

CDSS NEWS

Summer 2011



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Letters and Announcements

CDSS Leadership Transition

In April, when we wrote you about the change in our CDSS leadership, we promised to keep you updated on how the Board is proceeding during the transition.

We appointed a transition task group composed of staff, community and Board members to identify and coordinate key activities for the CDSS executive transition. Chaired by Debbie Jackson, recent Board member, the task group met with Third Sector New England (TSNE), a nonprofit focused on capacity-building which specializes in executive transitions for nonprofit organizations. The Board determined that the best strategy for CDSS was to utilize both an interim director and a transition consultant while we identify the kind of leadership model and traits we need for the future of CDSS.

The transition task group worked through TSNE to identify candidates for interim director and conducted interviews to select the individual who will step in for the coming months. We selected Marie Dalton-Meyer to fill this role; her primary work will be to oversee the day-to-day operations of CDSS, ensuring ongoing success, to help facilitate an office move to a new space, and to prepare the staff for a new executive director. Marie brings more than twenty years of experience in nonprofit management and board service with extensive experience in development, marketing and communications.

Judy Freiworth, Psy.D., is facilitating the transition process for the organization, including helping to prepare us for a successful transition, conducting an organizational assessment, helping CDSS set its strategic directions for the future, determining other organizational development needs, assisting with Board development, assisting in the hiring process for the new Executive Director, and providing support for the new Executive Director and the organization during the post-hire phase. Judy is nationally known for her thirty years of consulting to nonprofits, especially in the area of organizational and executive transition.

The transition task group and the Board plan to provide multiple opportunities for CDSS members from all regions and interests to share ideas, aspirations and thoughts about the future of the organization.

At the recent annual CDSS Board meeting, the Board wished Brad farewell, expressed their appreciation of his long service and many accomplishments, and honored him with the title Executive and Artistic Director Emeritus.

Bruce Hamilton, CDSS President, for the Board

A Fond Farewell...

Dear Friends: I finished my work as Executive and Artistic Director for CDSS on Friday, May 27. I leave with mixed emotions—I very much look forward to exploring new career opportunities, but I will also miss the intense involvement in everything CDSS. When I got home after my last day in the office, my daughter Violeta had put up a wonderful, hand-lettered sign on the front door that said “Time for a New Adventure.” These are my sentiments too.

I give my heartfelt thanks to all of you for making me feel so welcome and appreciated over the years, the Board and committee members I’ve worked with, and in particular the staff with whom I’ve spent so much time. Please give a warm welcome to our new Interim Executive Director, Marie Dalton-Meyer. She was a pleasure to work with in our short transition period; I am pleased to leave CDSS in such good hands.

I look forward to my continued involvement with CDSS and with you all as a teacher; I hope to see you at camps, dances and concerts in the next stage of my career. Thank you for your continued support of me, and of CDSS.

Brad Foster

Executive and Artistic Director Emeritus

...and a Greeting

I am delighted to join CDSS as Interim Executive Director and look forward to working with the great CDSS staff and Board to move the organization forward during the transition.

Marie Dalton-Meyer



See also “CDSS Governing Board Meeting 2011” on pp. 8-9.

2011 Lifetime Contribution Recipient

We’re delighted to announce that caller Bob Dalsemer of Brasstown, North Carolina is this year’s recipient of CDSS’s Lifetime Contribution Award.

Bob cofounded the Baltimore Folk Music Society and helped start the dance program for the Folklore Society of Greater Washington. He became a regular dance instructor at John C. Campbell Folk School in Brasstown, and moved there in 1991 to become Coordinator of Music and Dance Programs. He served as president of CDSS from 1990-1996.

Bob specializes in calling traditional American contra, square and circle dances. He has composed a number of new dances in traditional style and published two collections of squares (“Smoke On the Water” and “When The Work’s All Done”). His 1982 book, *West Virginia Square Dances*, about old time square dancing in five West Virginia communities, is available through CDSS as a CD-ROM, www.cdss.org/elibrary/wvsquares.

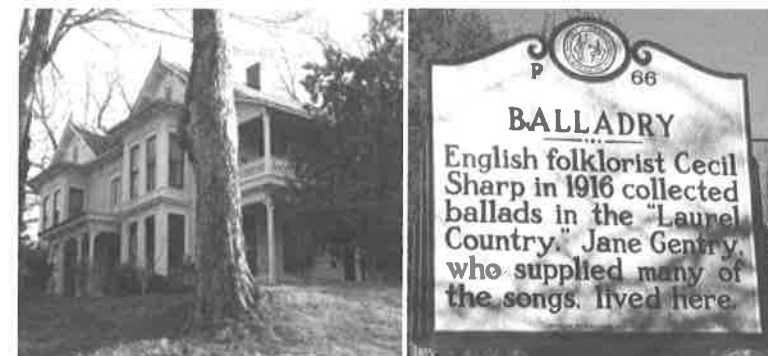
We’re looking at dates for a party this fall, and will announce them as soon as they’re firm.

Appalachian Diaries

A follow up to your note about the publication online of Sharp’s Appalachian Diaries: The person from whom he collected more songs than from anyone else was Jane Gentry, greatgrandmother of Daron Douglas. The photo below shows the house that was the family’s in later years, passed on to Daron’s grandmother, in Hot Springs, North Carolina. The historical marker stands on the corner outside.

The definitive work on Jane Hicks Gentry was written by historian and singer Betty Smith. Info about that can be found here: www.bettysmithballads.com/bettysmithballads/gentrybook.html.

