

CDSS NEWS

SPRING 2010



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions, Linking those who love them.

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COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.

Founded in 1915, CDSS continues to celebrate and preserve traditional English and Anglo-American dance, music and song, promoting their new expression, connecting people who enjoy them, and supporting communities where they can thrive. Membership is open to all and includes the newsletter, periodic directory of dance groups, ten percent discount from the store/mail order, and first crack at registering for our summer programs. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

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Cover: Virginia Dance Leadership Conference, November 2009; photo courtesy Gaye Fifer; see article beginning on page 12.

ADS & SUBMISSIONS—news@cdss.org

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. We may edit for length and clarity.

UPCOMING EVENTS (balls, workshops, weekends, etc.) are published in the newsletter (deadlines below) and on our **website** (updated frequently). There is **no** charge for a **simple** listing (date, name of event, town/state, sponsoring group, website or phone/email).

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

DISPLAY AD SIZES & RATES (*new sizes and rates*)
full page, 7-1/8" wide x 9-2/8" high, \$400
half page horiz, 7-1/8" wide x 4-3/8" high, \$220
half page vert, 3-3/8" wide x 9-2/8" high, \$220
quarter page, 3-3/8" wide x 4-3/8" high, \$150
eighth page, 3-3/8" wide x 1-7/8" high, \$80

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: black and white (grayscale). Send electronically (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent the same day.

DEADLINES
Winter—November 1st (issue mailed early January)
Spring—February 1st (issue mailed early April)
Summer—May 1st (issue mailed early July)
Fall—August 1st (issue mailed early October)

EMAIL—We get a lot of email. Despite our precautions, your very legitimate message may go astray or be grabbed by our spam filters. If you've sent an address change and mail continues to go to your old address, or if you've sent a note needing a reply and haven't heard back from us within two weeks, please call us—413-268-7426, Mondays-Fridays, 9:30 am-5 pm.



visit our website
www.cdss.org



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Letters and Announcements

We're Looking for Your Old Dance Movies!

A group of dance callers and amateur dance historians have started work on a new project to tell the story of American square dance. We want to rely primarily on documentary footage of people dancing, using archival footage when available and doing additional videography as needed. The dance shots will be supported by interviews that describe the many different styles of square dance and that explain the different roots of the dance form.

Each of the individuals working on this project has between thirty and sixty years experience as a dance caller. Coordinator is David Millstone, Lebanon, New Hampshire. In addition to numerous articles about dance history, he has produced four documentary videos about traditional dance callers, musicians and communities. Bob Dalsemer is Coordinator of Dance and Music Programs at the John C. Campbell Folk School in Brasstown, North Carolina; his history of West Virginia square dancing is available on the CDSS website. Bill Litchman of Albuquerque, New Mexico, is past president of the Lloyd Shaw Foundation and an authority on traditional western squares. Phil Jamison, in Asheville, North Carolina, has done extensive research and published many articles in *The Old Time Herald* and elsewhere on traditional Appalachian dance. Tony Parkes, a Boston-based dance caller, has published several dance books and recordings and has a deep knowledge of New England squares. Larry Edelman from Denver, Colorado, has led numerous mini-courses for CDSS on calling square dances, has documented the traditional dances of southwestern Pennsylvania, and has produced several videos on square dancing. Jim Mayo, from Exeter, New Hampshire, has been involved in modern square dance from the beginning; a member of the Callerlab Board of Governors since its formation in 1975, he is author of *Step By Step Through Modern Square Dancing*. Plans call for interviews with additional authorities on particular historical topics and different regional styles.

The group has not yet decided whether the final product will be a series of DVDs, a feature documentary, a book with DVD supplement, a website or a combination of all of the above. Bob Dalsemer has scheduled a "Dare To Be Square" weekend at the John C. Campbell Folk School for November 18-20, 2011, at which time we'll shoot additional dance footage and interviews.

At this point, the goal is to collect good footage that documents square dancing in its many forms, showing both New England dosido and

western docey-do, barn dances to hoedowns, stately quadrilles to rip-roarin' squares of the 1950s. We're looking for home movies as well as material collected in archives, libraries and personal collections. Most valuable is older footage, but we're open to any and all suggestions.

If you have footage in your possession that you think might be useful, or if you can suggest additional leads, please contact me, millstone@valley.net or 603-448-2950.

David Millstone, Lebanon, NH

International Day of Dance

Every year, on April 29, UNESCO sponsors the International Day of Dance. Their aim is to bring together all genres of dance, to celebrate this art form and its universality across political, cultural and ethnic boundaries, and to bring people together in peace and friendship with the common language of dance.

Last year in Victoria, British Columbia, I decided to stage a participatory dance event to celebrate the International Day of Dance. My plan was to bring together different social dance groups and have each group share a very easy dance that everyone would be able to dance. I also wanted live music.

I booked the grounds of the Legislature in the heart of the city, keeping my fingers crossed that it would not rain! I made phone calls, talked to dancers and musicians, and ended up with about two hours of dancing. We had International and Norwegian folk dance, English, contra and morris dancing. Ten musicians appeared—half of whom I didn't know. We danced; a few tourists and locals joined in. Mostly we were dancers sharing different traditions and enjoying dancing together.

With no publicity, other than word of mouth, and very little organization, we had enjoyed two hours of dancing to music provided by an ad hoc band! This year, I hope to be more organized, move to a more public venue, publicize the event, and encourage nondancers to come and join us.

I would love to see dance events happening throughout Canada and the United States in celebration of the International Day of Dance, April 29. I encourage you all to sponsor such an event.

*Rosemary Lach, Victoria English Country Dance
Victoria, BC*

Potential Mic Concern

Callers, bands and venues where wireless microphones are in use could soon be getting increased interference from new licensed users, and perhaps may be told by the FCC to restrain from using their equipment. This depends on the frequencies used by their equipment and the particular approved licenses and operating areas of other airwaves users.

From the FCC, www.fcc.gov/cgb/wirelessmicrophones: "Operation of Wireless Microphones in the 700 MHz band is prohibited after June 12, 2010:

"Under a new FCC rule, anyone who uses a wireless microphone that operates in the 700 MHz Band will have to stop operating their wireless microphone by June 12, 2010. The wireless microphones that had been operating in the old TV broadcast channels can cause harmful interference to these public safety and wireless consumer services. Therefore, all users of wireless microphones (or certain low power auxiliary stations) that operate on any of the frequencies in the 700 MHz band—including both licensed users (under Part 74) and unlicensed users—now have to stop operating in this band.

"The FCC is only prohibiting the use of wireless microphones that operate in the 700 MHz Band. You may continue to use wireless microphones that operate on other broadcast frequencies. Microphones with cords are not affected by the FCC's decision.

"To see if this law affects your wireless microphone, check the FCC Manufacturers Equipment List, www.fcc.gov/cgb/wirelessmicrophones/manufacturers.html."

Bottom line: in some instances at certain locations, current wireless microphones will have to cease operation; in other cases, you may continue to use your wireless microphone system, but might enjoy the occasional ambulance dispatch intrusion. It would be a good idea for CDSS members who use wireless microphones, and venues where callers or musicians may plan to use wireless microphones, to check with your suppliers on the implications of these changes. "Swing your victim" is not likely to be appreciated by either user!

Paul Marsh, Weare NH

Caller Chris Kermiet Honored

The Friends of the Carson-Brierly Dance Library in Denver, Colorado, honored Chris Kermiet, a longtime favorite community dance caller, for his contribution to dance in the state. He, along with five others, was recognized as a Living Legend of Dance at a reception held on October 18, 2009. Chris Kermiet, a Denver native, has been calling for more than thirty-

five years—contras, Appalachian big circle dances, English country dance and Celtic ceilidhs—and calls for the weekly community dances sponsored by Colorado Friends of Old Time Music and Dance, a CDSS affiliate.

The Friends of the Carson-Brierly Dance Library, founded in 1972, has honored twenty-four individuals to date. Also honored last fall were Hannah Kahn, founder of the Hannah Kahn Dance Company; Lynne Taylor-Corbett who is currently creating a work to open a new theater near Beijing, China; Michelle O'Bryan Hamel, a teacher at the Cleo Parker Robinson Dance Company; Jerry Rumley, former director of the University of Denver Dance Department; and Beverly Elinoff, well known in the local folk dance community, who was honored posthumously.

To honor the recipients of the Living Legends of Dance, and preserve their history for future generations, an oral history interview is recorded, a transcript of the tape is made and a notebook with the tape, transcript and photos and memorabilia are placed in the University of Denver's Special Collections; in 2008 video interviews were made possible by Penrose Library.

The Carson-Brierly Dance Library, housed in DU's Penrose Library, is one of the largest dance libraries in the region. It was founded at Colorado Women's College in 1972 by Justin W. Brierly in memory of Martha Faure Carson, one of Denver's noted dance teachers. Today, the collection includes more six thousand volumes and over a hundred periodical titles that cover all varieties of dance. For more information see library.du.edu/About/collections/SpecialCollections/dance.cfm.

Pinewoods Nominated as a Historic Place

Pinewoods Camp was unanimously nominated by the Massachusetts Historical Commission to be placed on the National Register of Historic Places. Members of the State Review Board commented on the camp's "unique" and "ephemeral" qualities, acknowledging that it was "worthy of protection and recognition" for its long history as a camp in the Town of Plymouth. Pinewoods will now have an extra layer of protection against possible future development in the area, as well as the deserved recognition for being a historically significant resource.

The National Register of Historic Places is the federal government's official list of historic properties worthy of preservation. A listing in the National Register provides recognition of a community's important historic resources and assures protective review of federal projects that might adversely affect the character of the property. →

In Massachusetts, properties nominated to the National Register are automatically listed in the State Register of Historic Places. There are no limitations, public visitation requirements or restrictive covenants for private properties with either the state or the federal register. Pinewoods Camp, Inc. (PCI) may do anything with the property that they wish unless state or federal funds, permits or licensing are used. Being listed on the National Register makes Pinewoods eligible for various state and federal grants including Community Preservation Act (CPA) funding; PCI will carefully consider any of these options before pursuing them because of the potential restrictions they may place on any future building projects.

Look for a new commemorative plaque at Pinewoods this summer. It will be small, and somewhat inconspicuous, but very special.

Move over, Guitar Hero, It's Oh-No Banjo

A couple of years ago, I bought an Xbox 360 for the sole purpose of playing Rock Band. I'd played it a few times and fell in love. I also love the Guitar Hero series and most of the other music-themed modern games out there. But sometimes things can go too far, and this might be one of those times. Oh-No Banjo is a Guitar Hero-based game students from the Rochester Institute of Technology cooked up for the school's president, Bill Destler. He happens to be a hard-core collector of antique banjos from the 1840s to 1920s (as if there are any soft-core banjo collectors out there).

Written by Matt Hickey, from CNET, news.cnet.com/8301-17938_105-10220352-1.html (April 15, 2009 edition); reprinted with permission. You can see the simulated banjo game in action in the video at the website.



Rochester Institute of Technology President Bill Destler tries out the banjo with Alex Lifschitz, a second year game design and development major. Photo by A. Sue Weisler.

Upcoming: Tools for Dance Communities 2010

Are you a dancer, dance organizer, caller or musician with a keen interest in how to grow and sustain a thriving dance community? Do you want to start a dance in your area? Do you want to learn about sound; about the financial aspects related to dances; about marketing your skills or your organization? Is your group facing difficulties with dance space, having a smooth operation, or changes from growth or lessened interest? Are you interested in issues of community? Are there challenges among age groups?

Mark your calendar—October 1-3, 2010, for the Southeast Dance Leadership Conference in North Carolina.

Come meet and network with others with similar interests from around the Southeast. There will be a series of classes, discussions and informal meetings in a camp setting with good food and conviviality. The conference weekend will give you an opportunity to meet with your counterparts from other areas, to hear about solutions to common problems, increase your skill base, and to strengthen ties and associations. We expect and welcome attendees from all ranges of dance communities, including family dances, English and American contras and squares.

This conference is being spearheaded by the Triangle Country Dancers and Sun Assembly English Country Dancers in North Carolina, as well as being supported by the Country Dance and Song Society, including partial funding by the New Leaders, Good Leaders Fund. It will take place at the Summit Center at Haw River State Park, northwest of Durham/Chapel Hill and north of Greensboro, which is a state-run conference center at the one thousand acre park.

