



CDSS NEWS

SPRING 2011

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 online members list, 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: Contradancing à Montreal, see article starting on page 11; photo by John Morstad.

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 on our website, www.cdss.org/upcoming-events.html. 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
full page, 7-1/8" wide x 9-1/4" high, \$400
half page horiz, 7-1/8" wide x 4-3/8" high, \$220
half page vert, 3-3/8" wide x 9-1/4" 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
For now, send ads in black and white or grayscale only. 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 from us to you—Now that we have occasional sales and quarterly news eblasts going out to friends and members, we want to be sure they're getting to you. Please "white list" us (news@cdss.org, office@cdss.org, store@cdss.org). If you've not received an eblast yet, let us know—we may have an old address.



visit our website
www.cdss.org



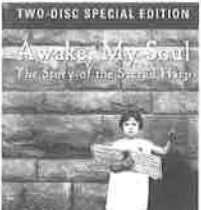
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Letters and Announcements

SongTravelin'— So Do You Dance?

It was almost our first "date" together, and the band was playing their hearts out. Some friends who had known Patty and her family for a long time leaned over and asked me, "So do you dance?" I answered, "That's why I learned to play music, so I wouldn't have to dance." "Well, if you're going to date her, that'll change."

I wasn't so sure about that, but here I am a few years later, a married man and a card-carrying contra dancer. To be honest, Patty didn't make me take up the activity. But it didn't take me long to realize that dancing (especially contra dancing) wasn't just something Patty did; it also revealed something about who she was.

A contra dance isn't like the dances I went to as a young man. At a good contra dance, people ranging in age from young teens to generous maturity gather together in an inviting and well-lit dance hall. Each night of dancing involves a specific number of dances. A buzz of excitement builds as an energetic band prepares and a dance caller positions him or herself behind a microphone. For their parts, as if receiving invisible and inaudible signals, dancers form amorphous double lines on the dance floor, awaiting instructions from the caller.

"Take hands four from the top," the caller gently commands. Immediately the lines shape up, with little dance cells forming up and down the length of the dance hall. The caller goes on to describe the dance to come, movement by movement, using specialized dance terminology such as allemandes, mad robins, heys, courtesy turns, and the ever-popular gypsies followed by swings.

After these preliminaries, the caller turns to the band, nods a head, and the entire dance hall explodes into rhythmic and coordinated movement. The band streams out interesting and sometimes beautiful melodies. Each piece is often punctuated by thumping bass and the pounding of dancers' feet. Early in each dance, the caller calls, or sometimes sings, instructions over the microphone. As the dance continues, the calls become less frequent, ceasing entirely until a final musical cadence from the band signals the end of that particular dance.

All the while, dancers dance. Men spin the ladies. Women turn, spin, and smile as their dresses flow in a kaleidoscope of color around them. Men and women form intricate and dynamic patterns as they progress through sequences of each dance. Before long, each woman wears a slight glow of perspiration; many men bear an obvious layer of sweat even on

a cool evening. But each dance ends with applause, laughing, hugs, and general celebration.

And now, I too join in this activity and I get it. For several hours on a dance night, I join with my wife in a social activity that involves music, coordination, quick thinking, and teamwork. I spend time with healthy, happy, supportive, and friendly people who have chosen to take a break from all the other demands of the world and to spend time together dancing.

Yep, I learned to play music, and I dance. And now I'm glad I do both.

Bob Tatum, Cape Canaveral, FL

Hi, dancers. My husband, Bob, wrote a blog posting (excerpted above) in response to his experiences at the Snowball in Gulfport, Florida. Although I am admittedly biased, I think it's a thoughtful and sweet reflection about something that we all love dearly. We encourage you to go to our band's website, www.soundtravelerband.com, and post a comment to add your voice to the ongoing dialogue. And while you're there, please feel free to listen to our music. Also, if you have any suggestions for possible venues, by all means shoot them our way. We are based in Cape Canaveral most of the year and in Avery County, North Carolina, in the summer; as the Sound Traveler name implies, we have the music and we're willing to travel. Thanks for reading. See you on the dance floor!

~ Patty Kunze Tatum

Quote of the Month

"The outbreak into beauty which Nature makes at the end of April and beginning of May excites so joyful and admiring a feeling in the human breast, that there is no wonder the event should have at all times been celebrated in some way. The first emotion is a desire to seize some part of that profusion of flower and blossom which spreads around us, to set it up in decorative fashion, pay it a sort of homage, and let the pleasure it excites find expression in dance and song. A mad happiness goes abroad over the earth, that Nature, long dead and cold, likes and smiles again. Doubtless there is mingled with this, too, in bosoms of any reflection, a grateful sense of the Divine goodness, which makes the promise of seasons so stable and so sure."

From The Book of Days: A Miscellany of Popular Antiquities (1869), by Robert Chambers. Thanks to CDSS member and ritual dancer Curtis Hoberman for sending this.

Catch Up on Your Reading

The *New York Times* article of December 3, 2010, "Country Dancing in the Big City," is about Country Dance New York; see www.nytimes.com/2010/12/03/nyregion/03cotillion.html?_r=2&scp=1&sq=yuletide%20cotillion&st=cse.

Corrections

The last issue was incorrectly labeled Winter 2010 on its cover (it was the Winter 2011 issue).

On page 6, the italicized section in the first column, Helen Storrow's life dates should have read 1864-1944 (not 1864-1844); thanks to George Fogg for spotting the error.

Photo Identification?

From the CDSS Archives, 1973. Who are they? Hoping the collective memory of CDSS will ID them. Was it a team? Some hints that it may be Illinois or Missouri, but not sure. Please contact rhettkrause@comcast.net.

Rhett Krause, Amherst, MA



Crossover Contra Timeline



Alex Krogh-Grabbe has been researching the recent dynamic history of electronic and alternative music for contra dancing. This timeline traces some of what's been going on; his full article is available at blog.cdss.org.

Max Newman

CDSS Youth Projects Intern

- **June 2006**—First "Alternative Music" contra dance from Lisa Greenleaf and Clark Baker, a fundraiser at the Concord Scout House (Massachusetts)
- **September 2006**—Mainers Ed Howe and John Cote form the band Perpetual e-Motion; they begin employing electric instruments and live looping
- **June 2008**—Whipperstompers Weekend in South Carolina concludes with impromptu techno contra dancing to an iPod
- **September 2008**—"Dirtycool" techno contra video staged and produced by Forrest Oliphant at the first Youth Dance Weekend (Vermont)
- **March 2009**—First "alternative contra" at Bates College (Maine), organized by Blaise Thompson and Sarah Dice-Goldberg
- **June 2009**—First techno contra in Asheville, North Carolina, organized by Jordy Williams
- **December 2009**—Techno Contra West, in Seattle, Washington, called by Marlin Prowell
- **January 2010**—Techno contra in Charlotte, North Carolina, organized by Aimee Cresica and Peter Clark, called by Eileen Thorsos
- **April 2010**—Techno contra in Boulder, Colorado, organized by Zoe Ladner
- **November 2010**—University of Florida integrates one dance to techno music into their first on-campus dance, organized by Chelsea Moehlenbrock
- **December 2010**—Double Apex premiers live fiddle techno (live loops plus prerecorded samples).....at the Concord Scout House

Notes from the Office

Awards

Be sure to read Pat MacPherson's interview with 2010 Lifetime Contribution recipient Tom Kruskal, posted on our website at www.cdss.org/awards.html.

Newsletter Update and Survey

We're doing one more print version of the newsletter as we investigate more thoroughly how we can best reinvent its online presence to take advantage of features available to us while ensuring that we still meet the needs of our loyal readership. We'd love to have your input on a short survey; see www.cdss.org/news-survey. The survey is open to CDSS members as well as nonmembers. If you don't have web access, we can snail- or email you a copy to fill out and return; write to caroline@cdss.org or call 413-268-7426 x 101.

Thank You

We are grateful to all our friends and members for the many ways in which they support our work, and we're especially grateful to those who gave extra gifts through the fund appeal, to special funds and scholarships, matching gifts, etc. It's our habit to recognize all these good people, and the list of 2010 donors is now online, www.cdss.org/our-donors.html.

Remembering Mary Kay Friday

This spring marks the ten year anniversary of the death of Mary Kay Friday, and we have been reflecting on how pleased we know she would have been to see how much we have done since her passing. Mary Kay was a dancer, organizer, CDSS Board member, and emerging caller in the greater Washington, DC area. You can read more about her and about the CDSS Leadership Fund, www.cdss.org/mary-kay-friday-leadership-fund.html, named for her. It was a gift in her memory from her brothers that lit the spark for what became the New Leaders, Good Leaders campaign. Since its launch, CDSS has awarded dozens of grants to support workshops, regional conferences, new dance series, and mentorships; hired two youth interns; and published numerous resources to support leadership development. Mary Kay, we wish you could be here to see it all, and to know that dance, music, and song are flourishing far and wide!

Blog Notes

Where can you read about overcoming the "body-mind disconnect" through dancing, a morris game show, and Bugs Bunny's patter calls? The CDSS Blog at blog.cdss.org. We've been enjoying the chance to share some of the topics that come across our desks. We hope you have, too. We're welcoming submissions and suggestions. If you have anything you'd like to blog about, let us know.

Outreach

Announcing an upcoming leadership event cosponsored by CDSS. Puttin' on the Dance: A Conference for Northeast Dance Organizers will happen on November 11-13, 2011 in White River Junction, Vermont. If you organize a English or American dance series (contra, square, English country, community, family, etc.) in the northeastern United States or Canada, join us for this rare and exciting opportunity. Meet with peers, share ideas, learn new skills, dance, have fun, be organizer geeks, and more! For more information: NEDanceOrgs@gmail.com.

And if you need support for a music and/or dance event or project, CDSS can help. See Outreach Funds, www.cdss.org/outreach-funds.html, to apply for a grant. The next deadline is July 1. Contact Linda Henry, linda@cdss.org or 413-268-7426 x 105, for logistical support and advice.

Publications

Cecil Sharp's Appalachian Diaries now online, transcribed and annotated

The Vaughan Williams Memorial Library of the English Folk Dance and Song Society (EFDSS) has in its collection the only surviving copy of Cecil Sharp's personal diaries from his trips to North America, 1915-1918. We are proud to announce that CDSS has sponsored the transcription and annotation of the diaries, with funding from the Langstaff family, the Ithaca Foundation, and William Ritchie. The transcription project is dedicated to the memory and works of John (Jack) Langstaff, and is viewable at library/efdss.org/cgi-bin/sharpdiares.cgi.

On his first trip to North America, Sharp met with dance enthusiasts in New York (founding CDSS), and Boston (founding CDS-Boston Centre), including Helen Storrow (owner of what became

Pinewoods Camp), and made historic contact with Olive Dame Campbell, who had collected songs in the Appalachian region. Sharp decided that he had to make a thorough study of these songs and would need to visit the Southern mountains himself. With eventual funding from Mrs. Storrow, Sharp travelled into the Appalachian mountains in July 1916 to collect songs for the first time.

