

CDSS NEWS

SPRING 2015



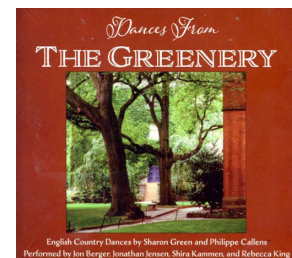
COUNTRY DANCE AND SONG SOCIETY
CELEBRATING OUR CENTENNIAL IN 2015
SPREAD THE JOY!

Balance and Sing Store Update ~ Spring 2015

Dances from the Greenery

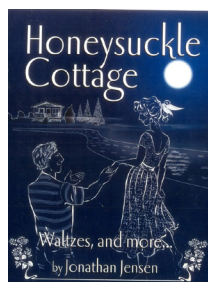
Jon Berger, Jonathan Jensen, Shira Kammen and Rebecca King

In 1988 or so at The Greenery, the household of Sharon and David Green, there was a serious outbreak of country dancing. It does not appear that it has let up yet! "Dances from the Greenery" is a collection of dances with connections to that household. Two of the dances are by Philippe Callens, 14 by Sharon Green, and all feature the musical talents of Rebecca King, Jonathan Jensen, Shira Kammen and Jon Berger. All proceeds of this CD are a gift to CDSS. Tracks include: Familiar Quotations, Karen's Caprice, The Liberated Librarian, Berry Castle, Westward Bound, The Engaging Engineer, The Happy Dance, Little Sir Isaac, Wrath of Sandy, Tammy, Star in the West, The Upright Man, Golden Green, Dr Bending's Serpent, Twenty Years After, and Juniata. Tune composers include Maro Avakian, Thomas Bending, Ruth Anne Fraley, Steve Hunt, Debbie Jackson, Jonathan Jensen, Susie Secco, and Martha Stokely. (2014) CD \$15



Honeysuckle Cottage

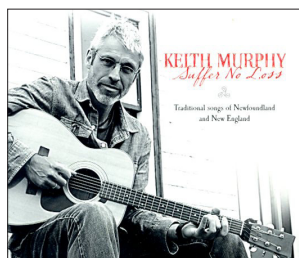
Jonathan Jensen



Jonathan Jensen has been playing for English country, contra and couple dancing for 30 years, and this book, like his earlier "Candles in the Dark," is heavy on waltzes. "The waltz is the common denominator of all the dance events I play for," he says, "which encourages me to write new ones, knowing they won't go to waste. I also love the variety inherent in the waltz form, so you'll find examples here in Western, jazz, French, 1920s, and other styles, including some with lyrics." (2014) Book \$10

Suffer No Loss

Keith Murphy



The new recording from Keith Murphy features traditional songs of Newfoundland and New England in beautifully spare settings, illuminated by voice, guitar and foot percussion. Great traditional singing with creative guitar arrangements in a variety of unusual tunings. Tracks include Great Big Sea, Fair Mary, Wisconsin Emigrant, Boatman's Cure (George Ward), Lukey's Boat, Quand j'étais fille à l'âge de quinze ans, Lass Among the Heather, Golden Willow, Farmer's Daughter, Let Me Fish Off Cape St Mary's (Otto Kelland). (2014) CD \$15

NOTE: We have rebuilt the CDSS Store; if you had an account on the old one, it's still there, but your password will need to be reset for security reasons. Put your email address in the space under "Returning Customers" and then press the "Forgotten Password" link to reset your password. If you run into any difficulty with your account, DON'T PANIC! Just call us at 413-203-5467 during our business hours (Monday-Friday, 9:00-5:00 ET) and we'll cheerfully help you out.



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CDSS NEWS

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Board bios and photos at <http://www.cdss.org/governing-board.html>.

* going off in April 2015; see page 4 for a list of oncoming members

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The Country Dance and Song Society is a national leader in promoting participatory dance, music and song that have roots in North American and English culture. We believe in the joy that dance, music and song bring to individuals and communities. We educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the newsletter, online members list, 10% discount from the store, early registration for our summer programs, and associate membership in Fractured Atlas. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, office@cdss.org, <http://www.cdss.org>.

front cover: South Coast Folk Society, Coos Bay, OR (Doug Plummer); see article on pp 6-7

Letters and Announcements

SUBMITTING ADS AND ARTICLES

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to news@cdss.org (maximum size for most articles: 1,500 words, 750 words for essays and event reviews). We may edit for length and clarity.

Go to <http://www.cdss.org/upcoming-events.html> to see UPCOMING EVENTS. To include an event, send date, name of event, town/state, sponsoring group, website or phone/email to events@cdss.org.

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

DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250
half page vertical, 3-3/8" wide x 9-1/4" high, \$250
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

SENDING ADS

Ads must be black and white or grayscale. Please send electronically to news@cdss.org (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent same day.

DEADLINES

Spring—February 1st (issue mailed early March)
Summer—May 1st (issue mailed early June)
Fall—August 1st (issue mailed early September)
Winter—November 1st (issue mailed early December)

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<http://blog.cdss.org>

SUPPORT

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

PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information, go to <http://www.cdss.org/planned-giving.html>.

Lifetime Award 2015



We are delighted to announce that Brad Foster, of Shutesbury, MA, longtime contra, square and English country dance teacher, caller and musician, and Executive and Artistic Director Emeritus of CDSS, is this year's recipient of our Lifetime Contribution Award. Plans are underway for a celebration, tentatively set for the weekend of October 24-25, 2015. We'll have details about that, and more information about Brad, later. In the meanwhile, congratulations, Brad!

photo by Marty Stock

Bringing Together New and Advanced Dancers

How can we orient newcomers while satisfying experienced contra dancers at the same time? We have developed a model that is working well at our First Saturday Contra Dance at the Grange in Wooster, Ohio. The contra dance begins promptly at 7 pm for everybody. Novice dancers go downstairs for a lesson while experienced dancers stay upstairs for "advanced" contras and some styling pointers. At 7:30, everyone comes together in the main hall, where each old-timer invites a newcomer to dance. The caller starts with a contra dance just learned by the newcomers in their lesson.

The result? Beginners are quickly integrated while so-called advanced dancers further develop their skills. The sound system gets balanced during the "advanced" segment. People mix well at the break and almost everybody stays through the final waltz at 10 pm. With this plan, both attendance and skill level have risen to an all-time high. We offer this model to contra dance organizers who seek better integration of new and seasoned dancers.

Susan English and John Abt, Wooster, OH

Thank You and Welcome!