David Millstone, Lebanon, NH



Caller Credit

Re the Spring 2011 issue of the *CDSS News* article “Crossover Contra Timeline” by Max Newman: thought you’d want to know that CDSS member Andy Kane called the first dance at the University of Florida and the techno dance referenced in “November 2010—University of Florida integrates one dance to techno music into their first on-campus dance, organized by Chelsea Moehlenbrock.”

Diane Shaw, his loving wife

Name Correction

The name of the fiddler in article about the Exec meeting in Houston [in the last issue] is incorrect. It is Andrea, not Alicia, Katz.

Keith Holmes, Houston, TX

Email Correction

For the new “News from Canada” column, which began in the last issue, there was a typo in Rosemary Lach’s email in the introductory paragraph on page 11; the correct address is rosemarylach@yahoo.ca (not yahoo.com).

Editor

Teaching in Silence

Thought I’d share with you a wonderful experience I had recently.

I was nearing the end of a weeklong residency with some challenging/loveable kids (aren’t they all?). On Friday morning, first period, the Grade 7 class came in and sat down as usual, but I could see right away that something was up. One of the boys came up to me and showed me the palm of his hand where he had written “I have taken a vow of silence for the whole day today.” Then I noticed that several others in the group had their mouths prominently taped shut. I had no idea why they were doing it, but I decided to go along with them, and we did the whole hour in complete silence! Except for the dance music, of course.

It was an amazing, transcendent experience. I turned myself inside out miming the instructions, and the kids were completely focussed for the whole time! The next class (Grade 5/6) also had several students who had taken the vow, so we mimed that one as well. Later on in the afternoon during the final performance, we asked everyone in the gym to be silent out of respect for their vows, and

got complete compliance from five hundred kids and teachers. I was stunned about the whole thing, and doubt very much that it could be repeated. If the idea came from an adult, it would never work.

Turns out that it was a social justice awareness exercise started by Canadian activist Craig Kielburger (I Am Silent, iamsilent.com/new/, or: en.wikipedia.org/wiki/Craig_Kielburger).

Marian Rose, Vancouver, BC
Community Dance Project
www.communitydance.ca

(from the Pourparler listser, 5/23/11)

Handing On: A CDSS Grant Story

Just got back from Berea's Mountain Folk Festival. Our group of thirty-one participants had a FANTASTIC weekend of dancing. The grant we received from CDSS put us right at the point of paying for everyone to participate. We so appreciate what CDSS has done and I will be sending letters from our students (and adults). It was life-changing for a few from our group.

I have to tell you about a particular event that happened: We watched a rapper sword practice on Friday evening. It was the first time for some of our group to see that. One of the moms with us came to me and said, "Chrissy, we HAVE to do that!" I told her that we would have to get the swords and they are not cheap. She and her husband are very talented artists and her immediate response was, "Robert (her husband) can make them. It will be so fun."

A friend, Rebecca Davis, from my college days at Berea, was sitting next to me during this conversation. She was staying with her brother in town, so when she went to his house that evening she told him about my friend's excitement. She told him that we would make our own swords and learn rapper. His response was, "I have a set of swords they can have."

Rebecca's brother is Joe Tarter from Berea. Turns out that he had received the swords, morris bells, sashes and a jester's costume from Ilene Broyles from Somerset, Kentucky several years ago. He says they are about fifty years old, but they should still be usable for a while. He had been holding on to them until he could find someone who would use them.

I cannot tell you how thrilled my group is about this. My daughter Ellie (a homeschooled senior this year) and I attended Berea's Christmas School this past December where she took a rapper sword dance class. She is very excited to be able to teach her friends about this style of dance. During this

weekend's event she took the Cotswold morris dance workshop and learned her first dance of that style. Now she can teach our group "Froggy's First Jump" and they can actually wear the bells and sashes.

Thank you so much for allowing all this to happen for us. You'll be hearing from our group soon.

Chrissy Davis-Camp, Flat Creek Dancers
Tullahoma, TN

Life in Vinyl: Another True Story

On my day off, I often find myself thinking about work. One of my current projects, with Rowena Roodman, is getting the CDSS record collection cleaned, organized, and catalogued, in preparation for moving the whole thing to our library at the University of New Hampshire (www.library.unh.edu/special/index.php/category/folk-music-dance). In the process, Rowena has culled the collection, identifying and putting aside many extras—either duplicates or recordings not in line with the definition of our collection.

So, one Monday, a few weeks ago, I was walking on Main Street, in Greenfield, Massachusetts (home of the famous Grange dances), thinking about this work and noticed an appealing storefront—John Doe, Jr. Used Music and Book store (www.johndoejunior.com), which for those who know me, is just my kind of place. While browsing inside, a light went off—maybe these people would be interested in those extra boxes of 78 rpm records? Steve, the guy behind the counter, immediately jumped at the suggestion, confessing a weakness for boxes of records of all kinds (a good quality in his profession, for sure).

Last week, Steve and his coworker visited the CDSS office and picked up every box we had set aside. Many happy hours later, he had cleaned, organized, and listened to a lot of them. On my next visit to his store, I saw our "extras" proudly displayed in a prominent place in his store. And in exchange, John Doe, Jr. made a very nice donation to CDSS. I'd say, a happy result, all round.

Pat MacPherson, CDSS Staff
Education/Publications

Book/CD Recommendation

The Green Songbook, by Jessica Anne Baron, and published by Alfred Music Publishing Company—it's a songbook! It's a CD!

