

# CDSS NEWS

SPRING 2018



COUNTRY DANCE AND SONG SOCIETY

*founded in 1915*

# BALANCE AND SING

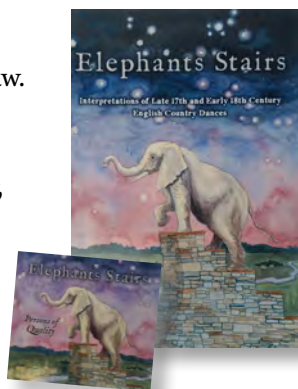
## Store Update ~ Spring 2018

Lots of items have been coming into the store over the past few months including hard-to-find English imports and brand new collections of ECD, contra dances, and music. Need to build the foundation of your collection with the Barnes books or Portland collections? Need the latest dances from Andrew Shaw? Need music to play, dance, and sing along to? We've got it all at the CDSS store!

### Elephants Stairs Book and CD

*Elephants Stairs* is the long awaited collection of English country dances by Andrew Shaw. The book contains 20 dances first published in the late 17th century and early 18th century, reinterpreted for modern use. Persons of Quality has recorded a companion CD with 17 of those tunes in a lively, improvised style with many instruments and moods.

Music editing and arrangement by Rebecca King. 52 Pages, Spiral Bound. Book \$20 CD \$18



### Bob McQuillen's Books



Legendary contra musician Bob McQuillen was an inspiration to many of today's great players and is also immortalized in the over

1300 tunes he wrote. These tunes have been compiled into 15 volumes called "*Bob's Notebooks*" which include the tunes and a description of who they were written for. *Bob's Big Book of Waltzes* includes 162 tunes—all of his waltz compositions through 2012—spanning a 40 year career. Notebooks 14 & 15 - \$15. Waltz Book - \$25.



### New Tunes and Tracks from Sam Bartlett



Original tunes and music from Indiana mandolinist Sam Bartlett. "Springy, punchy, crunchy instrumental music for people who move to a groove..." The book (*Thinks Best in Wire*) includes all the music for the tracks on the CD and an 11 page auto-biographical comic about

the trials and tribulations of his traveling music life. The CD (*Dance-a-Rama*) is played by Sam Bartlett, drummer Pokey Hellenberg & bassist, Ben Cooper, as well as a star-studded group of musicians:

Eden MacAdam-Somer & Rodney Miller, piper Christopher Layer, and a trio of celebrated Cajun musicians, David Greely, Anya Burgess, & Kristi Guillory. Book 82 pages, spiral bound - \$17. CD - \$15.



### Elmwood Station by Sarah Bauhan



*Elmwood Station* includes traditional music from Ireland, Scotland, Shetland, England, French Canada, Sweden, and New England, as well as original compositions that capture the sometimes buoyant, often haunting spirit of Celtic music. Named for a 19th-century railroad junction near Bauhan's home in Hancock, NH, the album is the artist's fifth in her collection of recorded music that Bob Walton of Folk Roots Magazine describes as has "lovely, thoughtful music... like liquid spring sunshine." CD \$15

# CDSS NEWS

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

To receive store and office updates, please add [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org), and [store@cdss.org](mailto:store@cdss.org) to your address book.



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

*front cover:* Children performing a Morris dance at CDSS Campers' Week at Pinewoods, 2017. Photo by Jeff Bary. *back cover:* Camp photos by (l to r) Jeff Bary, Doug Plummer, and Carl Friedman. Puttin' on the Dance 2 photo by Simon Chambers.

# Letters and Announcements

## SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems, and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to [news@cdss.org](mailto:news@cdss.org) (maximum size for most articles: 1,200 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

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

## DISPLAY AD SIZES & RATES

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

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

## SENDING ADS

Ads must be black and white or grayscale and in PDF format. Send electronically to [news@cdss.org](mailto:news@cdss.org), with check or Visa/Mastercard info sent the same day.

## DEADLINES

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

The **UPCOMING EVENTS CALENDAR** is online at [www.cdss.org/events](http://www.cdss.org/events). To include an event, send name of event, date, location, sponsoring group, website to [events@cdss.org](mailto:events@cdss.org).

**BE SOCIAL WITH US!**

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## SUPPORT

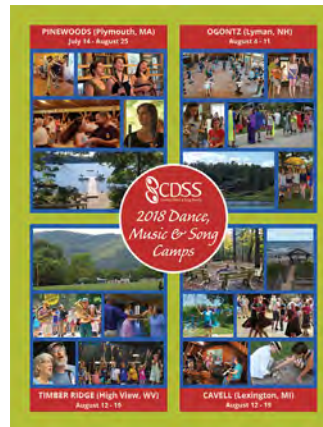
CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit [www.cdss.org/join-renew#ways-to-give](http://www.cdss.org/join-renew#ways-to-give). Your help is much appreciated.

## PLANNED GIVING

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

## 2018 Camp Registration Now Open

Registration for our 2018 summer camp programs is open at [www.cdss.org/camp](http://www.cdss.org/camp), where you'll find descriptions, schedules, staff lists, the online registration form, and a link to the camp brochure as a colorful flipbook. Join us for contras and squares, English country dance, morris & longsword, folk song, traditional music, and much more at our week-long adult camps, family camps and mini-courses at:



### OGONTZ, Lyman, NH

Family Week, August 4 - 11

### CAVELL, Lexington, MI

Dance, Music & Spice, August 12 - 19

### TIMBER RIDGE, High View, WV

Adult & Family Week, August 12 - 19

Everyone Can Improvise Course, August 12 - 19

### PINEWOODS, Plymouth, MA

Family Week, July 14 - 21

Harmony of Song & Dance, July 21 - 28

English Dance Week, July 28 - August 4

American Dance & Music Week, August 4 - 11

Early Music Week, August 11 - 18

Campers' Week, August 18 - 25

Square Dance Callers Course, July 21 - 28

## Camp Scholarships Available

Thanks to the generosity of friends, members, and camp participants, CDSS offers a variety of scholarships to those who need assistance to participate in one of our summer programs. To apply, fill out the scholarship portion of the online camp registration form or visit [www.cdss.org/scholarships](http://www.cdss.org/scholarships).