At this year's annual Board meeting in April, the following officers and at large members will go off, and we thank them warmly for their hard work during their terms: Linda Maguire (treasurer), Lynn Ackerson, Shawn Brenneman, Rob Harper, Alex Krogh-Grabbe, David Smukler and Stephen Stiebel. At the same time, the following will join the Board and we wish them a hearty welcome: Craig Meltzner (treasurer), and at large members Mark Galipeau, Rohnert Park, CA; Donald Hughes, Rougemont, NC; Pam Paulson, Waukeasha, WI; Doug Plummer, Seattle, WA; Diane Shaw, Gainesville, FL; and David Shewmaker, Washington, DC.

15 Things You Can Do to Celebrate the CDSS Centennial



There are so many ways to celebrate the CDSS Centennial!

Whatever ways you find to partake, please make sure you share them with us! We want to be able to show the celebration as it happens across the continent throughout 2015.

Send us your snapshots, stories, videos and sounds whenever you're doing something to celebrate 100 years of dance and song! Here's how to share!

Social Media

Facebook: "Country Dance and Song Society (CDSS)"
Instagram & Twitter: "CDSSorg"

Submit to the Centennial Blog

E-mail stories, media, ideas and any questions you might have to community100@cdss.org, or see our website, <http://cdss100.org/>.

Here are some specific ideas to get you started

1. **Get Press**—Contact your local paper or media outlet, tell them about your group or event and how you are part of 100 years of dance, music or song in North America. Share it with us!
2. **CDSS story project**—Submit a story!
3. **What We Believe**—Meditate on the importance of our traditions in your life and describe what you find through a "What We Believe" essay. Do the writing prompt as a group and hold a group reading in your community (and...share it with us! You get the idea...)
4. **Celebrate your local heroes**—by writing up and sending us a story that recognizes someone who keeps traditions alive or makes things happen in your community.
5. **Write a history of your community**—we'll share it on our timeline.
6. **Interview someone**—you've always wanted to talk to about how they got started dancing, singing or playing music. Send us an inspiring soundbite.
7. **Selfies with Cecil**—If Cecil Sharp, folk song and dance collector and co-founder of CDSS, shows up in your community, take a "selfie" with him and post it to our Facebook wall!
8. **Send someone to camp**—Nominate a young person from your community for a NGI (New Generation Initiative) scholarship so they can experience a CDSS camp for the first time. Or, commit to raise money for a matching scholarship to send any one person from your community to camp.
9. **Send us your event**—to add to the map and calendar.
10. **Spread the Joy**—Make a contribution to the Spread the Joy campaign.
11. **Start a mentorship program**—to ensure the next 100 years are great.
12. **Invite someone**—new to a dance, music or song event.
13. **Explain who CDSS is**—and what we do to someone who doesn't yet know.
14. **Stick a sticker**—CDSS has window clings for your car! Take a picture of it and send it in.
15. **Travel**—to a new dance or song event, meet and thank the people who made it happen!

If you have any other ideas of how you want to get involved in the Centennial, let us know!

Email us at community100@cdss.org

Centennial Tour 2015—Coos Bay, Oregon

CDSS Centennial Tour
Coos Bay, OR
Oct. 4-10, 2015

To celebrate CDSS's Centennial we're going on the road! Each Tour stop will be a community residency, an opportunity for each participating group to use its existing strengths to focus on their longterm resilience and growth, create a "pipeline" of new talent, or reach out to new audiences.

We're very excited about these partnerships, and are looking forward to kicking off the Tour next spring. For information about the Tour and other Centennial projects, see <http://www.cdss100.org/cdsscent/>.



“When people sing, play and dance,



Photos by Doug Plummer



both individuals and the community benefit.”



The first contra dances in the Coos Bay area started in 1999. By 2002, the South Coast Folk Society had come into being and joined the Country Dance and Song Society. Today, SCFS puts on a monthly contra dance, an international folk dance, a sing-along and a Celtic session. We also put on the annual South Coast Celtic Fest, which helps support our contra dance.

We're calling our CDSS Tour stop "South Coast Folk Week," and we're excited about using our "dream team" of musicians, callers and song leaders to bring wider attention to contra dance and group song in our community. Of course, we want lots of new people to get hooked on contra dancing and singing, but we're also hoping to create new leaders in those pastimes. We want to expose musicians of all ages to the joy of playing for dancers, get experienced dancers to take the next step and learn about calling, and get local youth group leaders and assisted living staff to feel confident about leading their groups in song.

Our website, <http://southcoastfolksociety.wordpress.com>, sums up what we hope to achieve: "People who are singing, dancing or strumming a guitar are smiling, exercising and making new friends. When people sing, play and dance, both individuals and the community benefit."

Our staff for the week will be caller Bob Dalsemer and a band called Firefly that is composed of Pearl Shirley, Laurel Willoughby, Julia Weatherford and Barbara Ann Davis.

Doug Plummer, a renowned contra dance photographer and videographer, happened to be in Coos Bay shortly after we learned that we had been chosen for the CDSS Tour. He was inspired to create a video that captures the excitement of this event for our community. You can see it at <http://www.vimeo.com/97784729>.

South Coast Folk Society

CDSS Centennial Tour Season
April-November 2015
<http://www.cdss100.org/cdsscent/>

Yoga for Dancers—Love Your Hips and They'll Love You Back

by Anna Rain

Most of us notice some tightness in the hips as our dancing lives evolve. Keeping the hips open and flexible is beneficial for the hips themselves, but working the hips also protects the knees (See *CDSS News*, Summer 2009, "Ease of the Knees") and the ankles. Here are some poses to encourage the hips to release, first by softening the inner groins and then by externally rotating the thighs.

Lying Cross-Legged

Sit on the floor with the shins crossed. (You'll find you have a different opening in the



hips depending on whether you cross the ankles or the shins; start with a shin cross and explore whether you have a more satisfying challenge in the inner groins and in the hips

with the shins or the

ankles crossed.) On the first side (see above photo), bring the right shin in first and then the left. Lie back on your elbows and adjust your buttock flesh away from your waist. Lie all the way down and take your arms overhead, fingernails on the floor (photo). If your



arms are not comfortable overhead, stretch them out to the side, level with

your shoulders, palms up (photo). Roll the front tips of your shoulders toward the floor and draw your shoulder blades as flat on the floor as you can. See that the back of your neck is long and that your chin and jaw release gently toward your throat (and



that your chin doesn't point to the ceiling). If you can't rest comfortably with your head on the floor, fold a firm blanket and place it under your head.

Actively engage the arms, either overhead or out to the side. When the arms are fully stretched, your spine receives the action and is able to extend. Let the legs drop toward the floor, right thigh to the right, left thigh to the left.