(For context, look at *Dear Companion: Appalachian Traditional Songs and Singers from the Cecil Sharp Collection*, EFDSS, 2004, at your local library or sold in the CDSS Store, www.cdss.org/folksong.html, for a wonderful essay on Sharp's and Karpeles's adventures.)

Staff Changes

A Note from CAROL COMPTON, former Operations Manager—"After ten years of working with a remarkable group of people and for a remarkable organization I've left the CDSS office for new adventures. When I arrived in January of 2001, I found a welcoming and dedicated community. A great deal has changed in those years: the office went from two computers to a network, from a single email address to email for all, from a purely informational website to an online store, from publishing books to posting resources online, from looking for financial support for ourselves to offering support to the wider community. As I move on professionally, I look forward to continuing my association with the CDSS community, just from a different place in the set.

ADINA GORDON is our Interim Operations Manager. She is an experienced contra and square caller, enjoying her first steps into calling English, and is delighted to have the opportunity to give back to CDSS, from which she's received so much.

Since December, LYDIA IEVINS, our new webmaster, has been busy tackling a variety of projects involving our online presence. Several sections of the website have been spruced up and rendered more accessible: it is now much easier to register for camp, become a member, find advice about starting a dance, and more. Stay tuned for further improvements, including some much-needed upgrades to our store and a stronger connection between the website and the blog.

And JACKI HANEY, our former "super-temp" and then Data Entry Clerk, is now Office Manager.

Best wishes, Carol; welcome, Adina; and congratulations, Jacki!

CDSS to Cease Operations!

Aha! Caught your attention, did we? No, this organization is moving ahead with all manner of projects, but this doesn't just happen by chance. The staff works under the overall direction set by the CDSS Governing Board, a large group of hardworking volunteers who look at the big picture and hone a collective vision of where we're heading and what we want to be doing. Board members come from all parts of the United States and Canada, and represent varied interests in music, dance and song.

Bruce Hamilton's last year as president begins with the Board's annual meeting in May; several other at large positions also will need to be filled. The CDSS Bylaws specify that the Nominating Committee each year submits a slate of qualified individuals. However, our committee of five needs your help finding candidates for the board who possess the appropriate mix of skills, experience, energy, time, and teamwork style. Look around your own community of individuals involved with traditional music, dance, and song. Think about folks you have met at weekends, conferences, and camps. Who are the shining lights? Who is looking to the future? Who has suggested innovative ideas and then worked with others to turn vision into reality? Who are the folks who are well organized, thoughtful, creative, responsible? Send them our way!

Board members must be members of CDSS. Especially welcome are people with professional experience in management, finance, human resources, fundraising, and publicity. Experience with small nonprofit organizations is certainly a plus. Of course, we want to know about active, creative people of all types, and we are especially interested in increasing the number of younger Board members.

If you have candidates to suggest (and this includes self nominations), send a short paragraph or two with the following information:

- why you think they are a good board candidate
- what work/activities they do that are useful and relevant
- what they do in the world of music, dance, and song
- how to contact them by email, phone, and snailmail

Most of the work of the Nominating Committee takes place during the summer months, which means we need names for consideration by June 30. Please send your suggestions to the CDSS Nominating Committee, via email, millstone@valley.net or by mail at 176 Farnum Hill Road, Lebanon, NH 03766.

David Millstone, Chairman
CDSS Nominating Committee

Confessions of a Contra Dancer

by Emily Adams

It's remarkable how the smallest details can end up changing your life. I first started contra dancing on a whim, almost by accident, when a friend requested I go along with her to a dance so that she'd have "someone to hang out with." Little did I know then what an impact the contra community would have on me.

A lifelong lover of music and dance, I have been training for the past decade or so as a classical musician, both a pianist and a singer. By [last] May, I had just completed my masters degree in voice, and after six years of higher education in music, felt burned out, unmotivated, and discouraged, wondering what on earth I could do with the skills that I had slaved over for years but wasn't yet even close to mastering. I'm very lucky that contra dancing found me when it did; otherwise, I may have simply drifted into musical obscurity, not really caring what became of my future as a musician. In the contra community, I found a group of people and ideas that provided me with the "missing ingredient" I had been searching for in the world of classical music—joy.

If nothing else, the contra dance community has gotten one thing right that so many other more formal artistic communities have missed: that dance, music, or really any art form, should originate from a deep sense of inner joy. In the classical music realm, I often struggled with my true reason for making music: was it for self-expression? To please my teachers? To gain the acceptance or admiration of my peers? In the contra world, this anxiety over the relationship of self and others (peers, teachers, critics, etc.) is eliminated through its emphasis on the deeply meaningful expression that comes when an entire community takes part in an art form, allowing for both individual and corporate expression, all of which is driven by an infectious sense of joy.

By "joy," I don't necessarily mean happiness—clearly, not all art is motivated by happiness; indeed, some of the greatest examples of artistic achievement have come from intense expressions of grief or sadness. Instead, I mean a deep sense of well-being and belonging, which often, but not always, leads to an outward expression of "happiness." It is this joy that leads to the most effective music-making.

The classical music world, sadly, focuses so much on criticism that it often creates a profound feeling of inferiority and alienation. I would like to suggest that the contra community is the perfect antidote to this effect. By the time I finished graduate

school, I struggled with severe tension issues and a crippling lack of confidence in my abilities as a musician. I sensed that there was a truly talented artist somewhere inside of me, but that it was buried under so many layers of anxiety and fear that I might never find it. When I began dancing at contra events, however, I felt an immediate sense of freedom that I hadn't ever experienced in other musical settings. I was allowed to simply take part. Instead of being criticized for "doing it wrong," I was strongly encouraged to keep trying. Through dancing, my relationship with music changed from one of debilitating fear over being wrong to one of unencumbered self-expression. I was finally being freed from the prison of my musical anxieties.

The real breakthrough came for me when I began playing piano for contra dances. Of course, I am even newer at that than I am at dancing, but it has already transformed my life as a pianist. For the first time, I feel a real connection between my musical ideas and the keyboard. In classical music, there is a profound barrier between the musician and the music: the fact that someone, the "composer," has already dictated every note the performer is supposed to play. This makes self-expression extremely difficult, since the performer is essentially following a meticulous set of directions; the music begins as a foreign, "outside" entity, which must be ingrained into the performer. In the folk music tradition, however, one makes music from the inside out; the (relatively) simple tunes quickly become a part of the musician's "musical DNA," and the resulting music is a pure expression of the musician's own ideas and creativity.

When I began making music this way, I discovered that I could directly translate my own musical ideas to the keyboard. It was a profound experience that has substantially changed my approach to classical music. I should note here, of course, that I don't mean to lessen the importance or brilliance of classical music in any way. The classical tradition has provided Western culture with some of the most beautiful, sophisticated, and poignant artistic gems the world has ever known. Rather, my intent is to point out the flaws that have become inherent in the pedagogy of classical music, and that contra provides an almost miraculous cure. As I began applying the feeling of spontaneity and freedom that I gained from contra in my classical playing, I was transformed from a meek, apologetic pianist to a competent, confident one. That talented musician that I knew must be hidden somewhere has finally started to come out. *(continued on page 21)*

Snow on the Ground ~ A Show of Winter Musical Traditions and Lore

by Gabriel Popkin

Anna Roberts-Gevalt and Elizabeth LaPrelle's new creation "Snow is on the Ground" is a dazzling old-time variety show that mixes theater, puppetry, poetry, ballads, laments, clogging, collage, woodcuts, and plenty of fiddle and banjo tunes, all woven together with a narrative based on stories from winters long ago. The duo's debut shows us what can happen when two talented young artists combine exuberant imaginations and a command of a wide array of media with a deep knowledge of traditional music. Through singing, playing, and telling, Anna and Elizabeth transport us to a time when song and story not only entertained, but were essential in surviving the chill of a mountain winter.

The two women themselves represent a vibrant mixture of backgrounds and influences. Anna grew up in Vermont playing classical violin, but fell in love with fiddle music during a summer she spent in Whitesburg, Kentucky. She wrote her college thesis on old-time women fiddlers, and then made her way to Giles County, Virginia to immerse herself further in her adopted musical tradition. Elizabeth grew up in the charmingly named Rural Retreat, Virginia, absorbing ballads from her mother and other local singers; more recently she took up the clawhammer banjo. Both became involved in theater during college, and apparently picked up a trove of other skills along the way, as evident from the masterful puppet-making, sewing, and collaging on display in the show.

The duo conceived the idea for a themed show shortly after they met at a concert in Blacksburg, Virginia. They wanted something that, in Elizabeth's words, "had a direction to it, a center, something to point your energies towards. Anna, being a very proactive person, said 'Let's do it! Together!'" And soon they were stitching together a set of poems, stories, and songs gathered from books, recordings, friends, neighbors, and their own memories.

"I was excited about making it seasonal," says Elizabeth. "Lots of folks are into local and seasonal eating, and the transformative effect that has on how you view your time and your life: cyclical, grounded. Lots of the music arises from specific times—not times that are gone and past but times that come and go year to year: 'Cold Frosty Morning,' 'Breaking up Christmas.'" These are two of the fine fiddle tunes featured in the show—the first a simple but exquisite melody from West Virginia fiddle player Melvin Wine; the second a popular dance tune from southern

Virginia, traditionally played at the end of a raucous two-week Christmas celebration that seemingly bears little resemblance to our modern day rituals of consumerism.

The most stunning element of the show is without a doubt the pair of "crankies"—think Torah scroll, but smaller, framed, and with colored scenes in place of letters.* Anna recalls seeing her first crankie in elementary school, and being re-inspired by others she came across later in life; they're also used by the well known Vermont puppet troupe Bread and Puppet. The first crankie in this show makes its appearance to "Lost Gander," a wispy banjo tune that comes to us from Dee Hicks of Tennessee, via Mike Seeger. While Anna plucks delicate harmonics on the banjo, Elizabeth navigates the hanging gander through a mesmerizing landscape of changing seasons, 'til it comes to rest silhouetted by a full winter moon, with backlighting provided by a candle.

The theme of winter is also evoked by songs people might have sung to transport themselves away from the cold. The second crankie is a series of beautiful and intricate sewn scenes from the "Ballad of Lord Bateman," a tale of an English adventurer who makes his way to Turkey, where he is imprisoned and then saved by his jailer's amorous daughter. As Elizabeth points out, such distant lands were probably as wondrous to mountain people as the sight of a migrating bird was familiar. "I like to think that we're not only showing people a vision of what happens in our imaginations when we hear the music, but also how it would have sparked the imaginations of folks long ago. We think about someone a hundred years ago singing Lord Bateman, where people travel to Turkey, and what an almost mythical land that might have been to someone living in the mountains their whole life."