**CDSS Group Affiliates take note!** Through our Matching Scholarships program, we can help you send someone from your area to camp to enjoy a life-changing week and bring back skills and energy to boost your community. Visit [www.cdss.org/scholarships#matching-scholarships](http://www.cdss.org/scholarships#matching-scholarships) to apply. Questions? Contact Linda Henry at [outreach@cdss.org](mailto:outreach@cdss.org)

## Dommett Morris Notes Now Available Online



Photo: Telegraph UK

CDSS is thrilled to announce that the foundational *Roy Dommett's Morris Notes* are now accessible online for public use. These notes are a veritable treasure-trove of information that has been out of print since the 1990s. Now with the help of their editor, Dr. Anthony Barrand, and permission of Roy's son, Michael, this incredible resource is once again available. Find it at [www.cdss.org/dommett](http://www.cdss.org/dommett).

## Remembering Rickey Holden

Richard Crosby “Rickey” Holden, one of the leading lights of the mid-20th-century square dance revival, died on December 19, 2017, at the age of 91.



Photo by Dick Oakes

Born in Connecticut in 1926, Rickey spent most of his formative years in the Northeast.

He sampled square and contra dancing in Vermont as a teenager and attended high school and college in Massachusetts. While at Tufts University, he danced at Ralph Page’s weekly sessions at the Boston YWCA and the Intercollegiate Outing Club Association parties called by Al Smith and others. At this time he met Ted Sannella, Angela Taylor, and others who would shape the future of New England dancing.

After graduating from Tufts in 1946, Rickey hitchhiked around the United States for two years, observing and assimilating various regional square dance styles. His travels came to a temporary halt in San Antonio, Texas, where a summer job for the recreation department turned into a full-time position. As a “square dance consultant,” Rickey joined the very small group of men who were making a living as callers and instructors of traditional American dance. He toured nationwide and joined the staff of several folk and square dance camps. He developed a special love for the square dance tradition of West Texas, but his early New England training had instilled in him a respect for the musical phrase that was sometimes lacking in Texas callers. Rickey maintained that proper phrasing would improve anyone’s calling, no matter the regional style.

Among Rickey’s many contributions to the field were four books on American dance. *The Square Dance Caller* (1951) managed to cover in its 48 pages every important aspect of the caller’s job – technical, professional, and moral. *The Contra Dance Book* (1956, with Frank Kaltman and Olga Kulbitsky) compiled over 100 contras and progressive circles, old and new, with historical notes and teaching tips; it was reprinted in 1997 by the Anglo-American Dance Service in Belgium. *Instant Hash* (1961,

with Lloyd Litman) classified nearly all the existing square dance figures, traditional and modern, into groups based on formation; it was one of the first attempts to formulate a system for combining movements into improvised sequences. *Square Dances of West Texas* (1992) documented a unique regional dance style in an attempt to preserve it in the face of the homogenized “modern western” style that had swept the continent. Rickey also recorded eight three-minute sides of Texas squares for Folkraft and four for C.P. MacGregor.

In 1952, Rickey became the editor of *American Squares*, the oldest national square dance magazine. In contrast to the Los Angeles-based *Sets in Order*, which dealt almost exclusively with the emerging “modern western” dance form, Rickey emphasized the diversity of regional square dance styles in the United States and Canada. *American Squares* changed owners and editors several times in its history; Rickey was by far the most informed, meticulous, and literate person to edit this or any other square dance publication. He had strong opinions about the merits of different dance traditions, and of various practices within them, but he was always willing to print thoughtful commentary by those who held other positions. He relinquished the editorship in the late 1950s to devote his time to traveling the world, teaching square dance and international folk dance in 80 countries. The International Recreation Association and the U.S. State Department sponsored some of his tours.

As the prevailing style of square dancing became increasingly removed from tradition, Rickey focused more and more on international folk dance. In 1967 he moved to Brussels, Belgium, where he started and managed a European division of Folkraft and continued touring and leading seminars.

During the 1960s and 1970s he wrote or coauthored many books and articles on the dances of Eastern Europe. But his love for traditional squares and contras never faded; to the end of his career he called American dances at workshops. Some of his last presentations were recorded on video and can be seen on YouTube and at [www.squaredancehistory.org](http://www.squaredancehistory.org).

~ Tony Parkes, based on personal recollections, a biography on the Phantom Ranch folk dance website, and several interviews catalogued on the Square Dance History Project website

# Marketing Tips—Old School News Releases Still Work!

by Lisa C. Brown and David N. Boyer, Country Dancers of Rochester



**T**he Country Dancers of Rochester first incorporated news releases as part of our publicity in June 2016 to promote the 40th anniversary of the organization. In just 18 months of using this free marketing tool, CDR has been on television six times and appeared in many print articles. Not only did our first news release get us a (long for TV) segment, it significantly and consistently increased attendance at our contra dances by bringing back dancers who had slipped away over the years. Without a doubt, a regular presence in the media helps attract dancers to your dance series or special event.