Registration will open in May 2010. Look for more information at our website: conference.rivertone.org. Or you can contact us at sedanceconf@gmail.com.

Gail Lacy, Chair, Planning Committee



Personals Ads

Have bag. Will travel. Mature lady desires partner for square dancing, round dancing and contra dancing. Has lots of experience. Call collect 818-880-8178 or email winniethespooh182@yahoo.com.

"Country Bumpkin" & Other English Country Dance + "Rhonda's Romance" & Other Modern Contra Dances. 53 dances in two books. \$8 each (\$15 for both), plus p&h. Order at www.michaelbarraclough.com.

New Leaders Fundraising Is Complete

We are delighted to announce that after three years of intensive New Leaders, Good Leaders fundraising we have raised nearly \$265,000 for the collective CDSS Leadership Funds—well beyond our goal of \$250,000—and that fundraising for New Leaders, Good Leaders is complete.

The campaign was designed to raise money for immediate spending on new and growing programs supporting leadership development and youth participation—to jumpstart such initiatives as our greatly-expanded grants and scholarships programs, the Youth Projects Intern position, online and other media resources, and our fledgling mentorship program.

Along the way, passionate supporters of specific initiatives helped to create new outreach funds under the broad mission of leadership development, including the Chuck Ward Fund for musicians' training and the Early Music Week Leadership Fund. We refer collectively to these funds—along with the Gadd/Merrill Fund, the Mary Kay Friday Leadership Fund, and others—as the CDSS Leadership Funds. You can read more about them, what we've accomplished so far, and how you can participate in or take advantage of these resources, at www.cdss.org/leadership-funds.html.

Thanks again to the hundreds and hundreds of you who contributed to this effort. You have made possible so much that we had long hoped to accomplish! We are thrilled and grateful to have gotten the jumpstart on these new initiatives. Moving forward, this important work continues, and your continued support of CDSS—through membership and donations to the general fund—is absolutely crucial to the ongoing success of these initiatives.

Robin Hayden, Associate Director of Development

Next Year's Governing Board

Governing Board positions will need to be filled next year, including secretary and some at large positions. The Nominating Committee would like your help finding people with the skills, experience, energy, time and teamwork style that will continue to make ours a strong and active board. Board members must be CDSS members and familiar with our goals; we seek people with professional experience in small nonprofit organizations management, budgeting, volunteerism, fundraising and publicity. Of course, we want to know about active, creative people of all types.

If you have someone to suggest (and this includes self nominations), send a short paragraph or two with the following information: what they do in the dance and song world, where they do it, what other

work/activities they do that is relevant, why you think they are a good candidate, and how to contact them by email, phone and snailmail. Please send names for consideration before June 30, 2010 to CDSS Nominating Committee, Nikki Herbst, Chair, 1007 Briar Drive, Iowa City, IA 52240; russiababy@aol.com.

In Praise of...Country Dancing

In these difficult times, it is more important than ever to remember what makes for a happy life. Naturally work and financial security are important. But the top influences are community, exercise, listening to music and doing things in a group. These are the top four predictors of contentment. Counterintuitively, perhaps, they are all found together in country dancing.

It seems unimportant whether it is Scottish, Irish or English, line dancing or the polka, the effect of all that twirling with family and friends while responding to the music produces a sense of well being hard to replicate in any other single activity. It may be at odds with other known attributes of country dancing—the quasi-martial atmosphere of barked commands, the withering look of your partner when you go up rather than down the line, the pipes at what seem unnecessarily close quarters, and other people jumping on your toes. Yet the cumulative impact defies the individual elements.

Economists who have made a business of studying happiness, such as Richard Layard and Richard Easterlin, might point to the larger impact of cohesive, broadly equal societies—Scandinavia, Canada, Ireland and New Zealand show up most strongly on the happiness heat map—but those of us condemned to the miserylands of Britain know that, in a community hall near us, happiness awaits in the shape of friends and strangers, old and young, all ready to share in a common activity. It is quite pointless, except that we feel better afterwards.

Written by Anne Perkins, The Guardian, January 30, 2009; reprinted by permission of The Guardian, © Guardian News and Media Ltd, 2009. Thanks to CDSS member David Millstone for bringing this to our attention and to Leslie Staudinger who brought it to David's attention.

Thank You

A big thanks to CDSS member and former board member Alan Winston for hosting the board email "exploder" for many years. We couldn't have done it without you!

Group Corner—Signs of Spring

by Jeff Martell, CDSS Sales and Group Services Manager

Group Insurance

As you read this, it will finally be spring, and, of course, that is the time when a young man's (or woman's) fancy lightly turns to thoughts of group liability insurance. CDSS continues to offer our affiliate groups two choices for liability insurance at a very reasonable price. We have a yearly policy from Essex that covers "regular" dances (regular means not a weekend, holiday, performance, ball, etc.) and a by-the-event policy from Philadelphia that covers everything else. If your group does ten or more regular dances a year, it pays to look into the yearly policy. Information on both policies is available on our website at www.cdss.org/group-insurance. The insurance years are starting now.

You may be questioning if your group needs to be insured, and why. Well, the most common answer seems to be that the owner of the hall requires that whoever rents the hall be insured. If that is the case, then you have your answer right there. If not, then here are some other things to consider. If there is a liability claim against the group, and the group is insured, the insurance company will pay the damages. That is the obvious advantage, but not the only one. If there is a



claim against the group, valid or not, the insurance company will defend against it, which means that you save the legal fees you would otherwise have to spend to mount your own defense. It also makes it likely that, in the event of a suit, that group's insurance will be the target pursued rather than individual members of the group. So young man (or woman), get out there and get some insurance!

Grants

There are still CDSS grants available to groups to offer leadership training for your callers, musicians, singers and event organizers, to encourage youth involvement, to create a new event, to publish instructional materials (print, web, audio, video), for scholarships to attend CDSS and non-CDSS programs, and related endeavors that will have a lasting effect on the dance and song community. Preference is given to CDSS members and Affiliate Groups, but all may apply. For more information and applications, visit www.cdss.org/guidelines-for-cdss-outreach-funds.html or contact Linda Henry at outreach@cdss.org.

So now that you know there are grants to help pay for this sort of thing, how about putting together a sound workshop (Bob Mill's book *All Mixed Up* would be a great textbook, and it is inexpensive) or matching scholarships to send aspiring leaders to one of our summer camps?

Another Sign of Spring



photo by Adam Brown

From the Youth Desk

by Max Newman, CDSS Youth Projects Intern

Happy spring—a time which makes us young and inspires a lot of dancing and singing! But while I ponder the metaphorical implications of the season, let me also tell you a bit about what's been going on with CDSS on issues youth and intergenerational and what you should be looking out for.

The Youth Intern

I've had the pleasure of visiting events in eleven states (and counting!), encountering scores of great people and great ideas, and communicated with even more folks through phone and email. To follow what I'm up to, visit www.cdss.org/youth and the Youth Intern Facebook Page at www.facebook.com/cdss.max.

Starter Kits

Many people have expressed to me how unique and useful an online resource the Starter Kits are, for both new and established communities. Check them out. Share them. Link to them. They are still growing; if you'd like to contribute some ideas (big or small), then we'd love to have your input.

Camps and Scholarships

CDSS is offering another great slate of summer camps, with exciting (and intergenerational) staff and courses for musicians, callers and dancers. Those of you who have been to camp know what a valuable experience they can be. Encourage someone you know to visit camp for their first time. Young people especially should know there is scholarship money available—over \$20,000 last year—to help enable them to take part. Visit www.cdss.org/summer-programs-2010.html for up-to-date info.

Grants and Insurance

If you have an idea that needs help getting off the ground, CDSS can help with grants, group insurance (see Jeff's Group Corner column) and



advice. For inspiration, take a look at some of the projects we've assisted:

- Virginia Dance Leadership Conference for callers and organizers (see article on p. 12)
- Toronto Women's Sword team trip to the Half Moon New York Sword Ale
- Young People's Sacred Harp Convention in Massachusetts
- Youth Scholarships for the Set For Spring English Country Dance Weekend in Texas
- Fiddle and Dance Project, which offers free music programming to underprivileged students and their families in Rhode Island
- Sound Operators course at the Stellar Days and Nights in Colorado
- Group insurance for a techno contra in North Carolina
- Musicians Workshop in Arkansas (see article on the next page)
- Mentoring for musicians and callers, for groups and individuals, young and old

These represent just a few of the possibilities available to enrich and promote our traditions. The next deadline is July 1. See www.cdss.org/outreach for application info. Linda Henry, our Outreach Manager, is especially interested to talk with folks interested in putting together regional leadership conferences. Contact her at outreach@cdss.org.

As always, I look forward to your suggestions, questions and ideas, as well as hearing about the successes and challenges in your community. Please don't hesitate to get in touch—max@cdss.org or 413.268.7426 x 114—if you would like advice on strategies to encourage youth participation and leadership, promote intergenerational communities, or information about applying for a grant. Thanks!

Check out www.cdss.org/youth and www.facebook.com/cdss.max to find out what Max is up to, links to the Starter Kits, and more!

The Petit Jean Dance Weekend Musicians' Workshop

by Susan Todt



Thanks to a CDSS Outreach Grant, the Arkansas Country Dance Society was able to bring Linda Henry to Arkansas last November to conduct a Musicians' Workshop at their annual Petit Jean Weekend at the Winthrop Rockefeller Institute outside Morrilton, Arkansas. Traditionally, this weekend has been staffed by volunteers, with only the band members receiving payment for their contribution. Last year several band members inquired about the feasibility of holding a workshop for the musicians, and out of this request came the idea to apply to CDSS for money to pay for Linda's plane fare. Linda's husband, Bob Snipe, was also able to come, and he assisted her with the workshop.

This two-hour training session was open to all musicians, and attended by approximately fifteen individuals. Linda and Bob also worked closely with the ACDS band throughout the weekend, making suggestions, facilitating communication between band members, and participating in the band's performances both Saturday night and Sunday morning at the weekend's Community Dances.

Above: Linda Henry (standing at center), Arkansas CDS's Musicians Workshop, November 2009

Successes

The workshop was a success, judging from the number of participants and feedback from them (see below). There was a marked improvement in the ACDS's band performance after the workshop; band members reconfigured their seating arrangement, seemed to be communicating more, and the energy level of the music was noticeably higher both Saturday night and especially Sunday morning. Several of the dancers commented on this.

Beginning the workshop with a dance in which the musicians participated was a valuable experience for all.

The room provided for the musicians' workshop was adequate; fortunately it was a nice day so for part of the time the group could split in two and one was able to meet outdoors.

Linda also facilitated a session for callers on Sunday morning that introduced them to a useful feedback process.* Four relatively novice callers each called a dance and were able to both comment on their own experience, and benefit from the feedback they received from those who danced.

One other positive note: for the first time we contracted with CDSS to run a "store" of consignment items. This was a popular feature of the weekend, and we sold most of what was ordered. (Linda chose some material that was aimed at the musicians, and I requested a selection of books and CDs related to teaching dance to young people.)

We will definitely do this again next year!



Photos by Joseph LaFace.

Challenges

Not knowing who would attend the musicians' workshop, other than the ACDS band members, made it hard to plan content. Linda had contact with the ACDS band ahead of time and tailored her presentation to be of benefit to them. However, a number of beginning musicians showed up, and she had to rethink some of her material in order to meet the needs of all the participants.

Sound system issues delayed the start of the callers' workshop (my fault entirely!) so the time was a little rushed and one person who'd signed up to call was unable to do so.

Financial Outcome

According to financial chairman Joseph LaFace, the weekend was a success financially. Attendance was the highest in recent years, with fifty-eight paid registrations for the entire weekend, and a total attendance (including the evening dances) of seventy-six individuals. All expenses were met (several people donated time, supplies and expenses for hosting Linda and Bob).

Feedback

- "A chance to connect with other players, better perspective from dancers' point of view."
- "The best part was establishing a sense of musical community."
- "Boosted my self-confidence; importance of tempo, volume and variety are helpful."
- "(I got out of it) watching and listening skills."
- "More holistic view of how music fits into a dance."
- "Got some new ideas on arrangements."
- "I learned a great deal about the dancers' experience and what they need...I thought this was an excellent presentation and I enjoyed it very much."
- "It was probably the musicians' workshop that made our trip worthwhile—not just for the workshop, but for our overall musical experience."

* See "A Feedback Tool—Try This at Home Too!" by Linda Henry, *CDSS News*, January/February 2007, or on our website under Newsletter Archives.

