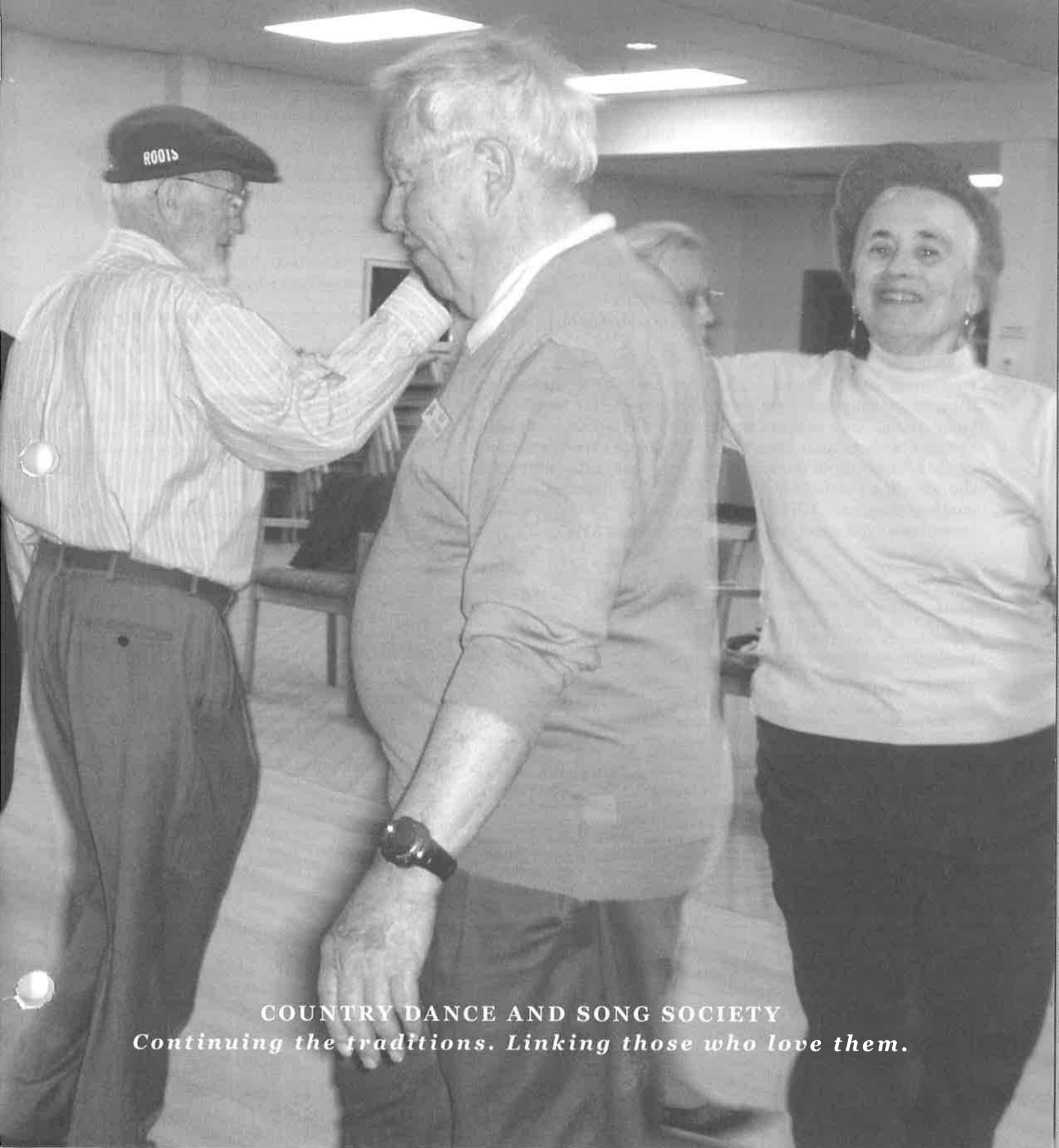


CDSS NEWS

SUMMER 2010



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Editor in Chief—Caroline Batson
Executive and Artistic Director—Brad Foster
Tune Editor—Peter Barnes
Dance Editors—Mary Devlin, Robin Hayden, Dan Pearl, Gene
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COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.

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

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Cover: Wake Robin Retirement Community, Shelburne, Vermont;
photo courtesy Judy Chaves; see article beginning on page 16.

ADS & SUBMISSIONS—news@cdss.org

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the editor for guidelines or send submissions to news@cdss.org. We may edit for length and clarity.

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

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

DISPLAY AD SIZES & RATES
full page, 7-1/8" wide x 9-1/4" high, \$400
half page horiz, 7-1/8" wide x 4-3/8" high, \$220
half page vert, 3-3/8" wide x 9-1/4" high, \$220
quarter page, 3-3/8" wide x 4-3/8" high, \$150
eighth page, 3-3/8" wide x 1-7/8" high, \$80

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

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

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

EMAIL from us to you—Now that we have monthly sales and quarterly office eblasts going out to friends and members, we want to be sure they're getting to you! Please "white list" us (store@cdss.org, office@cdss.org). If you've not received an eblast yet, let us know—we may have an old address.

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

visit our website
www.cdss.org



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Letters and Announcements

Videotaping Policies

At a recent board meeting of the Phoenix Friends of Old-Time Music, some members asked whether other contra dance organizations had any policies about individual dancers videotaping dances and posting videos of them on YouTube. Do you know of anyone at CDSS who has some experience with this and their contact info?

Ron Nieman, 480-893-3328, nieman@cox.net

Dance Angels

Re Don Bell's comment [in the last issue] "I'm not sure who first coined the phrase" about the term "dance angels." When I was helping start the Tech Squares in Cambridge, Massachusetts in 1967, it was common for western square clubs to have an extended course to bring their beginning dancers up to "club level." Club level dancers who danced with the beginners in the classes were referred to as "dancing angel." So the term is at least forty years old, and likely much older.

Jerry Blum, Annandale, VA

New Staff Member

We are pleased that caller/musician Nils Fredland has joined us as Publication Coordinator for American Dance. He'll be in the office part time, working with Associate Director of Education Pat MacPherson. (See Store Update on page 23 for information about our new book, *On the Beat with Ralph Sweet*, which Nils co-authored with Ralph, thanks to a generous gift by an anonymous donor.) Nils can be reached here, 413-268-7426 x 115, most Tuesdays when he's not on the road, or nils@cdss.org, or you can chat with him if he's in your town.

Blasting Forward

Now that we have monthly sales and quarterly office eblasts going out to friends and members, we want to be sure they're getting to you! Please "white list" us (sales@cdss.org, office@cdss.org) so we don't go into your spam folder. If you've not received an eblast yet, let us know—we may have an old address. If you prefer not to receive the blasts, you may opt out at any time.

The Honoraries, an Update

In this issue, you'll see reports of recent Lifetime Contribution Award ceremonies and the announcement of the 2010 awards. But wasn't there a CDSS honorary category before the LCA was put into place? Yes! It was called Honorary Lifetime Membership and was granted to a number of recipients in the 1990s, before evolving into Lifetime Contribution. Although a "quieter" honor back then each person's accomplishments have greatly enriched and strengthened CDSS as an organization.

The earlier award now has been merged with the LCA, and here's a brief update on its three living honorees. Longer individual articles will appear on our website later this fall.

1990—MARSHALL BARRON began playing with CDSS's music director Phil Merrill as his sidekick and musical apprentice around 1949, playing violin at workshops at Hudson Guild (the NYC's dance group's getaway) and at CDSS programs at Pinewoods Camp. Marshall has held numerous dance band workshops in the United States and Canada, and through her home publishing company, Playford Consort Publications, has produced countless books from her "really-countless" English country dance arrangements. She served on the CDSS Executive Committee for many years and cofounded the New Haven English country dance series (with Grace Feldman and Christine Helwig). Three years ago she initiated Ensembles for Adult Beginners, joining the existing program of a hundred ensembles directed by Grace at the Neighborhood Music School in New Haven, finding music for each group appropriate to their level and musical preferences. Among her recent books are *The Lyrical Playford*, arranged for Small Ensemble, and *So Tenderly, Jazz Ballads*, also for Small Ensemble.

Marshall is still teaching, coaching, arranging, playing and living happily with Grace in New Haven.

1992—KATE VAN WINKLE KELLER's interest in colonial dance began in 1976 at the time of the Bicentennial of the American Revolution. She and her family were living in a tavern built in 1801 in Connecticut that was to be open during the festivities. Fascinated with the question of what kind of dances had been held in the forty-two foot ballroom on the second floor, she began a lifelong quest to bring early American dance back to life. She has co-directed several projects, including *The National Tune Index* (published in 1980) and its online edition, *Early American Secular Music and Its European Sources*,

1589-1839; and *The Performing Arts in Colonial American Newspapers, 1690-1783* (published in 1997). She has served as consultant in early dance and music to many performing organizations and individuals, archivists, collectors, composers and scholars (if you've seen the 1992 film, *The Last of the Mohicans*, you will have seen Kitty's choreographic skills at work). Her path breaking work, *If the Company can do it! Technique in Eighteenth-Century American Social Dance* (1990), was first presented to the International Early Dance Institute in 1989. In recognition of her scholarly achievements, she was elected to the American Antiquarian Society of Worcester, Massachusetts in April 2004 and presently serves on the AAS Council.

Her books include *Dance and Its Music in America, 1528-1789* (2007); *Social Dances from 18th-Century Virginia* (with George Fogg, 2003); *George Washington: Music for the First President, A Song Book* (1999); *George Washington: A Biography in Social Dance* (with Charles Cyril Hendrickson, 1998); *The Playford Ball, 103 Early Country Dances 1651-1820 as Interpreted by Cecil Sharp and His Followers* (with Genevieve Shimer, 1990); *A Choice Selection of American Country Dance* (with Ralph Sweet, 1975). A full bibliography will be on our website later.

Kitty and her husband, fellow author and researcher, Robert Keller, live in a retirement community in Westwood, Massachusetts, where she calls a weekly English country dance.

1996—SUE SALMONS's involvement with CDSS started and remained with the New York City location, which was the headquarters of the organization until 1987. Her interest has always been English dance, with traditional American contra and squares a nice interlude. She was introduced to morris at Pinewoods in her mid-teens and that became her lifelong passion. Sue was on the original Ring o'Bells team (the first all-women's morris team in the United States) and was a member of Three Village Morris (a mixed team) on Long Island. She danced and then taught in New York City for "fifty years or so," first under the tutelage of May Gadd ("a wonderful mentor") and Phil Merrill ("who would start to play if I talked too much"), as well as at Pinewoods and occasional workshops around the country. Sue co-chaired, with Josephine Giarratano, the CDSS committee which eventually led to the NYC dances becoming its own group (now called Country Dance*New York), and she chaired the CDSS Executive Committee for many years, in essence acting as CEO, along with Jeff Warner (president) and John Hodgkin (treasurer), when the Exec was doing much of the so-called routine work of the organization.

Sue and her husband Bob retired to Hilton

Head, South Carolina a number of years ago. Bob passed away in 2006, but Sue continues to dance on occasional trips to New York, at Pinewoods, and at some contra dances locally. She has vague hopes of starting a group, she says, but is too busy at present working at Cardiac Rehab, playing golf, and taking care of her house and cat.

Other Honoraries, now deceased, include Frank Barron, Ethel Capps, John Hodgkin, Betty Norton, Jack Shimer and Christine Helwig.

Obituaries

The Arkansas Country Dance Society mourns the loss of one of its most dedicated members. Fran LaFace died March 21, 2010, surrounded by family and friends, succumbing to the cancer she fought valiantly for several years.

Fran encouraged her husband Joseph to continue teaching English dance in central Arkansas after Neil Kelley moved to New York. She was one of the organizers of the last five Twelfth Night Celebrations, hosted by Arkansas Country Dance and Arkansas Scottish Country Dance Societies. She also chaired the Mount Nebo Dance Weekend every November; in 2008 this event moved to Petit Jean Mountain, and again Fran took charge of arranging accommodations and dance and workshop facilities. At the Weekend last November, she and Joseph were recognized for their many years of contributions to ACDS and traditional dance in Arkansas. Joseph continues to lead the monthly English dance in Little Rock. The April 23 dance was held in Fran's honor, and included some of her favorite dances including Halfe Hannikin, Ore Boggy, Oxford Circus, Prince William, Lady William's Delight, Parson's Farewell, Dr. Vincent's Delight, Yellow Stockings, and a waltz devised by David Peterson in her memory.

Fran was also an active member of the National Society of the Daughters of the American Revolution, served on the Altar Guild of Saint Peter's Episcopal Church in Conway, and enriched the lives of all who knew her. She enjoyed cooking, gardening, and traveling, particularly to England on country dance tours. A celebration of her life was held at Saint Peter's on March 24, followed by tea in the Parish Hall. She is survived by her husband of forty-nine years, Joseph, two daughters, and three grandchildren. She will be greatly missed.