The first step in sending successful news releases is to make a list of media (like television stations and newspapers) in your area. Then check their websites or make phone calls to determine the names and email addresses of the contacts who should receive the news release.

Use a simple memo format for the text. The name of your organization and your logo should be the header,

followed by contact information for the group member handling marketing. In the next section include the name of your event, the time, place, cost, and your web address for more information. Then, in paragraph form, briefly describe the event and provide pertinent details like the name of the band and caller. Be succinct and stick to the facts. In the second paragraph, include information about your group—like the type of dancing you do and when and where your regular dances take place.

Keep your news release to one page only and avoid misspellings. At least one person, other than the writer, should proofread the document. Select one or two digital photos to send with the email. Don't make the photo file so large that it will be difficult to open the email. Be sure to include the photographer's name. Most news organizations will not use a photo without crediting the photographer.

Email your news release three weeks in advance of your event. Use "Bcc" (blind carbon copy) to put all the news

On this page: The Country Dancers of Rochester turn out at 5:00 am for the live filming of the morning show *Good Day Rochester* with anchor/reporter Alexis Arnold (center) from FOX Rochester/13WHAM. On opposite page: Good Day Rochester anchor/reporter Alexis Arnold from FOX Rochester/13WHAM learns how to contra dance with Rich Dempsey from the Country Dancers of Rochester with help from former CDR president Kate Holevinski and contra caller Margaret Matthews. (Photos by Lisa C. Brown)

editors' email addresses in the "To" line. If the news editor can't open your document it will be deleted and they will move on to the next email. Make it as easy as possible for the editor to read your information by including three different formats:

- 1) Embed the text in the body of the email
- 2) Attach a Word document so they can cut and paste
- 3) Attach a PDF in case they can't open the Word doc

Some stations might prefer that your group's marketing or public relations person fill out news content in a community news section of their website. Working from one edited news release makes this easier.

Be consistent in your dealings with the media by having only one person from your organization as the main contact with news media organizations. Maintaining a personal friendly relationship with news specialists may help. Social media posts may be written by many folks, because that's how social media works.

A week before the event, follow up by phone or email with the news editors to politely ask if they received your news release, would they like more information, and would they be sending a reporter to your event. If it seems like they may be interested in your event, call the day before the event to confirm if a reporter is coming. Make sure the reporter arrives at your event when the party is in full swing. No one wants photographs of an empty hall.

Communicate with the dance manager, caller, and band about the possibility of a reporter and/or videographer coming to the event. Select two willing representatives from your dance community who are friendly, enthusiastic, and concise, to speak to the media.

During the event, be on the lookout for the reporter so you can greet them upon arrival. Give them a copy of the news release, introduce your "talkers" and offer to help them while they are at the event. Supply the reporters with the number of people attending the event and where they have traveled from to attend.

Leave them to do their job but keep watch so you can speak with them as they are leaving. Remember to ask them when the report will appear, if there will be a web link to the coverage, and for their email address so you can follow up. Sometimes a reporter submits an article or video segment that doesn't get used. Be sure to thank the reporter for



attending your dance even if the public never sees the coverage. You can always send a short post-event article and/or photos with captions later to weekly newspapers showing the fun and fellowship of community country dance. A post-event article can still help attract new members, and show how community country dance adds to the quality of life for your region.

Don't despair if you don't make the news right away. It will happen.

*Lisa Brown and Dave Boyer are president and vice-president of the Country Dancers of Rochester, located in Rochester, NY. CDR has both traditional New England Contra Dances and English Country Dances each week with live music. [www.cd Rochester.org](http://www.cd Rochester.org). #CDRocs*

**WEB EXTRA:** Find a link to a video news story promoting CDR's 40th Anniversary at [www.cdss.org/news](http://www.cdss.org/news).

**Did you find this article helpful?** Are you a dance

organizer who wants to exchange knowledge and ideas with other organizers across North America?



This year CDSS will be hosting a series of **live web discussions** for organizers from our Affiliate Groups. Participants will hear from Groups that have been grappling with a particular topic and get a chance to exchange ideas. Detailed information will follow in emails to our Affiliate members this Spring, so stay tuned!

# News from Canada—A Survey of Canadian Traditional Dance, Music, and Song Organizers

by Emily L. Addison, Ottawa, Canada

Are you a local organizer of traditional dance, music, or song (TDMS)? If you are, my guess is that you're very committed to your particular tradition, and as we all know it can take a LOT of energy to organize TDMS events. Maybe you're an organizer who lives in Canada. If so, this article should be right up your alley. And if not, we think you'll find information below interesting none-the-less!

As a North American organization, CDSS has put substantial energy towards enhancing our support for TDMS in Canada over the past few years. As part of this commitment, we conducted an extensive survey in November 2016, reaching out to more than 600 organizers throughout the country. We heard from almost 200 individuals with representation from all provinces and territories. Our goal was to learn how to best support TDMS organizers in Canada. To do so we focused our questions on learning who was organizing what, the successes they were experiencing, the challenges they

face, and the supports they would find helpful. We're thrilled to present a bit of what we learned in this article. (You can find the full report at [www.cdss.org/cn-survey](http://www.cdss.org/cn-survey).)