Susan Todt has been organizing and leading dances in north central Arkansas for over twenty-five years; she is a former CDSS board member.



The Virginia Dance Leadership Conference

by Gaye Fifer

The Virginia Dance Leadership Conference was held in Blacksburg, October 2009. Chrissy Fowler from Maine led sixteen participants in the organizers' track, and Bob Dalsemer from North Carolina led a group of ten callers in their workshops.

Shawn Brenneman and I organized the event, inspired by an awareness that the Country Dance and Song Society would support and encourage our efforts to help develop new dance leaders and organizers in our region. CDSS was very helpful every step of the way in the planning and execution of the event. The grant we received from them made it possible for the leadership conference to break even financially.

We originally intended that the conference be a resource specifically for some of the smaller dance communities in central Virginia. We did that, but also welcomed folks from North Carolina, West Virginia and the Washington, DC area. We were happy to have a good mix of ages and experience levels.

Key to making the event a success was marketing, including one-on-one recruiting (calling and talking personally with folks we know who are leaders/callers in their communities) and contacting dance communities to ask them who they were planning to send to the conference (implying that if course they'd want to send someone!). Several communities sponsored attendees, and a number of attendees heard about the conference from the dance leadership in their local community.

We began the conference with social time Friday night as people arrived. We did not plan any content or structure for that night, but several participants commented that they would have enjoyed extending the conference to include dancing and/or programming that evening. During the day on Saturday there were four workshop sessions for each track. We ended the day by attending the monthly Blacksburg contra dance which was called by participants of the callers' workshop. The value of participating in this local dance as part of the conference was huge. Not only did it energize the local dance (and dancers), but it reminded the callers/organizers why we do what we do and left us

all inspired to continue working and sharing. This can certainly be seen as an incentive to a local community to host such an event in the future! Sunday's activities included a brunch and wrap up session. The conference culminated with all participants joining together for a final dance and farewells.

Feedback about the event from participants was very positive. One participant wrote, "I have made connections with other callers/organizers that will prove useful in our planning of events. We have already found a few callers who are interested in coming to our area to call. Also, the connections with CDSS will be very useful as we think about being more officially organized." Another wrote: "I gathered many insights and one epiphany to potentially change our dance dynamic and hopefully increase participation and attendance."

Shawn is an organizer extraordinaire: she arranged space to use for all the weekend events, she cooked and provided excellent food, she arranged hosts for everyone who attended, and she played for the Saturday night dance! In addition, she handled registration and finances. People appreciated the cozy space (provided by Mark Lattanzi, a local dancer and organizer), the well planned schedule, the opportunity to talk with other people doing the same work, and the positive sense of community. It was fun to join in the local dance Saturday evening, and the callers received instant practice and feedback the next morning.

Almost everyone felt that there was too little time and too much information. We also did not include much time for sharing between the two tracks (callers and organizers). The callers' track had a wide range of experience levels and would have perhaps been more useful to participants if the group had been more on a similar level.

Participants seemed inspired to go back to their home communities with new ideas, a sense of connection and awareness of available resources. We all gathered information and insights and felt energized to share what we had learned with our local dances. As a participant shared, "I intend to become one of the better local callers, helping improve the growth and quality of the local

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Above: Gaye Fifer and Jonathan Thielen discussing and socializing; left: Saturday night contra dance in Blacksburg with conference participants; photos courtesy Gaye Fifer.



Yoga for Dancers—Opening the Shoulders

by Anna Rain

As dancers and musicians, we use our arms for holding instruments and swinging partners, for turns and tuning. When we align our shoulders well and use muscles conscientiously, not only are we less likely to injure delicate tissue, but we also can keep our arms strong and healthy (weight-bearing exercise, anyone?). The pose described in the March/April 2009 issue is a good preparation to heighten shoulder blade and thoracic spine awareness and flexibility, all of which are desirable for fluid arm and shoulder movement (see back over roll photo below).

If you tend to have very stiff shoulders or have a history of frozen shoulder or rotator cuff injury, these poses, done gently and repeatedly over time, can ease tight muscles and tendons. Work your body with attention: avoid strain and aggression, but do

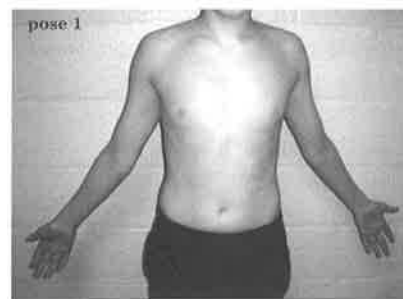
not be satisfied with your habitual lack of flexibility. Each of us can work to capacity, regardless of how loose or tight the shoulders may be. Begin with the easiest pose and progress as you are able, gently, asking



of your body slightly more than it—or you—thinks it might be capable of giving.

Pose 1.

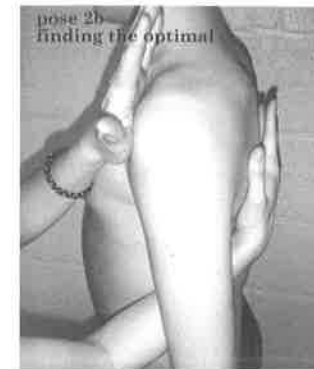
Stand with feet parallel, weight even on both feet. Rotate the arms entirely away from the mid-line of the body, turning the thumbs out as if you were hitchhiking with both hands. This is “external rotation,” and the flexibility to do this easily is essential for healthy shoulder movement. As you rotate the arms externally, roll the shoulders back and draw the thoracic spine forward, toward the front body.



Pose 2. To find the optimal action of the shoulder and shoulder blade, invite a friend to help you move in the right direction. Here’s where many of us carry our shoulders habitually. Have your friend stand to your left, with her left palm cupped on the front tip of your left shoulder, and her right palm on your left shoulder blade. Friend, here’s your task: with



your left hand, roll the front tip of the shoulder up and back; with your right hand, draw the shoulder blade down the back, toward the waist. Go back and forth a few times: shoulder forward and shoulder blade up (incorrect action!); shoulder back and shoulder blade down (right!). The more mobility you can summon in this action, the more resilience you create in your shoulder.



Pose 3. With this awareness, come back to external rotation of the arms, and as you rotate your arms, roll the front tip of the shoulder back and lengthen your shoulder blade toward your waist. How flat can you make your shoulder blades against your back? Stand with your back to the wall, externally rotate your arms, and roll your shoulders back. Can you draw the inner edge of the shoulder blades in (toward your front body) so they don’t jut into the wall? Now keep the front tips of the shoulders back and the shoulder blades down,



and notice how your upper arm muscles are challenged to step up and lengthen. This is good! Approach this action gently, with understanding of your own body, but do work the shoulder: more flexibility in the joint means less chance of injury.

Pose 4. This pose increases rotation in the upper arm and mobility in the shoulder: Take one hand behind your back with the palm facing out. As you did in the previous pose, roll the front tip of the shoulder back and descend the shoulder blade toward your waist. The upper arm rotates externally, which means that the inner upper arm moves forward and the outer upper arm moves back. If the shoulder is stiff, the ribs might stick out to make room for the arm to move—don’t let that happen! Keep the bottom ribs moving back, toward the back body. Do the pose in front of a mirror from time to time, checking to see that both sides of your ribs are equally long. The side with the arm behind the back tends to compress—avoid this by lifting the ribs on that side away from your hip and keeping the waist long. (See that the lift actually comes from separating the ribs from each other and away from the waist and not from lifting the shoulder.)



Recap:

- Upper arm rotates externally (remind yourself of the action with the arm straight)
- Front tip of the shoulder rolls back
- Shoulder blade descends toward waist
- Ribs move toward back body; don’t let them poke out.
- Rib on both sides of the body equally long (pay attention to the side with the arm back)

Eventually, you’ll want to be able to slide your hand higher on your back AND draw the elbow close to the body. Work on one action, then work on the other without losing the first. There is no gain if you have your hand high on your back but the shoulder has slumped forward. Repeat all of this on the other side.

Changing the habit of your shoulders is not a quick fix; it’s the work of weeks or months. Ideally, you’ll incorporate this shoulder-opening pose



into your daily life, working a little each day or two. The gains made day-to-day in shoulder flexibility are small, but small gains over time will strengthen the muscles and bring greater openness to the joint.

Pose 5. When you are ready to take on more challenge, add the second piece of this shoulder-opening pose. Externally rotate one arm fully, then



touch your shoulder (the shoulder that belongs to that arm) with your fingers. Keep the upper arm externally rotated by moving the elbow toward the midline of the body, then lift the elbow and slide your fingers down your back. The upper arm stays externally rotated (which can be challenging to feel, upside-down and backward): the outer upper arm moves forward

and the inner upper arm, next to your ear, goes back. As with the last pose, keep your ribs moving toward the front body; don't let them poke out. Repeat on the other side.

Pose 6. When you've worked Poses 4 and 5 regularly for several days or weeks, you can put them together. Engage the bottom arm first (Pose 4), and then add the top arm (Pose 5). Keep the rest of your body steady: feet parallel (heels slightly out); weight equal on both feet; torso long and lifted equally on both sides; low ribs drawing toward the back body.



You can use a strap over your shoulder to help you get your fingers closer to each other, but see that you don't lose the overall balance and symmetry of your body—keep your head balanced on top of your spine and your torso symmetrical. Correct action is more important than your fingers' contact. Remember that both upper arms externally rotate: inner upper side of the bottom arm moves forward; outer upper side of the top arm moves forward. Stretch your fingers toward each other and lengthen your elbows away from each other. Regular practice of this pose can unlock tight shoulders and increase your confidence, comfort, and safety in all movements that involve your arms.

My yoga teacher tells a story about this pose: When he first began practicing yoga, he would only do this pose in the shower, where it was warm and soapy. Take a clue from his experience! Warmth and slipperiness can enhance flexibility!

Please feel free to contact me via my yoga email: InnerLightYoga@msn.com. I'd appreciate feedback on what makes sense to you and how this column might be more useful.

Anna Rain thanks her buff son for modeling and her cheerful spouse for photographing. Join her for yoga and lots of dancing at English Week at Pinewoods this summer. (Hambo and downward facing dog after hours in Ampleforth, anyone?)