Snow is on the Ground warms, but it also chills, especially during Elizabeth's haunting solo rendition of Texas Gladden's ghost ballad "Three Little Babes." As she sings of a lady setting out bread and wine for her dead children who cannot eat or drink, Elizabeth slowly sets out plates, cutlery, and cups in front of us. During the song "Orphan Girl," a puppet girl is sprinkled in confetti snow while sleeping, after being turned away from a warm house by an old miser. But never does the ice and snow of an Appalachian winter feel so close as during "The Evangelist's Song," a lament based on a letter from the preacher Roger

Williams instructing his New England betrothed not to follow him to the Cumberland mountains. "In winter-time, the wolves will howl; around my door, the red men prowl," Anna and Elizabeth sing, with pitch-perfect harmony and spot-on timing. (The letter never reaches its destination, and the poor girl sets off to meet her beloved, who meanwhile has died of unknown cause.)

Of course, accompanying music with moving images is a practice with its own long history. We're all familiar with music videos, and their precursor, the "illustrated song," has been around for over a century. And surely people in the pre-electronic age had ways of illustrating their music as well, perhaps even with crankies. The effect of the visual elements of the show, aside from their beauty and intricacy, is to provide another way for the audience to engage both sensorily and emotionally with the music. For Anna and Elizabeth, this meant using crankies, puppets, and other props to bring to life the stories that their music tells. As Anna puts it, "Sometimes the story is nestled in, deep in the tune, and it's a challenge to draw the audience—who might be hearing this music for the first time—into that richness, and into the imaginative world that we get lost in, as we learn, play, and dwell on these old songs."

As the show reaches its finale it returns us to warmth, and it ends with Anna flat-footing to a lively dance tune. I saw the show in a packed house in northwest Washington, DC, where the appreciative audience called for, and received, a rousing encore. The attendees were mostly young professionals who had no particular ties to Appalachia and little familiarity with its music, but their enthusiastic response was testament to the enduring power, and relevance, of this music and the lore that surrounds it. Indeed, in this technological age, our need to connect with the rhythms of nature and the traditions of our ancestors takes on a special urgency. Anna Roberts-Gevalt and Elizabeth LaPrelle have created a living thing of beauty and depth, a performance that bears us to times past and places far, and yet sustains and fortifies us for our lives here and now.

Anna and Elizabeth are currently taking their show around the southern Virginia area. For more information and to follow their adventures, go to www.facebook.com/annaandelizabeth

Here is a short video of one of the crankies—www.facebook.com/annaandelizabeth#!/video/video.php?v=1915251845899&oid=163928076984505&comments.

Gabriel Popkin is an old-time fiddler, caller, and concert organizer in the Washington, DC area. He'd like to thank Anna and Elizabeth for their generosity with their music and their contributions to this article, Kaitlin Rienzo-Stack for editorial suggestions and for graciously hosting the concert, and Julia Friend for conceiving the idea of this article in the first place.

(*Montreal*, continued from page 12)

increase in happiness as doubling your income. If you can't immediately double your income, why not come out to our dance? We contradancers are superbly social creatures. We seek not to be admired, like Fred or Ginger, for our individual grace, but for our collective grace. We move together, sharing space with other, giving joy to each other, tracing on the dance floor a metaphor for the common accord that is the essence of civility. Ours is a fraught and perilous world. We need to live collectively, and contradancing builds community and happiness.

Every society except ours, at just about every stage in history, has danced. Social dancing is a wonderful cultural invention; it harnesses the power of Eros, allowing people license to pleasurably converse through the medium of each other's bodies, to flirt and gaze and touch, just shy of a critical point, so that all benefit and none get hurt. Many of us, however, have learned to fear dancing. Caught up in a cycle of self-consciousness, we are clumsy or paralyzed because, foolishly, we think others are watching and mocking us.

It's fun to help people overcome this, to help them entertain themselves in the good old ways, to share in those moments of union when all of us, dancers and musicians, know that we're all feeling the same thing at the same moment, to stand against the growing tide of mindless consumerism, virtuality, virtuosity, heartless individualism, monopoly capital... and entropy.

Or as Fred sang, to Irving's words:

"Before they ask us to pay the bill,
and while we still have the chance
Let's face the music and dance."

« *Domino, tout le monde a chaud !* »¹

¹ Translator's note: With untranslatable vigor and grace the author explains that, hoping to attract some of the hundreds who attend the local Québécois dance series, he engaged, as caller and musicians, Quebecers celebrated in the world of traditional music and dance.

² ... superb Québécois ensembles such as Genticorum and Domino.

³ In breathtakingly masterful prose, the author describes how, hoping to avoid losing money, he copied the local Québécois dance by trying to sell beer.

⁴ Domino, everyone's hot!

photo on page 11 by John Morstad

News from Canada ~ Contradancing à Montréal

by Sean McCutcheon

A new column, by a variety of writers, featuring news about an event or group from Canada. Ideas for articles should be sent to Rosemary Lach, rosemarylach@yahoo.com, or Bev Bernbaum, wturnip@sympatico.ca.

More snow falls on Montreal than on any other large city in the world. By the evening of Sunday evening, December 16, 2007, more than a foot had fallen, more than on any other day during the past forty years, and the flakes were still drifting down. The city was beautifully transformed, its edges softened, its streets hushed and empty. Unfortunately, that was the very night that I and my wife, Sally, had chosen to relaunch a contradance series in Montreal.

I had sent out notices to the few dozen aging dancers who had managed to keep the former dance series going until it lost its hall and died. I hoped to attract new dancers, especially among McGill University students. Some were contra enthusiasts from New England, and I had played for occasional dances they organized on campus. Hoping to appeal to hipsters, I had booked, for that night, the Sala Rossa, a cool venue popular with indy bands and located in the heart of Montreal's hippest neighborhood.

*Et, espérant d'attirer quelqu'un des centaines des danseurs qui, depuis plus que vingt ans, assistent aux Veillées du Plateau, des soirées de danse traditionnelle, j'ai engagé Pierre Chartrand, gigueur, historien, maître de danse, et « calleur ». Pierre a planifié une veillée des contredanses de l'Amérique du nord et des vieux pays, et a suggéré quelques musiciens tout a fait exceptionnel, des grands de la musique trad, bien connu aux contras aux États-Unis: André Brunet (violon), Sabin Jacques (accordéon), et Rachel Aucoin (piano).*¹

A great caller and a hot band, and they made it, through the snowdrifts, to the hall, along with a few

dozen dancers (two of whom came on cross-country skis, and one on snow shoes). Rachel and Sabin's kid played air guitar on stage while his parents and André unreel their driving tunes. We danced. We had a great night. And we went home \$600 poorer.

Despite this hit, I went ahead with the monthly dance series; we're in our fourth season now, and planning our fifth.



Following up on a suggestion made by Nicholas Williams of Crowfoot, we coordinate our bookings with Ottawa. In conjunction with Roger Williams (Nicholas' father), one of the organizers of the Ottawa contradance series, we try to book the same band and caller for a mini-tour on the first weekend of each month, so that the same people can play on Saturday night in Ottawa and on the following Sunday night

here in Montreal.

We've had some of the very best bands on the Northeast contra circuit play for us, including Crowfoot, whose three members, when not touring, happen to be based not far from Montreal, *et des superbes ensembles québécois comme Genticorum et Domino.*²

Montreal doesn't have any local contra callers (as yet). Wonderful and skilled callers, including Bev Bernbaum, Nils Fredland, Adina Gordon, Will Mentor, David Smukler, and Nancy Turner, have come from other cities to make our dances possible. I've been flabbergasted by their generosity.

What appeals to the callers and musicians about Montreal, they say, is the spirit of the dancers. We get, now, on average, seventy dancers a night. Most, especially at first, were young and inexperienced, galumphing and bouncing up and down. I now

ask Mike, the janitor who opens up the Ukrainian community hall where we now dance, to turn off the heat. He's reluctant to do so, but when we leave, he is astonished at how much our exertions have heated the place, and at the amount of frozen condensation on the windows. The dancers enjoy themselves, and both their average age and skill level have been going up. They have no obvious dance prejudices; when David Smukler called an English country dance (no swings!) during a recent evening, all took to the floor. They are spirited but noncompetitive, open and welcoming to beginners, and forgiving of mistakes. When callers do, sometimes, try relatively ambitious dances, they manage to avoid train wrecks. And when the band punches out one of those distinctive moments, when they change key or, after a few suspenseful beats of silence, swing back into the groove, only louder, we whoop.

No wonder the callers and the bands say they appreciate the Montreal spirit. We still don't quite break even, though.

*J'ai essayé de combler le déficit appréhendé en vendant de la bière, comme on fait au Veillées du Plateau. J'ai obtenu un permis, acheté quelques caisses, et mis des tables et chaises autour de la piste de danse pour qu'on peut causer, boire, et observer les danseurs.*³

The scheme backfired. Hardly any beer was sold, but a good deal was consumed. I had one; the caller's new girlfriend, who doesn't dance, had several; and the volunteer bartender (a helpful family member, who saw the dancers as a bunch of losers, geeks, nerds, aged hippies, and homeschooled freaks), had quite a few.

The main problem in organizing a dance in Montreal is getting a hall. The Sala Rossa, where we started the series, is perfect in almost every respect; a former Jewish union hall above a great tapas restaurant, it's got a good wooden floor (no pillars!) just big enough for a hundred or so dancers, a sound system manned by a technician with great ears, a fine bar! But it costs too much.

Our regular home, now, is the basement of a former church owned by the Ukrainian Community and located in a hip, downtown neighborhood. We're not the only ones to use this hall. We compete for access to it with, among others, pop music promoters, who can afford to pay more than we can, and the neighborhood's Hasidim.

Once, signing a rental contract at the hall on the morning after a Hasidic wedding party, I chatted with the gentleman who was organizing the cleanup of all the plates, glasses, flowers, bottles, and food. He explained how he had set up the hall the night before, with the women on one side, the men on the other, and

I realized that we weren't so different. I, too, had a beard and a fur hat, and at the events I organize the women, similarly and properly, are on one side, and men on the other.

And when I explain the finances of our dance series, hoping to get a break on the hall rental, Mike, the friendly janitor, suggests we make money the way the Ukrainian dancers who practice here do. "Get your colorful traditional costumes," he says, "and put on some shows. People will pay to see you."

The scarcity of appropriate halls is not just a problem for me as a dance organizer; lack of accessible public indoor space in many North American cities means, ultimately, a lack of civility. What is available in schools, churches, and officers' messes, is not only expensive, but also encumbered by bureaucratic restrictions and alien decor: the barren school gym, the war trophies in the officers' messes, the hideous crucifixes and saccharine saints in the church halls.

Particularly in winter in Montreal, we can't meet, Athenian style, in public squares. Communities, of any kind, need community halls.

Why try to organize a dance? Why invest a lot of time, and some money, in booking bands, callers, and halls, maintaining a website (www.contramontreal.org), printing and distributing publicity, transporting and setting up and knocking down a sound system, taking money at the door, etc?

Well, because, for one thing, dancers leave behind unclaimed items of clothing. That, for instance, is how I got my favorite blue Patagonia fleece jacket. (After one dance, on checking the lobby at the entrance to the hall, I was puzzled to discover a lady's undergarment.)