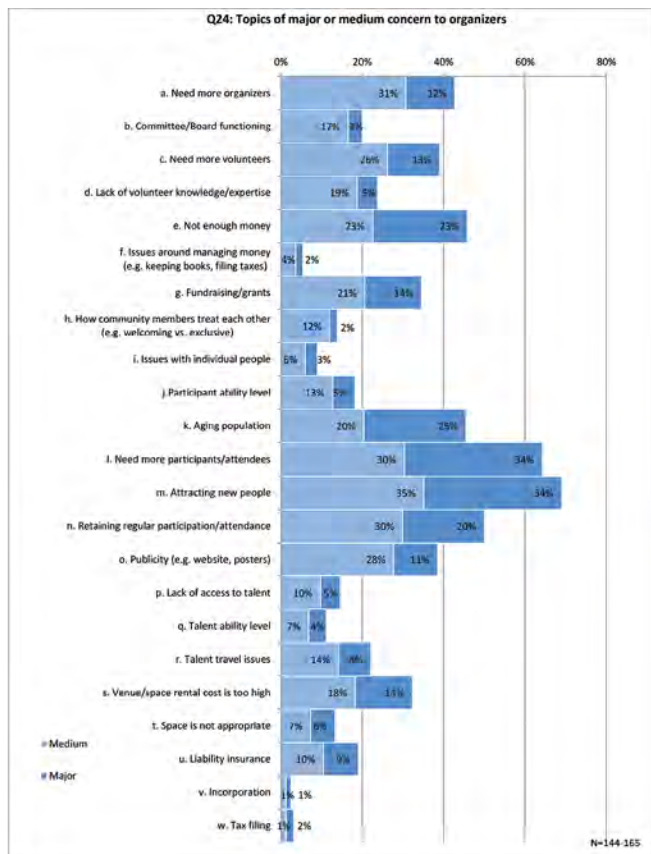


## Who is organizing what in Canada?

We were excited to hear from organizers spanning a wide range of traditions. Two fifths of respondents organize TDMS events within CDSS's historical core traditions (e.g., morris dance; contra dance; ECD; English traditional song) while another two fifths organize Canadian-evolved traditions (e.g., fiddle music from Manitoba; Cape Breton Square Dance). The other one fifth organize other folk-based traditions (e.g., Scottish Country Dance; Scandinavian music). The vast majority of these organizers are involved in events that are participatory in nature rather than purely performance-based. These are folk traditions after all! Most organizers also had fairly regular events, with two thirds holding at least one event per month.

A few other facts about the organizers:

- 10% of respondents completed the survey in French (US readers: Canada has two official languages and this was CDSS's first substantial effort to engage Canadians in both languages).
- Individuals live and organize in a wide range of locations. While many organize events in large urban centres, many others are located in small towns located far from urban centres. And given Canada's sparse population, even those in large urban centres are often isolated.
- The majority of organizers were over age 50.
- Most organizers are working in a small teams or in larger committees/groups although approximately half of those groups are not officially incorporated.



## Current challenges and concerns facing organizers

CDSS very much wanted to hear about the challenges that Canadian organizers currently face so that we can better support them in overcoming those struggles. We heard about many issues, each valid whether or not they were shared by large numbers of organizers (i.e., one organizer's most challenging issue could mean the continuation or end for that TDMS community). The top five most commonly reported challenges (known to organizers in the US as well) were:

1. Attendance-related issues (e.g., needing more participants/attendees; attracting new people; converting new people to regular participants; retaining their current group of regulars; an aging population)
2. Financial-related issues (e.g., lack of revenue at least in part linked to attendance; venue, insurance and/or talent costs)
3. Organizer/volunteer-related issues (e.g., current organizers having too much work to do; needing more organizers and volunteers; lack of knowledge/expertise; community and/or board functioning)
4. Promotion, linked to attendance (e.g., how to effectively publicize events; help to create/maintain publicity material)
5. Talent, linked in part to finances (e.g., access to talent; talent ability level; not having enough money to pay talent)

You can dig further into each of these challenges as well as the others (e.g., insurance; venues; US-CAN border issues) by reading the full report.

## Supports most needed by local organizers

While some organizers currently receive support from umbrella organizations (CDSS or others), Canadian organizers were clearly interested in receiving more support to help them in the important work (mostly volunteer!) that they do. Many types of supports were explored—here are the top three of interest to most organizers (in no particular order):

1. Help with funding (e.g., wanting small and/or one-off grants for special projects; ongoing grants for operational costs; wanting scholarships to pay for organizer training; help to access various sources of money such as government, foundations, or other sponsorship).
2. Help with sharing information and networking across the wider TDMS community (e.g., wanting a central website with links to online resources for organizers; a calendar of Canadian TDMS events; sharing of best practices)
3. Help with promotion and other ways of increasing attendance (e.g., help with publicity generally; help with cross-promotion; training for specific advertising tools)

## Next steps for CDSS, organizers generally, and YOU?

In addition to the full report, the CDSS Board and Staff received recommendations for next steps. Some are already being acted upon. Of interest to our wider membership is that with the release of the Canadian survey report, we are launching a follow-up survey of US TDMS organizers. **(If you are a US organizer, we would love to hear from you! Click on the survey link at [cdss.org/cn-survey](https://cdss.org/cn-survey) and submit by April 13th.)**

In addition, we are launching a new CDSS email-news specifically for organizers. We will send out occasional e-blasts with resources and stories meant to connect, support, and inspire organizers. **(You can join the email list at [cdss.org/cn-survey](https://cdss.org/cn-survey).)** The findings of the survey have also prompted us to revamp the organizer section of our website. This work will take a few months to complete, but we hope to make the resources section more user-friendly and include additional resources. While these are not Canadian-specific, they will also benefit Canadian organizers. Canadian-specific recommendations will be implemented as well.