It's a beginner's guitar learning manual! Based on the methods of the Guitars in the Classroom nonprofit organization, this attractive (and inspirational) volume is fine for adults as well. There's useful basic info about the guitar, plus forty-

two excellent, interesting songs involving different aspects of "eco-sustainability"—energy, recycling, habitats, critters, water, pollution, and more.

Some songs are familiar, others not. The songwriters include names like Pete Seeger, Michael Jackson, Woody Guthrie, Tom Chapin, Joni Mitchell, John Denver, Nancy Schimmel, Sarah Pirtle, Ruth Pelham, Holly Near—an eclectic list!—plus many other talented folks.

Each song includes all the words plus the corresponding chords (their names and fingering diagrams). No music notation, but most of the tunes are familiar ones, and if they're not you can hear them (very nicely sung and accompanied) on the CD. A few of the titles: Country Roads, Under One Sky, Dirt Made My Lunch, The Garden Song, My Rainbow Race, Man in the Mirror, What a Wonderful World, Big Yellow Taxi, Habitat, The Zucchini Song, Every Third Bite, and lots more. Good stuff!

This helpful book/CD is \$24.99. Via the web, at greensongbook.com, shipping is free. By snailmail, it's \$24.99 plus \$4.95 shipping. Address is: Guitars in the Classroom, 1911 Shady Acre Circle, Encinitas, CA 92024 (phone 760-452-6123); checks made out to Guitars in the Classroom. Practice a little, then next year, Carnegie Hall!

Sol Weber, Astoria, NY

Sol Weber is the author of the book, *Rounds Galore*; see www.cdss.org/store.

Congratulations

Congratulations to CDSS member George Fogg who was honored by his home organizations, the Country Dance Society, Boston Centre and the New England Folk Festival Association for his many years as archivist for both organizations. The event, an English country dance session, was held at NEFFA this past April, and reflected George's talents as a country dancer and caller, morris dancer, and volunteer extraordinaire. An honor well deserved.

CDSS Grants and Support

Grant money is available from CDSS for projects and events. To apply, see our website, www.cdss.org, or call or write Linda Henry, 413-268-7426 x 105, linda@cdss.org. The next quarterly deadline is October 1. Donations to the various funds are gratefully accepted and help make us truly a community organization. To donate, go to www.cdss.org/support-us.html or go to our homepage, www.cdss.org, and click on the Donate button.

CDSS OFFICE NOTES

Pack Up Your Bags, and Come to Camp!

Some weeks are full, but there's space at others and registration isn't over until it's over—see www.cdss.org/summer-programs.html for details and availability. Scholarship aid also is still available. If you don't have web access, give us a call, Monday-Friday, 9:30 am-5 pm, or email us at camp@cdss.org.

CDSS Newsletter

The newsletter will remain paper-printed for while. Thanks for your comments about print vs. online, print *and* online, and other options, etc. We'll keep you up to date on our plans.

Puttin' on the Dance

As you may know, CDSS is cosponsoring a conference for dance organizers, on November 11-13 in the Hanover, New Hampshire-Norwich, Vermont area. The conference now has its own website, www.puttinonthedance.org. If you don't have web access, call Chrissy Fowler, Linda Henry and Deliah Clark at 207-338-0979 to find out more.

Planned Giving

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.

Thank You, Donors!

Our annual thanks to the friends and members who support with an extra gift will now be published online. The list for 2010 is at www.cdss.org/our-donors.html. We remain, as always, grateful for your thoughtfulness and support.

More Thanks

Thanks to Deborah and Tom Kruskal, Karen Axelrod, and others who planned and pulled off a splendid event for Tom when we presented him the 2010 Lifetime Contribution Award. They, like Susan Todt, John Ramsay, and a plethora of volunteers, for John's ceremony last fall, turned a special event into a special day. We'll be adding photos, maybe videos too, to the LCA part of our website later this summer, www.cdss.org/awards.html.



CDSS Governing Board Meeting 2011

by Jackie Algon, for the Board

This year's Governing Board meeting was jam-packed. It took place May 12-13, in Easthampton, Massachusetts, in the same building where the CDSS headquarters will be relocating in the fall. The Eastworks building is an old factory that is being refurbished as office and commercial space. The bright warehouse offers an exciting edgy feel that will surely offer inspiration and new perspectives for the CDSS office staff, Board and visitors.

The meeting began Wednesday afternoon with a continuation of last year's communications workshop, led by local consultant David Specht. Office staff and most of the Board members worked on articulating and understanding the status of CDSS. Following this useful work, the workshop attendees adjourned to Alisa and Allen Dodson's home for a wonderful evening of reconnecting over a barbecue dinner, thanks to our hosts' creative cooking skills.

Early Thursday morning, the meeting officially kicked off with the introduction of our staff and two new Board members, Jesse Pearlman Karlsberg and John Mayberry. CDSS President Bruce Hamilton pointed out that this meeting would be different from any other we have experienced, since we are saying goodbye to our beloved director. "Brad kept our organization on an even keel for twenty-eight years, and we are grateful to him for sustaining CDSS through that long period of time. What lies ahead," Bruce continued, "is enormous opportunity and uncertainty, and getting it right is the responsibility of the Board."