Susan Todt

Ed Kaynor, formerly of Amherst, Massachusetts, an avid English country dancer and member of Northampton Morris and Juggler Meadow Morris, died on March 19, 2010; he was 86. Ed was an accomplished musician and toured the United States with Contrablossoms and Fourgone Conclusions, with whom he made several recordings. He loved to dance contras and used to drive a car full of kids from Hampshire College to the dances in New Hampshire every weekend before dancing was a regular feature in the Amherst area. With his wife Fay he performed English country and early American dance with the Village Assembly and the Gallery Dancers (both based in Connecticut) and was a regular participant at local English dances and balls. He leaves his four children Molly, Chapin, Campbell and Van. Fay Kaynor died in 2006.

Cammy Kaynor

continued on page 7

Notes from the Office

Group Corner—Sound Engineers

by Jeff Martell, Group Services Manager



I have heard from a few different groups as of late that they have been having problems finding someone to run sound for their dances. A good sound engineer can make the difference between a wonderful evening of music and an ear rattling cacophony. The reality of

doing sound is that most people don't notice it at all unless something has gone awry. If your dance has an experienced sound engineer, do whatever you can to keep them happy! They are worth their weight in gold. They show up early, set up all the equipment, make sure the band sounds great, work all night (yes, even if they are dancing they are still listening), then they put it all away after everyone has left. Keeping them happy may include paying them if you can at all afford it, feeding them or giving them free admission to other events.

If your group does not have a sound engineer on hand, you still have some options. For a bigger event it is often best to hire a sound company. They are professionals, have the right tools for bigger shows, but that can get expensive. Before hiring anyone, get some references. Another idea is to get the band to supply the sound for the night. The up side of this option is it is their stuff, and they are used to it. The down side is that if they don't have a sound engineer either and are mixing from the stage, they are the ONLY ones in the room that cannot hear what is going on in the room.

Possibly the best idea is to train one, or a few, people in basic sound reinforcement. Most of our groups are not running huge sound systems, nor are they using complicated pieces of equipment, so most anyone with a basic to good ear can be trained in how to use it. There are a few options for this. You could send your sound people to a sound training held at an event or festival near you. It might be hard to find one, or expensive to do however. One of the better options is to hire a sound engineer to come out and do a training, or several, with your system at your site. The benefits of this are that people get hands-on time with your particular system and hall, and it is probably less expensive than sending a group to a larger event. The CDSS store has copies of *All Mixed*

Up: A Guide to Sound Production for Folk and Dance Music (Rev. Ed), by Bob Mills, which is a great basic sound engineering primer for a pretty reasonable price. There are also CDSS-funded grants that a group could apply for to help fund such a training in their area. Information on these can be found at www.cdss.org/grantguidelines.

In closing, if you have a sound person, thank them! If you are looking for one, it might just work best to grow your own!

From the Youth Desk

by Max Newman, Youth Projects Intern



As the Youth Intern, I get to work in a number of different arenas. Lots of time is spent communicating with people, finding out what's going on, answering questions, and connecting people with similar experiences and ideas. My eleven day visit through Colorado is

a fine example. People shared some clever ideas and I was able to connect some with useful resources. I just heard, for example, the Midwest Morris Ale will be receiving a grant from CDSS scholarships. Read Jane Srivastava's article on page 29, for a little more about what was going on at Stellar.

I'm also sure many of you have noticed my Youth Intern Facebook page. I'm now happy to unveil a similar resource we're premiering: the CDSS Blog at www.cdss.org/blog.

Why Does CDSS Have a Blog? Our blog is going to be another resource to provide a forum for connecting people and sharing ideas, as well as a place to hear a little more about what happens at CDSS. It will be updated regularly and highlight some things that we can't quite address with the newsletter. Some of these will be updates about the goings on in the office, while others will take advantage of all the web resources that we and others have compiled. Look out for our video-of-the-month feature! Our hope is that this will be a fun, informative, and even informal place you can check into regularly for news, ideas and memes (our community has memes, doesn't it?).

But We Need Your Help! In order to create a place with the aforementioned "fun, informative"

content, I need your help. If you know of a cool link, have an experience/problem/solution to share, or have any other idea you think would make an interesting post, please send me an email. Some posts will be small, others will be longer, so I welcome anything and everything.

I'm really looking forward to seeing where the blog takes us and hope you are, too.

Visit the CDSS Blog at www.cdss.org/blog. To find out what else Max is up to, check out www.facebook.com/cdss.max.

Outreach

by Linda Henry, Outreach Manager



Greetings from the Outreach corner of the CDSS office where we offer grants, scholarships, advice and more! Here's a glimpse of current news and projects on the horizon.

Current outreach grants are supporting these exciting events:

- scholarships for the thirtieth Annual Midwest Morris Ale (Boulder, Colorado)
- a new community dance series starting up (Providence, Rhode Island)
- the first Great Bear Groove dance weekend (Fulton, New York)
- the Nelson Strings Program to train young musicians (Nelson, New Hampshire)
- a new contra dance series (Wallingford, Connecticut)
- scholarships for young dancers attending DERT, the Dancing England Rapper Tournament (Derby, England)
- the Second Annual Open Band Contra Dance culminating a six-month project to train musicians (Peace Dale, Rhode Island)

How/When to Apply—If you are planning a music or dance-related event or project and need financial support, we encourage you to apply for CDSS outreach funding. Our next grant deadline is October 1. See www.cdss.org/grantguidelines for guidelines and an application. If you have questions and/or need advice, feel free to be in touch. (See contact information below.)

We are especially eager to offer grants for projects/events beyond the northeastern United States.

And for groups that would like to offer workshops for your English country dance musicians, we encourage you to apply for assistance from the Chuck Ward Fund; see www.cdss.org/grantguidelines.

Leadership Conferences—Another important aspect of our outreach work is to initiate and support regional leadership conferences. These events generate and strengthen networks between music and dance communities that can help them thrive.* For a first-hand account, see Gaye Fifer's article on the Virginia Dance Leadership Conference in the last issue or in the online newsletter archives after July 15, www.cdss.org/newsletter-archives.html.

Our goal is to help several conferences happen each year throughout the U.S. and Canada. We are actively seeking organizers interested in running these events. We offer a variety of support to help design and run events based on the needs of the region. If you would like to create a conference for your area or know others who might be interested, I'd love to hear from you—outreach@cdss.org, 413-268-7426 x 105.

* For ideas about creating a conference, see Shawn Brenneman's suggestions soon to be on our website, www.cdss.org, under Outreach.



Set for Spring 2010, Dallas, Texas; courtesy Carl Dreher.

(Obituaries, continued from page 5)

Caller **Bob Howell** died on March 20, 2010 at the age of 87. A science teacher, coach and junior high principal in the Cleveland, Ohio area, he was more publically known for his spirited and energetic square and contra dance calling. Bob believed dancing should be for everyone, including those in wheelchairs, on unicycles and more, and led many workshops over the years, including being on staff at CDSS's English and American Dance Week at Pinewoods in 1981. He was a founding member of the Lloyd Shaw Foundation, chairman of the square dance organization Legacy, and active in Callerlab. He also published several dance records and books and wrote monthly columns for *American Square Dance*.

The Mac and Ward Awards

This spring saw celebrations for both 2009 CDSS Lifetime Contribution Award recipients—Bob McQuillen of New Hampshire and Chuck Ward of California. Below are reports of the events.

The Mac Award by David Millstone

The CDSS Lifetime Contribution Award was presented to Bob McQuillen on April 24, 2010, at NEFFA, the New England Folk Festival, with some seven hundred fifty people crowding the larger dance hall at the high school in Mansfield, Massachusetts. It was the only contra/square type event on the schedule at that point, thanks to the careful planning of Linda Leslie and Lisa Greenleaf, who had arranged the schedule to make that possible. There were people in the hall who have danced with Mac for decades, and folks who had never heard of him and wondered why this old man was being feted. By the end of the eighty minutes, they certainly knew!

Musicians were: Mac on piano, Jane Orzechowski, fiddle, and Deanna Stiles, flute and fiddle, all members of Old New England, Mac's primary band. Neil Orzechowski (accordion and piano), Russell Orzechowski (fiddle and piano), Francis Orzechowski (accordion and piano), along with their mother, Jane, and their sister Sophie—who was away at college and couldn't attend the event—comprise the Sugar River String band. During the last contra, the piano playing was started by Mac, who handed it off mid-tune to Francis, and then to Russell, and then to Neil, all without missing a beat. Seattle musician Laurie Andres, accordion, and W.B. (Bruce) Reid, banjo, along with Cathie Whitesides, join with Mac as the Rhythm Rollers when he's visiting the Northwest; Laurie and Bruce flew to NEFFA for the occasion to surprise Mac.

It was wonderful music. Most times, there were two or three fiddles, three accordions, banjo and flute, plus piano. Of all the sessions at NEFFA, I'd say that this was among the most traditional in tunes and in sound. Jeremy Korr opened the session by noting that 2010 marked the eighth decade during



Photos courtesy David Millstone.

which Mac has appeared as a performer at NEFFA. He called the dance Salute to Bob McQuillen, by Ted Sannella. The next caller was Bob Golder, president of NEFFA, who spoke about Mac and then called King of the Keyboard, also by Ted Sannella. (For many in the hall, it was the first time they had encountered a triple minor contra; it's one of Ted's finest compositions, I think, incorporating figures from both Money Musk and Chorus Jig.) Brad Foster was up next and, after his remarks, he called Thanks a Million, Mac, by Mac's Seattle friend John Gallagher. I came next and called a square with Mac's "least favorite tune," Life on the Ocean Wave. (This is a tune that Mac on a few occasions had refused to play for Duke Miller, and he described that to the crowd.) The dance is The First Two Ladies Cross Over, and I called it from a transcription of the calling of Duke. Steve Zakon-Anderson was the final caller, with his own composition Young at Heart, written for a birthday party for Mac some twenty years earlier. Still true!

The band finished up the set by playing Amelia, Mac's best-known waltz.

The Ward Award by Sharon Green

What recent CDSS event featured thirty musicians onstage playing, five display teams dancing, the premiere of a newly-composed brass fanfare, the recitation of at least one limerick, and a parting champagne toast? The description matches only one event: the presentation of the 2009 CDSS Lifetime Contribution Award to Chuck Ward, held on March 28, 2010, in Albany, California.

More than two hundred people attended the ceremony, sponsored jointly by CDSS and by Bay Area Country Dance Society. The afternoon's MC was Kalia Kliban, current programmer of the Sebastopol English country dance, cofounded by Lydee Scudder and Chuck; mass band leader and organizer of the

day's music was Chuck's fellow North Bay pianist, Rebecca King. Guests included Derek Booth, Liz Dreisbach, Peter Persoff and Stan Kramer, members of the Claremont Country Dance Band with whom Chuck recorded "Popular English Country Dances of the 17th and 18th Centuries" in the mid-1970s; Ellen Judson, daughter of caller Mary Judson who worked with Chuck during his early years in California; and Helene Cornelius, longtime Pinewoods staff member and senior teacher of CDS Boston Centre. Also represented in the program by their works were Chuck's friends Marshall Barron, who wrote several of the arrangements performed by the band, and Eric Leber, who choreographed the two-couple set Chuck Ward's Whirl, performed by four nimble BACDS dancers.

After the spoken tributes, musical offerings, country dance demos, and a spectacular rapper performance by Swords of Gridlock, CDSS Executive and Artistic Director Brad Foster and CDSS President Bruce Hamilton formally presented Chuck with his award, together with a commemorative tile designed by Nawal Motawi. CDSS Associate Director of Development Robin Hayden described the work of the Chuck Ward Musicians Training Fund, the CDSS Leadership Fund created in celebration of Chuck's many contributions to the dance community. There next followed a refreshments break, a time for friends to converse, admire the photographs and posters on the walls, write anecdotes or draw sketches at the scrapbook table, look over old flyers and ball booklets on display, or simply eat. Then it was time to dance.

Callers Alan Winston (California), Alisa Dodson (Massachusetts), Brad Foster (Massachusetts), Brooke Friendly (Oregon), Bruce Hamilton (California), Mary Devlin (Oregon), Robin Hayden (Massachusetts), Sharon Green (California), and Tom Roby (Connecticut) presented sets of favorite dances, which were interspersed with morris and sword demos by Apple Tree Morris, Berkeley Morris, Goat Hill Morris, and Leap of Faith. The program concluded with an exuberant mass dancing of the jig Princess Royal and Winstar Processional out to the terrace, where the assemblage toasted Chuck, and Susan and Sarah Kramer led the group in singing Wild Mountain Thyme.

Chuck Ward Celebration Committee: Alan Winston, David Brown, David and Sharon Green, Denis Thalson, Jon Berger, Joyce Uggle, Kalia Kliban, Mary Luckhardt, Michael Siemon, Nick Cuccia, Rebecca King, Stan and Susan Kramer, and Susi Ostlund.