I enjoy the company of musicians and callers. I admire them, and learn from them. I have learned from Will Mentor, for instance, about the mental exercises he uses to memorize dances. He visualizes the moves from the point of view of each of the four dancers in a minor set; then, like Busby Berkeley's camera, he scans the whole moving column of dancers from above; and finally, to burn it all vividly into his memory, he runs the dance again in his mind's eye, but this time with all the dancers naked.

I think that dancing to live music is one of the most efficient ways to make us, individually and collectively, better people.

Convincing research attests to the physical benefits of dancing for the individual. Dancing keeps you fit and delays senility. It could, and should, be a strikingly cost-effective measure of preventive public health.

There is good evidence, too, about the benefits of socializing. It has been shown that joining a group that meets just once a month produces the same

(continued on page 10)

The Intersection of Country Dance and Long-Haired Music

by Henry Chapin

I am doing two interesting dance-related projects that take a different track than what many of us do. What seems to be my uniqueness in the marketplace is that I have managed to combine American social dance with what might be referred to as classical music. You know, studied music, art music, fabricated, created, composed music, as opposed to folk music. In Fall 2010, I was guest artist with the Bucks County Symphony Orchestra, running a school residency culminating in a dance performance by local elementary students and the orchestra. Closer to home, and upcoming, is a dance/concert on the Orfeo Duo's What a Neighborhood! series where I will call dances to newly-composed dance music.

Bucks County Symphony Orchestra

The Bucks County Symphony Orchestra is a first class community orchestra, situated in this truly beautiful, toney neighborhood of Eastern Pennsylvania, nestled between the Delaware River and the northern suburbs of Philadelphia. Lots of old stone farmhouses, preserved fields, upper middle class retirees and weekenders.

First, I was guest artist-in-residence in two Doylestown, Pennsylvania elementary schools. I met each class in the entire school, introducing myself, recreating the role of itinerant dance master with fiddle, calls and admonishments to students to be polite, respectful, and gracious to each other. I tried to give each class a taste of the dance, and shilled for the culminating concert. With each class I was amazed to be introduced by the wonderful cooperating music teacher Carol as "the greatest...", "the best...", "the only..." I told my family "I'm a star in Bucks County!"

Meanwhile, while all that posturing was going on, students were given the opportunity to join an elite "Celebration" troupe of eighty-eight students, combined from the two schools. I called this troupe the Celebration to honor Jacques D'Amboise and his National Dance Institute, which holds residencies in schools worldwide, and prepares kids for wonderful, energetic culminating performances. Jacques is a hero of mine, and I admire his energy and emulate his work whenever possible. The Celebration Troupe met me each day to rehearse for the orchestra's December Family Holiday concert. I secretly used those sessions to work out the sequence of traditional moves to include in the final dance.

The conductor of the orchestra is a longtime friend and partner in various types of musical/educational crime in New York City, Maestro Gary Fagin. We had reconnected at a dance I called at his daughter's school. We met the following week, deciding we should do something together, hence this Bucks County project. Gary had programmed an early December Family Holiday Concert of American music; a little Scott Joplin, a little Charles Ives, so how about a little Aaron Copland as well? I ended up choreographing a square dance to a "doctored-down" version of the "Hoedown" movement from the "Rodeo" suite. By doctored-down I mean Gary and I took a red pencil to the score and kind of squared it up (pardon the pun) making each iteration of the traditional—tunes Copland stole—"Bonaparte's Retreat" and "Hop High Ladies"—thirty-two measures long, with a clear A and B part. We left Copland's coda, for traffic control purposes, to help the dancers get into place for the second dance, a mash-up of two reels, the Yarmouth Reel and Peter Amidon's. For the reels, Gary blew out orchestrations from a book of arrangements of Scottish tunes for string quartet.

The finale, of course, was inviting the audience onstage to dance the Galopede, called by yours truly, with another Scottish orchestrated medley as the music. Both the apron of the stage and the aisles were jam-packed with family members, and we ran through a couple of passes at the Galopede. A splendid time was had by all.

I have to say this Bucks County Orchestra experience turned out great all around. I am sure many of you would agree that it's nice to be recognized once in a while for doing good things with communities of folks dancing together. The schools—principals, teachers, students, families—loved having me in and about, occasionally walking down the hall at spontaneous moments with fiddle under my chin. Apparently, a feather in everyone's cap was the presence, at the concert, of the local school superintendent, who gave a short, glowing, prompted welcome speech extolling the virtues of arts in the schools. Moreover, the orchestra did well, selling a bunch of tickets to the families of the eighty-eight student dancers. (Let's see...eighty-eight dancers times two parents, some siblings and grandparents thrown into the mix...full house!) Personally and artistically it was a brush against a proud part of our heritage as dance leaders, when choreographer Agnes deMille, well known to

Country Dance Society leaders in the 1940s, took our traditional material and incorporated it into the high art scene by choreographing Copland's "Rodeo" and the popular art world by collaborating with Rodgers and Hammerstein on the groundbreaking musical "Oklahoma."

What a Neighborhood!

I happen to live in a New York City neighborhood that is rich in musical—and here I mean basically that same classical music—history and heritage. I live just around a corner from Columbia University, where Mozart's librettist DaPonte was once on the faculty, where George Gershwin lived, and where the Columbia-Princeton Music Lab invented the electronic music synthesizer. I live in the "Uptown Music" neighborhood—intellectual, often theoretical, bristly and difficult music is welcome. This is in contrast to the "Downtown Music" scene—hipper, trendy, accessible music of composers like Sam Amidon, Nico Muhly, Monk, Threadgill, Glass, and Reich, et al.

Some years ago Orfeo Duo brother and sister Ishmael and Vita Wallace moved into the 'hood, fresh from their homeschooling family. Ishmael, pianist, graduated from Philadelphia's Curtis Institute, and Vita, modern and baroque violinist, graduated from New York's Mannes College of Music. They have concertized since childhood. They love making music together, and they love inviting others to collaborate with them, either by commissioning new works, or performing in larger chamber ensemble combinations. They love their new home so much that they decided to found an ongoing celebratory and very local concert series, What a Neighborhood! They believe in *local*—and practice what they preach. They produce themed concerts, presenting them at local church halls, institutions, and a secret, wonderful micro museum in a brownstone on Riverside Drive devoted to the Himalayan paintings of the Russian émigré Nicholas Reorich, that happens to have a nice Steinway grand in the upstairs parlor. In the summer they make music, with neighborhood kids, on instruments made from recycled stuff, in a Columbia-owned parking lot on our street. They create puppet operas with residents at a local homeless shelter. They apply for, and receive, modest grants from New York City arts funders. They have a website: www.orfeoduo.com/home.html.

I have performed with the Orfeos a couple of times. Last season they asked me if I would role-play Beethoven, reading his Heiligenstadt Testament during a concert of violin sonatas. We share love and appreciation for the song cycle form, and prepared the British singer-songwriter Johnny Coppin's 1980s "Forest, Vale, and High Blue Hill," folk-like songs based on poems from Cotswold poets, circa 1915. Then, we

took a leap and reimagined Sting's 1990s concept album "The Soul Cages," a marvelously deep lamentation on one man's journey of self-fulfillment and redemption for his father's death as a work of chamber music. We reduced the over-dubbed sax, guitar, synth drums and reverb to a chamber ensemble of piano, violin, voice, and occasional Fender Stratocaster.

Vita and Ishmael started conceiving a concert based around dance while I was commuting to Bucks County. They had heard about my dance calling at different times, especially when I came to rehearsals for the Sting with stories of my adventures in Pennsylvania. In early January I received a visit from Vita. Would I like to call some dances to commissioned music? Wow, I thought, what a cool idea! Classically-schooled composers set free to create new music for traditional social dance. But my next thought was wait a minute, it still has to adhere to a number of rules for it to be accessible to "just folks" dancers, including families and children. Thirty-two measures per iteration, nice contrasting A and B sections, so the dancers know where they are, and a decent, danceable tempo. I am a fan of old chestnuts, not a creator of new dances. I am not interested in creating new dances—I'll leave that up to others more interested in recombinations of the standard figures. I'm also not a choreographer, like Agnes DeMille was, trained and steeped in ballet, and modern expressive dance forms. I'm just not interested. What I love is to see a group of people, who may not think they know what they are doing, having a grand time dancing with each other through simple, predictable patterns they grow to know and feel comfortable with over the course of a dance. I think this may be uncharted territory: never before have social dances been done to contemporary new music.

The Orfeos identified two neighborhood composers to pay a modest commissioning fee to for a new dance tune. Nepotism aside, one is my son, the composer/singer/conductor/morris dancer James Blachly. The other is new to me, a Naumberg Award-winning Instructor of Music at Yale, Hannah Lash. We all met one crisp January morning. I spoke at length about traditional social dance, and my needs for a tune that would "work." James is most experienced in the dance, having grown up with a morris dancing, choral conducting dad Alexander Blachly, and a morris dancer/musician, music teacher, music therapist mom Betsy. James is quite busy these days, yet promises to deliver a tune before our late March event. Hannah and I met once again, this time in my studio, to review some Playford melodies, and some of my favorite jigs and reels, new and old. In the short space of two weeks, Hannah sent a quick-and-dirty Garage Band mp3 of a tune, "Vita's Reel." Somewhat virtuosic, as it should be for Vita, Hannah's tune reminds me of the

Playfords. The tune makes me look for a simple yet elegant dance, appropriate for all types of dancers.

I thank you if you have read this far. It means you must be somewhat interested in the continuing evolution of our traditional social dance world. Many of you—of us—would say that "square dancing"—as it is often lumped together by the general public—is an antidote to what passes as contemporary recreation. I am continually engaged and fascinated observing the dances spread through our small-yet-big community. There can be many entrance points, and here is one coming from a slightly different angle. Thanks.

PRESSTIME POSTSCRIPT—The What a Neighborhood! Family Dance happened yesterday (March 27), on a brilliant, cold early Spring Sunday afternoon on the Upper West Side. There were a hundred attendees, a good number. It was held in the auditorium/gym of la Iglesia de Lodes, Ascension de Manhattan, our local Catholic school. The program consisted of an opening set of dances, an interlude of tango and zarzuela performed by musician friends of Vita and Ishmael's from Columbia and Cuba, and a final dance set.

The "Fairies" of Centro Cultural, the church's after school program, performed first, in their pink tutus, a little dance choreographed by Maria Esponza, their dance teacher, to Vita and Ishmael's "Leather Britches." Vita has been studying fiddling, at my suggestion, under the expert tutelage of yet another treasure of our neighborhood, fiddler extraordinaire Bill Christophersen. The "Fairies" were lovely, and their performance only warmed them up for the dancing delights to follow.