Brad responded that it has been great working for the Board and directing CDSS, and that he leaves with a great deal of respect and good wishes for the Board. He then answered questions pertaining to his report and the reports of staff members including the status of camp registrations, the online members' directory, office relocation, and development. Later, the Board honored Brad with gifts of appreciation, including a director's chair decorated with his new

title, CDSS Executive and Artistic Director Emeritus, and two commissioned dances: a contra and an English country dance, to be composed and choreographed in his honor by Debbie Jackson and Steve Zakon-Anderson, and by Jonathan Jensen and Gary Roodman, respectively. The Board, staff and Brad all enjoyed a relaxed break over tea and a rich chocolate cake during these festivities. The gifts from the Board were the first of many thanks; more celebrations of Brad's tenure are planned for the future to allow wider participation from CDSS members.

At the Thursday morning session, Debbie Jackson, recent Board member and chair of the transition task group that was set up to handle details related to the executive change, introduced Judy Freiwirth, Psy.D., from Third Sector New England, a nonprofit that specializes in capacity building. Judy brings over thirty years' consulting experience with nonprofits. As our Transition Consultant, she will facilitate and help guide CDSS through a successful transition over this next year and will be working closely with the Board and staff. This will include conducting an organization assessment, helping CDSS identify priority organization development needs, helping CDSS set its strategic directions for the future, assisting with

board development, and leading the hiring process for the new Executive Director. She will also provide support to the new Executive Director and the organization after the new ED is hired.

Judy led an exercise to help the Board and staff to envision our future and to begin the process of surfacing the skills to seek in the next CDSS director. While this will not result in a full-blown strategic plan, it will serve as framework for the Board, staff and the new Executive Director to flesh out, once s/he is onboard.

The Board welcomed interim director Marie Dalton-Meyer's explanation of the scope of her work at CDSS. Marie also comes to us through Third Sector New England. She and Brad have already spent

time transferring information about the Executive Director's job and ongoing projects, and Brad remains available, should Marie have specific questions. Marie will be onsite with the staff three days per week, and will attend both Family Camp at Ogontz and English & American Week at Pinewoods this summer to ensure she gets a strong flavor of what CDSS offers its members and the spirit of the dance, music and song communities. Staff expressed their appreciation of having interim leadership during the transition. They are pleased that Marie's quiet, accessible manner will offer a wealth of nonprofit experience.

Stephen Stiebel, Board and Finance Committee member, told us that Linda Maguire will assume the CDSS Treasurer role and chair the Finance Committee, filling the positions vacated by Rhonda Beckman. We look forward to Linda joining us at the next Executive Committee meeting in July. As CFO for a multinational company in her "day job," she will apply her knowledge to these major responsibilities for the Board.

As we did last year, there was time for Board members to talk on Thursday with several of the staff about their tasks and concerns, and this time was also repeated the second day of the meeting with the remaining staff members. Everyone has found this interaction useful in appreciating the issues that are on the staff's plates. Max Newman, CDSS intern this past year, presented his perspective on the importance of speaking about CDSS with our constituents. (See Max's blog, www.cdss.org/blog, to read about his ongoing work to enhance communication about CDSS.) There were reports from the Pinewoods Camp Inc. Board, the Communications Task Group, the Youth Task Group, Awards Committee, and the Nominating Committee. The Board approved the incoming slate of committee and task group members and there was discussion about this being Bruce Hamilton's final year as president of CDSS. The nominating committee representatives presented their plan to develop the slate for next year's officers.

Thursday's meeting ended with Jesse leading a Sacred Harp song. Following dinner, prepared by Jacki Haney, CDSS office manager, and her husband Mark Leibold, we had an evening of English and American music and dance led by Board and staff members. It was a cheerful time that re-energized us for the work remaining on Day Two. One young fellow who was passing through the shops in the building noticed our dancing and joined in; we gave him a membership form to join CDSS and he indicated he'd sign up!

On Friday morning, following some business matters, the Board and staff spent time evaluating what we learned during the past months' work. Since we've not changed senior leadership for many years, it was important to reflect on the process and to assure our actions were as optimal as possible for future decision-making.

There was discussion of how and where to capture good ideas that bubble up when we don't have a project to apply them, but might profit from them at a later time. After this, we had further discussion on the strategic exercise of the prior day, clumping the concepts created on Day One into a few categories that will help guide future work on the Plan.

Before ending the meeting, Bruce and the Board thanked outgoing Board members Carol Barry, Rhonda Beckman, Mark Weinstein and Debbie Jackson for their dedication and service to the CDSS Board, and we applauded the remarkable care and feeding that the staff offered us throughout the meeting.

The meeting ended with Bruce leading a ballad about partings (Bay of Biscay-o) and the Board members and staff, weary but satisfied, headed in different directions for a weekend of dancing with local groups.

The CDSS Board meets face-to-face annually. Between these meetings their work is handled with two onsite meetings of the "traveling" Executive Committee in different affiliates' locations, and at least four additional Exec meetings as teleconferences. In addition, throughout the year, Board members handle ongoing work remotely as a whole and in task groups.

The next Board meeting will be April 19-20, 2012; onsite Exec meetings will be November 12, 2011 in Winnipeg, and February 11, 2012 in Albuquerque.