Two great big "thank yous" to David Millstone and Sharon Green for spearheading the Mac and Ward Award celebrations.

See page 48 for announcement of this year's LCA honoraries.



Above, top to bottom: Robin Hayden and others dancing Morpeth Rant at the celebration; Alisa Dodson calling with Chuck Ward playing; Brad Foster and Helene Cornelius were among the audience watching the fun; photos by David Cornelius.

The Syracuse Contra Prom

by Sarah VanNorstrand

On April 3, 2010, I stood on stage with Eric McDonald, Brendan Carey-Block (two-thirds of Matching Orange) and Andrew and Noah VanNorstrand (two-thirds of The Great Bear Trio), looking out on a crowd of outrageously dressed, high-spirited dancers. The attire included everything from tuxedo t-shirts, a maroon velvet coat with tails, a few ball gowns and lots of goofy thrift store outfits. The elegant nineteenth century dance floor of Madison Hall in Morrisville, New York was packed with dancers, and the room was humming with energy and excitement. For those of you who weren't there, this describes the scene this spring when I was calling for Syracuse Country Dancers' second Seventh Annual Contra Prom. It was a really special evening and after seven years (I'll explain the "second seventh" thing in a minute) of organizing, decorating and encouraging people to come out for the event, I felt like the Syracuse Contra Prom was finally realizing its intended potential.

My friends and I started the first Contra Prom when we were all more or less juniors in high school. By that time, we were regulars at the Syracuse Country Dancers' weekly contra dance, thanks to the comfortable and welcoming atmosphere that is the hallmark of our dance community. I think for many of us it was the first time we were enthusiastically involved and included in any sort of community. Finding a place to hang out and have fun together on a weekly basis with such a variety of people was a really unusual and enticing experience. Community is elusive in today's world and contra dancing brings together the most unlikely people in an activity that is at its best when the dancers are not only connected with the music, but are equally connected with each other.

When prom season rolled around, I wasn't interested in going through all the motions, time-honored though they are, of buying the dress, finding the date, going to the dance, where the actual dancing is pretty minimal, and then the marathon of after-parties. The expense and the difficulty of navigating the super-cliquey atmosphere at school didn't sound like fun to me. I'm sure many people, perhaps in different circumstances, do enjoy their proms, but I needed another option. I wanted to create an alternative that

would involve more fun and less peer pressure, so I went to the board of the Syracuse Country Dancers and asked if we could put on a contra dance version of Prom.

The first year was a real success. People understood the intended mood of the event right away and showed up in everything from tuxedos and bow ties to one of our friends in a superman costume. It was everything I love about contra dancing: great music, fun dances, all sorts of people, goofy outfits, even goofier attitudes and a warm, welcoming community of dancers. Since then, we've held the event annually and each year gathers a bit more momentum. The decorations are just a little more elaborate, the outfits get more creative, and each year's cake outdoes the last. Now we have groups of people show up who've never danced before, but who are curious about this crazy folk music prom that costs only seven dollars. Great music and good dancing are central to the evening, but this event also strives to create an environment where people can feel free to be themselves without the pressure to conform to mainstream culture.

This year was our second seventh annual event (last year, we messed up and called it the seventh annual when it was actually only the sixth) and it was the best combination of dancers, dance hall, music and atmosphere that I think we've ever had for Contra Prom. I'm very proud of the event and I'm excited that other people are considering starting up something similar at their home dances. I'm grateful to the Syracuse dance organizers for letting us give it a try, because it gave us a sense of ownership and inclusion that connected us with contra dancing in a permanent way. Many of that original group of friends are still dancing, even though we've dispersed and gone in different directions after high school and college.

Personally, I've continued my involvement with the Syracuse Dancers and now I'm a member of the board. I currently handle the booking for our dances and I'm an active caller. Music and dancing are integral parts of my life, largely thanks to a community



of dancers that made room for my friends and me at an important time in our lives. We found a place at those weekly dances where we could have an incredible amount of fun in a positive environment, and the music and dancing that we absorbed has stayed with us. Most of the old crew still make it back for every Contra Prom, and we mingle with a new crowd of dancers who are discovering the benefits of contra dancing for themselves. I already have big plans for next spring's eighth annual Contra Prom, and I really hope some of you will get out your prom attire, whatever that might be, and join us on the dance floor for what I think will be the best prom you've ever experienced.

Sarah can be reached through her website, web.me.com/evergreenfarm/Sarah_VanNorstrand/Welcome.html.



Previous page: Dancers at Madison Hall. This page, top: "You never know what might happen at Contra Prom" (a.k.a. Sarah and Kailyn), below: this year's cake; photos by Andrew VanNorstrand.

Embracing Diversity

A College Essay by Mari Cannon

Embracing diversity requires individuals to compare and contrast their personal experiences with those of others. Over time, through discourse and conversation, insights are gleaned and examined. An environment that fosters respect for diversity builds trust among its members, ensuring that unusual viewpoints are not discarded, ignored, or ridiculed. The purveyors of these alternative perspectives must feel safe to expose their ideas to scrutiny. A community that embraces diversity is proactive in seeking formal and informal opportunities for its members to celebrate the unique contributions of individuals. The New Year's Bash on Vashon is an exemplar of such a community.

For each of the last ten years I have eagerly anticipated Northwest New Year's Camp, a three-day music and dance event on Vashon Island. Sponsored by the Seattle Folklore Society this event is attended by people aged two to eighty-two from two continents. Enthralled with my first exposure to this group, subsequent years have been increasingly stimulating because I bring another year's experience to share with the community. My contributions—and those of other participants—are warmly welcomed. Everything that happens at camp is planned by the one hundred fifty participants after they arrive. The workshop offerings are as diverse as the campers: toy band, sea shanty singalongs, swing dances, clogging, contra dances, mummery plays, yoga, instrumental jams in various musical styles. And it's not just the workshops that are enriching—every waking moment affords opportunities for conversations, chances to share experiences from the past year and perspectives on a wide range of topics.

A shared love of music and dance allows this diverse group of people to enjoy an exhilarating experience at the Bash on Vashon; what allows us to reap the full benefits of our diversity is every member of the community feeling what he or she brings to the environment is valued. Just as new harmonies embellish a familiar tune, so can new information and novel ideas add excitement to a standard repertoire of knowledge. Diversity is not something passively observed. You must join the dance to experience the richness of diversity.

Mari Cannon wrote this essay when applying to Whitman College in Walla Walla, Washington, which she now attends. She has been contra dancing her entire life and has attended Northwest New Year's Camp for the past ten years. She is currently planning to double major in psychology and theatre.



Two Stories

Dancing at The Porch by Mark Judelson

The Porch, one of two restaurants in Rochester, Vermont that is open past lunch, is closing. Nine pm. Last Wednesday in August 2009. Rochester's population of cows may be greater than its human beings. At least, it appears that way to me from the cottage where I'm staying on a dirt road three miles out of town. Regardless of species, it's safe to say that most everyone in Rochester goes to bed earlier than the average resident of Manhattan.

I'm staying in the cottage on the land of my friends, Fred and Lois. They have just returned after being away for two days. They sleep in a tree house Fred and his son built twenty-three feet in the air suspended between two pine trees. This land that has been lived on by Fred's family for sixty plus years.

I haven't shaved in a week and although there is a primitive shower in the cottage, I've been hosing myself off outside the building. I tried taking a shower but succeeded in spraying more water onto the bathroom floor and walls than went down the drain. At night, the temperature in these Green Mountains has been in the lower forties so I've made fires in the wood burning stove. The chill in the air makes my hosing off in cold water a hasty affair. This is to say that at this moment in The Porch, my grooming is not up to Hollywood standards.

I've been in Rochester for a week. The few people I've seen here are all white so it is startling to hear Smokey Robinson and the Miracles performing "I Second that Emotion" suddenly amplified LOUDLY in what-had-just-been a quiet, rural restaurant.

There are perhaps ten people including the waitress and cook at The Porch. I am taking Fred and Lois out to dinner. In part, the meal at The Porch is to thank Fred and Lois for their gift of the cottage and, in part, so that I can have a meal more interesting than what I'd be making in the cottage.

As Smokey begins crooning, a woman walks up to our table, looks me straight in the eye and says, "Dance with me." It is not a request. It is not an invitation. It is a clear instruction. Her face has a waxy pallor. She wears a colorful scarf over the top of her head. Although she has eye brows and eye lashes, she is otherwise bald. She is perhaps forty years old and has had a few drinks. She extends her right hand and takes my left confirming that her statement was, in fact, a command. I could say, "No, thank you," pull back my hand and remain sitting. But I sense dancing with her is the right gesture. So, I rise to meet her.

At this moment, my wife Anna is on the other side of the mountain, about seventy-five miles away at a violin camp. She will pick me up at the end of her camp and we'll go home together. Earlier this summer, we attended a weeklong dance camp at Pinewoods. Happily, one of the dances we studied was the Swing. Happily, because the Swing works with Smokey.

The woman pulls me close. I recall an exercise at dance camp. The teacher, Matthew Duvenek, a young man with wisdom far beyond his years, began a lesson saying, "Every dance is a conversation and every conversation is worth having." He told the men to form an outer circle facing into a circle of women and for the men to close our eyes and open our arms for a woman to take us in a dance hold. The men were to keep our eyes closed while the women could choose to keep their eyes open. On Matthew's instruction, a woman came into the outstretched arms of a man and together determined the closeness of a hold. After ten partners, Matthew told the men to open our eyes, the women to close theirs and we began again. With my eyes closed, I never knew who my partners were but each embrace was unique, some formal and stiff, some soft and warm, a lovely, completely (for me) anonymous and non-sexual embrace. Later, Matthew said, "When you're dancing, you don't need to do anything fancy—just look at your partner and smile and if she smiles back, it's going well."

This recent experience is important as my dance partner at The Porch draws me close. I back off and she draws me in even closer. I sense she needs to be held and, at this moment, needs me to hold her. Closely. I feel no sexual gesture on her part and feel none on mine, either. I am surprised that I can be this close with a woman, separated only by our clothes and be free of sexual stimulation. At fifty-seven, I am a different man than I was at seventeen or twenty-seven. This is liberation from the overwhelming, consciousness-filling sexual drive that dominated much of earlier life. What a relief! I am able to meet this woman where she needs me in a way that is honest and refreshingly comfortable, as well.

My partner's hands are warm, her body soft. She leans her head on my chest. Her baldness and waxy skin and what I perceive as a certain desperation to be held closely leads me to believe that she is not long for this world. The lingering reservation about the intimacy of our embrace disappears.

She follows my lead well for twirls and spins but each time we separate our trunks, she holds on securely with her hand and when the separation is over, she is quickly holding me close again. She is doing her share of leading.

The Porch has a dining room and a separate adjoining bar. After we dance in the dining room, she leads me to the bar. She calls to two friends who call back to her. She is showing off her bearded "trophy." Smokey is singing so loud I cannot make out all the words. But the feeling is that they're happy that their friend is dancing. When Smokey stops singing, I thank her and return to the table where Fred and Lois have witnessed my dance episode.

Fred asks, "Will you tell Anna?" "Sure," I answer. The waitress is picking up in an obvious demonstration that she wants us to go home (so she can go home) and we are holding her up. Smokey is now singing "The Tracks of My Tears." Loud.

I pay the check. Fred, Lois and I put on our coats and walk towards the door. My dance partner is at the bar with her friends. She sees us leaving and rushes to me, takes my hand and calls out above the Smokey's crooning. "Thanks for the dance. My name is . . ." Her name is obliterated by Smokey. "My name is Mark," I yell. She takes my hand and squeezes it. "Goodbye, Mark." Fred, Lois and I are out the door, buttoning up against the cold mountain air.

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An American in London by Brad Hopkins

"You're passing through London? You MUST dance at the Cecil Sharp House!" "Oh, yeah, I hadn't thought of that. But how do you find out about how to get there and what's going on?" "Just google it online and the site will have the whole schedule laid out for you, directions, whatever you need." "Right."

London, England, February 2008, a quick check on the Cecil Sharp website reveals dances every day, but not much information about which ones are which kind of dancing. A call to the central phone: "Call the leader of each dance to find out what they have planned." A few unsuccessful calls and I decide to go to the House myself to find out what's going on.

I take the underground to Camden Park station and walk the rest of the way. As I approach the Mecca of English country dancing, I start to feel the emotion of keen anticipation...and there it finally is: the Cecil Sharp House in all its glory. Rather unprepossessing, a little worse for the wear, but the Cecil Sharp House nonetheless.

"Which night of the week has dancing that's most like ECD?" I ask the person behind the desk. "Thursdays, but Saturday's dance is a mixture of American and English." Thursday doesn't work for us, but Saturday is a possibility and Saturday it has to be.

My wife is not feeling well, so I go it alone.

