday morning and afternoon workshops
Saturday evening and Sunday dances

Information & Registration:

<http://sunassembly.org>

Contra Dance: Adrift

by Cary Ravitz

Author's Note: This dance is from 2015, but in May 2018 I wrote a new tune for it which can be played in either Em or G.

Formation: Becket (counter-clockwise progression)

- A1 Long lines go forward and back and partners roll away with a half sashay (8).
Circle right three quarters (8).
- A2 Zigzag around neighbors (men lead the “zig” to the right, then women lead the “zag” to the left) (6).
Swing new neighbors (10).
- B1 Circle left three quarters (8).
Partners allemande right three quarters (3).
Men allemande left once around (5).

B2 Partners balance and swing.

After a brief wait out at the ends, re-enter the dance with women on their partners' left.

Alternate B1 and B2: men allemande left once and one half (8), partners swing (8), men pass left shoulders to start a half hey (8); partners swing (8).

Cary Ravitz, from Lexington, Kentucky, has been dancing since 1987, calling and writing dances since 1995, and fiddling for dances since 2003. See dance.ravitz.us for his dances, contra dance tunes, and writings about contra dance.

Tunes in ABC

X: 1
T: Adrift (Em)
R: reel
C: Cary Ravitz 5-2018
M: 4/4
L: 1/8
Q: 1/2=115
K: Em
| “Em”E4 E2 D2 | E2 F2 G2 F2 | “Am”E2 ED ED C2 |
“D”D2 E2 D4 || “Em”E2
F2 G2 A2 | “G”B2 BA “Em”GF E2 | E2 EF GF E2 | “D”F2
F2 “Em”E4 :|
| “Am”A4 A2 G2 | “D”A2 F2 “Em”G2 E2 | “D”F2 FG AG
F2 | “Em”G2 E2 “D”F4
|| “Em”E2 F2 G2 E2 | “D”F2 G2 A2 c2 | “G”B2 Bc BA G2
| “Em”BAGF E4 ||
| “Am”A4 A2 G2 | “D”A2 F2 “Em”G2 E2 | “D”F2 FG AG
F2 | “Em”G2 E2 “D”F4
|| “Em”E2 F2 G2 A2 | “Bm”B2 c2 d2 e2 | “G”B2 Bc BA
G2 | “Em”BAGF E4 ||

X: 2
T: Adrift (G)
R: reel
C: Cary Ravitz 5-2018
M: 4/4
L: 1/8
Q: 1/2=115
K: G
| “G”G4 G2 F2 | G2 A2 B2 A2 | “Em”G2 GF GF E2 |
“D”F2 G2 F4 || “G”G2
A2 B2 c2 | “D”d2 dc “G”BA G2 | G2 GA BA G2 | “D”A2
A2 “G”G4 :|
| “C”c4 c2 B2 | “Am”c2 A2 “G”B2 G2 | “Am”A2 AB cB A2
| “G”B2 G2 “Am”A4
|| “G”G2 A2 B2 G2 | “Am”A2 B2 c2 e2 | “D”d2 de dc B2 |
“G”dcBA G4 ||
| “C”c4 c2 B2 | “Am”c2 A2 “G”B2 G2 | “Am”A2 AB cB A2
| “G”B2 G2 “Am”A4
|| “G”G2 A2 B2 c2 | “D”d2 e2 f2 g2 | d2 de dc B2 |
“G”dcBA G4 ||

Adrift (Em)

Cary Ravitz 5-2018

$\text{♩} = 115$

Em Am D Em G Em D Em

Am D Em D Em D Em D G Em

Am D Em D Em D Em Bm G Em

Adrift (G)