L to r: Board member Linda Lieberman and CDSS Vice Prez Jenny Beer looking at the map of where Exec meetings have been since 1996; photo by Max Newman



Above: Board member David Means during the envisioning exercise; below: CDSS staff member Max Newman (l) and Jesse Pearlman Karlsberg; photos by Linda Lieberman



Traditional Dance for Soldiers with Post Traumatic Stress Disorder

by Deborah Denenfeld

In November 2010, soldiers who suffered from Post Traumatic Stress Disorder or Traumatic Brain Injury danced to the tunes of a fiddle and guitar at Fort Knox, Kentucky. Ten sessions of traditional dance were held for ninety minutes each. It was hoped that the soldiers would improve in mood, memory and the ability to function well in a group setting as a result of the dancing. The soldiers and participating spouses reported improvements in mood and group functioning, as well as other unanticipated positive results.

Background

A military psychiatrist who worked with affected soldiers had seen positive effects of traditional dance on the lives of dancers, including his own son who became more outgoing and happy as a result of involvement with the Berea Festival Dancers. The doctor wondered if these effects could be produced in the lives of the soldiers he treated. In February 2010 he asked me to call for contra dances for the soldiers. I was excited about the possibilities and assumed project leadership and fundraising responsibilities, along with dance calling.

I worked with a small group of Fort Knox staff and we envisioned the dance series as a form of dance therapy. Although we found it impractical to conduct the dances as a scientific study, we held them as a "Wellness" series for affected soldiers, their spouses and partners. The ten sessions were held over a three week period.

PTSD and TBI

Post Traumatic Stress Disorder (PTSD) is an emotional illness anxiety disorder that usually develops after exposure to a severely frightening, life-threatening or highly unsafe experience. Symptoms of the disorder include inability to cope, re-experiencing original traumas through nightmares or flashbacks, difficulty falling or staying asleep, difficulty with

memory, anger and hypervigilance, and acute discomfort in group settings. Traumatic Brain Injury (TBI) is the result of a sudden trauma causing damage to the brain. Symptoms of TBI can include headache, confusion, dizziness, seizures, nausea, mood changes, loss of coordination, and agitation, among others.

Common treatments for PTSD include cognitive behavioral therapy, eye movement desensitization and reprocessing, and medications. TBI treatments include saving the victim's life, surgery, medications and the prevention of other related medical problems.

Both PTSD and TBI are relatively common among soldiers due to emotional and physical traumas experienced during warfare.

Soldiers with PTSD and TBI are stationed at Fort Knox to receive treatment while Army personnel are determining whether they are fit to be returned to the battlefield or be discharged.



Funding

In order to keep expenses low, I donated my project management and fundraising services. The fiddler, Tom Cunningham, donated his time for half of the sessions. The guitarist, Ben Anderson, played for a reduced fee. We carpooled the one hour drive from Louisville and donated our transportation expenses. Final expense per soldier per ninety minute session was \$59.42; final expense per military family member (soldier, spouse, child included) per session was \$31.54. Income was provided

by the Eric Hall Memorial Foundation, Country Dance and Song Society, Louisville Country Dancers, Lexington Traditional Dance Association, and private donations (total income: \$2,555). (The Eric Hall Memorial Foundation was founded by the parents of a soldier who died as a result of PTSD. The Country Dance and Song Society donated funds through its New Leaders, Good Leaders Fund. Louisville Country Dancers and Lexington Traditional Dance Association are organizations that sponsor traditional dance events in Kentucky.)

Attendees

Ten soldiers attended the dances. Nine of these were patients of the organizing psychiatrist, personally recruited by him with explanations that the dancing might be beneficial to their healing. The group was purposefully kept small to minimize possible large group anxiety of PTSD and TBI sufferers.

Other dancers attending included spouses and teenaged children of the soldiers, Fort Knox staff, and volunteer contra dancers. Every soldier was partnered by someone not diagnosed with PTSD or TBI. Attendance varied from nine to seventeen dancers per session, plus I danced when needed.

Every session began with all attendees donning a red yarn bracelet on their right wrist, to be used as a memory aid: "Red was the Right side," (see cover photo). The musicians tied them to their instruments in a sign of solidarity. Later in the series, these were referred to as our "Red Badges of Courage" and everyone wanted one, whatever the state of their memory. We were a team, all in this together, and this was our uniform.

During the planning phase, as a result of researching the symptoms of PTSD and TBI and seeking the advice of seasoned contra dance callers, I decided to switch from focusing on calling contra dances to calling other traditional dances. These proved easy for the new dancers to learn and thus experience increased self confidence.

Most of the dances I called came from the New England Dancing Masters books *Chimes of Dunkirk*, *Listen to the Mockingbird*, and *Sashay the Donut*. I found these to be invaluable resources for simple, traditional, fun family and community dances. I supplemented these with Sheehan's Reel, Cumberland Square Eight, a Scatter Promenade, and some Kentucky Running Set figures. One session was initially attended by only one couple, so I taught them the basics of a one-step and waltz. Every dance was carefully and slowly taught, walked through at least twice, and repeated many times. Most dances were repeated later in the series twice or more, some being requested specifically. By request, we also danced the Hokey Pokey.

Challenges

Committee—Fort Knox staff had limited time to devote to organizing the series in addition to their other responsibilities.

Regulations—The Army had extensive regulations on conducting scientific studies and using pre- or post- experience evaluation tools.

Child Care—Uncertainty about whether child care expenses would be covered by the Army resulted in the need for last minute fundraising.

Location—Music from the dances disturbed a staff member working nearby. Moving to a new location raised the anxiety level of at least one soldier who noted the new space had only one entry/exit door. He concluded, "That's okay. I know I can take a chair and throw it through one of these windows if I need to make a quick escape."

Partners—Numbers of soldiers attending varying from one session to the next made it difficult to know how many partners to recruit.