In the meantime, we encourage organizers to reach out to each other and provide supports where you can. Whether it's setting up a casual organizers lunch discussion while at a TDMS weekend or emailing organizers you know of in your area to talk about common interests and concerns, we can all support each other in developing local thriving TDMS organizations throughout North America!

# Tell Me More—Hombey House

by Graham Christian

Beginning in the late 1950s, Pat Shaw began to create new interpretations of dances from Playford, Walsh, and later collections, a number of them to tunes by one of the 17th century's musical geniuses, Henry Purcell (1659-1695). He presented "Hombey House" in July of 1961. The stirring 3/2 hornpipe in F major forms part of the score for Purcell's semi-opera *The Indian Queen*, left unfinished at his death in 1695, to a revised version of the 1664 play by Sir Robert Howard and his brother-in-law, John Dryden. The dance first appeared as part of Walsh's *New Country Dancing Master* 2nd book, c. 1710, and was reprinted in subsequent editions of Walsh and Playford collections until 1728.

But what is Hombey House? Hombey—more commonly Holmby—represents the typical pronunciation of Holdenby House. Holdenby House, in Northamptonshire, was erected in the late 1570s and early 1580s by Sir Christopher Hatton in rivalry with Longleat, Audley End, Theobalds, and the other "prodigy houses" of the period—piles of crushing grandeur meant to house (and impress) Queen Elizabeth on her annual summer tours of the realm. It was in excess of 350 feet in length and 250 feet in width, but for all that, was praised for its beauty and "lightsomeness." After Hatton's death, it passed to the Crown, and became part of the dower of Charles I's bride, Henrietta Maria.

It was best known, however, as the site where Charles embarked upon the period of captivity that led to his beheading. A George Joyce, of the modest rank of Cornet, but supported by some 500 men on horseback, came to Northamptonshire in June of 1647 to demand that the King go with them under the protection of Cromwell's Army.

Accounts of his conversation with Charles vary, and whether the encounter took place while Charles was semi-dressed, or out on the lawn, but the fullest of them says that Charles, after some guarantees of his personal safety, asked where Joyce's commission was, and Joyce said, "It is behind me," pointing to the troops. At this, Charles, with his typical freezing

sarcasm, said, "It is as fair a commission, and as well written, as I have seen a commission written in my life: a company of hardsome, proper gentlemen as I have seen a great while."

Parliament sold the house to Army officer Adam Baynes, who promptly demolished most of it; in 1660 it returned to the Crown and was sold in 1670 to Louis de Duras, a French friend of the future James II. But in 1709, at his death, it was sold to the nation's hero, John Churchill, Duke of Marlborough, and so this dance, first published in 1710, is another of the many tributes to the great general and statesman, such as "Woodstock Park" or "Trip to Blenheim," perhaps in the hope that Marlborough and

his intrepid Duchess would restore the diminished estate to its former glory—but it was not to be; he gave it to his daughter Henrietta untouched. The building that now stands is a 19th century structure in "Jacobethan" style, incorporating the few remaining fragments of Hatton's grand palace.

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



Charles I seized by Cornet Joyce at Holdenby House. Engraving after Peter Angelis (1685-1734). Courtesy of the Wellcome Trust



The first Couple go the whole Figure of Eight, the second Couple do the same. Then the first Couple lead down and cast up and turn single, the second Couple do the same. Then the first Man change with the second Woman, and first Woman with the second Man, then Sett all four in, and turn single, and Right and Left quite round. Then the first Couple goes the half Figure of Eight, and the second Couple does the same, then Right and Left quite Round.

Hombey House, from *The Dancing-Master*, Vol. the Second, 1728

# English Country Dance—Atossa's Gift

by Scott Higgs

Longways duple minor, 32 bar waltz

- A1** 1st corners set advancing, turn single back to place, and two-hand turn once round.
- A2** 2nd corners the same: set, turn single, and two-hand turn.
- B1** Giving right hand to partner, balance, and box the gnat to change places.  
Star Right 3/4, easing out to end on the same side as partner, first couple on original men's side.
- B2** Joining hands in ring, all balance and petronella one place to the right [ccw].  
Star Left once round to progressed places.

**Teaching Tips:** Like many dances in waltz time, this dance is expansive and best enjoyed with lots of space. In A1 and A2, dancers have time for a sweeping turn single back to place, and a lingering two-hand turn, easing out to the side. In B1, the Star R is only 3 places in 12 counts. Dancers should use the music and space available, without going too far.

**Dance:** Scott Higgs, 2017, commissioned by Kit French, to honor three generations of Atossas.

**Tune:** *Love for Three Generations* by Clara Byom (provided in the key of F below).

**WEB EXTRAS:** Tune in key of Eb (transitions to F, provided below). Also, Katy German calls *Atossa's Gift* at Berea Christmas School, December 2017. Find links to both at [www.cdss.org/news](http://www.cdss.org/news).

## Love for Three Generations

for Kit French, to honor three Atossas

Clara Byom  
Summer 2017

♩ = 140 Almost in one

10

19

27

# CDSS Sings—The Cowboy

by Martha Burns

In the Trinidad, Colorado, *Daily Advertiser* for April 9, 1885, squeezed between several columns of commercial notices and bold display ads, was a poem of forty-two lines called “The Cowboy’s Soliloquy.” Its author was given as Allen McCandless, a name with no local significance. More than a century later, the folklorist David Stanley would trace McCandless to the Crooked L Ranch in the Texas Panhandle. A hired range hand venturing into verse.