I take the bus and get off just before the main thoroughfare at Camden Square. But as I do, I notice that about a quarter of a mile in the distance there are flames shooting high into the air. "Is this the set for a movie or do we have an emergency here?" I wonder to myself. There aren't any movie crews around, so I conclude it's a real fire. But there are only about ten people looking in that direction, so I conclude further that the emergency crews haven't yet arrived.

My first thought is, I sure hope this doesn't put the dance in jeopardy (the House being situated less than a mile away)! Then, I come to my senses, get my priorities in order and shoot up a prayer for anyone who might be in harm's way because of the fire. Another selfish thought: I'd better move on or someone might start asking questions and think that I, as a foreigner, had something to do with it.

I press on and arrive at the dance a bit early. People are just trickling in. Those who've arrived don't seem to have noticed the fire, but later I hear several say they had trouble getting there by their normal route because of traffic being rerouted. "There was a fire in Camden Market," I offer as an explanation, and it sounds reasonable to the hearer.

At five minutes till the start there are still only about ten people there and almost all are men. I ask one of the regulars what's going on and he says that people come a little late, especially the ladies. They flow in at the last minute. I ask what kind of dancing it will be, and he's not sure. It's part of a monthly dance series called Barn Dance and it varies quite a bit.

It turns out the caller is American and it's contra dancing. That's all right with me; I like contra very much—just a little surprised to see it featured on a Saturday night at the Cecil Sharp House. And, just as my friend had said, plenty of ladies come in at the last minute, so there is no lack of partners.

Very spirited dancing; lots of young people joining the older. The hall, which covers almost the whole upper level of the building is nearly full. An evening of international folk dance is going on in a smaller hall down below. The place is abuzz with activity. I'm pleased to see the folk arts thriving in present-day London. I dance every dance and wear myself out. Now for the trip home. All of Camden Square is blocked off by emergency personnel and equipment, finishing up after fighting the fire. I walk to the next subway stop and find my way home.

An email from my son the next morning: "Hey, Mom and Dad, there was a huge fire at Camden Market last night. I hope that didn't adversely affect you in any way." "Well, uh, son, you'll never guess where I was last night when that fire broke out."

Teaching Rights and Lefts

by Carl Dreher

Right and lefts, along with the circular hey, is the most befuddling of figures for beginner English country dancers. Inevitably, a new dancer will turn the wrong way and go into a different set, or try to turn two hundred seventy degrees at each corner rather than "the easy way." I've been amazed by the number of inventive wrong ways it can be done.

For a recent English country dance attended mostly by beginners, I constructed a lesson plan that focused on rights and lefts. It was very successful and by the end of the evening the new dancers were doing that figure and the circular hey without problems. Since such successes are rare, I decided to write down what I did and pass it on to other English country dance teachers.

To start, I arranged everyone into two-couple sets. My thinking here was that with only four people in an isolated set, a new dancer will not be able to wander into another set. Demonstrating from within one set, I had the other three dancers take a step back while I stayed in place. I then walked around the inside of the expanded set, starting towards my partner. I doodled an 8-bar tune while doing this and made it very clear that I was walking a squared-off circle around the set, going through each corner where a dancer would be. After completing this, I had all first men copy what I had just done.

I then stepped back and had my partner step into her original place, and had her walk around the inside, starting towards her partners (me, in this case) pointing out again that she was doing nothing more than walking around the inside of the set but going in the other direction. All first women then copied this. This was repeated for the remaining two dancers.

Next, I played a 32-bar tune and had the four dancers repeat this exercise to music, each going around the inside in eight bars without a pause between them. By this time, they understood where they were going.

The next step was to explain that all four movements occur at the same time by weaving right-shoulder, left shoulder, etc. I had them walk it slowly while I doodled a tune. The music was played again and we practiced the figure a few times.

The last step was to explain that sometimes the figure is done with hands. Again, I demonstrated. By this time, the dreaded turn-the-wrong way syndrome had been banished and I was delighted to find that adding hands caused no problems. Now to put their new skill in a dance!

I selected the dance Hit and Miss,¹ which is a

very easy two-couple dance. For music, I chose Hyde Park² which is a 24-bar x 3 tune with a moderately spry tempo. Purists will object that Hit and Miss is a 22-bar dance and has its own tune, but bear with me. The correct ending of Hit and Miss has four changes of a circular hey in six bars. Now was not the time to change what the beginners had just learned! Using the Hyde Park tune kept the dance easy and "square." The dancers had no problems at all and enjoyed the dance and their new skills.

This will keep the purists happy: I next explained the correct ending of the dance and put on the correct music. After demonstrating four changes in six bars, I had them practice just that variation of the figure. We then danced Hit and Miss again to the proper music and everyone readily appreciated how different the dance felt. It also allowed me to talk a bit about the style difference between the stately first sixteen bars and the faster last six bars.

The rest of the evening consisted of easy dances, each containing a variation of right and lefts or a circular hey. That is important and ultimately, I believe, what led to a successful evening. Practice, practice, practice! The dances are listed below along with notes on why I chose them.

Dover Pier—duple minor, 2/2. This dance has four changes of rights and lefts, which allowed the beginners to build on what they had learned. However, the figure starts with their partner across from them instead of next to them, so there is a small variation. This dance also introduced the longways dance formation.³

Auretti's Dutch Skipper—duple minor, 6/8. This variation on rights and lefts has only three changes in four bars, which is faster but entirely manageable for beginners.⁴

Mr. Isaac's Maggot—duple minor, 3/2. This allowed the dancers to practice the three-change rights and lefts variation but changed the tempo and time signature significantly.⁵

Helena—four couples, 2/2. This Colin Hume dance has three-changes of rights and lefts in four bars around the four couple set. The teaching moment in this dance occurs in bars 22-24, where the dancers fall back into lines. Telling each dancer to face the person they have in their hand will start them in the right direction. Since it is a four couple dance, it is difficult for a dancer to go astray.⁶

The Ragg—duple minor, 6/8. This dance has three fast changes of rights and lefts in four bars. The dance is very symmetric, very easy and very energetic. Total fun!⁷

Love's Triumph—3C, 2/2. This dance has four changes of rights and lefts. It has a moderately difficult B1 sequence, but with only three couples, it is easy to isolate problems. It also has an achingly beautiful tune on the Foxfire recording.⁸

Because of time limits, I didn't do any dance with only two changes of rights and lefts. I plan to introduce that variation at the next session.

Author's note: Since I wrote the first lesson on rights and lefts, we've done a lesson on casting and the next one will be on the figure eight. I find these theme-focused lessons work really well for beginners and experienced dancers alike. ~ C.D

¹ Hit and Miss instructions: *The Playford Ball*, Keller and Shimer, 1990. Recorded on "The Playford Ball," Bare Necessities, 2009.

² Hit and Miss recorded on "At Home," Bare Necessities, 2001.

³ Dover Pier instructions: *The Playford Ball*, ibid. Recorded on "By Request," Bare Necessities, 2003.

⁴ Auretti's Dutch Skipper instructions: *The Playford Ball*, ibid. Recorded on "Simple Pleasures," Bare Necessities, 2000.

⁵ Mr. Isaac's Maggot instructions: *The Playford Ball*, ibid. Recorded on "Strong Roots," Bare Necessities, 2006.

⁶ Helena instructions are available on Colin Hume's website, www.colinhume.com. Recorded on "Modern Treasures," Bare Necessities, 2000.

⁷ The Ragg instructions: *Simple Pleasures*. Recorded on "Simple Pleasures," Bare Necessities, 2000.

⁸ Love's Triumph instructions: *The Playford Ball*, ibid. Recorded on "The Introduction," Foxfire, 2007.



Carl Dreher is a founder of North Texas Traditional Dance Society and co-teaches English country dance with Martha Quigley. He served on the CDSS Governing Board for six years (where he alienated everyone...ha-ha. Brad, put down that voodoo doll!), and is a regular rapper dance teacher at the John C. Campbell Folk School in Brasstown, North Carolina. He chaired the 2010 Set for Spring, the Texas English Country Dance Ball.

All books and recordings mentioned above are available from www.cdss.org/store.

(*Canoneers, continued from page 17*)

the music. And for the full seven times through the Bare Necessities cut, the group did the dance. True, I had to run interference now and then, but the group did the dance. And then they did it again.

I have heard it said that the highs and lows of being a teacher are higher and lower than any others—and I have to say that this was a teaching high unlike any I'd ever experienced. I was elated. But class members, most of whom I think were in shock, were not so easily satisfied. They refused to admit that they'd really done it until the final class of the semester, when they did it again without me doing a thing except prompting for first corners only. Feeling on top of the world, we said goodbye for the holidays, with everyone agreeing that they'd done it.

And I was sure that they'd never want to do it again except, perhaps, on penalty of death.

But lo and behold, Bill Osgood soon sent me an email (from whose subject heading comes the title of this article) saying, "We look forward to more canoneering in 2010!" Others sent similar messages. And so here we are, a few sessions into the new semester and we continue to do John Tallis's Canon—hatless, and practically promptless. I would even go so far as to call it now one of our "standards." Val and I can take credit for some of it, to be sure. But I stand in awe of the group's energy, determination, and persistence. As class member Jini Hornung put it, "Our group may be 'over the hill,' but we are dancing all the way!"

Postscript—Bill Osgood died on May 8, 2010.



Judy Chaves teaches cello and English country dance in the Burlington, Vermont area. She's currently working on a guide for leading English country dance classes for seniors, to be published by CDSS.

Cheers for the Canoneers!

by Judy Chaves

Dedicated to Bill Osgood

Entering the fifth year of teaching a weekly English country dance class at Wake Robin, a retirement community in Shelburne, Vermont, I wondered if the class was ready for a major challenge: a dance that would take the group, instead of the usual twenty minutes to learn, several sessions—perhaps even the entire ten-week “semester.” So I asked my co-teacher, Val Medve, what she thought of the idea, and she was game. The dance? John Tallis’s Canon, a duple minor written by Pat Shaw in 1970 in which corners do the dance in canon, the first corners initiating the dance, and the second corners coming in—and remaining throughout—four beats behind. The dance itself is quite simple—forward and back, cross over, right and left hand turns—but the matter of coordinating the canon, particularly the progression, can prove enormously tricky. Never had we tried anything even remotely as complicated with this group. We suspected that it was either going to prove an immensely satisfying experience for all—or one of the craziest teaching ideas that the two of us had ever had.

Our standard repertoire for the class includes simple duple minors like The Duke of Kent’s Waltz, Freeford Gardens, and Dover Pier; a few circle dances like I Care Not for These Ladies and Epping Forest; and an occasional three-couple set dance like Scotch Cap or Grimstock (using only one or two of the choruses that work best for the group). Recently we’ve upped the difficulty level with Handel with Care, Barbarini’s Tambourine, and Jack’s Maggot. It seemed to us that John Tallis’s Canon, though of a much higher level of challenge than our standards, would offer a type of challenge of exactly the right sort. Difficult, but Wake Robin-friendly.

Exactly what qualifies as Wake Robin-friendly is something Val and I have gotten increasingly better at identifying, just as we’ve grown adept at writing adaptations to dances to make them Wake Robin-friendly (eliminating all turn singles, for example) and adjusting the speed on our MP3 players to do the same (sometimes down to eighty-five percent of recorded speed).

With most of the class



being in their seventies and eighties (one member just turned eighty-nine), speed, balance and dizziness are our biggest concerns. The Canon seemed perfect because, as I said, the dance itself is not difficult, and there are no fast parts, no repetitive turns, nothing to bring on dizziness. Its challenge lies more in the intellectual realm than physical. And whereas this group might have balance and knee and back issues, they are as sharp intellectually as any other English country dance group—which is to say very. They immediately grasped the concept of the canon (and, many of them, the reference to Thomas Tallis) with great appreciation and enormous anticipation of what they could see lay ahead. They were as excited as we were to take on the challenge.

At the first session in early October, we got off to a great start. The figures themselves were easy to teach, and for the first few weeks we had the group do the dance not as a canon, but as a “solo” for each set of corners, the first corners dancing while the seconds stood still, and vice versa. We also left out the progression. (Instead of veering right or left, you simply returned to place.) Once it was clear the class could do this repeatedly with confidence, we introduced the canon aspect, one figure at a time, still without any progression. Val would call for the first corners; I would call for the seconds. Doing the dance this way was clearly a challenge, but one the group finally mastered with such success that Val and I were tempted to call it quits right there. “We could just turn it into a two-couple set dance,” I suggested. “No progression necessary!”

But the class knew there was a progression and made it clear they would not be satisfied until they learned it. Val and I, unsure exactly how we were going to teach the progression, fearful of failure—both our own and the group’s—kept putting the progression off. Yet the class kept asking for it. “How could anything be that hard?” they asked. How indeed. (I should mention here that when I asked caller David Millstone for tips on teaching the Canon’s progression, he replied, “I haven’t taught [the dance] in ages precisely because of the

difficulty of getting that progression across.”) Oh great, I thought: expert confirmation that Val and I are indeed insane!