Another neighbor, a Mexican doctor Joachim, stood next to me, translating my calls into Spanish. I quickly found out how complicated it is to call in two languages at the same time. I tried valiantly to make my calls and extra four beats ahead of when I usually call, leaving room for Joachim, but to no avail. Invariably he ended up giving the call right on the phrase. I had made an extra special effort to choose only the simplest of simple dances, with plenty of mercy for dancers falling behind the phrase. At the end of the dance, many families told us how much fun they had, and how amazed they were at how everyone could dance together so easily. I bit my tongue, and smiled back, thanking them for the compliment.

The new dance pieces worked out splendidly! James Blachly's tunes, completed within the week of the dance, reflected his new status in life as an engaged man. His new joy and outpouring of love at the public acknowledgement of marriage generated no less than five tunes! They are funny, happy, witty, and spirited, just like the young man himself—but I must avoid nepotism! Among the pieces are "Amalgamundrum,"

a mash-up of the "Yarmouth Reel" and Stravinsky's "Sacre du Printemps." "A Brand New Tune" is nothing of the sort. It is blatant theft of themes from Beethoven Symphony #6, first movement, a score James has recently been studying. Hannah Lash's lovely Playford-influenced tune, in four sections, with variations for solo violin, solo piano, etc., was the perfect music for Peter Amidon's inspired "Kings and Queens" dance. The dancers' movements transformed easily into flowing, graceful steps.

As a final dance, I wrote a new circle mixer, pulling together all the threads of the afternoon. I titled it the "Love-Tango-Circle-Waltz-End-Beginning." The music was by James, "Comprometido, a tango-contra." That big word is Spanish for "engaged." I'm sure someone has come up with a similar dance mixer, if not the very same one. At one point in the piece there is a dramatic diminished seventh passage, which demanded that to be the moment you encounter your soon-to-be new partner in the mixer. Young and old alike danced a community dance with tango flair!

~ H.C.



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Yoga for Dancers ~ Tackling the Calves

by Anna Rain

Each of us who teaches encounters the bewildering moment when we have explained perfectly what we want our students to understand, only to be met with a student's undoubting self-knowledge: "I have no idea what you are saying." Or more succinctly: "Hamstrings? Heck, it's my calves that hurt!"

In previous columns, I've noted ways to stretch the hamstrings—which is how I keep my legs and low back from aching—and have hardly addressed the calves, which many of my students find a much more formidable challenge to leg comfort.

Calves are engaged virtually all the time. Obviously walking involves the calves; standing and lifting also require calf participation. If the calves don't get a break, if they don't get an opportunity to soften and relax, they are much more prone to muscle pulls. (Actual quote from my former physician: "I've seen athletes pull the calf muscle, but who knew you could do it dancing?")

Here is a marvelous calf-subduing pose (*photo right*): roll a yoga mat tightly (a firm rolled blanket also works, but less well) and kneel on a blanket or carpeted floor. Put your head on the floor so you have both hands to tuck the roll as far into the knee pits as possible. (NB: If you have knee pain in the final pose, make the roll bigger so the knees are not flexed as much. If you're using a mat, roll a small towel into it.) Sit back on the roll and lift your spine tall (*right*). The roll should press quite intensely into your calves. If your calves are typical, they will resist. To soften them, firmly squeeze them—engaging them fully—then release and let the roll press into the muscle. Most people find this...excruciating. Engage; relax; repeat. See if you can find more and more



release; bring your seat in the pose lower and lower. As you work the calves, keep your face and jaw soft: when we seek to work the tension out of one place, we want to make sure it doesn't migrate elsewhere!

The first few times you do this, your feet may tingle and/or fall asleep. The ankles may feel challenged. If needed, tuck a rolled washcloth or two between the ankles and floor, but work toward having less and less space between your ankles and the floor. (see Yoga column, *CDSS News*, Summer 2009)

This pose shows your calves who's boss, and the experience of finding a way for them to soften gives you a kinetic path to getting to that point of release in more active poses.

Another calf-lengthening pose (*below*): make a tight roll of a yoga mat (a two to three inch stack of firm, folded blanket can substitute) and step the widest part of the foot onto the highest curve of the mat. Hold onto a wall or chair for support if needed, and keep the heels on the floor. Press the base of the big toes down, lift and spread the toes, and lift the kneecaps. (Many people advocate standing on the edge of a step and hanging the heels down. I was warned against this years ago with the explanation that having the heels supported guards against Achilles' tendon rupture.)

If your calves are only mildly challenged, deepen the pose thus: lift the kneecaps and firm the quadriceps. Bend at the hips (not the waist!), and keep the back straight (*top left next page*). Bring your hands to a chair or stool (back straight!) (See Yoga column, *CDSS News*, Winter 2010) and press base of the big toes into the mat and the heels into the floor.

If you've got some sensation in your calves, then the muscles are lengthening. Calf muscles that get stretched regularly are less likely to get pulled. This from my chiropractor: Hooray if you warm up and stretch before you move, but don't neglect to stretch *after* activity! After you dance, take some time



to lengthen muscles so that they don't spend the hours of your sleep in their tight, shortened position.

Here's a more advanced calf (and hamstring) stretch for those who have the "back straight!" portion of the previous pose. Put your left heel at the wall with the toes pointing slightly out (to 11 o'clock, if the toes straight ahead were noon; *lower left*). Step the right foot forward about three feet, and line up the inner edges of the heels. Make your hips square—draw the right hip back so that both frontal hip bones are in line with the wall behind you. Firm both legs. Ground the inner heels and stretch up to the inner thighs; ground the outer heels and stretch up to the outer hips. Draw both sides of the waist up and broaden and lift the chest. Keep the back heel on the floor, and if it isn't on the floor, *pretend* it is and keep the action of the inner and outer back heel moving toward the floor. If you're getting a calf stretch in the back leg, this is as far as you go.

If, however, you're saying, "Bring it on!" here's the next step (*far right*): Bend forward at the hips—back straight!—and bring your hands to a chair (start with the back of the chair, and if you can go deeper, take your hands to the seat of the chair). As long as you can press your heels to the floor, keep your hips square, your legs firm, and your back straight (no curving forward of the upper spine!), push the chair away from you and lengthen the torso. You'll likely get a strong sensation in the back calf and a ferocious



hamstring stretch in the front leg. Your body loves this! Keep your face and throat soft; keep your breath steady and smooth, breathing through the nostrils. To come out of the pose, firm the legs, roll the shoulders back, and bring your hands to your hip sockets. As you inhale, keep the back straight and bring the torso upright. This is important: turn both feet to the left so they are parallel, then step your feet together. This protects your knees and hips. Repeat all on the second side: begin with your right heel at the wall (toes pointed to 1 o'clock) and end by turning your feet to the right before you step your feet together.

These poses might be understood as mere exercises—physical stretches that perform a clearly anatomical purpose. The physical aspect of yoga is undeniable: a body that regularly gets all the kinks out is a healthier, more comfortable body. But the focus gained from paying attention to the precision of the body's action is the more profound and lasting gift of yoga. To the extent that you are able to adjust the sensations from the outer body deeper into

the inner layers, you bring awareness to your inner self that becomes more and more finely tuned. In the same way we dance a familiar dance with assurance and nuance, the way we play a piece of music with attentive focus that resonates in us and in our audience, so too does our practice of yoga bring a more mature understanding of how our bodies move in space.

Anna Rain is a certified Iyengar yoga teacher. She celebrates all aspects of attentive dancing and music-making. She especially appreciates musicians and organizers, without whom community dancing can not happen.



CDSS Grant Recipients for 2010

We are pleased to announce the names of events and projects which received a CDSS grant in 2010. Funds for the grants are directly due to the generosity of our members and friends and your commitment to CDSS and to the greater dance, music, and song community—thank you! For information on how to donate, see www.cdss.org/leadership-funds.html. To apply for a grant, see www.cdss.org/grants-support.html. Recipients below are listed by quarterly deadlines, and show the date(s) of the event or project, its title, and location.

January 1 deadline

1/1/10-1/1/11	Rickey Holt Mentorship	Keene, NH
1/7-9/30	Hilt Sword Dance Project	Toronto, ON
Jan-June	David Millstone Mentorship	Hanover, NH
1/15-17	Jam and Sing Thing	Albany, NY
1/23-6/26	Munson Community Contra Dance Series	Amherst, MA
1/28-4/20	Singing in the Sheaves Song Workshop	Williamstown, MA
2/12-15	Toronto Women's Sword Team to NYC Ale	New York, NY
3/19/21	Youth Scholarships for Set for Spring Weekend	Dallas, TX
5/15	Young Traditions Youth Assembly	Burlington, VT
6/18-25	Scholarship to Historical Dance Wkend	Stanford, CA
6/18-28	Travel to Helen Storrow's Legacy	Adelboden, Switzerland

April 1 deadline

4/8-4/12	DERT Rapper Competition	Derby, England
5/1	Brown University Folk Festival	Providence, RI
5/15	2nd Annual Open Band Contra Dance	Kingston, RI
5/23-7/18	Providence Community Dance	Providence, RI
5/28-5/31	30th Annual Midwest Morris Ale	Boulder, CO
6/4-5	Great Bear Groove (dance weekend)	Oswego, NY
9/10-3/11	Wallingford Contra Dance	Wallingford, CT
9/10-5/11	Nelson Strings Program	Nelson, NH

July 1 deadline

7/4-7/11	BACDS Family Week (scholarship)	Sonora, CA
9/23	Pierce Hall 4th Thursday Contra Dance Series (last dance)	Hancock, VT
8/8-15	Augusta Dance Week (scholarship)	Elkins, WV
starts in Sept	Seattle Rainbow Contra Dance Series	Seattle, WA
8/19-22	Maple Morris	Mont Orford, QC
8/29	Jean Ritchie Tribute	New York, NY
9/29	Amherst Downtown Contra Dance Series (1st dance)	Amherst, MA
9/10-12	Bear Hug Mountain Music and Dance Festival	Flathead Lake, MT
9/11	College Contra Dance at Mines	Golden, CO
Sept-Dec	Fiddle and Dance Project	Pawtucket, RI
Sept-June	Traditional Dance Can Change the World	Midcoast/DownEast area, ME
10/22	Dancing America Rapper Tournament (DART)	Cambridge, MA
10/25-11/12	Fort Knox Wellness Program	Fort Knox, KY
11/12-14	English Accents	Orkney Springs, VA
11/13	ECD Musicians' Workshop	Ottawa, ON
11/12-14	Head for the Hills Dance Weekend	Broadsville, PA
Dec-Apr	Mostly Waltz RI Series	Providence, RI

October 1 deadline

11/8	ECD Musicians Workshop with Jacqueline Schwab	Batavia, IL
11/14	Contra Dance at University of Florida	Gainesville, FL
late '10-early '11	Music Workshops/Practice Sessions	McLean, VA
postponed	ContraJam in Mattapan: Square and Contra Dance	Mattapan, MA
1/20-21/11	Calling Workshop and Contra Dance	Newton, IA
2/5/11	Central Florida Contra Caller and Musician Workshops	Orlando/Cocoa Beach, FL
2/11-12/11	Bates Community Folk Festival	Lewiston, ME
Dec-June	Book of Songs for English Country Dances	Berkeley, CA