McCandless’s poem, rich in imagery and erudite, was an elegant portrait of the cowboy. Drawing on both the Bible and Shakespeare, it told of a gentle soul who lived simply and close to nature. His calling was an ancient one, rooted in Old Testament times: Abraham, Isaac and Jacob had all been cattlemen in their day. But scorned by society, the cowboy was also kin to the ill-fated scapegoat from Leviticus, an innocent cast into the desert to atone for the sins of the Israelites.

Like much old cowboy poetry, “The Cowboy’s Soliloquy” found its way naturally into song, and its verses were slowly reworked over time. John Lomax included a version with a simple score in *Cowboy Songs and Other Frontier Ballads*, in 1910. The first recorded version came in 1927, from Carl Sprague, a Texas singer of cowboy songs. Sprague combined a different tune with the first six verses of Lomax’s text—all that would fit on a seventy-eight. But the borrowing went both ways. When Lomax revised his book in 1938, he added Sprague’s melody as an alternative one.

My favorite version comes from Glenn Ohrlin, and it’s featured here. It’s a bit shorter than McCandless’s poem or the version from Lomax. For me, it’s also the most focused and the most compelling. Glenn called it “The Cowboy,” and included it in *The Hell-Bound Train*, his superb book of cowboy songs, published in 1973. Glenn, who died in 2015, was a masterly singer whose extraordinary gift was understatement. His singing always put words and imagery in the foreground. He made two recordings of “The Cowboy,” each slightly different from the other. Follow the web extra link to hear one of these.



Now, about Shakespeare. Shakespeare’s works, performed and in print, were popular culture in the nineteenth century. McCandless’s “Soliloquy” probably pointed to a soliloquy by Duke Senior in *As You Like It*, from which the Texan borrowed two images for his poem. You’ll find these also in Glenn Ohrlin’s lyrics, transcribed on the next page. In the play, the unfortunate Duke has been forced from the Court and roams, an exile, in the Forest of Arden. But he is a noble spirit and finds contentment in his primitive surroundings.

And this our life exempt from public haunt  
Finds tongues in trees, books in the running brooks,  
Sermons in stones and good in every thing.  
I would not change it.

So it was with “The Cowboy.”

Martha Burns is a singer of old-time and cowboy songs. Her 2014 album, *Old-Time Songs*, is available through CDBaby.com or from her website, [www.marthaburns.net](http://www.marthaburns.net).

**WEB EXTRA:** Listen to Glenn Ohrlin sing the song at <https://www.youtube.com/watch?v=vv0bx6csjbc>

# The Cowboy

All day in the saddle on the prairie I ride, Not  
e - ven a dog, boys, to trot by my side. My  
fi - re I must kin - dle from chips gath - ered round, And I  
boil my own cof - fee with - out be - ing ground.

## LYRICS:

All day in the saddle on the prairie I ride,  
Not even a dog, boys, to trot by my side.  
My fire I must kindle from chips gathered round,  
And I boil my own coffee without being ground.

For want of a stove I cook bread in a pot.  
I sleep on the ground for the want of a cot.  
I wash in the creek and I dry on a sack  
And I carry my wardrobe all on my back.

And then if my cooking's not very complete,  
You can't blame me for wanting to eat.  
But show me the man who sleeps more profound  
Than the big puncher boy who's stretched out on the ground.

My books are the brooks and my sermons the stones.  
My parson's the wolf on his pulpit of bones.  
My roof is the sky, my floor is the grass.  
My music's the lowing of herds as they pass.

But society brands me so savage and dodge  
That the Masons would bar me out of their lodge.  
If I'd hair on my chin I might pass for the goat  
Who bore all the sins in the ages remote.

And why it is so I cannot understand,  
For each of the patriarchs owned a big brand.  
Abraham immigrated in search of a range.  
Because of a drought he was seeking a change.

Oh, Isaac run cattle in charge of Esau,  
And Jacob punched cows for his father-in-law.  
David went from night herding to using a sling,  
And winning the battle, became a great king.

My friends gently hint I am coming to grief,  
But men must make money and women have beef.  
And Cupid is always a friend to the bold,  
And all of his arrows are pointed with gold.

And my parson remarks from his pulpit of bone,  
That fortune favors those who look out for their own.

# Waltz Circle Mixer—Lighter Than Air

by Susan English

Double circle of couples, one circle of couples facing center and a second circle facing them (i.e. circular Becket formation)  
1 waltz step = 3 beats = 1 measure

- A      Joining inside hands with partner, do-si-do as a couple with opposites (4 waltz steps)  
         Opposite individuals do-si-do (4)  
         Circle left once around (4)  
         Left hands across star once around (4)
- B      Right hand to opposite, balance forward and back (2), twirl to swap (“box the gnat”)(2)  
         Left hand to partner, balance forward and back (2), twirl to swap (“swat the flea”)(2)  
         Right hand to opposite, balance forward and back (2), twirl to swap (“box the gnat”)(2)  
         Circle left three quarters and slide left (with your new partner) to face new opposites (4)

**Teaching Tips:** Explain before the walk through that, while the women progress one place to the left each round, the men progress from the inner circle to the outer circle or vice-versa. Before walking through the second part of B, explain to the dancers that, after the box the gnat, your opposite will become your new partner when you progress.

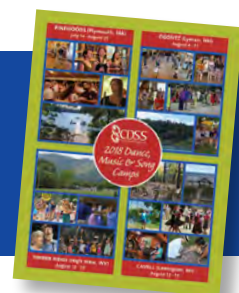
**Music:** *Lighter Than Air* by David Engle or any suitable 32 bar waltz

## The Lighter Than Air Waltz

© Daniel Engle



Our 2018 camp brochure is also available as a colorful online flipbook.  
Find a link to it at [www.cdss.org/camp](http://www.cdss.org/camp). You'll also find full descriptions  
of our adult weeks, family weeks, and mini-courses; schedules; staff lists;  
registration and scholarship information; and much more. See you at camp!