But I finally bit the bullet and taught the progression (thanks to page 31 of *CDSS’s Legacy: 50 Years of Dance and Song*, plus several nights of tossing and turning). There followed a few weeks of exactly the sort of progression mayhem that Val and I had feared. First and second corners, forgetting who did what when, walked into each other; partners split apart and progressed in opposite directions; genders changed. Those who did successfully navigate the steps of the progression were unable to locate any next corner with whom to dance, and forget about anyone being able to enter the dance after waiting out at either end. Val had some success with a call-and-response exercise: “First corners veer...?” “RIGHT!” came the answer. “Second corners veer...?” “LEFT!” But for the most part, the progression was a mess, and the insecurities caused by the progression started seeping into the rest of the dance, particularly the right and left hand turns which started deteriorating, second corners getting seduced into dancing the first corners’ part. The hard work of the previous weeks seemed to have been for nothing. “Judy,” one class member cried out after a particularly awful attempt with music, half a dozen participants collapsed in giggles, having abandoned the set entirely, “is there some reason why we HAVE to learn this dance?”

And though most of the class assured me that yes, there was a reason and they were determined to carry on, I was painfully aware that much of my own eagerness for the class to learn the dance was the satisfaction I’d get in having been able to teach it. So we carried on, devoting a good half hour each week to what was becoming known as “THE DANCE” (all other dances known as “NOT John Tallis’s Canon”).

Amazingly, the majority of the class grew only more determined. There were intense discussions at the end of each session in which they’d evaluate what we’d done, pinpointing areas of difficulty, suggesting possible teaching strategies. In a stroke of genius, Gloria and Bob McEwen suggested that second corners wear hats to make it easier to locate one another after the progression (an idea we took up with great success, making sure the hats were easy-on, easy-off for quick switching



at either end of the set, where corners change roles). Bill Osgood coined the verb, “to canoneer,” for what we were doing. (“Will we be canoneering today?” Bill would ask at the start of a class.) And things were going on outside of class, as well. Thelma Osgood confided that she was lying in bed at night doing the dance mentally, as did Jessie Snyder: “I visualize it and rehearse it in my mind frequently, hoping to hold onto it until we can try it again.” Several members held an informal practice session in one of the Wake Robin parking garages. “I have never,” veteran dancer and class member Beal Hyde said to me at one point, “seen a group at Wake Robin this determined to get something.”

But time was running out. With only one week remaining until the end of the semester, the group was still unable to do the dance more than two or three times through without total melt down. I decided to offer a special “John Tallis’s Canon Only” session for those who were interested and willing to subject themselves to a full hour of THE DANCE, warning them that I would work them hard “and it will NOT be fun!” To my amazement, everyone came. Even those with conflicts came for the few minutes they could spare. We had to dance in a hallway, since our usual space was set up for a holiday concert. So with other residents and staff occasionally walking through (you can imagine their expressions), and the holiday decorations a visual reminder of our looming deadline, we drilled.

“Repeat, repeat, repeat,” was David Millstone’s advice to me. “Simply do the progression and just the progression. And then add in the chunk right before the progression and then do the progression.” So we did the progression more times than should be legal, and then we did the right and left hand turns more times than I’d like to admit, with everyone taking turns at being first and second corners. My calls became so repetitive, the whole class was chanting them along

with me, especially during the right and left hand turns for which we’d all, in unison, count in mounting crescendo, “One, two, three, four, FIVE!...” emphasizing the beat upon which the second corners join in to make the two-person turn a person-person star. After forty-five minutes of such dilling, I put on

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Stew Shacklette and the Folk Dancer Record Center

interviewed by Don and Sylvia Coffey

Stewart "Stew" Shacklette has been calling dances for many years. Now at age eighty he seems disgruntled that the days don't contain enough hours to get in all the things he wants to do. And make no mistake, all the things he wants to do would daunt many people of half his years. With credits including thousands of dances called across the nation plus decades producing the half-century old Kentucky Dance Institute (KDI), he has spent much of the past decade hauling, sorting, inventorying and managing one of the world's largest collections of vinyl folk dance records. His heart's desire is to make available to the national dance community the collection's tens of thousands of dance tunes, most of which are decades out of production and hard to find.

As a contemporary and personal friend of many of the nation's past and present dance leaders, Stew Shacklette's life experience reaches across all major branches of American traditional dance—Anglo-American, western squares, international folk dancing. But his story is best told by himself. To interview Stew, my wife Sylvia and I visited his Folk Dancer Record Center near Brandenburg, in beautiful rolling Kentucky countryside not far south of the Ohio River west of Louisville.

Sylvia (SC): Stew, how long have you been involved in dancing?

I've been calling square dances for sixty-three years and international folk dances probably about forty-five years.

Don (DC): How did you get started calling?

We used to have regular square dances at our community center in Fairdale, Kentucky and I danced with a group of teenagers—we were in high school together. The caller would get up and say "we're going to do Birdie in the Cage, everybody get a partner." I had memorized all these calls. The other teenagers would run to me and say, "How do we do this?" And I would tell them how Birdie in the Cage went. The center had roller skating at a certain time, followed by the square dancing. The kids on skates told the recreation director they thought they could do square dancing on roller skates. He said to me, "You know all the figures, you show them what to do." So I showed them all the basic figures. I went back to him and said, "Mr. Lamb, I've shown them all the figures I know." He was standing there with the record player on and had a microphone in his hand. He said, "Here, hold this." So I took the mic and he turned his back and said "You're going to have to call because I don't know how," and he walked away. He left me holding the microphone with the record player going and the

kids out there waiting to dance. So, that started my calling at that time and I've been doing it ever since.

SC: Who called the dances when you were learning the figures?

It would be a different caller each time. Once a month we had live music—fiddles, guitars, banjo now and then. This was under the Jefferson County Recreation Department.

DC: Do you remember the first dance you went to?

Yes I do. Since there were no classes that taught people how to dance at that time, the caller would have a set that would travel with him and he would get them out in the middle of the dance floor and say, "Okay, this is how this figure goes." And he would walk them through these figures. Just about everything that I was exposed to in square dancing I memorized.

SC: What started you calling in the square dance clubs?

When I graduated from high school I went to Western Kentucky State Teachers College, before it became a university. I was there two years, then I went in the Navy in 1949 and got stationed in California, which was a hotbed of square dancing at that time.

I met two square dance callers there in San Diego who sort of took me under their wings and

helped me learn more. One was Harold Lindsey and the other was Bob Shepherd. Now Harold and Bob alternated at the YMCA on Monday nights, doing square dancing for the service men. They found out I did some calling, so they would put me on their program. Then Bob passed away and Harold said, "I don't want to do this every Monday night." So the YMCA hired me to come in on alternate Monday nights to take Bob's place calling the dances.

Then Harold passed away too, and that left another two Monday nights that somebody had to cover. They asked me to do all four Monday nights. Also at that time there were USO-type girls who would come and dance, and they said why don't we form a square dance club? So we formed a YMCA club called the Ys Allemanders and danced every other Thursday at the Y. And of course, every Monday night we danced. At that time there were probably fifty or sixty square dance clubs in San Diego. If something happened or a caller would leave a club and they were looking for a new caller, they would call me to call their dance. Before long I was calling seven nights a week.

The hardest thing when I first started was finding resources. I read everything I could find, searched for material, and contacted and pestered people clear to Canada. There were really not that many books available on how to do these dances. I think it was 1949 when Bob Osgood started *Sets in Order* and I was able to get these magazines. I was featured one year—each month they would feature a caller and write about what was in his record box and that type of thing.

After I was discharged from the service in 1952, I came back to Louisville. Soon I was calling for five or six local clubs. The first class I taught in Louisville had thirty-four squares of dancers. These classes were not advanced; we had sixteen weeks of basic figures. I was very much a part of the western square dance club movement and brought contras into the Louisville area clubs. I was a founder of the Louisville Callers Association.

Also around that time I met a lady who was a recreation leader and she went to the schools and taught physical education for some of the universities. And she taught international folk dancing. Her name was Shirley Durham. Shirley had a great influence on me. She would teach me the folk dances—I had no concept of folk dancing at that time, I guess it was the late 1950s or early '60s. Folk dancing was strange to me but the love I had for dances inspired me to learn them.

DC: How did you get started with Kentucky Dance Institute?

Shirley Durham, who became Shirley

Fort after she married, was one of [its] directors. She insisted that I must come to KDI. At that time it was at Morehead University. So I went just because Shirley insisted that I come. I enjoyed it so much that the next year she put me on staff. I think that was in 1961, and I've been there ever since.

In the beginning Ricky Holden, who was a square dance caller at the time, was on staff. He was also doing some dance research in Europe for Frank Kaltman. So that introduced me to square dancing and folk dancing together. The KDI philosophy at that time was that they didn't want to do just international dance, they wanted everything included in the program, which included squares and round dancing, English—everything. So that philosophy is sort of what I've stuck with ever since I've been the director of KDI.

The thing I could not get the square dance club callers to understand was that there was a world of dances out there that people were dancing and enjoying, that you could put these in your program if you would just learn them. They would not cross over that barrier.

SC: How did you learn to call contras?

I was calling squares in San Diego and there was a man by the name of Doc Graham in the area who did contras. He was a friend of Bob Osgood. Doc Graham said, "Stew, you ought to call contras—you'd be good at it." He showed me some things and I would practice calling contras and put it on tape and send it to Doc. Doc would then go over it and evaluate what I was doing. If I did something wrong, he would tell me what was wrong and how to fix it.

DC: Who were the most influential people in your folk dance journey?

In square dancing I would say it was probably Bob Osgood. I did a lot of communication with Bob, enjoyed his *Sets in Order*. I've got them all. In folk dancing it was Shirley Durham Fort.

SC: What are some special highlights you remember?

Well, besides dancing on skates, I remember teaching dancing on horseback. I called for four squares of kids on horses. They liked us so well we were asked to do it again at the county fair and then again at the state fair.

Two awards I received a few years back are pretty special to me. At the 2003 San Antonio Folk Festival I got the National Dance Award. The next year CallerLab gave me their highest honor, the Milestone Award.

continued on next page



Kathie and Stew with their grandchild; photo courtesy Stew Shacklette.

On lovely, winding Olin Road, four miles outside Brandenburg, Kentucky, one comes upon a moderately large warehouse just a hundred feet off the road. What commands attention is the big round sign posted high on its wall: Folk Dancer Record Center.

The upper floor houses Stew Shacklette's recording studio, office and his miscellaneous archives of American traditional dance references—over three thousand of them, including his own publications. As one descends to the lower floor, the meaning of the sign outside becomes clear. Records. Vinyl records, old breakable records, even some ancient bakelite-like disks quarter-inch thick, grooves on one side only. 78s. 45s. 33-1/3 LPs. Most in jackets, many brand new still in plastic wrap. Gazillions of records filed neatly away on shelves four, five, six tiers high, two-sided shelves running the length of the building, shelves to the right, shelves on the left, records everywhere. One does not expect it. It overwhelms.

It is a world-class collection of vinyl records dedicated to traditional dance. Stew built the warehouse and the shelves and brought in the records. Now he wants to make this treasure of historical tunes available to dancers everywhere.



DC: You have one of the world's largest folk dance record collections. What possessed you to take on such a task?

Michael Herman had this successful recording business in New York called Folk Dancer Records [and] produced many recordings, plus he collected thousands of other labels. Michael and his wife Mary Ann were major leaders in folk dance and music, very creative. After they passed away their huge record holdings went to their heirs in the early 1990s. The heirs tried to sell the collection, but nobody responded. They moved as much as they could into the Hermans' residence and were paying to warehouse the overflow. The city dump was eventually considered, but haulers estimated it all weighed seventy-one thousand pounds and the dump charged fifty cents a pound, so even that option would cost about \$35,000.

I wanted to save the records for future generations. This wasn't just any old record collection. Michael's music was uniquely authentic. If he wanted to record native dance tunes of any particular country, he'd search out musicians from that country and hire them to play it. [The heirs] finally advertised the collection free to anyone who would pay to haul it

away. I heard about this, and talked with Dr. David Lewis at Elizabethtown. He and his wife Leslie danced with us and were strong dance supporters. He and I decided to pay the costs to transport it down here and I would construct a building to store it in. So we hired the Bekins Van and Storage of New York to make the move.

There were records all over the [Hermans'] house, the basement was full, the garage was full, two upstairs rooms, a lot more in storage facilities seventeen miles away. The basement had flooded and ruined everything on the bottom, so that went in a dumpster we set in the front yard. It was dirty, heavy work. After a couple of weeks we finally salvaged all we could into the van and headed south. We eventually got still more records that were stored up at Maine Camp. Many were ruined where porcupines and cats had got in and made quite a mess.