CDSS Scholarship Recipients for 2010

We are pleased to announce recipients for Named, Matching, and Youth scholarships for our 2010 camp programs. Your generous donations make these scholarships possible each year. Last summer we gave out a total of \$45,100 in scholarship aid; this includes Work Scholarships (\$9,000) and CDSS Scholarships (\$6,400). Recipients are listed by name, home state, and the week they attended. Week abbreviations are: AD, American; CAM, Campers'; EAP, English & American; ED, English; EDL, English Dance Leaders; EDM, English Dance Musicians; EM, Early Music; FM, Folk Music; FO, Family Ogontz; FWP, Family Pinewoods; MI, Morris; SDL, Square Dance Leaders; TR, Adult and Family at Timber Ridge; TWO, Teachers Training at Ogontz; VI, Viol. The matching scholarships also include the group who helped with the match. More information about giving to, or applying to, a fund is on our website, www.cdss.org,

Named Scholarship Recipients (\$9,600)

Steve Adams Scholarship			
Allison Aldrich	NH	ED	
Joanna Pernick	PA	EAP	
Christoffer Carstanjen Scholarship			
Sarah Averill	NY	CAM	
Beth Graybill	PA	TR	
Stephanie Pierce	VT	TWO	

Mary Kay Friday Scholarship			
Martha Edwards	MO	EAP	
Jenna Henderson	DC	EAP	

May Gadd Scholarship			
Adina Gordon	VT	EDL	
Bob Green	MO	EDL	

Catherine Gallop Scholarship			
Renee Paul	ON	EAP	

Michele Godbout Scholarship			
Emily Troll	CT	AD	
Josh Van Vliet	CT	AD	

Bob & Kathleen Hider Scholarship			
Margot Kearney	ON	ED	

John Hodgkin Scholarship			
Laura Ginsberg-Peltz	RI	TWO	

Jennifer Lehmann Scholarship			
Aaron Hayden	MA	EM	

Phil Merrill Scholarship			
Susan Janssen	MA	ED	
Karen Taylor	ON	FWP	

Peter Redgate Scholarship			
Kathleen Weiler	WA	EAP	

Karl Rodgers/Pinewoods Morris Men Scholarship			
Benjamin Shattuck	CA	MI	

Bruce Weigold Scholarship			
Martha Burns	DC	CAM	

Janie Winkles Scholarship			
Andrea Nettleton	GA	EAP	
Jenna Simpson	VA	ED	

Anniversary Scholarship			
Kathleen Weiler	WA	EAP	

CDSS Matching Camp Scholarships (\$5,200)

Joanie Blanton	WV	EAP	Shepherdstown M & D
Steven Goldman	OR	EAP	Eugene Folklore Society
Jayne Smith	TX	ED	North Texas TDS
Denis Thalson	CA	ED	Bay Area CDS
Susan Lazar	MI	EDM	Ann Arbor CTMAD
Ruth Pershing	NC	FO	Triangle CD
Cathie Irwin	CA	MI	North Bay CDS

Next Generation Scholarships (\$8,700)

Laura DeCesare	MA	AD	
Marga Hutcheson	MA	AD	
Kate Webber	ME	AD	
Elizabeth Bretscher	IL	ED	
Katrina Kratzer	TX	ED	
Becca Rhoades	TX	ED	
Jenna Simpson	VA	ED	
Corey Green	TX	EM	
Bridget Whitehead	ON	EM	
Colin de la Barre	MA	FM	
Benjamin Shattuck	CA	MI	

Youth Scholarships (\$6,200)

Julianne Kaplan	VT	AD	
Emily Troll	CT	AD	
David Way	MA	AD	
Miranda Weinberg	MA	AD	
Robin Lund Epes	NY	EAP	
Jenna Henderson	DC	EAP	
Renee LaGue	CT	EAP	
Olivia Morris	VA	EAP	
Joanna Pernick	PA	EAP	
Hannah Putnam	NH	EAP	
Elizabeth Spilsbury	MD	EAP	
Bronwyn Woods	PA	EAP	
Magdalen Zander	MA	EAP	
Richard Shewmaker	MO	EDM	
Emma Van Scoy	MA	FO	
Hannah Naiman	ON	SDL	
Mary Wesley	VT	SDL	
Johna Applestein	MD	TR	
Olivia Padovan	PA	TR	
Stephanie Pierce	VT	TWO	
Samantha Rosen	VT	TWO	
Hannah Smeltz	MA	TWO	
Patrick Ramsey	NY	Vi	

There were no recipients in 2010 for the Grace Feldman, EM Leadership, or Ed Helwig Scholarships.

Exec Committee Travels to Ann Arbor and Houston

The Exec in Ann Arbor, November 2010
by Lynn Ackerson

Wow, do those Ann Arbor dancers know the meaning of the word "hospitality"! The Executive Committee of the CDSS Governing Board had its fall meeting in Ann Arbor, Michigan. Our weekend began with a wonderful welcome dinner at the Concourse Hall, a building owned and operated by AACTMAD (Ann Arbor Council for Traditional Music and Dance, a CDSS group affiliate). AACTMAD is a nonprofit organization whose goal is to support traditional music, dance, and song. The building has a lovely dance space that is also used for concerts.

After dinner on Friday night, the board members who call English dance joined with the local callers and musicians (Steve Schneider, Susie Lorand, and Martha Stokely) to lead a dance floor full of dancers for the evening. Because of the long day of traveling to Ann Arbor, I left early to get a good night's sleep. I had the great pleasure of staying at the home of Gretchen Preston and Greg Meisner. It's a marvelous old house that they remodeled and filled with cozy antique pieces. Everywhere you look in that house, there are fascinating things to catch your eye and interest.

The bedroom I was in had the most comfortable bed I've ever slept in. I never wanted to get up, but the Executive Committee had meetings scheduled all day, and it seemed prudent to attend, especially since I'd flown this far and this was my first meeting as a new member of the Exec.

So what do we do at these meetings? Well, at last year's annual meeting of the entire Governing Board, we decided to delegate more of the day-to-day decisions to the Executive Committee so that when we all gather for the annual meeting, we can focus on more "big picture" topics. So, at this meeting, we discussed such things as finances, nomination of new board members, personnel openings and changes at the CDSS office, and the new CDSS week at Pinewoods, Harmony of Song and Dance.

During the day, we had to take a break so we could eat some more delicious homecooking, this time homemade soup, salad, and sandwiches. Oh my, didn't we just finish breakfast? At the end of the day, they fed us more delectable treats at Gretchen and Greg's house. With a roaring fire and friendly conversation, we had such a lovely meal. But then it was time for more dancing. This time it was a contra dance run by Don Theyken at the Pittsfield Grange. Don invited those of us board members who call contras and squares to do a guest spot that evening. With high energy music by the Sharon Hollow Stringband (Paul Winder, Garth Gerber, Myron Grant, Brad Battey), and very welcoming Ann Arbor dancers, we had a terrific time.

Sleep quickly. There's more food to be eaten. Sunday morning was a huge brunch spread with everything you could possibly want to eat. Oh my! Please save me from myself.

As you travel around the country to various dance communities and camps, it becomes clear what a small world it is. Between bites at the meals, I was able to catch up a little with several people I'd met on my journeys. There was Susie Lorand; we co-organized a camper night at Buffalo Gap one year, the year when twenty-four callers wanted to be on the program.

And the Corays, Phil and Jan, who I met at the Ralph Page Dance Legacy Weekend [in New Hampshire]. There was even someone I was on the Bay Area Country Dance Society board about ten years ago, Nilos Nevertheless.

Brunch was followed by a community meeting led by Brad Foster, the Executive and Artistic Director of CDSS. More than forty people from Michigan, Indiana, Ohio, and possibly some of the other neighboring states, came to share successes in their dance communities. We heard of dances with homeschoolers, morris ales, and dancing in the streets (they had a contra line with eight hundred dancers stretching three blocks long). There was also time for the participants to ask questions of CDSS, and what CDSS can do to support their dance communities. How to teach style? How to recruit people to our dances



photo: Bruce Hamilton

who aren't just like us (politically, racially, etc.)? How to effectively run an organization?

The meeting ended with a song led by Tom Siess (a former CDSS president) and his wife Anne, who had driven down from London, Ontario.

I want to send another heartfelt thanks to the Ann Arbor community who took such good care of us. You are an amazing group of people!

The Exec in Houston, February 2011
by David Means

From all corners of the United States, CDSS Exec members converged on Houston, Texas for this meeting, one of two each year that CDSS arranges so that Governing Board members of the Executive Committee can meet face-to-face with one another to take care of business and with a hosting community for dancing and conversations.

We were met at the airports by our host drivers, and ferried from there to Oxford Hall, the gathering site for the evening's activities. Oxford Hall is a large building behind a beautiful large house in a neighborhood in northwest Houston (remember that everything is large in Texas). The hosts for the weekend were Alice Bohlae and Mike Head, a delightful couple who provided food, space and good cheer for dances and meetings all weekend long.

As we talked and ate on the back porch, more people kept arriving, so that the circles of conversation kept widening until it was time to move across the backyard into the dance hall. English country dance was the entertainment for the evening, attended by a fine collection of local dancers and the CDSS Exec folk. A great young duo, Alicia Katz and Kendall Rogers, gave us fine renditions of English tunes, and we all danced until late.

Saturday morning we all gathered for breakfast and then our business meeting, then lunch, and more meeting. Did I mention the food? Alice, it turns out, is a professional caterer, and an entertaining and gracious hostess as well. We all were extremely well fed throughout the weekend.

Saturday night was devoted to a fine contra dance at a local hall. The same young players proved that they not only had command of the English country music, but also could get down and give us great contra music. Again we danced so long that we were nearly worn out, but could not stop as long as the music lasted.

Sunday morning we gathered again at Oxford Hall for yet another meal and then a community discussion. Brad Foster led a great session focusing on what successes the Houston dance community was

proudest of and what CDSS could contribute to their future successes. The discussion was spirited; I was sure it was a success when the local community began talking to one another about how things worked and how they could be improved, as the Exec members just listened.

Eventually, it came time for us all to return to our normal lives, and goodbyes took quite a while. We all came away with a keen appreciation of a wonderful dance community that knows how to have a good time, and how to extend gracious hospitality to their guests. If you ever find your way to Houston, drop in on an event here; you'll love it.

Lynn Ackerson is from El Cerrito, CA; David Means is from Seattle, Washington; they are at large members of the CDSS Governing Board and sit on the Executive Committee.

The next two Exec meetings will be in Winnipeg, Manitoba (November 12-13, 2011) and in New Mexico (February 2012).