# Community Outreach Far and Wide

*News from CDSS Grant Recipients in Karlsruhe, Germany, and Hindman, Kentucky*



Dancers are all smiles at the Karlsruhe Contra Dance Ball, in Karlsruhe, Germany (photo by E. Amling)

*The following excerpts are from the grant report submitted by Rebecca Sass:*

**O**n November 24, 2017, Karlsruhe Contra Dance offered its second ever Contra Dance Ball.

Located in western Germany close to the French border on the Rhine, Karlsruhe is an average-size city with about 300,000 residents. Our group's primary goal is to promote live traditional dance music and the lively, inclusive spirit of contra dance that is so prevalent in active contra communities in the US and UK. Our secondary goal is to appeal to students and children. Inspired by a dancer's homesickness for contras in the eastern US, our group first started promoting contra dance in this area in November 2016. Since then we've offered small workshops and family barn dances about once a month, and two balls with live music.

In the course of one year our planning group has grown from one to three people—Eberhard Müller, Jennifer Kübel, and myself. This past Spring, the opportunity arose to have renowned Boston musicians Audrey Knuth and Larry Unger play for our November ball. The caller for the event was Carol David-Blackman who lives in

Aachen (northwestern) Germany. It was a chance we didn't want to pass up!

Thanks to support from CDSS, we were not only able to put on the dance, but also to keep our entry fee within a reasonable range to attract people who had barely or never heard of contra dance. We introduced these dancers to an incredible level of musical talent they wouldn't have been able to experience otherwise. In an area where contra dance is all but unknown, we managed to attract 68 adults and 8 children for a five-hour long workshop and dance. About 10% of those in attendance were students, and we encouraged our young dancers to the dance floor by calling one "silly" barn dance, which the adults enjoyed as well. A good percentage of attendees had come to our previous ball, plus we had a lot of first-timers. Return customers are always a positive sign! We had lots of locals, as well as some folks who traveled many hours to come dance with us because they knew we had something good to offer.

While we did not cover our expenses with ticket sales alone, we did achieve our goal for this dance: promoting quality music, the community spirit of contra dance, getting students and kids to dance, and having dancers go home happy! There are of course things we hope to do

differently next time, but our organizing team was very satisfied with the outcome.

Looking to the future, we feel it's a reasonable goal to aim for one or two large dances per year and we're currently looking into bringing a US caller here for a dance in June 2018. We think our German dancers are finally ready for a non-German speaker! Overall, it was a great experience to be able to bring contra dancing and its contagious spirit to the dance floor in Karlsruhe. Having Larry and Audrey play for our dance was a dream come true and Carol called and taught the perfect dances for the crowd we had. The quality of musicianship was obvious to all on the dance floor and it made an enormous impression. We are extremely thankful to CDSS for helping make this dance happen. We are going to keep dancing!

---

*The following excerpts are from the grant report submitted by Brett Ratcliff:*

**O**n an unseasonably mild winter weekend, in this the early part of December, the bare, damp hills of Hindman, Kentucky, came to life with Hindman Settlement School's Appalachian food and dance weekend, Dumplins' and Dancin'. The May Stone Building on the Settlement's main campus, where all the events took place, was decorated for the holidays adding a feeling of warmth and of home. Some came here to cook, some came here to dance, and some just came to mix and mingle.

Dumplin's and Dancin' was made possible by our generous community of neighbors and donors, sponsors and friends. CDSS's support provided scholarship funds for a local youth to attend this year's event and become immersed in a weekend of traditional mountain dance calling workshops. The lucky recipient of this scholarship was local teen, Tinsley Wetmore. After the event, we asked Tinsley what she thought about her experience, to which she replied, "I had fun and learned more about calling square dancing. I hope to practice what I learned more often and master calling square dances."

The event featured a groundswell of stories; the joining of hands to circle up left; recipes swapped and improvised upon; offerings of local beef and chickens, fresh greens and produce; dances that came from here and yon (or came from here and went yon and came back), a potluck;



Workshop during Dumplins' and Dancin' in Hindman, Kentucky  
(photo by Brett Ratcliff)

and traditional mountain music and dance offered by Sunrise Ridge.

Dumplins' and Dancin' 2017 was an experience truly worth remembering, a coming together of friends old and new, who together welcomed ancestral knowledge and cultural passions into our shared space at Hindman Settlement School. We had around 50 paying participants for the full weekend which included workshops, meals, lodging, and nightly dances. In the end, we were able to just cover our direct expenses, which was the goal, but hope eventually to be able to cover many of our indirect expenses as well. Overall, throughout the weekend some 200+ people passed through the Settlement's doors. The Saturday night feast definitely saw an influx of community members topping out at around 130 folks for that alone, many of whom who stuck around afterward for the dance.

Through cultural summits like Dumplins' and Dancin', Hindman Settlement School continues to tell a more authentic story of Appalachian people.

## 10 Years of Outreach Grants

2018 marks the 10th Anniversary of the CDSS Outreach Grants program. In honor of this milestone, we will be awarding \$10,000 in grants this year!

Our next grant deadline is **June 1st**. To apply, visit **[cdss.org/outreach](http://cdss.org/outreach)**. See **Our Funds at Work** in the Outreach section of the website to read more about the grants offered in 2017 and February 2018.

# Contra Dance—Caroline's Stellar Stomp

by Wendy Graham

Improper, duple minor, longways contra

Set up: Ask dancers to spread down the hall so there is plenty of room for the star-thru/swing.