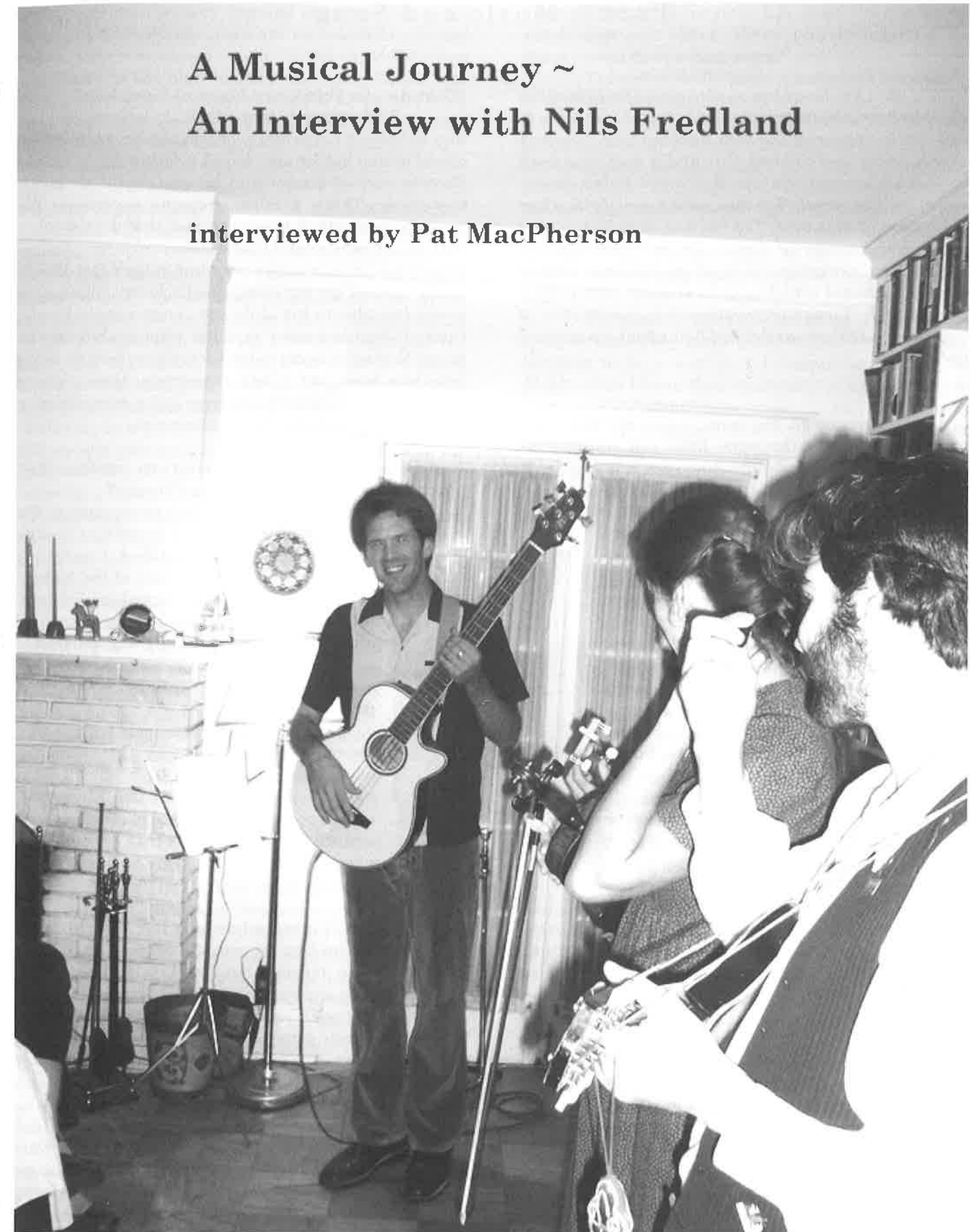
Poem

W'y, I git my fancy focussed on the past so mortul plane
I kin even smell the locus'-blossoms bloomin' in the lane;
And I hear the cow-bells clinkin' sweeter tunes 'n "Money-musk"
Fer the lightnin' bugs a-blinkin' and a-dancin' in the dusk.

*From "Romancin'"
by James Whitcomb Riley
(1849-1916)*

A Musical Journey ~ An Interview with Nils Fredland

interviewed by Pat MacPherson



Part I: Music and Song

Nils Fredland has made a name for himself as the trombone-playing contra dance caller who loves to call singing squares. I've been working with Nils and Ralph Sweet over the last year and a half on a book of Ralph's squares, On the Beat with Ralph Sweet, which will be published this spring by CDSS. Over the course of that time, I've learned that Nils is also a wonderful leader of songs. My own participation in his song workshops showed me someone with a strong emotional attachment to singing, and a fluid leading style. I was curious about this combination of interests and talents and asked Nils about his musical upbringing.

~ P.M.

I grew up in the same house my dad grew up in and went to the same Episcopal church that he went to with his family when he was young. It was in the same part of downtown, with deep family Fredland roots in Annapolis [Maryland] and in that church community. The first singing that I have a memory of doing and being part of was singing in church.

I joined the church choir at St. Anne's when I was eight. I remember singing for John Cooper, the choir director—it was my first audition for anything and I remember going in and feeling really scared. He would say, can you sing this? (sings) I was actually quite a high boy soprano. Mr. Cooper had the loudest, earth-shattering sneezes I have ever heard. He would be up in the choir loft and it was this great big organ, with all the foot pedals, and sometimes his sneezes would rock him down onto the keyboard and if the bellows were open, the whole church would just fill with the sound of his sneeze, and this honking sound from the organ!

I had started playing piano when I was in the second grade and had started to be able to read music at that point and actually do a little bit of creating of my own sounds on the piano. My older brother Lars was part of the choir too, so that probably had something to do with the reason that I wanted to join. As a younger brother should, I wanted to do the things that he did, and I remember we joined together. I was by far the youngest one in the choir. I have a lot of really strong memories of singing in that church choir. I keep coming back to my experience singing with John Cooper and the important role that he played in my musical life, because he was the first ensemble director that I ever worked with.

What do you think you learned from him?

Well, passion first of all. I don't remember him as being a particularly gentle person. I was never afraid of him but he also wasn't a father figure to me. He was sort of distant and he was really all about the music. That's a fairly profound experience for an eight-year old. I think the fact that I remember that with fondness and that it didn't color my musical experience in a negative way but rather feel like it really opened up my eyes, speaks to my interest in music but also to his ability to communicate to me, through his demeanor and his relationship to the music he was bringing to us. I remember having those intensive hour and a half rehearsals, then playing tree tag with my friends and then going every Sunday morning and donning the red choir robe.

And the feeling of wanting to make that commitment came from John Cooper?

Absolutely. I remember being surprised at the way that it hit me when I heard that he was sick and then that he had died. I really felt that I had lost a major part of the history of my relationship to music in him. I did not have a continuing relationship with him after I left the choir when I was fourteen.



Above: Piano recital, 1984; left: On acoustic/electric bass, with Mock Turtle Soup, 2004;

What other instruments were you playing at that time?

I picked up the trombone when I was eleven; piano all the way through until when I was a senior in high school. I got very serious about playing the trombone a couple years after I started playing, around seventh grade. I was taking lessons and when I got to the eighth grade I announced I wanted to be a trombone player.

Did you stop singing when you left the choir?

My schooling at specific schools has some bearing on the journey that I took to get to singing again. I was in a great public junior high school that had an exceptional instrumental music program and a mediocre choir program. I had nothing to do with the choir program there and my lifeline as a junior high school student was the band, because I didn't have a great junior high school experience, but who does, right? I went to the public high school and I did the marching band. A very good friend of mine, Karl Erik Johnson, who had been a friend on swim team, had left the public school that he was going to in favor of going to an arts magnet school in Baltimore. He

would call me up every day and say, you have to go there, they need you; there are no trombone players there. This was when I was in the tenth grade. I was not happy in the high school I was going to; my arm didn't need to be twisted very much to be convinced that was where I needed to be. I started bugging my parents and it took me a year and a half and they eventually did let me go.

At the school for the arts I continued to do a lot of instrumental music but there was a choir requirement there. Unfortunately it happened opposite the only opportunity to do calculus; as much as I wanted to sing in the choir, I ended up taking calculus. But I did do some singing with that group in preparation for big concerts, when I wasn't playing in the pit orchestra. Even if I wasn't singing in the choir, the experience of being that close to a group that sounded that good, with lots of people that were my age or younger, taught me a lot about the power of singing in a group. Singing with that choir, though it was only occasionally, had a profound effect on me as a musician and as a singer. All the music students, other than the kids taking calculus and there were only three of us, grades nine through twelve, instrumental, choral, the whole school was in that great sounding group.

What material did they sing?

It depended on the show they were preparing for. They would do large scale choral works and gospel. It was an eclectic mix of material. At the time I wasn't so tuned into the repertoire, but in retrospect I wish that I had been paying a little bit more attention because I do remember the choice of material being really potent and as I have evolved into a teacher of this kind of singing myself, it would be nice to be able to draw on that material.

Another outlet that I had for singing during that period from ninth to mid-eleventh grade—my brother was very heavily involved in the children's theatre of Annapolis which put on at least two musicals a year and did summer workshops as well. Similar to the experience with joining the choir when he did, I got interested in doing these theater productions and my friend Karl Erik and I did a lot of this children's theater stuff together. He was sort of a star in that he got a lot of leads and did a bunch of solo singing; I was often in bit parts or the chorus. But I did spend quite a bit of time on stage singing in that capacity.

So you've told me of two really meaningful experiences you've had with singing. As a young person these kinds of experiences can be much

more influential in your life than they may be when you are older. Were you influenced by them towards leading song?

I've never really made a conscious connection with those two experiences. But because I've been drawing up the emotions I experienced as a very young person in singing with Mr. Cooper I would say that, even though I can't honestly tell you that it's conscious, I'm going to be passionate about music the way that John Cooper was with me when I was young. It obviously has had a profound impact on my musical being. I'm sure that all of the experiences that I have as a song leader do connect to that in some subconscious way.

I'm going to use two conflicting words here—to me at least they make sense together and actually continue to be a way that I communicate songs to people when I have the opportunity to lead a group—"raw" and "polished."

[The high school choir was] just kids that were really passionate about music. Not all exceptional musicians but they just wanted to take music by the neck of the shirt and shake it up. That's just the way that a lot of these singers approached singing,

especially the ones that weren't trained as singers. You throw these trumpet players into the choir and say, "OK, you're going to sing tenor," and they just go (hollers high note) and you have these sopranos that go (vibrato soprano sound). You have beautiful sound over there but then you've got your tenor section and they're like, "You want us to sing this?" and they're like (arrrrggggg sound). When I'm faced with a group that is feeling sort of tentative about something, I try to draw that same sort of spirit out of them in some way.

How do you do that?

I do that by being as courageous with my own singing in front of them as I am asking them to be with their singing in front of me. In a lot of registers I'm very comfortable and I feel that I have a nice voice, the lower the better. When I stretch up to tenor and soprano it often sounds ridiculous and I know that. I used to ask people, "Could you sing this part and be my demonstration person?" But now I have basically given up on that as a technique in favor of sometimes sounding really bad. That doesn't always deliver the best model because I don't want people to be straining their voices, but I think what it does do is give everyone permission to try things that they might not otherwise try. Because if the guy that's standing in the middle of the circle that's supposed to have his act together is standing there cracking these notes and he can't quite get up to that tenor note, then



Annapolis, MD, 1990

you know what, I'm going to give it a whirl.

That's gets to the raw part. The polished part is I think where I have a really good ability that makes me a song leader with that "John Cooper" energy. At some point, for me, it becomes about the sound that we're able to cultivate as a group and through cultivating that sound we also develop all these others parts—people's emotional relationship to the music and this community developing around being in a group and singing together. I'm recognizing the relationship between what I do now and those first two experiences that I had as a singer that have obviously lived with me and travelled with me. And I think that it's a combination of those two things that informs the way I approach song leading now.

Nils found himself, after a short stint as a trombone major at Southern Methodist University, back home in Maryland. I asked him what happened then in his singing life.

During that period of time I was auditioning for transfer schools, because I was not going to go back to SMU. I decided to go to Indiana University and I am so glad that I did because Indiana did a lot for me. I'll tell you that my experience as a trombone major at Indiana made me realize that I didn't want to play trombone as a professional classical musician. That happened about halfway through my junior year and I called my father and he said no, you're too close and you have to finish your degree. I'm glad I did but I was twenty, twenty-one and I didn't know what I wanted to do. I just knew I wasn't going to do trombone as I had always thought.

So, this is really when my career as a singer started. I remember walking around in the music school, pretty early in my time there, and I looked at a flyer posted up on one of the lockers and this flyer had these words scattered all over the page, "Do you sing or think like a bass? If so, call Daniel." My voice at the time had changed twice—once around the traditional time of fourteen or so and then it changed again when I was in high school in my senior year, when it went from baritone to super low bass.

I saw this flyer and thought, I have no idea what this is all about but I should call this person. I remember going to meet him and having really great rapport and long story short, eventually this

five-voice a cappella band formed and we were called Monkey Puzzle. We sang that whole time that I was in Bloomington, both as a student and beyond, for probably six years. During that time we became one of the most popular live original acts in Bloomington, which is saying something because it's a really vibrant original music scene there. In this group were Daniel (Reed), the one that formed the group with his then girlfriend now ex-wife, unfortunately, Nicole (Kousaleos) and then another friend of theirs, named Jerry (McIlvain), all part of the same folklore department [at Indiana University], and the three of them found me and another fellow named Dan Schumacher. Are you familiar with the a cappella group The Bobs? Dan is the newest Bob.

Monkey Puzzle opened my eyes to music that I didn't even know was out there. The five members drew from so many different musical experiences. Dan had a huge background in vocal improv and jazz singing. Daniel was an '80s rocker really, so he drew from that whole body of material. When I was young I was listening to classical music and I just didn't have any kind of pop music experience, so Daniel was my teacher in that way. He was also a folklorist and an ethnomusicologist. He had done some traveling in Africa and drew a lot on African rhythms and his experience being part of mask rituals in Cote d'Ivoire. Nicole had a stunning voice and had done a lot of musicals, onstage singing and a little bit of singing with Daniel. Jerry was a big theatre guy too. I was like a sponge; just so

excited to be with these older people. I was nineteen when I joined when I first moved to Bloomington and was the youngest by ten years in that group. Every time we got together it was like magic what we would come up with to sing.