**Sing and dance
your brains out!**

(Confessions, continued from page 8)

The reason I've gone to such great lengths to describe my own experience as a classical musician encountering contra dance is that I believe that this tradition could have a huge impact on the pedagogy of classical musicians. I know I'm not the only classical musician who's felt discouraged or beaten down by my training. Just think—if the infectious joy of contra were to take hold in classical music, we would have a generation of classical musicians who play with vitality, spontaneity, and self-acceptance. I want to set out on a journey to explore what contra could give to the classical music world—what would this look like? How might it be practically implemented? What problems or difficulties might such an endeavor face? Contra literally gave music back to me, and I would love to see it do the same for others!

Emily Adams is a professional singer, pianist, and organist who recently earned her Masters of Music at Westminster Choir College in Princeton, New Jersey. She went to her first contra dance in May 2010, and has been dancing faithfully ever since.

Ten Things about BIDA

by Martha Friedman and Chris Weiler of the BIDA board

The Boston Intergenerational Dance Advocates (BIDA) is an exciting and relatively new dance group. Since the beginning of 2009, their monthly dances and other events in Boston have been an effective tool for providing upcoming musicians and callers with a venue, while simultaneously encouraging intergenerational attitudes on the dance floor. Here, they share some of their essential vision and allude to a few strategies. You can see more at their website; www.bidadance.org. ~ Max Newman, Youth Projects Intern

- BIDA strives to be intergenerational—BIDA promotes an intergenerational community that openly welcomes people of all ages and encourages them to dance and learn from each other. We communicate our vision to our dancers through our callers and the posters around the hall with dance tips.
- BIDA dances are accessible—We try to make our dances accessible through the location of our hall. We are across the street from a subway station and along several bus lines, which makes it easier for people without cars to attend. Similarly, our dances are financially accessible through a self-determined sliding scale of \$5-\$10. We also run promotions for bringing newcomers and friends.
- BIDA welcomes new dancers—We strive to be beginner friendly. We hold newcomer workshops before all dances and provide a promotion encouraging people to bring new dancers to our events.
- BIDA has its own ambiance—We have fostered a culture in which people dance with everyone and in all parts of the hall. Board members model this behavior and callers reinforce it from the microphone. We also promote our unique environment through the use of Christmas lights, a disco ball, and dimming the overhead lights in our beautiful hall to create ambiance.
- The BIDA board is accessible—We increase the board's visibility at our events by wearing nametags, taking turns making announcements at events, and making ourselves available through the BIDA Facebook page.
- BIDA helps people learn—We provide a space for emerging performers (callers, bands, sound operators) and organizers to gain experience. Working with experienced performers, we create custom mentoring experiences to match the needs of the people being mentored. Mentoring can range from sitting in with musicians or calling dances at a jam party to being booked to perform at our dance series.
- BIDA promotes community—We foster a sense of community off the dance floor through potlucks and parties that allow people to talk and get to know each other informally. We also hold a dessert potluck during the break at our dances to allow for mingling.
- BIDA is a part of the dance community—BIDA has been supported by community leaders through their participation in our dance series and vocal support of our goals. We have also been supported by other organizations through grants from CDSS and CDS Boston Centre.
- BIDA respects other dance organizers—BIDA has tried to respect the existing community by careful scheduling of events to avoid conflicts with other dances in the Boston area. This has been difficult in an area rich with dance events, but has succeeded most of the time.
- BIDA continues to evolve—We are excited about partnering with another organization to hold a crossover contra-English country dance and we have other new types of events in the planning stages. We keep looking for better ways to mentor and include people in our community. We are focused on our goals and continue to experiment to find the best ways to achieve them.

A Quartet of Poems

Unite

by Dudley Laufman (2009)

The good folk of Padstow in Cornwall
would if they could do the hobby horse
on May first each year unless it falls
on a Sunday, then Monday of course.

We do it here northeast stateside May first,
except Sunday. Get the old accordion
out, the drums, beer to quench the thirst.
Dress the kids in white, forsythia garlands.

Unite for summer is a-coming in
even though there still is snow around.
We are singing it at ten AM
and they at four PM across the pond.

What grips us, is we are doing it
same time they are for a few minutes.



Anticipation

by Ken Blackwood (2010)

Summer's gone
Snow's about
Time to get dance shoes out

Dances fresh
Dances old
With dances fresh let's be bold

Friends from near
Friends from far
With drouthy neighbours abandon care

And here's a thought
That can be told
Dancing will defeat the cold

Untitled

by Ellen Tepper (2010)

Those bare trees swaying in the wind
Seem to dance to tunes I cannot hear.

Although I was looking at the maples and elms
around me I was dreaming of
the pine trees you-know-where.



In the Small Hours

by Thomas Hardy (1840-1928)

I lay in my bed and fiddled
With a dreamland viol and bow,
And the tunes flew back to my fingers
I had melodied years ago.
It was two or three in the morning
When I fancy-fiddled so
Long reels and country-dances,
And hornpipes swift and slow.

And soon anon came crossing
The chamber in the gray
Figures of jiggling fieldfolk—
Saviours of corn and hay—
To the air of "Haste to the Wedding,"
As after a wedding-day;
Yea, up and down the middle
In windless whirls went they!

There danced the bride and bridegroom,
And couples in a train,
Gay partners time and travail
Had longwhiles still amain!...
It seemed a thing for weeping
To find, at slumber's wane,
And morning's sly increeping.
That Now, not Then, held reign.

Winter Oranges

by Daron Douglas



© 1995 Daron Douglas

Editor's note: This delightfully danceable tune can be heard on the 2010 recording, *Winter Oranges*, by Foxfire (Daron Douglas, violin; Karen Axelrod, piano), available from the CDSS Store, www.cdss.org/store.

Tune typeset by Peter Barnes

Winter Oranges

by Carl Dreher

Formation: Three couple longways

Music: "Winter Oranges," by Daron Douglas

- | | | |
|----|-----|--|
| A1 | 1-8 | Ones cross and cast down below the threes, lead up to second place, and turn out to face nearest second person (<i>Woman 1 face up to Man 2, Man 1 face down to Woman 2; twos do not step up</i>) |
| A2 | 1-4 | Taking two hands, Man 1 push Woman 2 out and down on a right diagonal, then draw her back to third place, while Woman 1 push Man 2 out and up and draw him back to first place, while threes wait two bars and lead up to second place |
| | 5-8 | All set and turn single |
| B1 | 1-8 | All circle six hands round left and right. |
| B2 | 1-4 | Woman 1, followed by Woman 3 and Woman 2, cast off to invert the line |
| | 5-8 | All right shoulder gypsy with partner |

© 2010 Carl Dreher

AUTHOR'S NOTES: This is a delightfully simple dance that perfectly fits Daron's lighthearted jig. There are many opportunities for frivolous flirtation, especially when the women leave the men in B2 1-4 and then rejoin their partners for the gypsy.

The first eight bars may seem like a long time for the required path. The technique to fit the movement to the music is for the first couple to take extra time when turning back to back to face their second person. They can assist each other and turn up and away, release nearer hand and turn opposite ways, or turn down and away. There is great opportunity for flirtation and invention.

~ C.D.

DANCE EDITOR'S NOTES: I've found the most satisfying movement for the end of A1 is for the ones to face each other briefly, then both turn single right (away from each other) to end facing the twos. That's my preference; do go ahead and play with it as Carl suggests.

We haven't specified walking or slipping for the circle—Carl leaves that as a choice as well, but he and I have both encountered dancers spontaneously slipping, and it's hard to argue with what comes naturally!

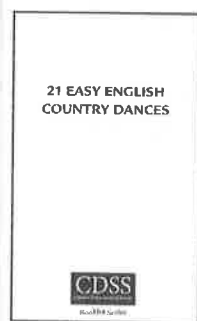
~ Robin Hayden

Balance and Sing

CDSS Store Update Spring 2011

Monday-Friday, 9:30 am-5 pm
413-268-7426 x 2 • fax 413-268-7471 • store@cdss.org
or order online www.cdss.org/store

CDSS Swordlock Publications 21 Easy English Country Dances



Simple music; simple dances. Simply wonderful. This booklet and CD are designed for people who have seen English country dancing (perhaps in a popular Jane Austen movie) and are intrigued by the elegance of the dance and the beauty of the music and want to try it out for themselves. The recording showcases the best of the CDSS recording series, highlighting the playing of Phil Merrill, Marshall Barron, Chuck Ward, and others, for the first time on CD. The booklet gives you 21 historical English dances, easy to teach and to dance, with good music. We've included information about dance formations, the music and character of English dancing, and a glossary of the major figures and steps used.

Dances include: Black Nag, Childgrove, Christchurch Bells, Draper's Maggot, The Duke of Kent's Waltz, Epping Forest, The Fine Companion, Gathering Peascods, The Geud Man of Ballangigh, Heartsease, Hit and Miss, The Hole in the Wall, Indian Queen, Juice of Barley, Knole Park, The Queen's Jig, Rufty Tufty, Sellingers Round, A Trip to Paris, Upon a Summers Day and Zephyrs and Flora. BOOK/CD, \$20

Shira Kammen Ragged, Rent and Torn



In "Ragged, Rent and Torn," Shira and friends turn their attention to the bawdy, fun and lewd songs that were traditionally associated with English dance tunes in their day. The artistry is definitely taken seriously, but at the same time this is an album of music "just for fun." Shira's

friends on the disc include Dave Bartley, Shay Black, Danny Carnahan, Jennifer Ellis, Fred Goff, Charlie Hancock, Sylvia Herold, David Morris, Susan Rode Morris, Julian Smedley and Doug Olsen.