Cary Ravitz 5-2018

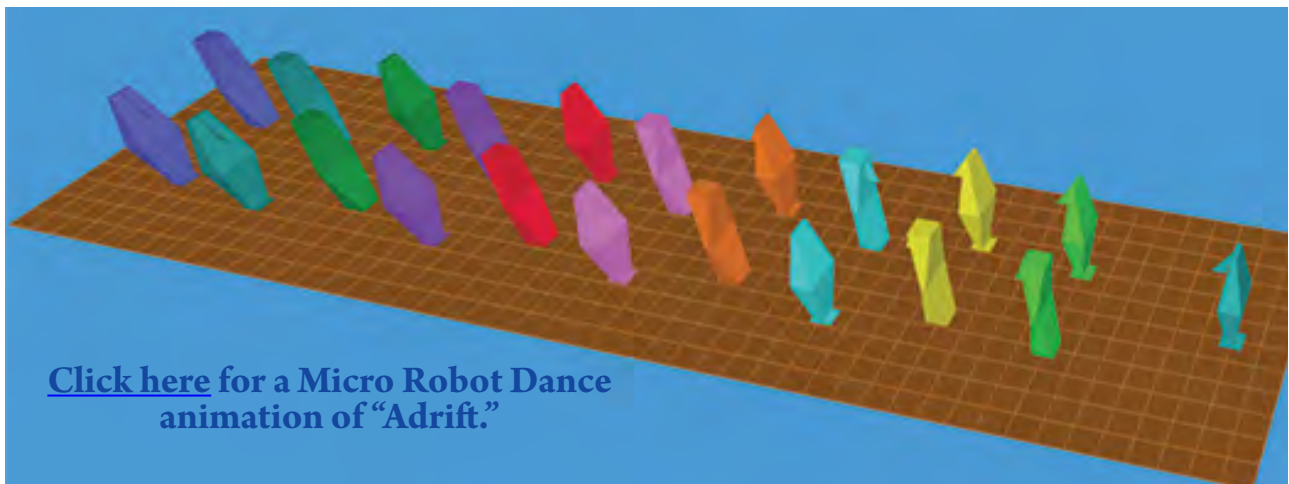
$\text{♩} = 115$

G Em D G D G D G

C Am G Am G Am G Am D G

C Am G Am G Am G D G

[Click here](#) or on the notation above for a downloadable PDF with instruction and tune.



Nancy Petrie: My Hero, 100 Years Young

by Susan Amessé

Nancy Petrie is an inspiration. She danced “Fandango” at her 95th birthday party. She continued to paint watercolor landscapes into her late 90s. She has been a member of the Ridgewood Unitarian Church in New Jersey for 60 years. I had the pleasure of meeting Nancy almost 20 years ago, when she was barely into her 80s, and I have known her, danced with her, and have drawn inspiration from her all these years, not only as a dancer, but also as a person who always remains calm and has empathy and good feelings for everyone around her.

Nancy Hartsuch Petrie was born on a cool, dry Saturday on April 27, 1918, in East Lansing, Michigan. As a young girl, she loved art and always knew she wanted to draw and paint. Nancy attended Oberlin College and majored in art, she then went to a commercial art school in Detroit, Michigan.

As the great depression was coming to an end, and second world war was nearing, Nancy moved to New York City to find a job in advertising. She worked briefly as elevator operator before landing a position at a publishing company. But her working days ended when she met Carl Petrie at a USO social dance in Fort Hamilton, Brooklyn. They were married for 65 years.

Nancy loved to dance, but she didn’t know about folk dancing of any kind until some of her fellow Unitarian Society members showed the congregation something very strange and wonderful called English Country dancing at a Sunday service. Margaret Ann Martin and Mary Cummins had attended a Recorder Society weekend. As part of the weekend, there was a demo of ECD. Mary and Margaret Ann thought they would do a similar demo at their church in New Jersey. Nancy laments that she did not find ECD until later in life, but she and Carl were hooked.

Nancy and Carl became regulars at the dance that was founded in Ridgewood, NJ, and danced every Friday. After a while, she and Carl “worked up the nerve,” to branch out and commute into Manhattan to dance at CD*NY, and to White Plains for CDW dances. Nancy also remembers with great fondness their excursions to Pinewoods Camp in Massachusetts, and to Berea, Kentucky.



Nancy Petrie (photo by Susan Amesse)

Nancy has slowed down just a little bit now that her age is in triple digits. Her beloved husband passed at the age of 94, and Nancy had a mishap recently that caused her a broken hip. She now lives in The Share, an independent living home just across the street from the Unitarian Church where she still attends services every Sunday. And although she doesn’t dance any more, we still see her at the dance every other Sunday. Nancy said that dancing is her favorite avocation, even more so than painting. She feels very lucky that she can cross the street and watch the wonderful dancing and listen to the sublime and lovely music as often as she does.

The North Jersey English Country Dancers held a celebration dance for her 100th birthday in April. We had a wonderful group of about 60 dancers come out to celebrate with her, and a cavalcade of callers led by MC Tom Amesse guided us through the fun filled day with music by the Gotham Gals. I wrote a new dance in her honor to an original piece of music for the celebration.

I asked Nancy what her secret to a long life is. She said, “Well, I suppose it’s that I’m a late bloomer. So, I have to stick around to enjoy the dancing that I discovered later in life.”