At the beginning, I didn't really have a huge part of the creative process. I was just so excited and I would do anything that they asked me to. Just tell me what to sing! This is awesome! And as the group evolved we all became a little more a part of the creative process. Initially it was more heavily weighted in the direction of covering Jackson Five tunes, or Todd Rundgren. I knew the Jackson Five obviously but I didn't have any idea who Todd Rundgren was, or Sly and the Family Stone or the Talking Heads. I didn't know! As the group evolved we started writing a lot more of our own material and that was really my first experience writing any music. We would collaborate



Monkey Puzzle, Bloomington, IN, 1993

on arrangements; we would each come up with our own part and the shows were just hysterical fun.

The group also helped me to think outside the box about what a voice is! We did a lot of vocal percussion and vocal mimicking of instruments and things. The singing that I had done up to this point was all just put this music in front of you and sing it. Or here's this lovely melody and sing it back to me. Or here's your part of this four part choral arrangement; sing it. Now it was—alright, you're going to be a bass drum and here's the sound that I want you to make (makes sound). You're going to be the bass guitar in this part and you're going to do this (makes sound). All of a sudden I'm using my voice in all these different ways. Freeing myself of all the conventional ways that I would think about choral singing also translated into the way that I thought about my overall relationship to music, because as a trombone player, and particularly as a classical trombone major at a fairly high powered music school, I had never been asked to create music without having something sitting in front of me. I never regret the fact that I studied in that way but I feel really lucky to have discovered what I discovered through Monkey Puzzle and subsequent experiences that has allowed me to broaden my relationship to music. And that broadening happened because of this group.

The other thing that it did was to teach me about how imperfection is okay. Because we did a lot of performing and especially early on the group was super fun; we had an incredibly good time singing together and it was always fun for the audience, but going back and listening to old Monkey Puzzle recordings is sometimes kind of painful because it's not very well in tune. We got way better over time but we were never shy. We weren't trying to be imperfect; we wanted it to sound as good as it could, but it sounded as it did and we were okay with that. I think I was less okay with it than the other people around me. But they were older and I was taking their lead because I was learning; it meant that I could let go of whatever baggage I brought in and learn how to have fun performing music.

Monkey Puzzle took a year off right after I graduated. My first job out of college was as a trombone player in a ska band.

Ska is sort of like sped-up reggae. It's really

aggressive, plugged in, loud, hard rocking bar band music. I was in this local band that was founded in Bloomington. They had become one of many nationally touring, but essentially unknown, bands. Next time you're driving on a freeway around here and you see a van with tinted windows and a trailer, I bet that it's some band that has played seven shows over the last seven nights and they're driving nine hundred miles to do another show tomorrow. I joined the band in January of 1997 and I was with them until January of 1998; the band was called Johnny Socko and we played two hundred fifty shows that year. I had a green Mohawk and at one point my hair was purple and I had dreadlocks in it.

That horribly unhealthy year taught me a lot; it continued to open up my eyes musically speaking to a whole other punk, hard rock style of music that I never would have found if it hadn't been for those guys. And that experience of playing in that band REALLY taught me how to perform. I remember two months after I joined the band, somewhere around the first

of March, we got in the van and were gone for two months with a show every night. From one place to the next; all these college towns and sticky bar floors, horrible couches that had bugs in them, that I don't even want to think about. It was a really awful year in a lot of ways but no matter what, I was getting a paycheck every week and I had a per diem that I was given—it was actually a fairly well-run business. This was my first job out of college and I had a job to do. We would roll up to these places and I would get out feeling like crap and go on stage and just flip the switch and be a lunatic for three hours and then go offstage—alright, well, that was fun and now I'm going to go and

get a terrible night's sleep and get up and drive eight hours tomorrow and do the same thing in some other smelly bar. I knew that these people paid their money to see a show and most of them knew this band and the band had a certain reputation and even though it didn't really feel like ME, I was going to perform in service of upholding that image. I would say being on stage now would be much harder for me had I not had that experience in the band. I'm not pretending in the way that I did then but I have the ability to get up night after night after night and do this performer thing.

I came back from the year with Johnny Socko, and sang again with Monkey Puzzle. But right before joining the ska band, something happened vocally speaking that was very significant.



Above: with Brass Beacon, 2002; left: with members of Mock Turtle Soup, 2004



Malcolm Dalglish lives in Bloomington with his family and Malcolm was a fan of Monkey Puzzle. He came to a show once at this place called the Wild Beat, and approached us afterwards and said, "I'm putting together this group to record some of my new choral music that has percussion and hammer dulcimer (because that's his thing) accompaniment. I'm flying in all of these singers from New England—these young female voices that are sort of fitting for the sound that I want to accomplish—but I need men's voices to fill out the sound for the pieces that require tenor and bass parts. Would you be interested?"

"Well, sure! What's the commitment?" So, it was a month of intensive rehearsals preparing for the recording and also for a performance at the Lotus Festival, which is a big world music festival that happens every year in Bloomington in September.

All these beautiful, young singers came in from Vermont and I met Suzannah and Rosie [Georgia Rose] Armstrong-Park. Rosie taught me how to do the contra dance swing on Malcolm's back porch. I sang my first shape note song with them, sitting on the floor in Malcolm's kitchen. I eventually [later that year] went to my first contra dance with them.

This was a kind of magical month that, at the time, I knew was a really profound and emotional experience. I got to sing in a way that was different from what I had done with Mr. Cooper and anything I did in high school. It was very different from what Monkey Puzzle was doing. It was this shape note sound; powerful and emotional—I can't even really put in into words; somehow it would make it less potent if I tried. I hear the voices in my head and it brings out the emotions in me that I can't even explain. So, even though I wouldn't have been able to articulate it at the time, that month totally changed everything. So, I went off and had my rock experience and I came back and I sang with Monkey Puzzle, but what I'm doing now is so tied in to what I was exposed to during that period of time with Malcolm.

What was the recording?

There were two—"Hymnody of Earth," which he recorded first with a boy's choir; we re-recorded it and I think he added a couple of things to it; and we also recorded a CD called "Pleasure" which is the name of one of the songs on that particular record.

The Ooolites was the name of the group.

Through that experience I met two other very influential people in my life as a singer and as a song leader—Larry Gordon and Patty Cuyler [of Village Harmony]. Suzannah, who was fifteen at the time, insisted that Larry ask me to be part of this recording project. So my first experience singing shape note music was in this particular recording project called "Endless Light" by Village Harmony.

And then fast forward through the Johnny Socko year and into my time that I finished up in Bloomington, and Monkey Puzzle. Larry calls up and says we have this group that tours the world called Northern Harmony and we have a spot open for a bass. And I said, lemme think...yes, of course! So, I went on tour with them for three months. We toured in England, and we went to Denmark and Germany; we toured through Canada and we came back to the U.S. and did a big loop through the States and that was where I really started to develop a repertoire of the kind of music that I lead now: a lot of South African

choral music, a certain amount of bigger classical works, other folk and choral traditions. Larry and Patty draw from a lot of different things. I don't really do a lot of the Balkan music, which is a staple in their repertoire, or the Georgian music which constitutes a lot of the material that they do. I made a particular connection to the shape note and South African choral music that I learned from them.

I do some of the South African material from Monkey Puzzle. If there's time in a vocal workshop I'll often do material that relates to the "outside the box" thing that I was talking about with Monkey Puzzle, where you're using your voice in a different ways with a lot of vocal mimicking of instruments and vocal percussion, which is sort of a novelty; but if there's enough time for people to actually understand how to use

their voice in that way if can be really fun. I've done whole workshops on that, actually.

End of Part 1 of the interview; go to our website after mid April for Part 2—www.cdss.org/current-issue.html.

Above: First time calling, Phoenix, AZ, 2001



NIGHTINGALE Jolie

The long awaited new CD from Nightingale, featuring Jeremiah McLane (accordion, piano, backing vocals), Keith Murphy (lead vocals, guitar, mandolin, foot percussion, piano), and Becky Tracy (fiddle, backing vocals).



jolie

Tunes and songs include: Newmarket Polka/Trip to Dingle, Jolie Louise, Barter's Hill/Lucy Campbell, Rhode Island, J'ai Vu le Loup/The Polka Piquee, Scotch Mary/Lizzy

in the Lowground/Trails of Kubinek, Beau Rossignol Sauvage, Bouree de Marguerite de Gennes/Le Cure de la Chapelle/Les Echos du Pay Mary, 1800 and Froze to Death, and Cadieux/The Popcorn Reel/The Golden Wedding.

From the liner notes: "Over the years, our musical interests have evolved and shifted. We've played music from Scandinavia, Brittany, Central France, Ireland, Scotland, New England, Cape Breton and Newfoundland. We have also played many of our own nomadic compositions. But we've always returned to the music of Quebec with its distinctive rhythms and wonderful ballads."

CD \$16.00

Jolie—cover photo: Leah Dyjak, graphic design: Moira Clingman; Live at the Guiding Star Grange—cover art: Ann Percival, graphic design: Moira Clingman

Balance and Sing

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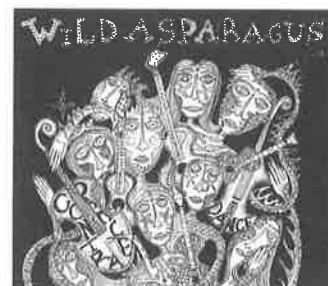
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WILD ASPARAGUS Live at the Guiding Star Grange

The new album from New England's premier contra dance band! This two-CD set was recorded live at the Guiding Star Grange, at the band's home dance, in December 2008. Harry Aceto (upright bass), David



LIVE AT THE GUIDING STAR GRANGE

Cantieni (flute, whistle, bombard, sax), Mark Hellenberg (percussion, bodhran), George Marshall (concertina, bodhran), Keith Murphy (mandolin, guitar, piano, feet), Mark Murphy (upright bass, backing vocal), Ann Percival (piano,

guitar, ukelele, vocals), and Becky Tracy cut loose, playing such great tunes and sets as Coral Riff, The Virginia Set, Boyne Hunt, Mahana Bay, On the Danforth, Enjoy Yourself, The Crested Hen, March of Poetry, Six Feet Under, Arigna Coal Miner, Taliban, Cold Lampin', The Northwest Set, and Maggie.

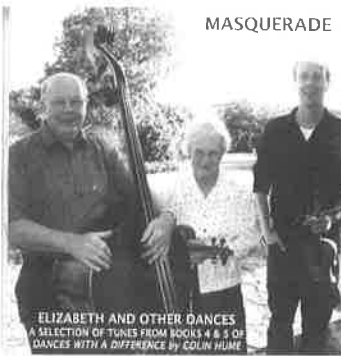
From the liner notes: "The recording studio is a very different place from the live stage where musicians perform. And if that stage is at a contra dance, then it's a completely different word."

"The studio tends to be a place of precision and care, a place that has developed the ability to cut, splice and manipulate sounds in apparently infinite ways. The dance stage is home to wild spontaneity. Chances are taken, new ideas quickly communicated—sometimes shouted—across the stage. Even for a well rehearsed band, it is a place of unknowns. It may not be the same as early bands recording around a simple mic. But a live dance recording today still brings the listener closer to the immediate raw energy and experience of the music."

CD \$20.00

MASQUERADE
Elizabeth and Other Dances: A Selection of
Tunes from Books 4 and 5 of Dances With a
Difference by Colin Hume.

Masquerade was formed in 2003; all three members were involved in a wide range of music making and had come together through a series of folk dance musicians' days organized by Daphne Baker, the band's keyboard player. Graham Knibbs is equally at home playing fiddle in a classical orchestra, a band or a session in a pub. Stephen Thomas plays double bass. They have played all over South East England, at Broadstairs Folk Week, in Whitby with Colin Hume, in Belgium for a folk dance course led by Kathryn and David Wright, and for Philippe Callens at Cecil Sharp House in London.