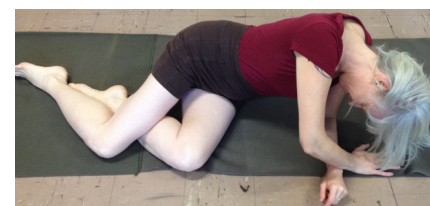
If the sensation in your hips or groins is too intense, use a prop—a rolled towel; a blanket; a book—under each outer thigh to give the legs something to release into (photo).

Rest here and notice the difference in your body when you engage the arms and when you release them. See that you are not holding the thighs up, but instead are letting them drop toward the floor or into the support.

To come up, bring your knees together and put your feet on the floor. Either roll to the side and press yourself up with your elbow and hand



(photo: head comes up last! Don't lift the head first!), OR



swing your knees to your chest and roll up to sit. On the second side, bring the left shin in first and then the right. Repeat all actions, staying in the pose for an equal amount of time.

To summarize:

- Cross right shin in first, then left (reverse for second side)
- Adjust buttock flesh away from waist
- Lie down with arms overhead or out to side, level with shoulders
- Engage arms actively, with palms up and fingernails on floor
- Drop thighs toward floor or into support
- Roll to side to come up, or bring knees together and swing them to chest to roll up
- Repeat, crossing left shin in first

Foot on Wall/Leg Cross Hip Opener

Lie on the floor with your feet on the wall and your thigh and shin making a right angle. *(photo)*. Cross right ankle over left thigh, keeping left thigh vertical (don't let it cave in toward the right). The right thigh



has two actions: it externally rotates from deep in the hip socket, rolling from the inner thigh to the outer thigh, *AND* it presses away from the waist, toward the wall. Use your right hand to rotate the thigh toward the outer hip (in the direction of my fingers in the photo) and to press the root of the thigh (near the hip socket) toward the wall.

If you can reach your right foot with your left hand, hold the right foot, from underneath, holding the metatarsals. Allow the foot to relax and to sickle; let your heel turn toward the ceiling and your toenails turn toward the wall. If you can't reach your foot, catch the foot with a strap and hold both ends of the strap. See that that foot is relaxed (not flexed) and that the lower leg rotates from the underside of the calf toward you then toward the front shin (follow the direction of my right thumb in the photo). Rolling the shin in that direction, move the shin toward the body *(photos left)*.

To access the correct action of the hip, the angle between the right thigh and shin must be closer to a right angle and NOT an acute angle. If you aren't feeling any opening in the hip, check the angle of the right thigh and right shin. If the shin is too close to the thigh, the hip will not receive the action and you won't feel anything.

Combine the actions: right thigh externally rotates and moves away from the body *WHILE* shin externally rotates and moves toward the body. These two actions combined optimize

opening of the hip while protecting the knee. See that the sensations you feel are in the hip. If you feel a pulling in the knee, ease up. See that the hip and the shin are both rotating in the correct direction. Then (and I swear this works): tell the sensation to go to the hip. Let the hip be where the opening and pulling happens and not the knee.

Take the right foot back to the wall and repeat on the other side, with the left ankle crossing over the right thigh.

To summarize:

- Lie on floor, feet on wall, knees at right angle
- Cross right ankle over left shin and see that right thigh/shin makes a right angle
- Externally rotate right thigh and press away from waist
- Externally rotate right shin (toenails to wall is correct direction) and draw ankle/foot toward body
- See that sensation is in right hip (and not right knee)
- Repeat all actions on left side, with left ankle crossed over right thigh



Look at the picture of me sitting and observe the way the thighs roll out and the calves and soles of the feet turn toward the ceiling. This is correct action of the hip socket and it protects the knee. Spending time in these hip openers (extra points for

regularly! and frequent!) will gradually access more rotation in your hips, which is good for your hips, your knees and your ankles. Keeping joints fluid and juicy can address (and possibly prevent) restrictive conditions like arthritis. Give your hips some love and they'll love you back by not hurting!

Anna Rain is a certified Iyengar yoga instructor. She'll lead English country dancing and contra at FolkMADness Music and Dance in Socorro, NM over Memorial Day Weekend and at English Scottish Contra Week at Pinewoods, July 6-10. At CDSS's Early Music Week at Pinewoods, August 15-22, she'll lead English country dance and teach a yoga for dancers and musicians class. Accordion players are her latest crush.

Ten Reasons Not to Book

by Eric Engels

Why is the practice of “booking” a partner for the next dance during the current dance so well established in many dance communities, despite its many negative consequences? Perhaps it is because many dancers are unaware of those consequences and don’t realize that the effects of booking ahead extend beyond the person who asks for the next dance and the person who accepts. This list is intended to create a better awareness of what booking ahead—both the asking and the accepting—can do to a dance community. It is hoped that this knowledge will cause dancers to reflect on the social consequences of their individual behavior, and consider modifying that behavior.

Booking ahead is bad for the dance community because...

1. Booking ahead begets more booking ahead. When dancers who don’t book ahead encounter a situation in which booking ahead is common—at the end of a dance, everyone of the opposite gender around them “already has a partner”—they are powerfully motivated to begin booking ahead as well. If they don’t, they are likely to have to sit out involuntarily.

2. Booking ahead creates a kind of class structure in the dance community. Those who ask ahead and get asked ahead form an in-crowd or clique; those who don’t ask ahead and don’t tend to get asked are forced to the margins and excluded. The resulting class structure is contrary to the inclusive, community spirit of contra dancing, and it becomes self-perpetuating.

3. Booking ahead gives a subset of dancers privileged access to the best spots on the floor. Able to find each other more quickly than those who look for a partner only after a dance ends, those who have booked ahead are able to claim spots at the top of the hall and in the center line. In addition to having a variety of negative consequences for non-bookers, this dynamic strengthens “center-line syndrome” and reinforces the class structure noted in Reason #2. (See also Reason #8.)

4. Booking ahead turns off new dancers. When a new dancer experiences a contra dance as a popularity contest, he or she is far less likely to return. In many areas, there is a direct correlation between the prevalence of advance booking and declining dance attendance.

5. Booking ahead gives new dancers fewer opportunities to improve. When booking ahead is prevalent, the less-experienced dancers—who form a disproportionate segment of the “lower class” dancers—have few opportunities to dance with the experienced dancers who can teach them the most.

6. Booking ahead exacerbates the problems created by a gender imbalance. A gender imbalance can force some people to sit out involuntarily; if most

of the opposite-gender folks are already booked when the dance ends, it becomes difficult for those sitting out to get into the next dance. And booking ahead is also bad for you because...