Susan Amessé loves English country dancing but it’s the people she’s met at dances at home and across the country that are her biggest treasures. Her other passion is writing books, stories, and plays for children.

Inspiration

The Good Lady of Cottage Place

Tom Amessé

A

9

B

25

[Click here](#) or on the notation above for a downloadable PDF with instruction and tune.

Inspiration: Three Couple Circle Mixer by Susan Amessé

Formation: Three couples in a circle, 32 bar waltz

- A1 1-4 Circle Left
5-8 Drop neighbor's hand, set, and change places with partner as follows: left hand dancer turn single moving right into partner's place, while right hand dancer cast right into partner's place
- A2 Repeat A1, partners ending in original places, facing away from center with partner, right hand in right hand
- B1 1-2 Lead away
3-4 Right hand turn halfway
5-6 Left hand halfway
7-8 Lead back
- B2 1-2 Ladies form a right hand star and balance forward and back
3-4 Ladies turn the star about 2/3, to original corner; release the star and give left hand to corner
5-6 Balance forward and back
7-8 Left hand turn to re-form the circle with new partners

Repeat two more times

The partner changing movements in A1 and A2 are from a Scottish Country Dance figure called "set and link."

TROPICAL 2019 DANCE VACATION



Contact: tdv@wildasparagus.com
Tropical Dance Vacation
PO Box 602 Belchertown, MA 01007
(413) 575-6283

Days are yours to explore
the islands' diverse offerings.
Evenings come alive with
dance and music!

St. Croix, U.S. Virgin Islands

Tropical Yoga Week

January 29 - February 5, 2019
with Matece Skow & Robyn Capobianco

Tropical Contra Dance Week

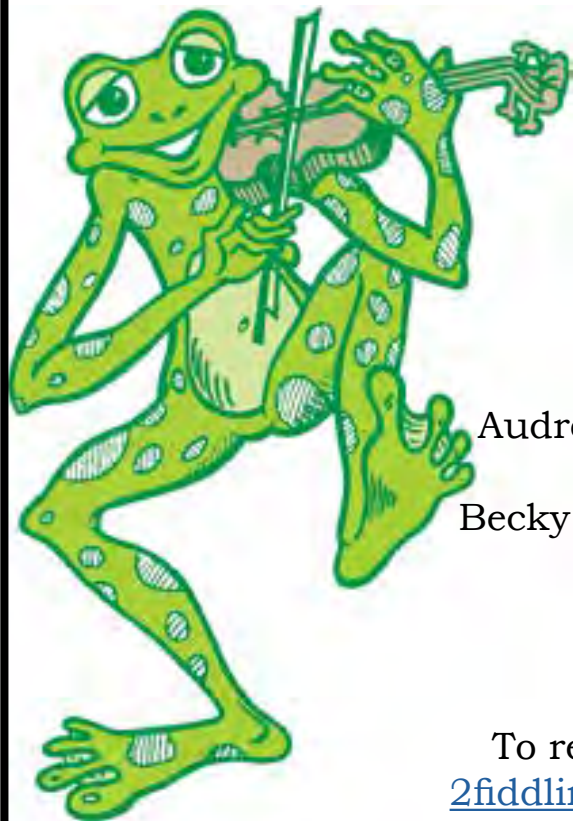
February 6 - 13, 2019

Wild Asparagus with Ann Perceival, David Cantieni,
Becky Tracy, Keith Murphy, Mark Murphy, George Marshall
and callers George Marshall & Lisa Greenleaf

To register, get the details and see colorful photos, visit:

www.tropicaldancevacation.com

Tropical Dance Vacation is created & organized by George Marshall.



Fiddling Frog 2019

Pasadena, CA

February 22 - 24, 2019

featuring the talent of

Bands:

The Free Raisins

Audrey Knuth, Amy Englesberg, Jeff Kaufman

Eloise and Company

Becky Tracy, Rachel Bell, Andrew VanNorstrand

Callers:

Lisa Greenleaf

Bob Isaacs

To register email your contact information to
2fiddlingfrog@gmail.com. www.caldancecoop.org



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

Seeking 2018 CDSS Camp Photos

If you made memories at camp this summer—and *took photos*—we want to hear from you! We're gathering photos of dancing, singing, playing, and special activities to use in 2019 camp promotion. Email news@cdss.org and let us know what you've got, or provide a link to your Facebook album, Flickr photostream, SmugMug gallery or other social media site.



Adult & Family Week at Camp Louise (photo by Joel Bluestein)

We had a blast at camp this summer - see you in 2019!