Titles include: Adele's Delight, Winter Memories, Kim's Game, Elizabeth, Double Trouble, Moonfleet, The Merifest Central Square, Dartington, Tea Up!, Renata, The Graduate, New York Times, No Clapping!, Centre of Friends, Garden City Square, and Masquerade.
CD \$22.00

DAMPIER'S ROUND WITH COLIN HUME
Spring Blossom

Fourteen tunes for dancing to Colin Hume's dances, and just great for listening to as well. Peter (guitar and bass), Moira (violectra fiddle) and Clare (flute), with Colin guesting on piano for tracks 1 and 12 and on tambourine for track 14, play for Colin's dances: Spring Blossom, Strawberries and Cream, Symond's Yat, Three Weddings, The Bribe, John's Folly, Summer Reverie, Northbourne Hop, The Indian Princess, Ruth, Unrequited Love, Mrs Felton's Maggot, Round Hill Wedding, and Colin's Tambourine. Dance instructions are available online at colinhume.com.
CD \$19.00



TOM HINDS
Bad Hair Decade

A great new Tom Hinds collection of contras and squares. Dances include: John O'Neal's Contra, Break Dance, Ginter Park Stroll, Rob's Request, Pass the Sea, Olympic Dream, Steve's Contra, Pass the Lake, Another Silly Contra, Star Gazer, Twiddledee, Twiddledum, Lisa's Contra, Gaye Fifer's Contra, Tom's Tizzy, Denise's Contra, Hard Cider Boys, Worth the Wait, Spin Your Top, Stretching the Truth, Roll Two, Bored of Apples, Bad Hair Decade, Rough Ride, Pilgrim's Progression, Dixieland, The Lucky One, The New Deal, Ace, Gluten-Free Square, Frolic Four, The Seventh Plane, and Hey for John.

"Besides having great bands and great callers," Tom says in the Introduction, "we also have choreographers who write new dances. I'm certain that if we didn't have a steady supply of new material, the activity wouldn't be as popular as it is. More experienced dancers would go swing dancing. Please use these dances wisely. Many are tricky with very interesting end effects."
BK \$7.00

Bad Hair Decade

Advanced
Contra, Duple Improper

- A1 Pull by current neighbor with right hands and second neighbor by the left. Allemande right the third neighbor until the men are in the middle (8). Men allemande left once and a half (8).
- A2 Balance (4) and swing partner (12).
- B1 Circle left three-quarters (6) and swing neighbor.* At the end of the swing, make a circle of four (10).
- B2 Balance (4). Jersey Twirl (4).** Give right hands to this neighbor and balance (4).*** Box the gnat.

* This is the third neighbor.
** Same as California twirl except the man uses his left hand and the woman uses her right. I believe this move was first introduced by Don Flaherty in his dance Cape May Diamonds. It is also called Nevada Twirl in Rick Mohr's dance Retronella.
*** This is the original second neighbor.

GARY ROODMAN
Even Odder Calculated Figures

Even Odder Calculated Figures is Volume 9 in Gary's continuing series of Calculated Figures books of mostly English country dances, "with Music, Comments and Suggestions AND Complete Statistical Analysis." There are two-couple, three-couple, four-couple, and even a five-couple dance, as well as the usual longways. Titles include: Ann Arbor Hornpipe, Apollo's Hunt, Christine, Coming and Going, Don't Go Yet, Fast Friends, Good Man of Antwerp, Goodman Gigue, Grand Mother Circle, The Ladies of the Vale, Mr. Chopin's Waltz, Peace and Plenty, Spring Allegro, Welcome to Winter, and A Winter's Day.
BK \$8.00

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Additional Calculated Figures
Sum Further Calculated Figures
Multiple Calculated Figures
A Number of Calculated Figures
A Finite Set of Calculated Figures
Prime Calculated Figures
Odd Calculated Figures
BK \$8.00 each

Also by Gary Roodman...
The Friends series, containing a selection of dance instructions from the Calculated Figures series to accompany the CDs by MGM and Reunion.
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Band of Friends (2007)
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medium plus morris bell (1-1/8 inch diameter) \$1.10 each
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The Fallibroome Collection
Edited by Nicolas M. Broadbridge

A new edition of the classic collection of English country dances. Originally selected by Bernard Bentley, the 102 dances in this new edition include all the dances from the original set of six books, published between 1962 and 1980s, and long out-of-print. The dances are selected from the eighteenth century collections of Playford, Thompson, Young, Johnson and Rutherford, and this volume includes facsimiles of the original text along with modern notation. In addition, the new edition includes twelve dances, composed by Bernard Bentley to a set of Contratanze by Beethoven, and entitled "The Fallibroome Garden." Sponsored by Lichfield Folk Festival and English Miscellany.
BK \$38.00

PAUL KERLEE
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Dances for Children



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Send In the Dance Angels!

by Don Bell

While teaching a beginner session at the Dance Flurry Festival several years ago, I tried out a technique for pairing beginners with experienced partners. I referred to the latter as "dance angels." (I'm not sure who first coined the phrase.) The technique appeared to work well and I got a lot of positive feedback from dancers and callers. The more pleasant and efficient a beginner's learning experience is, the more likely s/he is to come back. Retaining new dancers is a major issue for us dance organizers, so anything we can do to create a positive dance experience for beginners is worth doing.

How can dance angels help to retain new dancers?

A beginning dancer's enjoyment depends on the quality of the interactions they have with other dancers and the degree of success they have in learning to dance. Many beginners, fearing failure and criticism, retreat to the sidelines and dance very little. If two beginners arrive together, they are likely to stay together for security and support. New dancers are usually shy about asking more experienced dancers to dance. Women may not realize that they can choose a partner. When beginners sit out most of the time or only dance with beginners, they are much less likely to have pleasant interactions or to feel they've learned something. As a result, they are not likely to become regular dancers. Pairing beginners with experienced partners can help to ensure a positive experience for the beginners and keep them coming back.

How do dance angels help beginners learn to dance?

Beginners learn not so much from listening to a teacher or caller as from watching and dancing with good dancers who guide and encourage them. Beginners copy the movements of experienced dancers. As they gain familiarity with figures and style, they (hopefully) begin to develop their own personal feeling for the dance.

How do you select and advise dance angels?

In your role as dance organizer, you can actively enlist the aid of some people-sensitive, experienced dancers to act as "dance angels" charged with partnering beginners. Do be careful who you tap as angels, however. Not all experienced dancers are beginner-friendly, and I've also seen dancers with only a couple of months of experience, or "perpetual beginners," assume that they are experts. Dance angels are experienced dancers who remember what it was like to be a beginner. They are friendly and

sensitive to the needs of beginners. They want these new dancers to have a positive dance and social experience.

Advise new dance angels to follow three basic rules of dance etiquette:

- 1) Don't ignore, talk over or interrupt the caller while assisting beginners
- 2) Use eye contact, hand gestures and voice prompts to guide new dancers and never push beginners around on the floor
- 3) Encourage rather than criticize

How do you connect beginners with dance angels?

Pointing out beginners and having dance angels descend upon them may be embarrassing. A better solution is to turn the initiative over to the beginners. Let them choose a dance angel with whom they feel comfortable. To match beginners with dance angels, a caller can simply say: "Dance angels raise your hands....Beginners choose a dance angel for a partner." Better yet, give dance angels badges so beginners can readily identify them. If, after a dance or two, it looks like the beginner-experienced dancer pairs are working well together, you could suggest that these partners stay together for one or two more dances.

The dance angel technique is simple, but one that can really improve the beginner's dance experience. If beginners are encouraged to select "dance angels," after a few tries they usually become more comfortable with the whole process of partnering. They learn to identify willing and helpful partners among the better dancers and feel empowered to approach these people. They gain a feeling that they can have some control over their enjoyment of the whole dance experience. And, as a result, they are more likely to come back!!

From Southern to New England Warmth

by Rhonda Beckman, CDSS Board member,
on attending her first Exec meeting



The information I get about this meeting is that it is in the Upper Valley of New Hampshire. I live in Dallas, Texas, the flyover zone. I'm pretty sure very few people who live in the Upper Valley have been to Texas and visa versa.

I have no idea where or what the Upper Valley is.

This is my first Executive Committee meeting and I have no idea what to expect from the meeting or the place. Don't you just love a challenge?

It starts way before I get on the plane. There are hundreds of emails on reports, travel expectations, committees and the wiki. The CDSS wiki (for Governing Board and Exec members) is a site that is incredibly useful for the travelers to input and update travel plans so we can coordinate housing and cars and rides. The reports are hundreds of pages long if you print them because you don't have a laptop. I start reading days before the meeting. I like to read final reports. I also read on the four hour plane ride. Some of the reports are about the CDSS weeks at Pinewoods, Ogontz and Timber Ridge in 2009. The people going to our camps rave about them; I can't wait to get to one. (You can see the 2010 camp programs at www.cdss.org—sign up early so you can get a spot.) The other reports include budgets, financial statements and Fund statements. We get Fund statements because, of course, we are a nonprofit society. We get an audit report; it says our finances are fairly stated. We get a board talent matrix, proposed bylaw changes, youth task force, personnel and staff reports, award and website reports, and a report on an old idea for "Continuing traditions. Linking those who love them." going in a new direction. (This idea speaks loudly to our region; the East Coast is already there.)

And you thought we just had fun at our meetings!!!!!!

So let's start with the plane trip. It goes fine until my luggage is lost. (I paid twenty dollars for my bag. I certainly didn't get my money's worth, although I did get a Delta Airlines toiletry bag, including toothbrush, paste and deodorant.) I meet CDSS's president Bruce Hamilton and fellow Board and Exec member Jane Srivastava at the airport in a separate terminal, after the lost luggage fiasco. Jane is from

Canada, Bruce from California. They wait longer while I rent my car. I feel guilty because I keep them waiting, but I know things are looking up when the Budget Car guy looks at us and gives us a big car even though I had rented a compact.

Jane and Bruce are good navigators to David Millstone's home. David and I had an email exchange earlier and I'm excited to meet this legend in the dance world. It is clear to me that I'm in good hands with David and Sheila when we get to their home. Although I am supposed to stay elsewhere they keep me the first night, providing me with clothes, including an incredibly soft sleeping gown. They have a wonderful hot meal waiting, soup and great talk. I feel taken care of and welcome.

Next morning we have a lovely breakfast, then I go for a walk in the woods and then go with Sheila and Bruce on a tour of Hanover and Norwich. We stop at Dan and Whit's general store ("If we don't have it, you don't need it") and King Arthur Flour, established in 1790; I buy flour and bread. We stop to get Brie cheese and a few things for the potluck dinner that evening. About thirty people come for the dinner. We have baked Brie and, separately, guacamole for an appetizer. Apparently New Hampshire had a bumper crop of squash this year—we have squash soup and mashed squash, plus salad, chicken with apricots and nuts, and quiches; for dessert, rhubarb or rhubarb raspberry pie, mince pie or cranberry walnut pie. My luggage shows up at dinner. Finally, clean clothes!!!! After dinner, I go to my next host house, Jane and Charlie's, as does David Chandler, secretary extraordinaire.

Our schedule is pretty packed. We have long meetings, meals, singing sessions and dancing most evenings. Our meetings are 9 am to 4 pm on Saturday and 10 am to noon on Sunday. The only meal we have to get on our own is Saturday lunch. Jane and I wander over to the Museum at Dartmouth, across the street from the library meeting room and pick up lunch on the way back; others visit walking distance restaurants. This is a time to bond with committee members or wind down a little.

The meetings are intense and fruitful. Exec business includes governance, support for CDSS staff, fundraising, ideas and ways to support contra and English, morris and rapper dance throughout our continent. After long hard issues, we end Saturday with a lively and funny discussion, started by our treasurer Rachel Winslow, answering the hypothetical

question "What would CDSS look like today if we were starting it now?" We get some great ideas and lots of silly ones. Some ideas include transportation, like buses or boats or an RV, taking music and calling all over the country. After the discussion ends Jane leads a song, starting a tune and a verse and inviting others to make up verses. There are lovely voices and humorous verses. It feels like a joyous ending.

There are a couple of unexpected things at our meetings. One thing is the chocolates. The other is the large amount of singing and dancing options. Let's start with the chocolates. At some time in the meeting, chocolates start passing around the table; so far it's been dark chocolate. It comes slowly and soon there are many, many options that are going through your hands. So much wonderful chocolate, so many choices. With a lot of hard work going on, the candy is a moment of heaven.

Many on the Exec and Board are well known callers and musicians and all are dancers. So at any dance where they meet, the level of energy at the dance increases. We're excited to be at the dance, the locals get a taste of different callers and dances, some of our musicians get to sit in the band, some of our callers call, and we have a grand dance.