7. You risk offending people. It is difficult to always remember your advance bookings. And you know what happens when you don’t remember—you make one person angry, and at least one other person ends up thinking you’re a jerk.

8. You restrict your social networks. If you are always pre-selecting your partners, you are less likely to dance with new and unfamiliar people who could be potential new friends (or better dancers than you think).

9. You close the door to the joys of chance and spontaneity. Dancing with someone because he or she ends up in your vicinity after the end of a dance means being open to immediacy, possibility and diversity of experience. It teaches you to see the positives in every person and situation, to give up your need to always be in control.

10. You take yourself out of the here-and-now. When you participate in the culture of advance booking, your mind is engaged either with remembering who your next partner is or figuring out who you should ask for the next dance (those who book more than one dance ahead may be doing both...). With part of your mind so occupied, you can’t be fully in the present, enjoying the pleasures of the dance.

What you can do

- If there are people with whom you absolutely must dance, then ask them to be your partner before the dancing begins or during the break.
- If someone asks you for the next dance while you are dancing with him or her, simply say, “I’d love to dance with you, but I don’t book ahead.”
- Make a point of dancing with newcomers and people who sat out the last dance. Do everything you can to make a contra dance an inclusive, welcoming, cooperative, community-oriented experience for everyone.

Eric Engels is a dancer and dance organizer in Grass Valley, California.

Local Dance Finds Fundraising Solution

by Flora Chamlin

The Pioneer Valley in western Massachusetts is a mecca for English country and contra dancing, most probably because we have a wealth of very fine musicians and callers in our sphere. This, however, has its advantages and disadvantages for the committee members who organize the dances. The advantages are obvious, the disadvantages less so. We are in competition with other dance groups around the country, and even abroad, for the same wonderful musicians and callers. Locally, the dances are in competition with one another, competing for the folks who have found the world of dance whether it be English, contra, Scottish, ballroom, swing, etc.

As a committee member who handles the finances for the Second Saturday English Country Dance (a monthly dance, in its third year of existence, that is normally held at the Munson Library in South Amherst), I have tried to think of creative ways to sustain the dance in the face of keeping the admission fee down and paying the musicians and callers competitive wages, including adequate travel reimbursement. During the course of a year, many (if not most) of our monthly dances operate at a loss.

In 2013, our committee decided to hold a fundraiser, specifically a Silent/Chinese Auction. Our success in 2013 led to a second auction in 2014. We asked members of the dance community to donate items for the cause, to look in their attics, garages, etc., for things taking up space that they no longer wanted or used. The idea, of course, is that one person's junk is another person's treasure. Indeed, we received countless items both times and when all was said and done, people went away happy—happy to have gotten rid of things and happy to have acquired newfound treasures. (This is to say nothing about the value of recycling things with useful life still left.) The committee was happy too, with over \$900 raised the first year and over \$1,000 the second. This puts us in a much more secure place

financially and it allows us to continue to take losses as we build up our dance.

With the two experiences under our belt, I was asked to write about our fundraiser for the CDSS newsletter. My description will be relatively brief. If anyone would like to learn more about how we did things and what our problems were, please feel free to call me at 413-665-0484.

We split the items we received into basically three categories: items for the Silent Auction, items for the Chinese Auction and all the rest. For the Silent Auction, a minimum bid was written down next to the item and people had the opportunity to bid, or outbid the last offer. At a designated time, the last (highest) bid was accepted. For the Chinese Auction, a paper bag (lunch bag) was placed next to each item with the name of the item written on the

bag. Dancers bought raffle tickets (ten tickets for \$5, or twenty-five tickets for \$10) and placed their tickets in the lunch bags next to the items they wanted. If people were particularly keen on any one item, they could place all or most of their tickets in that one bag, increasing their chances of winning. A potluck dinner was held starting at 5:00 pm to encourage people to come early so they could view the auction items, bid on the Silent Auction items, buy raffle tickets for the Chinese Auction and put them in the lunch bags, and so that roughly half of the Chinese Auction items could be raffled off before the dance started at 7:30. The other half was raffled off during

the break. One ticket was drawn from each lunch bag and the winners were identified. For the third category (all the rest), people could more or less pay what they thought the items were worth using the "honor system money box."

Rather than getting lost in the countless details to describe our experience, suffice it to say that we played a lot by ear, used logic and figured

continued on page 16

**Recycling is more responsible than
this!**



**Many thanks for your donation,
for more than one reason!!**



Sturtevant—A Hike-in Dance Camp

by Carol Ormand

Over Memorial Day weekend 2014, I had the rare pleasure of calling at a unique dance weekend. I know, I know: every dance weekend is unique and many of us think our local dance weekend is the best. But I've been dancing for nearly three decades and calling for two dozen years and I've never been to a weekend anything like this one.

The first thing that distinguishes Sturtevant from all other camps is its location: the weekend takes place at Sturtevant Camp (<http://sturtevantcamp.org>), in the Angeles National Forest in Southern California. This gem of a camp, in the San Gabriel Mountains, was founded in the late 1800s, when mountain resorts had a somewhat different flavor than they do today. You know: rustic cabins, rather than five-star hotels. Even in this modern age, Sturtevant Camp is accessible only by foot, though we hired mules to carry some of our gear. The four-mile hike in felt a bit like a trip back in time, leaving behind both modern amenities and modern

intrusions. The trail to camp is gorgeous and gentle. We took our time, admiring Proterozoic gneisses along the trail, arriving shortly before dinner on Friday afternoon.

The other things that distinguish Sturtevant dance camp from all other weekends arise from its location. The camp is small; the dance hall (which doubles as dining hall) has room for, at most, thirty-two dancers, with no room to go down the hall. I think this is the only weekend I've ever been to where I can honestly say I knew every dancer's name. In a group this small, a weekend community develops almost instantly. And it's a select group—those who choose to hike into a rustic camp in the national forest to dance for a weekend, it turns out, are a lovely and fun group of people.

The schedule for the weekend is a bit unusual as well. The usual dance workshops in the morning and early afternoon give way to a long break in the afternoon to allow everyone to go hiking (or to indulge

in other diversions). Mt. Zion, Mt. Wilson (with its observatory) and a mountain pass are all within a few miles of camp. The evening dance is followed by milk and Jocelyn's homemade cookies. You know how everything tastes better after a hike? Those cookies. Wow. They were exquisite, even the day I didn't go hiking.