When I started into this I had no idea how very much Michael had. Besides his own records there were about a hundred twenty-five labels of other companies he'd purchased for resale—RCA, Decca, Mercury, Folkraft, McGregor, Capital, Apex, Sperry. Some have hundreds of duplicates. The last two LPs Michael made were South American music, and there's twenty-five hundred copies of each. I have no idea why he made so many copies.

After we got home this all had to be sorted, inventoried and shelved. Some defied logical categorization, so we had to invent our own inventory system. It took two years to unbox and sort them all into a rational sequence on the shelves. We had a data entry person helping us for a while, but mostly it was just Kathie and me—mainly me.

SC: What is the oldest record you have?

Henry Ford's music. We have "Early Time," recorded about 1938. There's also a quarter-inch thick ten-inch 78 rpm Edison label that was recorded "for Edison Laboratories." It has a foxtrot "Save Your Sorrows," with "Madeira" on the reverse, played by Polla's Clover Garden Orchestra. Edison's signature is printed on it.

There's also a "V-Disk" label from World War II that was played for servicemen over Armed Services Radio. These are popular tunes of the period.

DC: What types of music are in the collection?

Lots of old English, Appalachian, early

American, and just a bunch of ethnicities: German, Lithuanian, Polish, Greek, Czech, Yugoslav, Hungarian, Gypsy, South Seas, Armenian, Israeli, French, French Canadian, Italian, Swiss, Austrian, Romanian, Turkey, other mideast. More I can't think of. These records confound modern maps, for some nationalities don't exist anymore—Yugoslavia, Czechoslovakia.

Then I've got lots of playparty games, the Honor Your Partner series, the Running Sets collection, George and Onie Senyk's collection, Ball State University collection, Columbia DX Series of twelve-inch 78s containing quadrilles, lancers, mazurkas, waltzes, saunters, the Paul Jones and so on. There's a lot of music here.

I added about three thousand records I'd collected over the years. Other callers contribute records from time to time. Large collections have been donated by Cal Campbell, Ted Vaile, Nick Hartley, a bunch from the Lloyd Shaw Foundation archives. I'm still accepting records into the collection. People came down here from the Library of Congress and spent a lot of time looking it over, then said they'd like to have two copies of everything I've got. I'm waiting for follow up on that.

SC: What provisions have you made for the future of this collection?

I'd put out some feelers for a successor, and a young man and his wife from Georgia came up to visit and talk it over. They were interested enough that they sold their house in Georgia, moved to Versailles, Kentucky, and he got a state job in Frankfort. He and his wife will eventually come in and continue what we're doing. They've formally agreed to take over after we've passed on.

DC: How can people discover what tunes you have, and order CD copies? Or even records where you have multiple copies?

I can mix down onto a CD any combination of tunes from a record or any combination of different records. One CD will hold up to thirty short tunes or fewer longer tunes—up to about seventy-nine minutes. I can even slow down the recording, at pitch,

so it's useful for handicapped dancers.

I charge twenty dollars to mix down a CD and the shipping costs three dollars anywhere in the U.S. Vinyl record prices are two dollars for 78s, twelve dollars for LPs, five dollars for 45s, and seven fifty for 45 rpm extended play. I have reproduction and resale rights over the entire Michael Herman collection, and most of the others.

As to discovering the thousands of tunes on these shelves people can get a good start by looking at Folkdancer.org. The rest of the collection is listed on a DVD [and] I'd welcome anyone who's willing to help me get it all on line. I'm also hoping to open up a bunch of Michael Herman's original recordings that

are on ten-inch tape reels he never transferred to records. I've got fifty-six of these oversize masters, and nobody even knows what's on them yet.

A good proportion of all dance tunes ever recorded are right here, and I usually have the records people tell me they've been trying to find for years. Folks can contact me by phone, 800-446-1209 or 270-422-3655, by email, fdrc@aol.com, or write me at Folk Dancer Record Center, 6290 Olin Road, Brandenburg, KY, 40108.

Postscript—As he works among his record-laden shelves, in the studio room, anywhere in the building in fact, Stew Shacklette listens to his

records. His speakers are strung so that the tune currently playing can be heard wherever he chooses to roam. On the day we visit this arrangement is in full swing, turned temporarily, reluctantly, off to accommodate our interview, then back on according to his custom. At the moment, the selection playing happens to be a jaw harp. It is uncommonly raucous. Kathie Shacklette sympathetically hopes we aren't too bothered by it, admitting that once in a while some tunes—like this one—get on her nerves just a bit. "He's never without something playing," she says.

A trace of smile flits across Stew Shacklette's face. "I like it," he murmurs.

Don and Sylvia Coffey, longtime dancers and dance organizers, live in Frankfort, Kentucky.



Timeless Dressing

by Rowena Roodman

This is the story of a very special dress. I first saw the orange gingham prairie-style dress hanging in the Camphouse at Pinewoods as an auction item at Family Week in 2007. Gary and I were there with our granddaughter, Emma Casady, who was eight at the time, enjoying her first Family Week. The dress was a perfect size for her and we were the lucky bidders. It wasn't until later that we began to realize what a treasure we had. Embroidered on the pocket was "Pinewoods" and "Ogontz" and on the hem, "I danced in this dress (and some played Laura Ingalls Wilder)," with the names of seventeen girls who had worn the dress, beginning with Sarah and Maggie Arnold whom Gary knew when they were children at camp over thirty years ago. Many of the other names were also familiar to us through our years of dancing. Emma wanted to know more about all the girls who had worn the dress so we decided to collect information and make a scrapbook to accompany the dress on its travels and to be added to by each new girl as the dress was returned to camp and reaucted. In June 2008, Emma and I wrote letters to each of the girls and their families inviting them to send photos, memories of camp and tell about their current activities. Over the next year we compiled these responses as well as family photographs and information from the Family Week Biographical Questionnaires which are kept archived at CDSS in Haydenville, Massachusetts between their annual visits to camp.

We learned that the dress was made in 1978 by Platt Arnold for her daughter, Maggie, to wear in a dance recital. It was then worn by Erica and Naomi Morse,



Katherine and Lauren Breunig, and eventually found its way into the auctions at Pinewoods and Ogontz Family Weeks where it raises money to be used for scholarships at the camps run by CDSS. By 1995 the tradition was well established when Gail Hyde bought the dress for her daughter, Leah. Meg Lippert, whose daughters, Jocelyn and Dawn, had also worn the dress, told her about its special history and others who had worn it including Sarah Blackwell and Moira Flanagan. Gail wanted to honor the tradition of the dress by embroidering the names of each girl as well as the name of the newest owner, Ruthanne Callen. During the next few years the dress was taken to Ogontz where it was worn by Kathleen Fownes, Simone Serat, Emma Davis, and Amanda Coakley and returned to Pinewoods after being worn by Amelia Anderson.

Emma put the dress and scrapbook back into the auction at Pinewoods at Family Week 2009 after reuniting it with Platt Arnold who was there with three generations of her family. At the auction, the dress was won a second time by Gail and Lee Hyde, this time for their granddaughter, Daisy Hollifield, thus beginning a new generation of dancers. The accompanying group photo, taken at Family Week 2009, is a tribute to the magic that dancing holds in our hearts—eight previous owners of the dress along with the newest.

This is another example of the CDSS mission, "Continuing the traditions. Linking those who love them."

Left to right in the photo: Sarah Arnold Shanley, Maggie Arnold Roberts, Erica Morse, Naomi Morse, Moira Flanagan, Daisy Hollifield wearing the dress, Leah Hyde, Amelia Anderson, Emma Cassady.

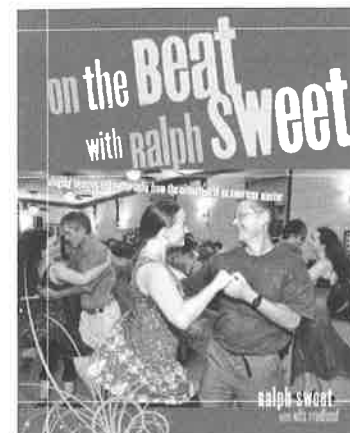
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RALPH SWEET WITH NILS FREDLAND

On the Beat with Ralph Sweet: Singing Squares and Patter Calls from the Collection of an American Master



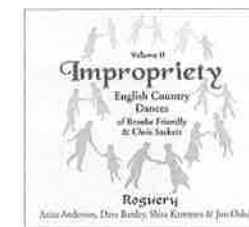
Cover photos by Roger Katz, design by Marty Somberg

The Country Dance and Song Society's latest publication! Over two hundred pages of Ralph Sweet's favorite squares from his collection acquired over the course of a sixty year calling career. The book includes instructional essays on how to call patter and singing squares; each of the 90 squares in the book includes instructions for the figure, teaching tips, sequences, and notes that add Ralph's unique historical (and occasionally hysterical!) perspective; all 34 singing squares include music for the accompanying tune; there is a nineteen page section called "Intros, Breaks, and Endings," that takes the mystery out of this important part of square dance calling; there is a special "Hoedowns" section, with music for suggested tunes to back up a patter-style square dance caller; and there is a section called "Sources" that gives some information on the origin of each of the squares in the book. All that, and photos too! Purchase *On the Beat* and get to know Ralph Sweet through the medium he's most passionate about: square dancing! 2010, 206 pp.

BOOK \$30.00

ROGUERY

Impropriety, Volume II



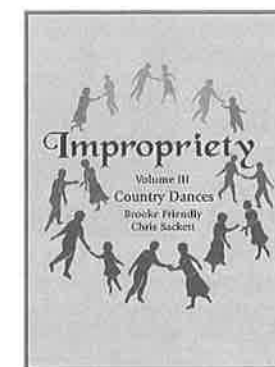
This CD includes most of the English country dances published in the book *Impropriety, Volume II: the Country Dances of Brooke Friendly and Chris Sackett*, performed by the band Roguary which is comprised of Anita Anderson (piano, voice,

accordion, cittern) and Dave Bartley (guitars, cittern, mandolin, tenor banjo, voice) from Seattle, Washington, and Californians Jim Oakden (recorders, clarinets, tenor banjo, whistle, guitar, mandolin, accordion) from Santa Cruz, and Shira Kammen (fiddle, viola, vielle, medieval harp) from Berkeley, who met in the Rogue Valley of Oregon to record this album. Brooke Friendly joins the band on tracks 5 (zils), 10 (drum and bells), 16 (drum), and 22 (voice).

CD \$15.00

BROOKE FRIENDLY & CHRIS SACKETT

Impropriety, Volume III



Cover design for CD and book by Brian Freeman/Cristal Castle Graphics

The third book in the series is a collection of newly choreographed dances by Oregon callers and choreographers Brooke Friendly and Chris Sackett. The 18 English country dances include music with chords indicated, and tunes by Peter Barnes, Dave Bartley, Debbie Jackson, Jonathan Jensen, Shira Kamen and others! here are also four Scottish country dances. 2010, 48 pp. BOOK \$15.00

JAY UNGAR & MOLLY MASON The Pleasures of Winter

Live performances of traditional folk, vintage jazz and country flavored acoustic American chamber music of the highest order, from Jay and Molly's annual winter holiday special on Public Radio International. 2008.

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THE DANCEHALLPLAYERS

Live from Dan's Hall

English country dance music for your listening and dancing pleasure, presented as a select evening's entertainment. Musicians include Gregory Brown (flute, guitar), Susan Larkin (recorder, violin), Keith Malcolm (violin), Karen McIvor (cello), Dan Page (mandolin), Ann Schau (keyboard). The debut CD from this Victoria, British Columbia group. 2010.

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AVANT GARDENERS

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The newest Avant Gardener CD is a classic Gardener mix of original melodies, rockin' dance music, swing, soulful ballads and waltzes. Dave Wiesler, Dan Sebring and Jubal Creech joined Laura and George at home for what amounted to a mini festival, and this CD was born. Special guests Ralph Gordon on bass, Andrew Marcus on accordion and Jeff Romano on guitar add some spice on a few tunes. 2009.

CD \$15.00



JODY KRUSKAL

Cool Tunes for Hot Dances

Original dance tunes played solo on Anglo concertina. Music for contra, square, couple, ceili and morris dancers, or just for listening and dancing around your living room. 2009.

CD \$16.00

JODY KRUSKAL

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Includes the eighteen dance tunes from the companion CD, plus 37 more for a grand total of 55 original reels, jigs, marches, hornpipes and waltzes. The tunes are notated as lead sheets with melody and chords in a large, easy to read format. 2009, 56 pp.

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You want them, we got them, brand spanking new and the only copies on this continent! "The Morris Bible," this book includes common dances and music, as well as many previously unpublished dances from Cecil Sharp and other collectors. Hardcover looseleaf. First published in 1951, republished 1986, 350 pp.

BOOK \$60.00

"When he is dancing, the true Morrisman is serious of countenance, yet gay of heart; vigorous, yet restrained; a strong man rejoicing in his strength, yet graceful, controlled, and perfectly dignified withal."