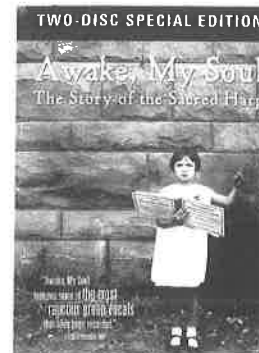
Tracks include: The Little Barleycorn (Stingo), When Laura Smiles, The Prodigal's Resolution, Lilliburlero, The Devil And The Farmer's Wife (Lilliburlero), Cam' Ye O'er Frae France (Key To The Cellar), Le Brandevin, Sack For My Money (The Friar In The Well), Stingo, John Barleycorn: There Was Three Kings (Lull Me: Spring Garden), Star Of The County Down, A-Rovin (Faithless Nancy Dawson), Daphne (Hit And Miss), Bonny Sweet Robin (10 For The 10 Commandments), Valiant Cookmaid (Round About Our Coal Fire: Old Simon The King) and If All The World Were Paper. CD, \$15

Awake Productions Awake, My Soul: The Story of the Sacred Harp



"Awake, My Soul" is a feature documentary that explores the history, music, and traditions of Sacred Harp singing, the oldest surviving American music. While often linked only to its history, (e.g. the songs were used in the recent historical films "Cold Mountain" and "Gangs of New York") this haunting music has survived over 200 years, tucked away from sight in the rural deep south where, in old wooden country churches, devoted singers break open *The Sacred Harp*, a shape note hymnal first published in Georgia in 1844. These singers have inherited the Sacred Harp traditions from those who came before them and preserved these fierce yet beautiful songs, many of which are much older than the hymnal itself. This two DVD set includes the acclaimed documentary as seen on PBS as well as over four hours of bonus features! DVD, \$25

Various Artists (Awake Productions) Awake, My Soul: The Original Soundtrack



This double CD set is made up of the soundtrack for the acclaimed Sacred Harp documentary "Awake, My Soul: The Story of the Sacred Harp" and the "Help Me to Sing" compilation of artists performing their own arrangements of Sacred Harp songs. The Hinton's wanted to put together a soundtrack for their film that would provide an introduction to the songs of *The Sacred Harp* and to make the songs accessible for a new audience. They tapped an amazing list of artists to contribute to the project, including John Paul Jones of Led Zeppelin (who duets here with Rayna Gellert of Uncle Earl), Doc Watson, Elvis Perkins, Jim Lauderdale, Murry Hammond (of Old 97s), Danielson, Richard Buckner, The Innocence Mission, Rick Moody (author of *Garden State* and *The Ice Storm*), Woven Hand, Mac Powell ("Third Day"), and more. CD, \$22

David Warren Steel with Richard H. Hulan The Makers of the Sacred Harp



This authoritative reference work investigates the roots of the Sacred Harp, the central collection of the deeply influential and long-lived southern tradition of shape note singing. Where other studies of the Sacred Harp have focused on the sociology of present day singers and their activities, David Warren Steel and Richard H. Hulan concentrate on the regional culture that produced the Sacred Harp in the nineteenth century and delve deeply into history of its authors and composers. They trace the sources of every tune and text in the Sacred Harp, from the work of B. F. White, E. J. King, and their west Georgia contemporaries who helped compile the original collection in 1844, to the contributions by various composers to the 1936 to 1991 editions. BOOK, \$25

Tony Parkes Contra Dance Calling: A Basic Text

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Upcoming Events

These are the bare bones—date, event name, town/state, sponsoring group, contact information. These events and others are posted on our website, www.cdss.org. Send information to events@cdss.org.

May 1 **Jane Austen Ball.** Rochester, NY. Country Dancers of Rochester, www.rochestercontra.com. *

May 6-8 **Whitewater Whirl.** Beckwith, WV. Whitewater Whirl, www.whitewaterwhirl.org.

May 7 **May Faire Ball.** San Diego, CA. San Diego ECD, www.sdecd.org. *

May 12-15 **LEAF.** Black Mountain, NC. LEAF, theleaf.org.

May 13-15 **May Madness.** Prescott, AZ. AZ We Dance, www.azwedance.org. *

May 14 **Hartford Ball.** Wethersfield, CT. Reel Nutmeg, Helen Davenport, dancerhiker@yahoo.com.

May 14 **Mayfair Ball.** St Cloud, FL. ECD of Florida, dancefl.us/ecd/ecdspec.php.

May 14 **Washington Spring Ball.** Washington, DC. FSGW, www.bronord.com/ball2011. *

May 15 **Stockade Assembly.** Colonie, NY. dianebell@nycap.rr.com.

May 20-22 **Once in a Blue Moon.** Huntsville, AL. North Alabama CDS, www.secontra.com/NACDS.html. *

May 20-22 **Contrashock Weekend.** New York, NY. Country Dance New York, www.cdnny.org. *

May 21 **Spring Evening Ball.** Simpsonville, SC. Carolina ECD, web.mac.com/margaretalbot.

May 21 **Jane Austen Dance.** Las Vegas, NV. Southern Nevada OTCD, www.lasvegascountrydance.org. *

May 21 **1791 Ball.** Winston-Salem, NC. Assembly Dancers, www.theassemblydancers.com.

May 22 **Contrastock.** Glen Echo Park, MD. FSGW, www.perpetuale-motion.com/contrastock_r5.pdf. *

May 26-29 **Atlanta Spring Solefest #2.** Atlanta, GA. Chattahoochee CD, www.contradance.org. *

May 27-29 **Folk College.** Huntington, PA. Folk College, www.folkcollege.com.

May 27-30 **FolkMADNESS Music and Dance Weekend.** Socorro, NM. NM FolkMADS, www.folkmads.org. *

May 27-30 **Sturtevant Dance Camp.** Southern CA. California Dance Coop, www.caldancecoop.org. *

May 27-30 **Memorial Day Dance Camp.** Wasilla, AK. The Dancing Bears, thedancingbears.com. *

May 28 **Ice Cream Social.** White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 845-735-3365. *

Jun 4 **Playford Ball.** Urbana, IL. Central Illinois ECD, www.centralillinoisecd.org/playford.html. *

Jun 4-11 **Celtic Music Cruise.** Alaska, Celtic Music Cruise, www.celticmusiccruise.com.

Jun 5-11 **Blue Ridge Old Time Music Week.** Mars Hills, NC. Old Time Music Week, www.mhc.edu/oldtimemusic.

Jun 10-12 **Dance Trance.** Lexington, KY. Lexington Traditional Dance Association, ravitz.us/dancetrance. *

Jun 10-12 **Flamingo Fling Contra Dance Weekend.** Oklahoma City, OK. Scissortail TDS, www.scissortail.org. *

Jun 10-12 **Across the Lake English CD Weekend.** Colchester, VT. Burlington CD, www.burlingtoncountrydancers.org. *

Jun 11 **Mad Robin Ball.** Petaluma, CA. North Bay CDS, madrobin.org. *

Jun 13-17 **Peach Bottom Farm Fiddle & Strings.** Independence, VA. Peach Bottom Farm, peachbottomfarm.com.

Jun 17-19 **Dancing on the Edge.** Arizona. Dancing on the Edge, www.dancingcampers.org/DOE/HOME_PAGE.html.

Jun 17-19 **Maine Fiddle Camp June Weekend.** Montville, ME. Maine Fiddle Camp, www.maine.fiddle.org. *

Jun 17-19 **First Weekend.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jun 17-19 **Catoctin Mountain Weekend.** Thurmont, MD. Baltimore Folk Music Society, www.bfms.org. *

Jun 19-24 **Maine Fiddle Camp June Week.** www.maine.fiddle.org.

Jun 19-25 **Dance Callers' Week.** Brasstown, NC. John C Campbell Folk School, www.folkschool.org. *

Jun 19-25 **Bluegrass in the Blue Ridge Mountains.** Mars Hill, NC. Mars Hill College, www.mhc.edu/Bluegrass.

Jun 22-25 **Contra Dancing at Cobo Hall.** Detroit, MI. National Square Dance Convention, www.60nsdc.com.

Jun 24-26 **June Moon Dance Weekend.** Morgantown, WV. www.morgantowndance.com/weekend.htm.

Jun 25 **Playful Ball: At the Circus.** Ridgewood, NJ. New Jersey ECD, maxellute.net/njeed.html. *

Jun 26-Jul 2 **Western and Swing Week at Ashokan.** Saugerties, NY. Fiddle & Dance, www.ashokan.org/ashokan/camp.shtml. *

Jun 30-Jul 4 **July 4th Weekend.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jul 1-3 **Ooh La La Dance Weekend.** Richmond, QC. Ooh La La, www.oohlaladance.com.

Jul 3-8 **American Dance and Music Week.** La Honda, CA. Bay Area CDS, www.bacds.org. *

Jul 3-9 **Traditional Song Week/Fiddle Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Jul 3-9 **Family Week.** Sierra Foothills, CA. Bay Area CDS, www.familydancecamp.org. *

Jul 4-8 **English Scottish Session.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jul 8-10 **River Rendezvous.** Coshocton, OH. Crooked River, www.riverrendezvous.com. *

Jul 10-16 **Celtic Week.** Asheville, NC area. Swannanoa Gathering, www.swangathering.com.

Jul 10-16 **Contra Dance Musicians' Week.** Brasstown, NC. John C Campbell Folk School, www.folkschool.org. *

Jul 16-23 **Family Week at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **

Jul 17-23 **Cumberland Dance Week.** Southern KY. Lloyd Shaw, sites.google.com/a/cumberlanddanceweek.org/camp/home. *

Jul 17-23 **Old-Time Music and Dance Week.** Asheville, NC area. Swannanoa Gathering, www.swangathering.com.

Jul 23-30 **Harmony in Song and Dance at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **

Jul 24-30 **Northern Week at Ashokan.** Saugerties, NY. Fiddle and Dance, www.ashokan.org/ashokan/camp.shtml. *

Jul 24-30 **Contemporary Folk Week/Guitar Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.

Jul 29-Aug 5 **Sidmouth Folk Week.** Sidmouth, Devon, England. Sidmouth Folk Week, www.sidmouthfolkweek.co.uk.

Jul 29-Aug 6 **Lark Camp.** Mendocino, CA. Lark Camp, www.larkcamp.com.

Jul 30-Aug 6 **Singing Squares Callers Course at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **

Jul 30-Aug 6 **Family Week at Ogontz.** Lyman, NH. Country Dance and Song, www.cdss.org/camp. **

Jul 30-Aug 6 **Teachers Training Course at Ogontz.** Lyman, NH. Country Dance and Song, www.cdss.org/camp. **

Jul 30-Aug 6 **American Dance and Music Week at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **

Jul 31-Aug 6 **Dulcimer Week.** Asheville, NC area. Swannanoa Gathering, www.swangathering.com.

Jul 31-Aug 7 **Rocky Mountain Fiddle Camp.** Winter Park, CO. Rocky Mountain Fiddle, rmfiddle.com.

* sponsoring organization is a CDSS Group Affiliate

** sponsored by the Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org

STOCKADE ASSEMBLY - SEASON SIX

A Festive Spring Event

Sunday, May 15, 2011 • 2:30 – 5:30pm
Shaker Meeting House, Colonie, NY

Dance Mistress: Mary Jones
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Questions and requests for a registration form:
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Dance Party

Music by
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Stuart Kenney
Sarah Blair
Sam Bartlett
Mark Hellenberg

Jim & Inge Woods & Friends
Hillary Bevels
Nate Strasser

Calling by
Seth Tepfer
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FRIDAY - MAY 20

Contra dance for four hours or
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Dance in the NYC Dance Parade –
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Experienced contra dance

SATURDAY EVENING - MAY 21

General contra dance

SUNDAY - MAY 22

Picnic in Central Park with NYC's local
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tour NYC highlights with local dancers

Go to www.cdnny.org/ContraShock.pdf for details and early
registration discount—admission also available at the door

CDSS NEWS
Country Dance and Song Society
132 Main Street, PO Box 338
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NEWSLETTER UPDATE AND SURVEY

We're doing another print version of the newsletter as we investigate more thoroughly how we can best reinvent its online presence to take advantage of features available to us here—color photos, videos, audio snippets, community interaction—while ensuring that we still meet the needs of our loyal readership. We'd love to have your input on a short survey about some possible futures; see www.cdss.org/news-survey. The survey is open to CDSS members as well as nonmembers. If you don't have web access, we can snailmail or email you a copy to fill out and return; write to caroline@cdss.org or call her at 413-268-7426 x 101. Thanks to everyone who has participated so far.