And that brings me to the food... every delicious bite of it. At every meal and snack, the inestimable Brenda Goodwin accommodated five different dietary groups in our tiny community. This is no small feat, when all of the food (and drink) has to be packed in by mule train. There's no running out to the grocery store to pick up another half gallon of soy milk. Did I mention it was delicious? It was better than that.

And oh, yeah, it's a dance weekend! Well, it's more of a dance party, in a way. You know what it's like to dance at a house party, where there's barely enough room but everybody there is a friend? It's like that, all weekend. It was a treat to call there, for many reasons. The intimate setting allowed me to "get away with" things that just aren't usually possible with larger groups. (When I saw we had just sixteen dancers, at one point, I taught and called Rod's Quad #2.) The entire community was also beautifully accommodating when a group of hikers who'd been camping nearby stumbled into our Saturday night dance. I threw my regular program out the window and reverted to my most beginner-friendly dances and they were immediately welcomed and swept into the action. The Sturtevant Camp manager and the mule train driver were also dragged into the dancing at various times during the weekend, to everyone's delight. It's such a treat to be part of a



community that clearly understands the importance of sharing the joy of contra dancing with new people. And of course we had spectacularly great music by the Avant Gardeners (George Paul and Laura Light). I spent a good part of the weekend marveling at the piano, which had been flown to the camp helipad and then carried about a quarter of a mile down to the dance/dining hall.

I feel very fortunate to have had the opportunity to call at Sturtevant. It's clearly a camp that's not for everyone; if a comfortable bed and a perfectly level dance floor are more important to you than a spectacular setting and a small, close-knit community of wonderful people, there are plenty of dance weekends for you to choose from. But if a weekend of hiking and dancing to fabulous music in the woods sounds appealing to you, don't miss Sturtevant.



Photos by Dan Vilter and Carol Ormand

Web extra! Jocelyn's cookie recipes, <http://www.cdss.org/cdss-news.html>.

CDSS Traveling Exec Samples Kentucky Dance and Song in Louisville

by Jenny Beer



Photo by Loren Klingman

The lively Louisville, Kentucky dance community went all out to put on a “Kentucky Sampler Weekend” when they hosted Country Dance and Song Society’s Executive Committee the last week of January 2015. Louisville has its eye on the future. By bringing their teens and under 30s into the center of the community, they have built a burgeoning contra scene, a large intergenerational morris team, a traditional squares group, a bimonthly English country dance, loads of dance musicians, one hundred plus in the dulcimer association, and a regular song circle. Additionally, more than twenty dance groups within a day’s driving distance put on special dance events, including Louisville’s own Fleur de Lis weekend. Carloads from Louisville go out and while the Exec was in Louisville, carloads came in. Dancers from Cincinnati, Bloomington, Berea, Lexington and Indianapolis told us they were regulars.

Friday evening the community showed off with a “Kentucky sampler,” starting with the Dulcimer Society playing Kentucky dance tunes. They backed up the sing-a-long and it was surprising how many Kentucky songs we foreigners also knew. Deborah Denenfeld led us in three traditional dances that she uses with her Soldier Project “Dancing Well,” which is fiscally sponsored by CDSS. We were happy to meet one of her vets, who came to join us in the dance that night. She announced that she has now has raised enough to fund another round of sessions.

Many kids and teens in the room had attended Kentucky’s Mountain Folk Festival youth weekend and led us in a song. Later, some of them performed with the morris team—from age 9 to 60 plus in a spooky Abbott’s Bromley, a most amusing dance skit and of course a morris dance. Louisville’s callers—again a great age range—each got a turn at

the mic to show off contra dances they or someone in Kentucky had written. One called the figures for a Big Circle set, with a nod to the late great Pat Napier (Berea's longtime caller who received CDSS's lifetime award in 2007). The hot home-grown Coffee Zombies played for the dancing with great percussive energy that kept everyone twirling for several hours. Louisville had so many different activities to show us, that they had to save Irish sets and Levi Jackson Rag for the Saturday night contra, where The Berea Castoffs wowed the hall with their high speed skill and irresistible dance rhythms. The breadth of what Louisville offers to dance and folk musicians and the bubbling young energy that infuses it was a delight and an inspiration.

Update from the Exec Committee

Centennial—This was our first meeting during the CDSS Centennial year. And boy, are things popping! Centennial tours are starting, Centennial website is up and collecting stories, Passport to Joy stickers have been a boost to membership and to fun, camp celebrations being planned, the Spread the Joy campaign is moving along, lots of photos are being taken with Cecil and a celebration of the actual anniversary (March 23) at the Ottawa Organizer's Conference CDSS is supporting that weekend. We hope our affiliates are planning their own fun celebrations!

The Louisville Exec board meeting covered a lot of topics:

Camps

The Midwest camp exploratory task group finished their detailed and hard work and has turned over "exploration" to a "make-it-happen" Executive Committee. They hope to produce a weeklong English and American type camp in Michigan, mid-August of 2016. Stay tuned!

This is a turnaround year for Early Music Week. The EMW committee, program directors and camp participants are planning together for a fresh approach, as we need to build a larger constituency of camp-goers for the week to be viable.

Money

CDSS broke even on a belt-tightening budget for 2014. Contributions are up across the board. And CDSS has raised in pledges and cash \$500,000 for the Centennial's Spread the Joy campaign. We thank all of you for that!

After a frank evaluation of our financial situation, we passed next year's budget, noting that it projects a deficit. As in 2014, we will adopt a revised budget in April if camp registrations fall below projections. Cash flow continues to cause

anxiety. We currently are using \$80K from our line of credit to meet expenses during the months before camp revenue comes in. We hope that the Spread the Joy! campaign will help us build up sufficient cash reserves so that we are able to take more risks, start or change our programs, and improve services to our members. We also discussed revisiting the financial relationship between CDSS and our affiliates.

Our new Fund Development committee has hit the ground running, crafting a formal plan for realistic and varied approaches to bringing resources into CDSS and to measuring what initiatives are the most successful.

Evaluations, goals, organizational changes

This coming year, CDSS will be evaluating programs and services, in light of today's market. Which services are vital because our affiliates can't provide them? What services does CDSS want to continue to offer without recompense? Which activities have the most success in spreading and supporting dance and music across the continent?

The Personnel Committee and Rima have set clear internal and external 2015 goals for the Executive Director, covering the many facets of CDSS work. Each goal is achievable, measurable and focused on those areas most important for securing the organization's finances and for serving dance and music communities well.

The Board is considering shifting the Annual Meetings in April to more of a conference model, where the Board Meeting for business will be one part of two days devoted to wider consultation on key themes. The Board would stay the same size, with slightly more decision power delegated to the annually-appointed Exec. This change will be a topic of discussion for the full Board in April.