Cecil Sharp (1859-1924), quoted in A Handbook of Morris Dances

Educational Material for Teachers and Parents 2010

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Created by Dudley and Jacqueline Laufman, *Traditional Barn Dances...* includes a DVD and two-CD package with everything instructors need to teach 53 dances to participants of all ages and abilities. Music, calls, and dance steps are included for Virginia Reel, Portland Fancy, Paul Jones, Grand March, Seven-Step Polka, Farandole, and Jefferson and Liberty, and more. This comprehensive package provides the tools for facilitating an interdisciplinary learning experience as participants learn the dances along with their historical contexts. Participants also have the option of playing the music themselves, using the sheet music, or selecting from the music CD tracks. Over time, users can learn the calls and start calling the dances themselves. After presenting background on traditional barn dancing and instructions on setting up and calling dances, the Laufmans organize and provide detailed instruction on circle dances, square dances and longways dances. They also cover dances in other formations and provide suggestions for including people in wheelchairs and those with varying abilities. 2009, 193 pp.

BOOK/CD/DVD SET \$59.00

PAUL KERLEE

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This book contains social dances from American and Mexican colonial times; the Virginia Reel, a morris dance, English country dances and two modern southwestern line dances, and includes great historical background to connect with school curricula. With syllabus. 97 min. To be used with companion CD "More Folk Dance Music," which contains all the music for these dances. 2001.

DVD/BOOK SET \$33.00

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CD \$15.00

PAUL ROSENBERG

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BOOK/CD SET \$25.00

LES BARCLAY & IAN JONES

Community Dances Manual, rev. ed.

A classic, comprehensive and indispensable collection, this book includes detailed instructions for more than 130 English and American traditional dances with 140 tunes. 2005, 115 pp.

BOOK \$43.50

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Community Dances

Eighty-one tracks from the original albums (1977-1985) are restored and remastered in a four-CD set, the companion to the *Community Dances Manual* book. Bands include Blue Mountain Band, Woodley Yeomen, David White and his Band, Four Leaf Clover, The Ranchers, Orange & Blue, and the Falconers. With sleeve notes by Les Barclay. 2007.

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Dancing in Schools

Wondering how to bring the next generation to dance and song? Read these collected reprints from the *CDSS News* recounting readers' experiences, success stories and practical advice for teaching traditional country and ritual dance in school settings. 2001, 26 pp.

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DIANA JEWITT

Longsword: An Introduction to the Longsword Dance

Tradition of Yorkshire

Geared especially to school teachers, children and beginners, this practical, well-illustrated manual covers the Kirkby Malzeard, Sleights, and Flamborough longsword dances. See also the companion CD below. 2001, 76 pp.

BOOK \$35.50

CD \$24.75

DIANA JEWITT

Dancing Round the Maypole: Maypole and Country Dance

Instruction Manual, rev.

Here is a clearly illustrated manual for teaching maypole and a few simple country dances. With photos, diagrams, historical information and some music notation. Book first published in 1999 (rev. 2004), CD released in 2004.

BOOK \$32.25

CD \$25.00

Books and recordings from the CDSS Store will be at our camp programs this summer, and the main store will be open in Haydenville as usual, Mondays-Fridays, 9:30 am to 5 pm, and 24/7 online at www.cdss.org/store.

Pleasures, cover art by Wendy Edelson, graphic design by Blue Mountain Graphics; A Collection, design by Roger Mock, photo by Emma Wilson; Live from Dan's, Victoria English CDS; Goats, photos and design by Kathy Compton.

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Yoga for Dancers—Arm Bearing, Part 2

by Anna Rain

Now that you know some poses that support your shoulders' flexibility and strength, you can add an exercise to strengthen your triceps, the muscles on the underside of your upper arm (see photo 1). When the triceps are engaged correctly and the shoulders roll back, all parts of your arm are in optimal position to turn and swing. Take a few minutes to a review of optimal shoulder action described in the *CDSS News*, Spring 2010:

- Upper arm rotates externally (remind yourself of the action with the arm straight)
- Front tip of the shoulder rolls back
- Shoulder blade descends toward waist
- Low ribs move toward back body; don't let them poke out
- Ribs on both sides of the body equally long

PRESS DOWNS—Place your hands on a counter (or windowsill or low dresser) and angle your body toward your support in a firm line from the crown of your head to your heels (photo 2). The trunk, legs and arms are firm! The shoulders roll back, and the abdomen draws toward the back body. The only body part that moves is the elbows. Lower yourself toward the counter, bending only the elbows (photo 3). Keep the shoulders rolled back, and as the elbows bend, keep them close to the side ribs. (Don't let the elbows move away from the body as in photo 4.) As you exhale, lower yourself only as far as you can press yourself back up: it's better to start going down just a few inches with correct action than to lower too far and lose your good alignment. Press downs done every day for a few minutes will gradually firm the triceps, and toned triceps help the shoulder joint engage properly.

Bias Alert: The following descriptions of actions are those which produce, in my opinion, arms that not only perform well and safely, but that are also aesthetically pleasing. Dancers I respect may disagree with me. I note, however, that the most satisfying encounters I have with other dancers invariably

include arms like those I describe. Whether you use your arms primarily to swing or to turn (or to hold your instrument), these actions will adjust the shoulder optimally and, I hope, bring new freedom and strength to your arms.

TWO HAND TURN—With your newly toned triceps, draw the upper arm bone (the humerus) into the shoulder socket, and roll the front tip of the shoulder back. If you're doing this correctly, the triceps are engaged (feel underneath the arm and see



Photos, clockwise: 1—location of tricep. 2—starting position for press down. 3— keep elbows close to the side ribs. 4—don't let your elbows do this!

if they are firm) and the shoulder feels stable and solid. Now lengthen your arms in front of you, elbows only slightly bent, as if you were gently holding a large beach ball. Triceps (and biceps) engaged; front tips of shoulders rolled back. The next action involves a friend who's set her arms up similarly. Take hands. As you engage the arms (triceps firm, shoulders rolled back), draw your abdomen in and up (see *CDSS News*, Fall 2009 for detailed description of optimal abdominal action; it's NOT merely sucking in the stomach!); along with strong, correctly placed arms, it is the abdomen moving toward the back body that stabilizes your balance so you can give good weight. Keep your torso facing your friend, angle your hips to the left, engage arms and abdomen, and turn each other. You might be tempted to revert to your habit space. Resist that, and see if you can find new muscles, new engagement, new freedom, deeper connection in the actions you've established.

SWING—Now one of you take the leader's role as in a swing (right hand supporting partner's shoulder blade, left arm lengthened to side, both triceps engaged, and front tips of shoulders rolled back) and the other move as follower (again, both triceps engaged, and front tips of shoulders rolled back). Keep your arms in this new paradigm (don't let the shoulders roll forward!), and swing, starting slowly, and building speed as you are able to maintain correct engagement of both humerus bones in the shoulder sockets and the front tips of the shoulders rolled back. Good weight comes from the arms correctly and comfortably engaged and the abdomen moving back and up, helping you balance with your partner. Switch roles and set yourself up carefully to maintain correct engagement as you dance the opposite role. As both leader and follower, find the balance between setting your body up with correct alignment (which requires that some muscles engage), and relaxing enough that you can dance well (and enjoy it!).

ALLEMANDE GRIP, THUMB UP—When you offer your arm for an allemande, engage your shoulder and upper arm in the same way: draw humerus into the shoulder socket and roll the front tip of the shoulder back. See that your abdomen is drawn in and up: the shoulder settled securely into the socket and the abdomen moving toward the back body provide the structure and balance you need to give good, refined weight. Don't pull the chest back or hunch the shoulder forward.

ONE HAND TURN—In my perfect world, there is always enough room for both people in a one hand turn to have well-engaged, not-quite-straight arms. (When we are an evolved species, we will build dance floors to accommodate many people in a right hand turn.) Same set up: draw humerus into the shoulder socket and roll the front tip of the shoulder back, abdomen in and up. Do practice this turn with a friend in a room where you have plenty of space to have long arms and find the balance of engagement of your own arm and connection to the other person's arm. Your grip is attentive enough to find an alliance and gentle enough to release easily. I am strongly in favor of the thumbs relaxed and down (I confess: the Scots got to me on this one); when they stick up, the energy flow between the two people turning is interrupted. Humerus engaged? Shoulder back? Abdomen in and up?

CIRCLE—Take all this knowledge into your circle, which may be the dance figure least often honored with good form. Find two or three friends before the next dance evening starts and try a circle with well-engaged arms. All together! Humeri (I looked it up) drawn into the shoulder sockets and triceps engaged. Shoulders rolled back. Each abdomen up and in. Take hands—attentive and connected, yet gentle. Face the center of the circle, angle your hips to the left, and keeping the engagement of the arms, dance a circle left. May you celebrate the collective magic—a sum far greater than its parts—that radiates when each dancer in a circle is aligned and engaged.

Regarding arms: What do you think? Take your engagement and your opinions to the dance floor and find out what you like in your own arms and in the arms of other dancers. Then write me: giveweight@gmail.com.

I share a giant pomegranate of gratitude with Barbara Morrison, Cynthia Whear, Melissa Running, and Bruce Hamilton. Thanks for the discussions, for the passionate semantics, and for superlative arms.

~ A.R.

Anna Rain teaches yoga, plays recorder, and dances. Not all at once.

My Olympic Escape—Stellar Days and the February Exec Meeting

by Jane Srivastava

My big hurrah that must have been heard all the way to Colorado when I realized that I'd be able to attend Stellar Days and Nights in Buena Vista, Colorado on the weekend before the February CDSS Executive meeting—an extended Colorado visit—meant I'd miss most of the Olympic mania in my hometown of Vancouver, British Columbia.

One of my first board pleasures was to approve CDSS financial backing for Stellar in its first year (in the end, not needed) and I've wanted to attend ever since. Stellar actively continues its CDSS connection as an affiliate member and at last year's fifth annual camp, CDSS sponsored full scholarships for seven young people (see article in the Summer 2009 issue of *CDSS News*). This year CDSS sponsored a sound workshop.

Joan Bryant set the tone for the trip when she picked me up at the airport and gave me a bed and breakfast as well as a ride to camp. She also cheerily agreed to give Max Newman, CDSS Youth Intern, a ride, too, saying "It will work—dance friends are never inconvenient."

I loved the bright sun and snow of Colorado but, as I live at sea level, I found it challenging to dance at nine thousand feet with my usual enthusiasm. As well as dancing, there was a snowshoe hike and, when the snow stopped, beautiful views of the Arkansas Valley, for which the local dance organization, Arkansas Valley Music and Dance (AVMAD) is named, after the headwaters of the nearby Arkansas River.

There was a big CDSS presence at Stellar so when Max organized a lunch meeting on Saturday more than thirty of the eighty at camp attended. Current board member Gaye Fifer and past president Mary Devlin called the weekend's dances; also present were incoming treasurer Rhonda Beckman and board member Wendy Graham (who lives a mountain pass away and did a fantastic job coordinating fundraising at the camp). When Mary mentioned that her local community is trying to involve homeschoolers in

English country dances, Karina Wilson, talented young musician from New Mexico on the camp staff and homeschooled herself, suggested "Give them a job—putting out food, sitting at the entry desk—then they'll feel like it's their dance, too!"

At the end of camp Kristine Smock scraped seven inches of accumulated snow off her car and we drove down to the valley in whiteout conditions for a visit to her two-day old grandcalf, and a soak in Cottonwood Hot Springs, pools of graduated heat made even more magical by the flakes of snow slowly drifting down.

The next two days I stayed with Joe DeMoor near Buena Vista, by the Arkansas River. I kept busy shopping for the Exec meeting, making soup for potlucks, and giving information to *The Chaffee County Times* about the next weekend's events.* Max, Eleanor and I did a live radio interview with Sandy Swett of Salida's KHEN. I attended a concert and a jam in Salida, and, with Max, an AVMAD Board meeting. There we answered questions and allayed concerns

about hosting the Exec, noting that we consider an Exec to be successful when there are meaningful connections between members of the Exec and the local community and we learn about them, their successes, and how CDSS can help them in "Continuing the traditions, linking those who love them." These criteria were easily met. As Max said later, "Colorado has a vibrant and welcoming dance community. They are excited, passionate, and thoughtful about their dancers, their leaders, their

organizers, and how they fit into the overall dance community. What a pleasure to meet these folks."

Next I spent two days in Denver seeing the sites and hovering over the public library computer to find out which Exec members would be able to escape the eastern snowstorm and make it to the meeting. On Friday night, those who were able to get to Salida joined the AVMAD committee and some of our hosts



Coast to coast—CDSS's Max Newman and Seattle's Warren Argo at Stellar Days and Nights; photo by Seth Roberts.

for a potluck and community meeting, followed by a dance at the Casa Tango Salida, recently and beautifully refurbished by our hostess and housing coordinator for the weekend, Dvora Kanegis.