On Sunday we breakfast at Chris Levey and Barbara DeFelice's house, Heuboden Farm. Yummy food. We meet with Revels North, a group founded in 1971 by John Langstaff and his daughter Carol to celebrate the seasons in performance through the power of traditional song dance, storytelling and ritual. We break into group discussions to look for common activities; many ideas came from this meeting. That afternoon we have an English country dance at Tracy Hall in Norwich. At the break there is a meet-the-Exec opportunity—we get to meet some of the community leaders and they get to have time with any of the Exec members. I meet some local callers and musicians, have some great conversations, start a friendship with an up and coming caller, bond with fellow board members Chloe Maher and David Chandler, joke with Bruce. After the dance, Pat invites me to go to her sister's farm. It's great.

The people you elected to the Board of CDSS are remarkable people with talent and a passion for CDSS. You are in good hands with this crowd.

Rhonda Beckman came onto the CDSS Governing Board last May; she is now treasurer-elect and will take over for Rachel Winslow at the annual meeting this May.

Between annual meetings, most Board duties are handled by the Exec which meets twice yearly, in November and February, at various locations around North America. As this issue goes to press, they've just met in Colorado. To see who they are, go to www.cdss.org, and look under Contact.

(Leadership Conference, continued from page 13)
dances, and in the long term, helping newer callers... I want to give back." Several people suggested that having a leadership conference on a regular basis would be a good idea!

NOTE: All meeting spaces were procured for free, housing was free, and the food was all prepared by Shawn and Gaye, making it much less expensive. All workshop participants were admitted to the local dance at no charge. We think that having the registration fee low encouraged more folks to come, especially young leaders and callers. We are hopeful that they now see the value and would pay more for future leadership events. Many of the participants expressed an interest in doing another leadership conference in the future! Hopefully, many of the participants will consider the Southeast Regional Leadership Conference planned for 2010.

We used CDSS resources extensively. In addition to the grant money, Shawn and I both used the "Make It Happen" manual on the website* to make sure we were taking care of details and planning effectively. We both had regular contact with the CDSS office and felt well supported in terms of questions answered and resources shared. We would be happy to share our experiences and perspectives.

* www.cdss.org/make-it-happen.html



Bob Dalsemer leading the callers workshop, Chrissy Fowler leading the organizers track..



Gaye Fifer is a dance leader and organizer in Charlottesville, VA; an organizer of the Lloyd Shaw Foundation's year end Terpsichore; a CDSS Board member; and an avid dancer wherever she goes.

Fried de Metz Herman, 1926-2010

by Susan St. Germain

Frieda de Metz Herman died peacefully on January 13, 2010. She is remembered for her many talents and achievements, and above all, her wonderful dance compositions, accompanied by her exhortations that her students strive to dance beautifully—with skill, and with heart!

Fried was born in The Netherlands, first encountering folk dancing in 1942. In wartime Europe, life was gloomy and difficult, but Fried discovered that, when she could dance, she felt her spirits lifted, and dancing became a lifelong passion. During a dance course in 1949, she encountered the magnificent musician, composer, choreographer and teacher Pat Shaw when he came to The Netherlands to teach English dances. His insistence on high standards of dancing combined with equal doses of enjoyment strongly impressed Fried; in later years, when she herself became a teacher of dance, she vigorously upheld his standards.

She eventually moved to England where she lived at Daphne Evans' rooming house, Abernethy House, in Hampstead, where Shaw was renting a room. She worked there as a housekeeper, but found plenty of time to dance and to assist Pat. Describing him later, she said, "Pat was wonderful; he was like an exotic bird of paradise!"

In 1963 she immigrated to the United States, becoming a regular attendee of CDSS's dance series in Manhattan, embracing not only English country, but also contra, morris and sword. CDSS's director May Gadd included her in the demo/display team, partnering her with Al Herman. Fried and Al performed at many locales, including the World's Fair in Flushing Meadows during 1964-1965, and they married on the 29th of May 1965, happily settling in Larchmont, New York for the next forty years. In 1974, Fried, Al, Christine and Ed Helwig, Phil Merrill, and other friends, founded the Country Dancers of Westchester. That group is still going strong—its weekly dances feature live music and clear teaching. Fried's "ease and elegance" style of dancing is evident, and her compositions are often danced there.

The Country Dancers of Westchester will hold a memorial service and dance on April 11 in Larchmont, New York; see sites.google.com/site/cdwestchester/.



Top: Pat Shaw and Fried, Zeist Christmas Course, mid 1950s; bottom: True Brit Weekend, 1993; photos courtesy David Green.

Fried de Metz Herman published eight books. The first, *Pinewoods Fund Collection* (1980), contained dances written by several people, including seven by Fried; sales of the book helped raise money to support Pinewoods Camp. That was followed by *The Road to Ruin* (1984), *The Naked Truth* (1986), *Choice Morsels* (1989), *Potters' Porch* (1992), *Ease & Elegance* (1995) and *Fringe Benefits* (1999). In 2009 her final book, *Serendipity*, appeared and includes a wealth of information and advice from Fried, and instructions for eighty-four dances. Her compositions are artful, varied and inventive, reflecting her vision and skill in choreography.

From 1987 to 2007, Fried's friends held an annual invitation-only event in Lenox, Massachusetts—the "Fried-for-All," a weekend of dance workshops, taught by Fried, for experienced dancers and teachers. In 1996 and in 2006, by popular demand of dancers on the west coast, she flew to Seattle and conducted "Fried-for-All" workshops there. She became well known for the "style" workshops she conducted, such as the Ease and Elegance series, accepting dozens of teaching engagements around the United States, in The Netherlands and Belgium, and she made several grand tours in England, teaching at weekends, festivals and clubs. In recognition of her work, CDSS honored Fried in 2006 with their Lifetime Achievement Award, acknowledging her many contributions to the world of English country dancing.

Fried is survived by her sister Noor, two nieces and two greatnieces. (Al Herman died in 2003.) Her dances, ideas, admonishments, encouragements and spirit will live on in the memories of those who knew her and accessible to all in the books she published. Grateful, appreciative friends and students will continue to dance with skill and spirit, and to heed Fried's plea for "no slipshod dancing!"

Tell Me More

by Graham Christian

It is hard to imagine a more soundly established classic of the repertoire than "Mad Robin," which appeared as a tune alone in 1686, as a dance to that tune in 1695, and continued to appear in Playford editions through the 1728 edition, not to mention somewhat idiosyncratic versions in the Jayme ms. of 1711, and the Dezais collection of 1712. Cecil Sharp published his interpretation of Mad Robin for modern English country dancers in 1922, and it has been going strong ever since.

It is perhaps one of the best instances of the "signature figure"—its feature, the shuttle-like chase for the leading couple around the standing neutral couple, followed by a rewarding two-hand turn, has been imitated, varied and stolen for a double handful of modern English country dances and even contra dances. There are Mad Robin balls, series, groups, videos, collectives and email addresses; many dancers would unhesitatingly call it among their five top favorite English country dances.

Casually, we suppose that the "Robin" in question is a bird, like our "Bonny Cuckoo" and "Woodlark," and that it falls among our bird-and-beast dances, and it is not difficult to imagine that we hear the twittering of a bird in the opening of the tune—but, since the European robin, while at times aggressive, is not given to fits of madness, like the March hare, another equally attractive explanation lies elsewhere—among the hidden peoples of English folklore. In 1625, a ballad appeared (somewhat tenuously attributed to Ben Jonson), entitled "The Mad Merry Pranks of Robin Goodfellow," which opens with the lines: "From Oberon in fairyland, the king of ghosts and shadows there, Mad Robbin I, at his command, am sent to view the night sports here."

This Robin Goodfellow, as all Shakespeareans know, is Puck, a wandering spirit with a developed taste for cruel practical jokes—he plays a key role in *A Midsummer Night's Dream*, where his aptitude for mischief is well described, but its outcome is remarkably benign. The 1625 ballad was reprinted

around 1680, not long before the publication of the tune we know, where the tune "Dulcina," which we know a little better as "Go from my window," was suggested. Puck—Mad Robin—was to take the stage again in Purcell's semi-opera "The Fairy Queen," based on Shakespeare's play, in 1692, just three years before the publication of the dance. It is hard not to imagine that Mad Robin and his pranks, never absent from the popular imagination, gained new currency in fashionable circles from the creation of a newfangled tune, more stylish than old "Dulcina," and that the crowning touch came from Purcell's theatrical work, which made the country dance, with its flirtatious pursuits and escapes, so like Puck's tricks, the dernier cri.

Mad Robin

- A1 1-8 1st man turn 2nd woman right-hand, then turn 1st woman left-hand and cast down to 2nd place, 2nd man moving up
- A2 1-8 1st woman turn 1st man (in 2nd place) left-hand, then turn 2nd man right-hand and cast down to 2nd place, 2nd woman moving up
- B1 1-4 1st woman move up center and cast down to 2nd place while 1st man move up outside and down the center to 2nd place
- 5-8 1st couple turn two hands once around
- B2 1-4 2nd couple repeat B1, woman going down center and casting up to 1st place, her partner moving down outside and returning up center
- 5-8 2nd couple turn two-hands once around

"Tell Me More," a look at English country dance titles, is a regular feature of the News; for earlier columns, see www.cdss.org/newsletter.

Mad Robin instructions are from *The Playford Ball: 103 Early English Country Dances*, by Keller and Shimer (CDSS, 2nd edition, 1994); the tune is from Peter Barnes' book *English Country Dances*.



Guiding Star Nights

by Susan Conger

© 2008 Susan Conger

Commissioned by the Friends of the Guiding Star Grange as a thank you to David Kaynor for his years of service on the FGSG Board.

tune notation courtesy Susan Conger

David's Guiding Star

by Steve Zakon-Anderson

Formation: duple improper, intermediate
Tune: Guiding Star Nights, by Susan Conger

- A1 Right hand star with neighbors once into long waves (with right to neighbor, and men facing out) (8)
Balance wave (4), women cross the set while men turn over right shoulder, to form new waves (4)
- A2 Balance wave (4), swing partner (12)
- B1 Circle left three-quarters (8), swing neighbor (8)
- B2 Long lines forward and back (8)
Left hand star with these neighbors (8) into right hand star with new neighbors

Teaching tips:

As the transition from the star to the wave in the A1 is a bit tricky, with tight timing, I usually start my walkthrough by having the dancers form the waves they will be getting in eventually so they can see where they will want to be after the star.

If your dancers are not that familiar with the "rotate the wave" figure in the A2 you could mention before they move that the women are crossing to take their partner's spot and the men are rotating to move into their neighbor's spot.

© 2008 Steve Zakon-Anderson

In the fall of 2008, David Kaynor resigned from the board of the Friends of the Guiding Star Grange after many years of service. At that time, the remaining board members decided to honor him by commissioning both a tune and a dance. Susan Conger wrote the tune "Guiding Star Nights," and Steve Zakon-Anderson contributed the dance "David's Guiding Star." Both were debuted, and presented as a surprise to David, on the night of April 17, 2009, which happened to be not only one of the regular nights in David's dance series at the Grange hall, but was David's birthday as well.

Almost twenty years ago, when the Guiding Star Grange was considering abandoning its building, David was instrumental in getting dancers to join the Grange organization, thus helping to not only save the hall as a dance venue, but to work over the years on many major renovations. During that time he has continued to support not only the Grange Hall and his regular dance series there, but has been a steadfast advocate of maintaining contra dancing as a vital folk art form, and introducing it to as many new dancers as possible. It was in recognition of David's dedication and efforts towards contra dancing, this Grange hall and the dance community it supports and inspires, as well as of his long service on the board of the FGSG, that he was being thanked and honored by the dance and tune.

~ S.Z.A.

Trails of Kubinek

by Keith Murphy

Violin

Chords: C7, F, C7, F, C7, F, Dm, Gm7, C7, F, Dm, Bb, F/a, Gm7, C7, F

© 2007 Keith Murphy, Black Isle Music, BMI

Tomas Kubinek is someone worth googling and one of the more interesting people I have met en route to a gig. A defining feature of the tune for me is in the anticipations of some of the phrases. I have notated some of these but in reality, those anticipations can be placed in many different points in the tune and can be moved around. I think of Trails of Kubinek as a cross between French Canadian tunes like Pointe au Pic and the Buena Vista Social Club. The tune is included on the new Nightingale CD, Jolie.*

~ K.M.