As you can tell, both the Board and the Executive Director are trying hard to reorganize our work, with an eye to best practices in other organizations, so that we stretch each dollar and use the talents and energy of each person as smartly and economically as we can.

The Exec welcomes all members to weigh in with thoughts on any of these (and other) topics.

Jenny Beer lives in Lansdowne, PA, where she leads English country dances. She is CDSS's Vice President.

Web extra! "Good Ideas from Louisville," from the community-wide brunch and discussion that weekend, <http://www.cdss.org/cdss-news.html>.

Group Corner—Do You Know How-to...?

by Jeff Martell

Howdy, folks. So, are you thinking of starting a dance? Are you wondering how to make your dance better? Maybe you want to get more attendees, or more youth or better advertising? Maybe you just want to find a way to get it to run more smoothly. Well, we have something you might be interested in. When Ethan Hazzard-Watkins was the CDSS Youth Intern (2008-2009), he made up a series of Starter Kits, aimed at folks who want to start a group or a dance from scratch. The Starter Kits can be found at <http://www.cdss.org/advice-howto.html>. They are divided up by general information, genre and location (for instance, college campus, etc.) and they are all free.

You may be thinking, "Well, that is great for the newbies and all and I am glad someone is putting this information out there for them, but I have been organizing dances for twenty years, what does this matter to me?" The answer is, I think the Starter Kits can teach some old dogs some new tricks. Are you effectively using social networking sites to promote your events? How is your direct email marketing? Is your dance attracting new people? Is your dance attracting young people? Where would you even FIND new people? Is there anything you could improve about the nuts-and-bolts infrastructure of your events?

Group organizers know better than anyone how much work, from all sorts of disciplines, goes on long before anyone hits the floor (and if we do it really well, the folks hitting the floor never know!). I believe that even the most experienced of organizers will find some new ideas they can use in the Starter Kits. Ethan drew upon his extensive experience as a dancer, musician and promoter, then solicited genre and location specific input from some of the best in the business to put these together.

So, spend an hour or so looking through these online resources. I would be willing to bet you will come out of it with at least one new idea you can use; I certainly did. I guess you can teach an old dog new tricks after all!

When he's not running the CDSS Store, Jeff Martell is our go-to guy for group liability insurance, federal tax exemption and sound. When not slaving away here, he's a musician. Gets paid for it too.

(Fundraising, continued from page 11)

out things as we went along and, in reality, our two events were not as simple as my above description implies. We received so many items such as clothes, books, household items, etc., that we simply told people to pay what they wanted, or had a \$1 table, or put a price tag on particularly nice items of clothing. We also had the luxury of leaving out the leftover items to be viewed/purchased at more than one dance over the course of a month. Particularly nice Silent Auction items that did not sell were sold on Ebay (with delightful results). All other leftover items were taken to Goodwill or the Salvation Army. All the people who donated items were sent thank you notes signed by the five members of the Second Saturday Dance committee (the explanation for my above painting).

We doubt we will hold another auction this year, but should we feel the need again to pad our coffers, we would definitely consider holding auctions again in the future. The auctions were a lot of work, but the results were very rewarding. The fun, laughter, community spirit and of course the money, made it all very much worth our while.

Flora Chamlin is an English country dancer in the Amherst, MA area.

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MUSIC FOR MY DANCES in the books "An Enchanted Place" and "Dance to the Music of Time," recorded by Masquerade, are now available for individual download on iTunes. Go to www.tinyurl.com/kbeepfn. Antony Heywood

"SINGER'S REQUEST" AVAILABLE—Two well-loved singers from the Celtic folk music world, Celia Ramsay and Shay Black, have recently released their new CD, Singer's Request. The beautiful, reflective and joyful songs from Ireland and Scotland include a wonderful cast of supporting instrumentalists, including John Doyle and Liz Carroll. Sample or buy the album at <http://cdbaby.com/cd/celearamsay3>, or contact Celia via her website at celearamsay.com.



Share the Joy of Dance, Music & Song *CDSS Summer Camps 2015*

We believe in the joy and strength that dance, music and song bring to individuals and communities, and we see our summer camp programs as a place for skill building, learning and sharing, taking back what we learn to our respective communities, and—tops on a lot of lists!—having fun. That satisfying feeling of community and laughter and learning, so evident at a camp week, whether it's Pinewoods, Ogontz or Timber Ridge, and whether your passion is contras and squares, English country dance, singing songs up into the sky or making the room rock with your music—that feeling will go with you back home, into your community. The skills learned and connections made at camp can last a lifetime and enrich lives. And it's just plain downright exhilarating fun (there's that word again). Adults love it; kids thrive on it. If you've been to our camps before, you know what we're talking about. If this will be your first year, you'll go home and say "Yep, they were right!"

Join us this summer. Connect with others who love what you love. Learn from them. And take that enjoyment home. For details: <http://www.cdss.org/camp>, camp@cdss.org, 413-203-5467 x 2.



Photos: Jeff Bary, CDSS Archives, Zöe Madonna, Nicholas Smith

From a Decidedly Damp Beginning CDSS Camps 1915-2015

We're looking forward to having you with us this Centennial camp year. Here's a very brief CDSS Camp history for your reading pleasure.

The first American branch of the English Folk Dance Society was founded in New York City on March 23, 1915, followed that year by branches in Boston, Chicago and Pittsburgh, and many more over the next several years. In 1940 the groups merged to become the Country Dance and Song Society, with the NYC branch its main office. In 1987, the office moved to western Massachusetts.

Since the beginning, CDSS has always placed high importance on our camp programs. The first camp season was in June 1915, in Eliot, ME. It was highly enjoyable, we hear, despite being rained out the first week and having to relocate not far away, setting in motion both the organization's stability, ability to handle the unexpected, and its sense of adventure. The program that first year was led by Mr. Cecil J. Sharp, a founder of the English Folk Dance Society (in 1911) and, not so coincidentally, he was our founder too.

The second year, 1916, still led by the excellent Mr. Sharp, camp was in Amherst, MA, and held there a few more times over the years. In 1933, we moved to Pinewoods Camp near Plymouth, MA where we've been ever since. It had been a Girl Scout camp, called Pine Trees, owned by Helen (Mrs. James) Storrow, a longtime supporter of Sharp's work and of CDSS.

CDSS's earliest Pinewoods programs were called Dance Weeks. Folk Music Week joined the roster in 1950, sometimes sharing dates with Recorder and Chamber Music Week. Early Music Week, as a title, began in 1980, evolving from Recorder Week, Chamber Music Week, and Court and Chamber Music Week.