Program Planning—Numbers of dancers varying made it challenging to prepare dances for the sessions.

Distance—Experienced dance caller and musicians lived a considerable distance from Fort Knox.

Security—Additional time needed to be allocated for dance caller and musicians to go through Fort security before every session.

Successes

Live Music—We were able to vary the tempo as dancers learned dances. Musicians played other styles of music while soldiers were arriving and during breaks; soldiers said this reduced their level of anxiety. Simple dances repeated often were kept interesting through numerous tune changes. One soldier reported he attended because of his interest in the live music. The guitarist was hired to give lessons to a soldier's child as a result of the series.

Informal Support Group—Spouses mentioned how comforting it was to know others were going through the same things they were experiencing, having to care for injured partners. I allowed extra visiting time between dances for the informal communication. This resulted in at least one person telling another how to negotiate the regulations to get needed treatment and benefits for their spouse.

Socializing—One couple said the sessions were like dates for them. The child care being provided gave them an opportunity to be together having fun. They also networked for babysitters.

Learning and Remembering Dances—Soldiers quickly learned the dances and remembered most of the moves from session to session. They were able to request dances learned previously, remembering even the titles. Soldiers told me they felt anxious during the first dance of each session, and suggested I begin with a simple dance done slowly, then, as I saw everyone succeeding, pick up the difficulty and tempo. This I did. They told me that when they first arrived they didn't remember any moves from other sessions, but as soon as we started dancing, they would remember them. They requested harder dances for the last five sessions.

Physical Transformations—We observed physical transformations in soldiers who initially looked pale and anxious, but after dancing appeared relaxed, healthy and smiling.

Interest in Continuing to Dance—Several individuals picked up literature from the Country Dance and Song Society. One requested information about the local contra dance.

Improved Family Relations—The family with teenagers who attended said the program brought their family together and gave them something to talk to each other about. They are now considering attending a CDSS family camp together.

Improved Mood, Bonding and Anxiety Reduction—The psychiatrist, who attended every session, said he never saw a frown on any face. He felt important connections were made and that seeds have been sown for this to happen again somewhere both sooner and later. He said, "I am really shortsighted to think that mere words will convey how much this has helped the different soldiers that I have seen later in my office. Partner bonding and family bonding was an outstanding benefit of at least two families. Anxiety reduction was clearly a benefit that several soldiers commented on." He also mentioned his own personal anxiety level being reduced and his memory improving as a result of the dancing.

Evaluation Forms

I created a simple evaluation form for attendees to voluntarily complete. All soldiers reported they "Agreed" or "Strongly Agreed" that they enjoyed the dancing, would have liked to be able to attend more dances, believe the program should be continued and be offered to soldiers at other locations. Their outlook on the future and physical health improved, their sense of anxiety decreased, and they felt more at ease around a group from participating in the dances. They said they benefited from the networking with others at the dances. All but one reported their memory, mood and relationship with others improved. About half said their pain level decreased.

Spouses enjoyed the dancing, believed they benefited from the program, felt more at ease around a group, would have liked to be able to attend more dances, and believed the program should be continued

and offered at other locations.

All Fort Knox staff, volunteers and musicians were totally positive about the effects of the series on themselves and the soldiers and their families.

Summation

These traditional dance sessions were very helpful to the soldiers and their families. I believe the program should be continued. However, a few days after the last session, the originating psychiatrist left his employment at Fort Knox, so there is no contact onsite to coordinate and recruit soldiers.

I would be interested in creating a similar series at any location. Please contact me for further information at DancinDeborah@gmail.com.

On behalf of everyone who participated in this program, the soldiers and their families, a heartfelt thank you to all the organizations and individuals who donated money or time to make this healing possible.

Deborah Denenfeld is a dance artist-in-the-schools, dance caller and dance leader. She loves English country, contra, Irish set, square and Argentine tango dancing, and specializes in teaching dance as a reflection of culture and time period. Summers she can often be found working in the Dining Hall at Pinewoods Dance Camp, when not teaching or dancing. She lives in Louisville. Article photographs courtesy the author.



(Yoga for Dancers, continued from page 13)

Your soul—joyfully expanding to all your open, inner, cosmic spaces—can then express itself fully in these transcendent, experiential pursuits we have chosen: the making of beautiful music and dance.

Anna Rain is a certified Iyengar yoga instructor. She currently finds soul-opening in Telemann's canonic sonatas for recorder and in the search for perfect phrasing with the dancer across from her. Join her at Pinewoods during English Dance Week!

Yoga for Dancers ~ Some Esoteric on Why We Do This

by Anna Rain

For most of us, our daily habits make us physically smaller: our shoulders slouch, our spines sag, our hips stiffen, our feet shuffle. Gravity claims the upper hand and our muscles rarely travel out of their limited scope. A regular practice of yoga, which can lengthen muscles and ease stiff joints, brings us to the first level of discovery of space within: a supple torso allows the ribs to expand, and the ribs then cease to restrict the capacity of the lungs, and when the lungs are freed, they bring increased oxygen to the heart and brain. More breath equals more movement! Longer phrases!

More than eighteen centuries ago, the sage Patanjali defined yoga as "the cessation of the fluctuations of the mind." Note that this definition has nothing to do with how limber your body is. The path of yoga is eightfold, with asana—the practice of the poses—being only one step on that path. The goal of a yoga practice is not to have flexible hamstrings (although we are all more comfortable if we spend effort toward that end!); the point is to have a malleable mind that remains calm regardless of what challenges we face.