There were more phone calls as we learned that there would be three late arrivals. Chloe Maher described their adventure: "David Chandler, Rachel Winslow and I were quite surprised to all find each other in Denver Friday evening around 8 pm. But, there we were. A full moon illuminated the snowy landscape during our three and a half hour drive to Salida. Martha Snoup, our very kind host, waited up for us, and made three beds so we could each have a nice place to sleep. We were astounded at the beauty and height of the mountains when we woke up."

Saturday morning we assembled for the meeting at the Salida SteamPlant. It was a busy day. We reviewed officer and committee reports and approved a new, more meaningful budget format, compiled lists of possible names for committee openings. (This is a great way for members to become more involved in CDSS: if you have an interest or expertise you think we might be able to use on a committee, please contact a board or staff member and ask them to pass your name along.) We asked about future plans for the website, and for the CDSS's hundredth anniversary in 2015. We brainstormed a strategic plan for CDSS sales, began a discussion of how volunteers can be used effectively, considered bylaws updates, pondered our board governance model, continued a discussion about establishing regional initiatives, and managed to finish the meeting fifteen minutes early, leaving us a little time to explore Salida.



The Saturday night dance in Salida; photos by Rachel Winslow.



hockey team defeat the U.S. team to win the gold medal!

* www.chaffee-county-times.com/main.asp?Search=1&ArticleID=5454&SectionID=2&SubSectionID=2&S=1

The evening started with a big potluck dinner. Then CDSS director Brad Foster led a community discussion. We learned that this relatively small Colorado community supports many dance interests: in addition to the active contra dance community, we heard tango, waltz and Cajun dance groups proudly described. Brad wrapped up the meeting by encouraging everyone to "Keep doing what you are doing, making your dance community vibrant. If you need help, CDSS is here."

More than seventy-five people attended the dance; one woman I talked to had driven three hours from Denver to be there! Local and Exec dancers, callers and musicians all contributed to a joyful evening of English country and contra dances. Sunday morning Eleanor and Andrew Farhney hosted a brunch. Despite church commitments, members of AVMAD dropped off yet another round of amazing potluck dishes for us to enjoy.

A big thanks to ALL who gave me beds and rides, suggested things to see and do, and generally made me feel very welcome. And thanks to all who hosted, fed and made equally welcome all of the Exec visitors.

Contact board member Linda Lieberman, lindasuzan@aol.com, if you'd like to discuss having a CDSS Exec meeting in your community.

Postscript: I didn't entirely escape the Olympics, and am a bit embarrassed to admit that, while eating dinner at the Denver airport Sunday evening, I cheered more loudly than my tablemates from the U.S. might have appreciated when we watched the Canadian men's

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Thanks to the Don

by Ed Vincent

Formation: Duple improper

- A1 With the ones in the middle, down the center four in line; turn alone; return (stay in the line).
- A2 Twos hand-cast off the ones (4 counts). Ones gypsy clockwise about three-quarters (4 counts). Swing neighbor.
- B1 Circle left three-quarters. Swing partner.
- B2 Balance the ring. Petronella twirl one place (resist the urge to clap here, as there is no time). Twos arch and ones dive through to new neighbors. Mirror allemande the new neighbors (ones splitting the twos), twos adjusting to end in a line of four facing down.

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Author's notes:

I offered to write a new dance "to a theme of your choice" as an auction item at Michigan Dance Heritage Fall Dance Camp in September 2008. Kathi Slater made a very generous bid and her theme request was "something related to Don Theyken." So, I started with the beginning part of his great dance "The Dawn Dance" and then let it take a different direction from there. The title is derived from my own personal gratitude for all the mentoring Don has provided me to develop as a caller and dance choreographer. I am sure it also speaks on behalf of our Michigan dance community for all the years of great calling, his fine English and contra dance compositions, the ever fun time Second Saturday at Webster Hall dances, and a whole lot of other offerings and services he has consistently provided. Thanks also to Robin Warner for convincing me this is a nice dance and also for suggesting a mirror allemande at the end instead of a mirror gypsy which was my original figure. The allemande seems to work better to align dancers back to a new line of four though I still like the mirror gypsy.

~ E.V.

Editor's notes:

Set drift is a potential problem with any unequal dance such as this one. Upon first inspection, it looks like there is no time that the twos move up. The saving grace is the unusual dance phrasing in A1. If it were danced conventionally, then after the lines return, two to four counts would be taken up with a bend-the-line, or a cast off—anything that would keep the lines from progressing further up. In this dance, the cast off (a hand cast in this dance) takes place during the following phrase, which allows the whole line to progress up a bit. When you call this, you need to keep the dancers from falling into old habits.

~ Dan Pearl

Hoosier Girl

by Ken Gall

Formation: Duple Improper

- A1 Circle left (once). Balance the ring. Men cast over right shoulder.
- A2 Gypsy neighbor clockwise. Swing neighbor.
- B1 Circle left (once). Balance the ring. Men cast over right shoulder.
- B2 Gypsy partner. Swing partner (in center of set).

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Author's notes:

The caller should have the sets far enough apart so that the action in B2 doesn't create problems, but if the dance hall isn't too crowded this will work well, leaving everyone feeling good. As an Indiana guy who gypsies a lot, the name seemed obvious. Who's your girl? (Mine's Carole.)

~ K.G.

Editor's notes:

The repetitions in this dance will make it easy to teach, but the men may need reminding as to whom to face for the gypsies. The "cast" in this dance is used as a time-gobbler. The men do a full turn to the right, making a small loop and end facing their gypsy target person.

~ Dan Pearl

Upcoming Events

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

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

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

Jul 2-4 Cityfolk Festival. Dayton, OH. www.cityfolk.org.

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

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

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

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

Jul 8-10 Amherst Early Music Festival—Baroque Ball Intensive. New London, CT. www.amherstearlymusic.org. *

Jul 9-11 Northern Roots Weekend. Dummerston, VT. www.bmcvt.org.

Jul 9-30 New England Traveling Camp 2 for Teens. MA, NH, VT. Village Harmony, www.villageharmony.org, vharmony@sover.net.

Jul 10-17 English Dance Week. Northern CA. Bay Area CDS, www.bacds.org/camps/eweeek2010. *

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

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

Jul 11-18 Amherst Early Music Festival. New London, CT. www.amherstearlymusic.org. *

Jul 16-25 Teen Residential Session. Hawley, MA area. Village Harmony, www.villageharmony.org.

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

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

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

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

Jul 18-25 New England July Adult Camp. Deerfield, MA area. Village Harmony, www.villageharmony.org, vharmony@sover.net.

Jul 22-25 Hardanger Fiddle Workshop. Dodgeville, WI. 612-568-7448, workshopchair@hfaa.org.

Jul 22-Aug 3 Vintage Dance Weeks. Prague, Marienbad, Kiev. dvorana.cz/dance/2010/vintage.

Jul 23-25 Falcon Ridge Folk Festival. Hillsdale, NY. 866-325-2744, www.falconridgefolk.com.

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

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

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

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

Jul 25-Aug 1 Rocky Mountain Fiddle Camp. Winter Park, CO area. www.rmffiddle.com.

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

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

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

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

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

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

Aug 1-21 New England Traveling Camp 3 for Teens. MA, ME, NH, VT. Village Harmony, www.villageharmony.org, vharmony@sover.net.

Aug 6-8 Clogging Weekend. Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

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

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

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

Aug 8-15 Dance Week/Vocal Week/Old-Time Week. Elkins, WV. Augusta Heritage Center, www.augustaheritage.com.

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

Aug 13-15 Balance the Bay. San Francisco, CA. www.bacds.org/btb. *

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

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

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

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

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

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

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

Aug 15-22 New England August Adult Camp. Ashfield, MA. Village Harmony, www.villageharmony.org, vharmony@sover.net.

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

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

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

Aug 30-Sep 6 Burning Man Contra Dance. NV. www.burningmancontradance.com.

Sep 1-6 Oregon Cascades Adult Camp. McKenzie, OR. Village Harmony, www.villageharmony.org, vharmony@sover.net.

Sep 3-5 High Tea & Whiskey. St Louis, MO. Childgrove Country Dancers, et al., high-tea-and-whiskey.org, bobgreen@swbell.net.

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

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

Sep 3-6 Northwest Passage. Portland, OR. Portland CDC, www.nwpassagedancecamp.org. *

Sep 10-12 FootFall Dance Weekend. High View, WV. 703-978-2774, footfalldance.com.

Sep 10-12 Folk Dance Days. Mountain View, AR. www.arkansascountrydance.org. *

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

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

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

Sep 17-19 Star Hampshire. Star Island, NH. star.nhcountry.com. *

Sep 17-19 Pickin' in the Pines. Flagstaff, AZ. Flagstaff Friends of Traditional Music, 928-525-1695, pickininthepines.org.

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

Sep 24-26 Youth Dance Weekend. Plymouth, VT. www.youthdanceweekend.org. *

Sep 25 Frolic in the Fall. Harrisburg, PA area. www.frolicinthefall.freesevers.com.

Sep 25-26 Portsmouth Maritime Folk Festival. Portsmouth, NH. 603-942-7604, www.newenglandfolknetwork.org/pmff.

Oct 1-3 Southeastern Dance Leadership Conference. Durham/Chapel Hill, NC. sedanceconf@gmail.com.

Oct 2 Strafford Ball. South Strafford, VT. Muskeg Music, engineering.dartmouth.edu/~christopher_levy/ball/.

Oct 2 Playford-to-the-Present. Pasadena, CA. Calif Dance Coop, www.caldancecoop.org. *

Oct 9-18 Dance Trip. Prague, southern Bohemia, eastern Moravia. David Millstone, millstone@valley.net, dvorana.cz/dance/2010/vintage.

Oct 15-17 Sharpes Assembly ECD Weekend. Sebring, FL. Sebring ECD, www.dancefl.us/ecd/index.shtml, catiegeist@att.net.

Oct 15-17 Fall Frolick All-English Dance Weekend. Aptos, CA. Bay Area CDS, www.bacds.org/fw. *

Oct 22-24 DART (Rapper Competition and Gathering). Boston, MA area. 978-443-8940, tkruskal@verizon.net, www.dart2010.org.

Oct 22-24 Dance Camp. Becket, MA. Lavender Country & Folk Dancers, www.lcfd.org/lcfd/camp. *

Oct 22-24 Country Dance Weekend. Columbus, OH. ECD of Columbus, et al., www.bigsciety.com/shaw.html. *

Oct 25-Nov 1 Old-Time Week. Elkins, WV. Augusta Heritage Center, www.augustaheritage.com.

Oct 29-31 Fire Ant Frolic Contra Dance Weekend. Austin, TX. Austin Friends of Traditional Music, www.fireantfrolic.com. *

Oct 29-31 Music City Masquerade. Nashville, TN. Nashville Country Dancers, www.nashvillecountrydancers.org. *

Oct 29-Nov 1 Appalachian Square Weekend. Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

Oct 30-Nov 1 Old-Time Fiddlers Reunion. Elkins, WV. Augusta Heritage, www.augustaheritage.com.

Nov 5-7 Gypsy Moon Ball. Indianapolis, IN. Indianapolis Traditional Music and Dance Group, 765-720-0138, indycontra@org. *

Nov 6 Portland Ball. Portland, OR. portlandcountrydance.org. *

Nov 12-13 Jubilee Ball. Ottawa, ON. www.ottawaenglishdance.org. *

Nov 12-14 Head for the Hills. Kresgeville, PA. Princeton Country Dancers, 609-688-0366, www.head-for-the-hills.com. *

Nov 12-14 Folk Dance Days. Morrilton, AR. www.arkansascountrydance.org. *

Nov 19-21 Dance Weekend. Lawrence, KS. Lawrence Barn Dance, www.lawrencebarndance.org. *

Nov 19-21 Midwinter Customs & Traditions. Brasstown, NC. John C Campbell FS, www.folkschool.org, 800-FOLK-SCH. *

Nov 20 Fall Ball. San Mateo, CA. Bay Area CDS, www.bacds.org/fallball. *

Nov 20-21 Fall Folk Festival. Spokane, WA. Spokane Folklore Society, www.spokanefolklore.org. *

* Sponsoring group is a CDSS Group Affiliate.

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

A Final Gift

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

CDSS NEWS
Country Dance and Song Society
132 Main Street, PO Box 338
Haydenville, MA 01039-0338

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2010 Lifetime Contribution Awards

The CDSS Governing Board is pleased to announce that the 2010 Lifetime Contribution Award will be given to **John Ramsay** of St. Louis, Missouri, and to **Tom Kruskal** of Sudbury, Massachusetts, each for their longtime involvement with dance and music and especially their work with younger dancers and musicians. The presentation ceremony for John will be in St. Louis on October 16; the date for Tom probably will be next spring. More information about these gentlemen will appear in a later issue of the newsletter; details of the award ceremonies will be posted on our website as soon as they're firmed up. Congratulations, John and Tom!

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