Family Week began in 1975 and American Dance Week in 1976 (the "£ Music" was part of the original title, but was not used for several years until 1999). In 1979, Dance Weeks split into English Dance Week and English £ American Dance Week. Campers' Week came aboard in 1981. And Folk Music Week morphed into Harmony of Song £ Dance in 2011.

All these programs were at Pinewoods, but along came our 75th Anniversary in 1990, and we created a program outside of New England for the first time, at Buffalo Gap Camp in Capon Bridge, WV, staying there until our relocation in 2006 to nearby Timber Ridge Camp in High View, where it's become a combined session of adults and families. Family Week at Ogontz, in Lyman, NH began in 1999. This year we welcome Revels in Dance £ Song to our Ogontz weeks.

From a decidedly drenching beginning—the first of all kinds of summer camp weather—we're still packing up our dance shoes, instruments and voices. For a century, almost nonstop, we've been joined by hundreds of people passionate about dance, music and sing. Thank you to all our campers for keeping our programs strong! And thank you to Cecil Sharp, Mrs. Storrow, and those earliest teachers—your legacy thrives.



Connect ♦ Learn ♦

CDSS's Summer Dance & Music Camps 2015



Connect. Learn. Enjoy.

PINEWOODS CAMP, PLYMOUTH, MA

July-August 2015

Family Week, July 18-25

Harmony of Song & Dance, July 25-August 1

English Dance Week, August 1-8

American Dance & Music Week, August 8-15

Early Music Week, August 15-22

Accademia, August 15-22

English Dance Musicians Course, August 15-22

Campers' Week, August 22-29

OGONTZ CAMP, LYMAN, NH

August 1-8

Family Week

American Dance Leaders Course

Teachers Training Course

August 8-15

Revels in Dance & Song

TIMBER RIDGE CAMP, HIGH VIEW, WV

August 9-16

Adult & Family Week

Contra Dance Callers Course

Traditional Dance for Educators

Contras, squares, English country dance, morris & sword,
dance music & traditional tunes, folksongs



Enjoy

See our online brochure at
www.cdss.org/camp

CDSS Camp Scholarships

Most scholarship applications are processed in March, but later ones will be considered if funds are still available, so don't hesitate to ask. For scholarship details, see <http://www.cdss.org/scholarships.html>. To donate to the various scholarship funds, go to <http://www.cdss.org/ways-to-give.html#scholarship>.



Photos, clockwise from top left:
1) EFDS Summer School, Amherst, MA, 1916 or 1917. Cecil Sharp (front row, near center), founder of EFDS (English Folk Dance Society, 1911) and of the New York and Boston branches of EFDS (1915), is flanked by Norah Parkes Jervis to his right, Maud Karpeles to his left, and Lily Roberts (Conant) to Maud's left. (CDSS Archives). 2) Adult & Family Week at Timber Ridge, 2014 (Nicholas Smith). 3) Family Week, 2012 (Erin Nolan). 4) Family Week, 2011 (Andy Kane). 5) English country dance teacher and choreographer Pat Shaw and longtime CDSS director May Gadd at Pinewoods 1970s. (Suzanne Szasz, courtesy Linda Swenson).

CDSS Sings—Traditional Song in Maine

by Pam Weeks

When asked to write about traditional songs in Maine, the first thing that leapt to my mind was how rich and varied our song tradition is here. From the seacoast, of course, comes the great body of sea shanties and ballads shared by the other sea-faring states. In the Western Mountains there is a lumbering and woods ballads tradition dating from the late 1800s. From the French-Canadian communities in the St. John Valley and in the mill towns across the state including Lewiston, Augusta, Waterville, Lisbon and a host of others, comes a body of French-Canadian songs and tunes. In addition to these three major traditions, many communities in Maine that were settled primarily by one ethnicity preserved their own traditional music. These include the Finns around West Paris, the Swedes in New Sweden and Westmanland, Russians in Richmond and the Passamaquoddy of Indian Township and Indian Island. What a rich heritage we have!

Those of us who research and perform Maine traditional music and song owe a great debt to Edward “Sandy” Ives, PhD (1925–2009), founder of the Northeast Archives of Folklore and Oral History and later the creator of the Maine Folklife Center at the University of Maine, Orono. Through Sandy and his students’ efforts at interviewing and collecting songs and stories starting in 1958 and continuing into the present, we have a great archive available covering all the areas of traditional song in Maine. Also included in the library are the publications and papers of Fannie Hardy Eckstorm (1865-1946) including *Minstrelsy of Maine: Folk-Songs and Ballads of the Woods and of the Coast and British Ballads from Maine*, co-written with the shanty and sea song collector Mary Winslow Smyth. Now owned by the Library of Congress, the archive is in the process of being digitized and is a great on-line resource for anyone interested in traditional Maine music, folklore and oral history. When completed, the digitized archive will reside in the Maine Folklife Center, with the originals preserved at the Library of Congress.

Sandy Ives wrote several books and publications about Maine balladry, including biographical song collections of the great woods balladeers Joe Scott and Larry Gorman. In the late 1880s, lumbering saw a resurgence in Maine due to the rise of the paper industry. Thousands of workers were needed and thousands came, primarily from New Brunswick and Quebec. The work was hard,

dangerous and exhausting. Joe Scott was a lumberjack from Woodstock, New Brunswick who worked on the Androscoggin River in Western Maine, close to where I lived for several years when I first moved to Maine in 1985. Larry Gorman, from P.E.I., ran logs on the Penobscot River. Both men started as woodsmen, but soon realized there was better money and an easier living to be made by writing songs and ballads and selling broadsheets to loggers than by cutting trees and running river drives! Songs and ballads about local events were popular entertainment while sitting around the wood stove in the evenings at the logging camps. This song, The Lumberman’s Alphabet, is attributed to Larry Gorman, though it is certainly modeled after a similar alphabet song sung by sailors in the same time period. I like to sing the chorus after every other verse.

Mountain dulcimer player, fiddler in Cajun, Quebecois, New England and old-timey styles, multi-instrumentalist, singer and educator, Pam Weeks, solo or with her bands, is dedicated to sharing the “joie de vivre” of traditional American music and dance! Since moving to Maine in 1985, Pam has been performing, teaching, recording and has most recently become president of the state-wide organization, Down East Friends of Folk Association (DEFFA).