When we are able to focus our awareness, the mind receives a break from the relentless daily list of tasks and worries that our consciousness entertains. The practice of asana is one path to understanding that focus, but it is by no means the only one. Many people find quiet focus in a spiritual discipline; others find it in long distance running; still others turn to the ritual of the tea ceremony. Those reading this have likely found a measure of transcendent experience while making music or dancing. If that is true, I'll guess that such transcendence occurred partly because of having practiced your chosen discipline enough so that concern over remembering the figures or the tune is not foremost in your mind. Practice and muscle memory lead to fluidity in the gross movements of the body. Likewise, even a modicum of regular asana practice can bring that same fluidity to the subtle energy channels of the body even as such a practice will bring increased length and comfort to the outer body.

Our enjoyment of the dance often comes from a spatial awareness of our body in relation to others, from our aural experience of the music and how it translates to our physical expression of the figures or the tune. This external awareness comes from practice, from familiarity, from flow. The energy work

of asana (or tai chi or qi gong) is that which creates similar paths of inner spatial awareness. Like the first time you play a tune (stumbling over the notes and mangling the tempo!), making contact with your own inner space can feel awkward—impossible, even—yet forging such a path, little by little, eventually creates a canvas for a richer intimacy within. Small commitments now lead to big insights later.

In my experience, the time I spend cultivating my corporeal self brings me dual benefits: not only is my outer body more supple and responsive, but also my inner self gains resilience. There is a Sanskrit term—mahat akasa [mah HUT ah KASH ah]—translated loosely gives us "cosmic space." In my practice, I refer both to the literal space—that gained by the expansion of the lungs which is supported by an open rib cage and flexible torso—and the figurative space that appears in a body eased such that my energy and attention can be directed to finer tuning.

And that's where the connection of yoga to dance and music comes in: my practice of yoga keeps not only the outer sheath—my muscles and bones—aligned, but also the inner channels—the deeper energy—clear and functional. Lucid body and unimpeded inner flow support my optimal performance as I express dance figures or interpret a tune. While the search for one's true self has nothing to do with literal flexibility and everything to do with connection within, the committed practice to creating ease in the body is an avenue to more fluid communication between the mind and disparate body parts. The outer work unclogs and maintains energy flow of the inner channels.

Paradoxically, more attention to the body frees the need to be attached to it. A more intimate relationship with these subtle energy channels brings a sense of detachment. When I am not bound up by aching legs, a compressed low back, or a gripped shoulder joint, I'm able to transcend my corporeal limits. The time I put into a regular practice (where I focus on my body but am rewarded with a centered mind), this time spent in maintenance is repaid seven-fold in having a physical instrument that resounds more finely when I challenge it on the dance floor.

C.S. Lewis is credited with saying, "You don't have a soul. You are a soul. You have a body." To the extent that you cherish your body with dedicated yoga practice, you create a fit, easy container for your soul.

continued on page 12

News from Canada ~ Dancing in Newfoundland

by Noreen MacLennan

with a dance by Noreen MacLennan and tune by Bruce Shawyer

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

Near St. John's, in a sheltered bay, is the community of Cupids, first settled in 1610 by John Guy and a group of colonists from England. Last year, 2010, the four hundredth anniversary of the colony, Cupids hosted a year long celebration, with many events scheduled in the summer months.

The St. John's English Country Dance Society was pleased to be included in the festivities. On August 20, in an outdoor setting, an orchestra of twenty-four musicians, the Tenacious String Orchestra (TSO), conducted by Alison Black, played for dancing. We performed three sets of English country dances, each set having three dances.* These were interspersed by an explanatory, historical script written and narrated by Martin Mulligan. Musical direction was given to the orchestra by Bruce Shawyer who, with four other musicians, provides music for our weekly classes in St. John's.

At the end of our performance, a special presentation was made by Bruce to "John Guy," played by a local resident suitably attired in historical costume. Bruce had composed a tune "John Guy's March into Cupids" and asked me to devise a dance. I decided on a simple circle dance, with basic figures suitable for audience participation. We then invited the audience to join in the first public appearance of the dance. We had a response of over fifty people who, along with John Guy, danced "John Guy's March into Cupids" (see facing page). With the enthusiastic response of the spectators, we continued with a few more dances.

* Set 1—Upon A Summer's Day, Rufty Tufty, I Care Not For These Ladies; Set 2—Jamaica, Mr. Isaac's Maggot, Portsmouth; Set 3—The Rakes of Rochester, Come Let's Be Merry, La Gavre



The St. John's English Country Dance Society regularly meets on Tuesday nights between September and mid April. However, if you're considering summertime travel, Newfoundlanders are very hospitable and could arrange impromptu sessions. Contact Noreen MacLennan, normac@nl.rogers.com, or Martin Mulligan, mulligan@nl.rogers.com, if you're planning to be out on The Rock looking to do some dancing!

When you're dancing a great dance with a great partner,
it feels as though you're at the center of the universe.

John Guy's March Into Cupids

Dance by Noreen MacLennan, tune by Bruce Shawyer

Couples form a circle facing counterclockwise, woman on man's right, with nearer hands joined.