A1: Neighbor Balance (or Gypsy) and Swing (16)

A2: Ladies Chain (to partner) (8)  
Circle Right, once around (8)

B1: Balance and Star-thru\* to a Partner Swing (16)

B2: Long Lines Forward and Back (8)  
Gents left-hand allemande once and a half to trade places and progress on the diagonal\*\*(8)

\*Facing across the set, partners let go and extend their inside hands to neighbors—ladies offer left hand to neighbor gent's right hand. Optional: Leave out the balance before the star-thru for a smoother feel and longer partner swing.

\*\* Progression borrowed from "Thanks to the Gene" by Tom Hinds

**Author's Note:** Caroline Fuller won the original dance in a live auction, to be paired with "Eleanor's Jig," an original tune by Adam Nordell, of Sassafras Stomp, commissioned by Lee Dodge in February 2014. Both the dance and tune honor Stellar Days & Nights dance weekend in beautiful Buena Vista, Colorado, and the event's beloved creator, Eleanor Farhney.

Wendy Graham (Durango, CO) is a self-described dance maniac and passionate dance leader. She is on staff at this summer's CDSS Campers' Week at Pinewoods. You can find out where in the world Wendy is, explore her original compositions, and more at [www.perkypantsdance.com](http://www.perkypantsdance.com).

## Eleanor's Jig

by Adam Nordell © 2014



**THANK YOU** from the bottom of our hearts to everyone who donated to our Annual Appeal!  
We surpassed our goal, and thanks to your generosity, are off to a running start in 2018.

# Wild Rose Garland Continues the Tradition

by Mikki Tint

In 1994, several women from the English country dance community of Portland, Oregon, took a garland dance workshop. They learned "The Rose" from Roy Dommett's garland dance book. Realizing that they needed to have more dancers if they were ever going to do the dance again, they recruited their friends, and formed the Wild Rose Garland Dancers.



Over the years the repertoire has expanded to include more than twenty garland dances. The group performs every May Day at dawn with the other English ritual dance teams of Portland. They also perform at festivals, parks, and retirement homes around the Portland area. The personnel, both dancers and musicians, has changed over the years, but most of those original dancers are still with the group.

The dances Wild Rose performs have come from a variety of sources. Roy Dommett's book has provided several. Some, such as "Dargason" and "Selling's Round," are traditional dances recast as garland performance dances. Others were collected from other groups in person and on YouTube. Garland dancing may have started a few centuries ago, but it is alive and well in the 21st century!

Several dances were choreographed by members of our group. Several years ago, summer vacation trips severely limited the number of dancers at practice, so one dancer created "The Curtsy," a three-person dance, for those weeks when there were too few dancers to do even the four-person dances!

As gray hair takes over the group, we started worrying about what would happen to all these dances we have had so much fun performing. A grant from CDSS gave us the incentive to create a book of instruction for 26 dances in our repertoire as a legacy to the next generation. Additional support was provided by the Portland Country Dance Community (PCDC). It took us more than two years to write down all our dances in words and diagrams that other groups can follow. The book includes not only dances using garlands, but also several for ribbons and

jinglers (wooden bobbins with bells attached). There are instructions for making garlands and jinglers, as well as a May Pole (and instructions for dancing around it). We have collected written music for all the dances, and included a CD with recordings by our musicians, as well. Now *Dancing Flowers: An English Garland Handbook* is available through the CDSS bookstore ([store.cdss.org](http://store.cdss.org)), and the group is working to learn more dances.

*Mikki Tint, now retired from the Oregon Historical Society, was one of the early recruits that first year of Wild Rose Garland, and has created several dances for the group.*

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## Running Behind: Rush to Catch Up or Not?

by Laura Brodian Freas Beraha

While vintage or English country dancing you suddenly realize: "Oh, No! We're behind! Do we rush to catch up?" Unless you are only one or at the most two beats behind, the answer is "NO" because the music is always faster than you are.

**OK, so what do we do instead?** Short answer: Be like the cat...the cat gracefully goes wherever it wants to go and makes it look deliberate.

**How do we do that?** Short answer: Decide where you're going to end up at the end of the figure and just go there and wait for the music to catch up with you.

**How do we know when or how to do this?** How do we know where to go and with which figures we'll wind up where we started? Short answer: Think ahead.

There are lots of figures where you wind up exactly where you started. Some examples:

1. Anytime a figure 'goes around once'
2. Back-to-back
3. Siding (side right - side left)
4. Right hand star - left hand star
5. Circling right and circling left
6. Ladies full chain
7. Rights and lefts - four changes
8. 1s cast down and 2s move up, then 1s cast and go up and 2s move down. All back in original places.

9. Full pousette
10. Figure of eight

**Trust me on this:** Rushing to catch up is not elegant and you can't win: unless you are only slightly behind, the music will beat you to the finish every time. Going instead to your final place in the figure is very elegant. Just go back to where you started the figure and look smart while the music catches up with you. Guess what? Adjacent minor sets won't even notice because they'll be busy concentrating on their own figures.

**Remember the cat:** Whatever movement it makes, the cat wants you to believe: "I MEANT to do that."

If your minor set is running very late, at least one of you can take the lead and gesture or say to the others in your set: "Let it go. No time. Everyone home."

Something to ponder... try it the next time your minor set runs late. You'll look neat and put together if you do this. You'll also help prevent a breakdown and keep the continuity.

*Laura Brodian Freas Beraha is the Dancing Mistress for Third Sunday English Regency Dancing in Pasadena, CA.*

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