* See page 23 for information about this new recording.

tune notation courtesy Keith Murphy

Pub Round

1. Lift up your glass - ses jol - ly lads and lass - es

2. Mer - ri - ly, mer - ri - ly let us sing.

3. Cares will fly and sor - row will be gone.

4. Come, let us make the raf - ters ring.

Reunion Round

1. Great to see you, glad you're here.

2. At this place we hold so dear.

3. Gee, you're look - ing just a - bout the same, so

4. tell me once a - gain, what's your name?

© 2009 Jonathan Jensen

Upcoming Events

These are the bare bones—date, event name, town/state, sponsoring group, contact information. The next deadline is May 1 for events on and after July 1. Send information to news@cdss.org or CDSS, PO Box 338, Haydenville, MA 01039. These events and others also are posted on our website (www.cdss.org). For information on regular events for the Group Affiliate see the links on our website.

Apr 7-14 **Contra Holiday in Medieval England.** Ely, England. Contra Holiday, www.contraholiday.net.

Apr 9-11 **Cascade Contrasts.** Eugene, OR area. Eugene Folklore, eugenefolklore.org/cascade.php. *

Apr 9-11 **Mount Baldy Dance Weekend.** Greater Los Angeles, CA. The Living Tradition, www.thelivingtradition.org.

Apr 9-11 **Chesapeake Dance Weekend.** Edgewater, MD. Folklore Society of Greater Washington, www.fsgw.org. *

Apr 9-11 **Spring Thaw.** Toronto, ON. Toronto Country Dancers, tedance.org/thaw. *

Apr 9-11 **Learn to Contra Dance Weekend.** Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

Apr 9-11 **Springforth Ball.** Richmond, VA. TADAMS, www.tadamsva.org. *

Apr 9-11 **Palmetto Bug Stomp.** Charleston, SC. Charleston Folk, 843-708-8440, www.ecmm.biz/contrabugstomp.html.

Apr 10 **Playford Ball.** Brooklyn, NY. Country Dance NY, www.cdny.org. *

Apr 11 **Fried Herman Memorial Celebration.** Larchmont, NY. CD of Westchester, 914-693-5577, sites.google.com/site/cdwestchester. *

Apr 16-18 **Dandelion Romp.** Oberlin, OH. Oberlin College, dromp@oberlin.edu, oberlin.edu/stuorg/dromp/.

Apr 17 **From Playford to Roodman.** Montreal, PC. ECD in Montreal, www.cvm.qc.ca/mlandry/danse/anglaises/ball-2010.htm.

Apr 23-25 **When in Doubt, Swing!** Dallas, TX. North Texas TDS, www.nttds.org, info@nttds.org. *

Apr 23-25 **NEFFA.** Mansfield, MA. www.neffa.org. *

Apr 23-25 **Hands Four Spring Dance Weekend.** Berea, KY. Berea College Dance Programs, 859-986-7584, www.berea.cc/handsfour. *

Apr 24 **April Showers.** White Plains, NY. Country Dancers of Westchester, sites.google.com/site/cdwestchester, 914-693-5577. *

Apr 25 **Stockade Assembly.** Albany, NY. DanceFlurry, sargentj@union.edu, 518-346-5501. *

Apr 30-May 1 **Portland Raindance.** Portland, OR. Portland Raindance, www.portlandraindance.org.

Apr 30-May 1 **English Country Dance Weekend.** Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

Apr 30-May 2 **Lenox Assembly.** Lenox, MA. Lenox Assembly, lenox.assembly@gmail.com. *

Apr 30-May 2 **Whitewater Whirl.** Beckwith, WV. Friends of Old-Time Music and Dance, www.footmad.org.

Apr 30-May 2 **Dance Camp.** Woodstock, CT. Lavender Country and Folk Dancers, www.lcfd.org/lcfd/camp. *

Apr 30-May 2 **Berea International Festival.** Berea, KY. Berea College Dance Programs, 800-598-5263 www.berea.cc/interfest. *

May 1 **May Ball.** San Diego, CA. San Diego English Country Dancers, www.thesandiegoball.org. *

May 6-9 **LEAF.** Black Mountain, NC. LEAF, www.theleaf.com.

May 7-9 **Cascadia English Country Dance Weekend.** Seattle, WA. Cascadia, Paul Bestock, www.paulbestock.com/cascadia.html, 206-329-7289.

May 8 **Hartford Ball (ECD).** West Hartford, CT. Reel Nutmeg, Helen, dancerhiker@yahoo.com.

May 14-16 **Fairfield Frolic.** Fairfield, IA. Fairfield Arts & Dance Co-op, Thomas Selleck, 641-781-0721, or Sally Quinn, 641-469-4549, www.fairfolk.org.

May 14-16 **Potato Run Contra Dance Weekend.** Corydon, IN. Louisville CD, www.louisvillecontradancers.org. *

May 15 **May Mania.** New York, NY. Country Dance New York, www.cdny.org. *

May 21-23 **May Madness Contradance Weekend.** Prescott, AZ. Folk Happens!, 928-445-3496, www.folkhappens.org. *

May 21-Jun 1 **Yanks Meet Limeys.** England. 01144-2380-941093, henry@henryandjacqui.com, www.henryandjacqui.com/btb.

May 22 **Washington Spring Ball.** Washington, DC. Folklore of Greater Washington, www.bronord.com/ball2010. *

May 28-30 **Folk College.** Huntingdon, PA. Huntingdon County Arts Council, 814-643-6220, huntingdonarts@comcast.net.

May 28-31 **Spring Folk Music Weekend.** Lake Como, PA. FMS of New York, www.folkmusicny.org. *

May 28-31 **Almost Heaven Dance Camp.** High View, WV. 240-304-9468, Cindy, www.contradancers.com.

May 28-31 **Sturtevant Dance Camp.** Southern CA. California Dance Coop, www.caldancecoop.org. *

May 28-31 **Memorial Day Dance Camp.** Wasilla, AK. Dancing Bears, 907-258-1937 or 907-223-2327, thedancingbears.com. *

May 28-31 **FolkMADness.** Socorro, NM. NM FolkMADS, 505-983-1321, www.folkmads.org. *

May 29 **Ice Cream Social.** White Plains, NY. Country Dancers of Westchester, sites.google.com/site/cdwestchester, 914-693-5577. *

Jun 5 **Playford Ball.** Urbana, IL. Central Illinois English Country Dancers, www.centralillinoisecd.org/playford.html. *

Jun 10 **Special Dance with Colin Hume.** White Plains, NY. Country Dancers of Westchester, 914-762-8619 or 913-693-5577. *

Jun 11-13 **Dance Trance.** Lexington, KY. Lexington Traditional Dance, 859-552-5433, dancetrance99@yahoo.com, dancetrance.ltda.ws/. *

Jun 11-13 **Across the Lake English Country Dance Weekend.** Colchester, VT. Burlington Country Dancers, www.peter.burrage.net/dance. *

Jun 12 **Mad Robin Ball.** Petaluma, CA. North Bay CDS, Kathy, 707-829-0168, madrobin.org. *

Jun 13-19 **Northeast Heritage Music Camp.** Johnson, VT. northeastheritagemusiccamp.com.

Jun 18-20, 20-25 **Maine Dance Camp.** Montville, ME. www.maineiddler.org, 207-443-5411, director@maineiddler.org. *

Jun 20-26 **Lady of the Lake Music & Dance Week.** Coeur d'Alene, ID. Spokane Folklore Society, www.ladyofthelake.org. *

Jun 20-26 **Dance Callers' Week.** Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

Jun 23-28 **Golden Toad Music and Dance Camp.** Occidental, CA, www.goldentoadcamp.com.

Jun 26 **Playful Ball.** Ridgewood, NJ. North Jersey CD, www.maxellute.net/njecd.html, 718-448-1624. *

Jun 27-Jul 3 **Western & Swing Week at Ashokan.** Catskill Mountains, NY. Ashokan Fiddle & Dance Camps, 845-246-2121, www.ashokan.org. *

Jul 1-5 **4th of July Weekend.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jul 2-4 **Ooh La La! Dance Weekend.** Richmond, QC. Ooh La La, www.oohlaladance.com.

Jul 3-10 **American Dance and Music Week.** Northern CA. Bay Area CDS, Deb, 928-774-5936, amweek2010@amweek.org, www.bacds.org. *

Jul 4-10 **Traditional Song/Fiddle Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Jul 4-11 **Family Week.** Northern CA. Bay Area CDS, familyweek2010@bacds.org, www.bacds.org. *

Jul 5-9 **English Scottish Session.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jul 10-17 **English Dance and Music Week.** Northern CA. Bay Area CDS, www.bacds.org/eweeek. *

Jul 11-17 **Contra Dance Musicians' Week.** Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

Jul 11-17 **Celtic Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Jul 17-24 **Family Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 18-20 **First Weekend.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jul 18-24 **Cumberland Dance Week.** South Central KY. Lloyd Shaw Fdn., 618-374-2024 or 404-285-4498, registrar@cumberlanddanceweek.org. *

Jul 18-24 **Old-Time Music & Dance Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Jul 24-31 **Folk Music Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 24-31 **Morris Dance Intensive at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 25-31 **Northern Week at Ashokan.** Catskill Mountains, NY. Ashokan Fiddle & Dance Camps, 845-246-2121, www.ashokan.org. *

Jul 25-31 **Contemporary Folk/Guitar Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Jul 30-Aug 1 **Ghost Town Chill Down.** Jerome, AZ. AZ We Dance, 928-774-5936, azwedance.org. *

Jul 30-Aug 7 **Lark Camp.** Mendocino, CA. Lark Camp, www.larkcamp.com. *

Jul 31-Aug 7 **English Dance Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 31-Aug 7 **Family Week at Ogontz.** Lyman, NH. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 31-Aug 7 **Teachers Training Course at Ogontz.** Lyman, NH. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org. **

Aug 1-7 **Dulcimer Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Aug 8-13 **Maine Dance Camp.** Montville, ME. Maine Traditional Music, www.maineiddler.org, 207-443-5411, director@maineiddler.org. *

Aug 8-15 **Dance Week at Augusta.** Elkins, WV. Augusta Heritage Center, www.augustaheritage.com/dance.html.

Aug 7-14 **English & American Dance Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 7-14 **English Dance Leaders Course at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 11-16 **The Woods Music and Dance Camp.** north of Toronto, CA. 416-461-1864, www.the-woods.ca.

Aug 14-21 **Early Music Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 14-21 **English Dance Musicians Course at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 14-21 **Viol Intensive at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 15-21 **Lady of the Lake Family Camp.** Coeur d'Alene, ID. Spokane Folklore Society, www.ladyofthelake.org. *

Aug 15-20 **Maine Dance Camp.** Montville, ME. Maine Trad'l Music, www.maineiddler.org, 207-443-5411, director@maineiddler.org. *

Aug 15-21 **Southern Week at Ashokan.** Catskill Mountains, NY. Ashokan Fiddle & Dance Camps, 845-246-2121, www.ashokan.org. *

Aug 15-22 **Adult & Family Program at Timber Ridge.** High View, WV. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 21-28 **Campers' Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 28-Sep 4 **American Dance & Music Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 28-Sep 4 **Square Dance Callers Course at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Sep 3-6 **Dance Camp North.** Fairbanks, AZ. Contra Borealis Dancers, 907-457-8957, bbraleay@acsalaska.net, www.contraborealis.org. *

Sep 3-6 **Labor Day Dance Away.** Southern CA, California Dance Coop, www.caldancecoop.org. *

Sep 3-6 **Northwest Passage.** Portland, OR area. Portland Country Dance Community, www.nwpassagedancecamp.org. *

Sep 17-19 **Chehalis Dance Camp.** Vancouver, BC. Vancouver Country Dance, www.vcn.bc.ca/vcountry. *

Sep 17-19 **Swallowtail Contra Weekend.** Western MA. www.swallowtail.com.

Sep 17-19 **Squirrel Moon Contra Dance Weekend.** Dodgeville, WI. sprott.physics.wisc.edu/squirrel.

Sep 24-26 **Adirondack Dance Weekend.** Silver Lake, NY. DanceFlurry, 518-664-6781, www.danceflurry.org/new/silverbay.html. *

* Sponsoring group is a CDSS Group Affiliate.

** This is us: Country Dance and Song Society, PO Box 338, Haydenville, MA 01039, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/summer-programs-2010.

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A Final Gift

Does your will include the Country Dance and Song Society? If not, please consider helping to ensure that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information about bequests and other ways to support CDSS, see our website at www.cdss.org/support-us.html.

*If your mailing label shows an expiration date between April and June 2010, this is your last issue.
Renew soon! If you've already renewed, many thanks!*