For more information about Maine songs, see:
—Pam Weeks, <http://www.pamweeks.com>
—Maine Folklife Center, <http://www.umaine.edu/folklife/>
—Acadian Archives, <http://www.umfk.edu/archives/>
—Franco-American Collection, <http://usm.maine.edu/franco>

Web extra! Hear Pam Weeks sing “The Lumberman’s Alphabet,” <http://www.cdss.org/cdss-news.html>.



The Lumberman's Alphabet

Larry Gorman
first printed version 1904

1 D G A D
A is for Ax, as you ver - y well know, B is for the Boys that use them just so,
5 G D A D
C is for the Chopping that soon will be - gin, And D is for the Dan - ger we al - ways stand in.
9 Chorus: D G A D
Sing Hi der - ry - o, so mer - ry are we, There's no one one - half as hap - py as we, With a
14 G D A D
Hi, der - ry - o Hi der - ry dong, At the wood - man's shan - ty there's no - thing goes wrong.

A is for Ax, as you very well know,
B is for the Boys that use them just so,
C is for the Chopping that soon will begin,
And D is for the Danger we always stand in.

CHORUS

Sing Hi derry-o, so merry are we,
There's no one one-half as happy as we,
With a Hi derry-o, Hi derry dong,
At the woodman's shanty there's nothing goes wrong.

E is for the Echoes that thru the woods ring,
F is for the Foreman, the head of the gang,
G is for the Grindstone that swiftly goes round,
And H is for the Handle so smooth and so round.

I is for Iron, with which we mark pine, and
J is for Jolly Boys, all in a line,
K is for the Keen edge our axes we keep, and
L is for the Lice that over us do creep.

M is for Moss that we chink into our camps,
N is for the Needle which mendeth our pants,
O is for the Owls that hoot in the night, and
P is for the Pines that we always fall right.

Q is for the Quarrels, which we don't have round,
R is for River, where we drive our logs down,
S is for Sled, so stout and so strong, and
T is for the Team to draw it along.

U is for Use, which we put our teams to, and
V is for Valley which we draw our teams through, and
W is for Woods that we leave in the spring,
And now I have sung all that I'm going to sing.

tune notation courtesy Pam Weeks

Four Have Sprung

by Yoyo Zhou

Formation: Becket

- A1 Circle left three-quarters (~8)
Current neighbor (N1) allemande right half, next neighbor (N2) allemande left half,
third neighbor (N3) allemande right half to long waves, with gents facing in and ladies
facing out (8)
- A2 Balance wave, slide right (as in the dance Rory O' More) (4,4)
Neighbor 2 swing (8)
- B1 Long lines forward and back (8)
Ladies pull by right (2)
Partner allemande left halfway (2)
Gents allemande right once around (4)
- B2 Partner balance and swing (4,12)

© 2013 Yoyo Zhou

Editor's notes: In this dance, the dancers are always very connected with the other dancers. When teaching this dance, be sure to remind the dancers that during the three allemandes in A1, they treat the set as a large oval and keep going around the oval when they reach the end of the set. Also, remind those out at the end of the set at the beginning of A1 to stay alert for new neighbors coming toward them very soon—no time to rest. This is when the progression occurs.

Yoyo is a caller from San Francisco. He notes: "Written to commemorate the organizers of the Fall Has Sprung 12-hour dance in Grass Valley, California: Dan Skeahan, Eric Engles, Joyce Miller and Lisa Frankel."

— Lynn Ackerson

Two Poems

Dance Floor

by Kelli Perkins

Dance floor—
Shuffle shuffle
Swish swish
Turn swirl
Sigh bliss.
Eyes meet
Head nod
Cord struck
Thump strum.
Shuffle shuffle
Twirl spin
Partner smile
Neighbor grin.
Flow up
Ebb again
Step right
Slide left
Back now
Begin again...

Kelli Perkins, © 2014

Kelli Perkins is a free-spirit with roots in small town Georgia. An avid reader, traveler, writer and painter, she also loves to dance, her favorite styles being contra and English country dance.



Fiddle Camps

by Dudley Laufman

Fiddlers Mellie Dunham and George Overlock
Mainers of the first hair,
had about thirty tunes
in their repertoire
Turkey in the Straw, Irish Washerwoman,
Soldier's Joy, Campbells Are Coming
and like that, for the contras
Lady of the Lake, Boston Fancy,
Mountain Ranger, Haymakers.
They swapped those tunes around
for those dances,
that's all they needed
to do the job.
Then someone,
lord knows who,
came across Cincinnati Hornpipe
and Top Of Cork Road Jig,
and dances that went with them.
More music was discovered
more dances,
more people to play them.
New tunes and dances written
like McQuillen's Squeezebox,
Nantucket Sleighride
which made for an
enormous surplus
of music and dances
which then necessitated
the advent of the use of medleys,
three chunes, or more, per contra,
but even so there was
not enough days in the week
for them to play
all the music for all the dances so
the need for fiddle camps arose
followed by dance camps
and organic farms to feed them all
and now everyone is a fiddler,
dancer, farmer or all of the above at once
and nobody has time to do anything else
like go to war.

Dudley Laufman, © 2014

Dudley Laufman is a longtime contra caller, musician and poet, who lives in Canterbury, NH. He was made a National Heritage Fellow (2009) and CDSS Lifetime Contributor (2007).

CDSS NEWS
Country Dance and Song Society
116 Pleasant Street, Suite 345
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www.cdss.org

Change service requested



About Our Centennial

This year we're 100 years old—not bad, huh? CDSS has survived for ten decades because of the hard work and passionate support of our founders (including Cecil J. Sharp over there on the right) and many, many individuals and communities who believed deeply in the transformative nature of participatory dance, music and song. We know the joy it brings to our lives, the people skills it gives to us and our children, the understanding of sharing space and laughter with others, and so much more.

One of the ways we're celebrating is to take the camp experience on the road by underwriting six residencies across the U.S. and Canada, beginning this spring. We've also created a Centennial website which has information about the Tour, plus a Timeline to which we're adding bits of our past, the CDSS Story Project and Camp Stories which make glorious reading, and we have an official song and one or two dances that will be debuting this spring. To see what we're up to, and to stay in touch throughout the year, visit our website (see below).

We're also undertaking major fundraising in 2015 to provide CDSS with long-term resources. You'll be hearing about the campaign, called Spread the Joy!, throughout the year and we hope you'll give generously. Because, when we think about it, we would like another 100 years to support and help dance, music and song communities thrive.

Come celebrate with us! For more about the Centennial Tour, Timeline and other projects and plans, visit <http://cdss100.org>.

Photo of Cecil J. Sharp, founder of Country Dance and Song Society (1915) and the English Folk Dance Society (1911); courtesy CDSS Archives