- A 1-3 March forward six steps.
- 4 Turn as a couple, woman forward, man backward, to face clockwise.
- 5-7 March forward six steps.
- 8 Face center to form a circle, all join hands.
- B 9-12 Forward a double towards the center, fall back a double.
- 13-16 Repeat bars 9-12, finish facing partner.
- C 17-20 Arm right with partner.
- 21-24 Arm left with partner.
- D 25-28 Partners facing, join right hands, balance forward and back, right shoulder to right shoulder. Repeat.
- 29-30 Drop hands, passing right shoulders, move forward to meet new partner.
- 31-32 Joining two hands, turn once round, opening out to face counterclockwise around the circle, ready to repeat the dance.



The St. John's English Country Dance Society presented this English country dance with its original music to the town of Cupids in 2010, in celebration of Cupids 400, the four hundredth anniversary of the first English settlement in Canada in 1610.

An Eight Year Dream

by Brad Hopkins

"This is it! This is what I was born to do!" Those were my words as I watched the dancing at the 2002 Germantown Country Dancers' Playford ball as an observer.

I had just recently gotten started in English country dancing, was trying to figure out a few dances on my own, and had contacted the CDSS. They had put me in touch with Scott Higgs. "Can I attend the upcoming ball as an observer? I really want to see how the figures are done." "Sure, come ahead and learn all you can."

Memories of the night. Magic everywhere. The beauty of the hall. The gorgeous gowns and handsome tuxes and period costumes. A lady in a beautiful dress with a baby strapped to her chest. Bare Necessities charming everyone from the stage, mesmerizing the dancers with their artistry. Dancers skipping laterally from one side of the hall to the other like jack rabbits in what I later found out was Nonesuch. At the break, exquisite snack tables coming onto the floor from out of nowhere, as if in response to a magic wand.

"Pardon me, but how long have you been involved in this activity?" I ask. "Years, now. My husband and I travel all over attending these dances. Some people do it almost full time!" "Wow!" I muse. "Would that ever be great to be able to do something like that!"

Towards the end of the dance, a lady approaches those along the side and asks if anyone wants to dance "Mr. Isaac's Maggot." I start but then pull back. I had studied that dance at home and almost had it memorized. But I just couldn't figure out the circular hey into the line of four, even with Keller and Shimer's expert explanations in the glossary of *The Playford Ball*.*

"Someday I want to come back and be part of all this. That would be SO much fun!"

Interim: Eight years spent in Africa and Florida, starting two dances and visiting many others. Fast forward to Saturday, December 4, 2010. By a stroke of fate I find myself in the Philadelphia area for the annual Predominantly Playford Ball of the Germantown Country Dancers. This time I'm a full participant, having danced with GCD all fall and struggled hard to learn the dances.

Impressions: Multiplied magic! Anticipation everywhere. Bare Necessities gathering on the stage, people rushing to the changing room for last minute adjustments. Period outfits with modern tuxes; dazzling gowns both historical and modern glide across the floor. I'm doing last minute cramming while

more experienced dancers are partaking of sherry and dainties during the reception. The waltzes begin. Not just one, but several. I launch out with trepidation but manage to stay afloat. Although I've attended most of the lead-up practices and studied at home, there's still so much I don't know. Will people scorn me if I make a mistake? Will I be frowned off the floor?

But, no, all goes well, for the most part. Others, too, have uncertainties, and once we get going, the more experienced help guide the newer dancers. Slop Galliard falls apart but then comes back together by the end...and even gets danced right the second go round! Amazing! Perpendicular Pleasure leaves gaps open after the spirals, but they're quickly filled in. Not in the right place? Start afresh from where you are. Everyone is so nice. No one gives bad looks for two left-footedness. I even get some nice comments on the period outfit I've had made for the occasion. I'm increasingly set at ease as the evening progresses.

Those mysterious, ambulatory snack tables appear once again and are in place quite a while before I notice them. I meet GCD members from far and wide who have come back for the occasion. I'm impressed with the solidarity in the group.

The second half starts and finishes all too soon. Trip to Virginia will not be danced because of time constraints, it's announced. I look at my watch and can't believe it's already midnight. Bare Necessities is nonetheless very gracious and plays two waltzes for us. They are such warm and caring people. I get a hug from Earl after he gives me his autograph on their third album cover. That recording, "Simple Pleasures," was the mainstay of our dance in Africa for several years. I can see why a friend will follow them to New York for their cotillion the next day, having already danced to their music two nights in a row: they're the pied pipers of English country dance.

And so my eight year dream comes true and I have many happy memories to carry with me on my way home. And to what am I listening to? Why Bare Necessities albums 12, 13, and Night Cap, of course!

* *The Playford Ball: 103 Early English Country Dances* (1994: Country Dance and Song Society)

Brad Hopkins' article, "Barn Dance in the Baobab Forest," was in the March/April 2007 issue of the CDSS News; his poem, "Pinewoods," in January/February 2007, and a letter about English country dancing in Senegal, in September/October 2004.



Tony and Keith "On the Banks of Coldbrook" 100 Years of Atwood Family Songs from the Hills of Dover

by Dr. Tony Barrand

Figure 1: Jim Fisk gravestone, Brattleboro, Vermont; photo by Stephen Greene

In 1981, I was co-editor (with Fred Breunig) of the now-defunct CDSS journal, cunningly but appropriately called *Country Dance and Song*. For reasons I no longer remember, the 1980-81 edition was a combination of volumes 11/12. The cover photograph, by Stephen Green (see previous page), was of the Jim Fisk gravestone and its four, acid rain-stained, half-naked ladies in the Prospect Hill Cemetery in Brattleboro, Vermont. Born in Bennington, Vermont, the financier (some would say "robber baron") Jim Fisk spent his teenage years in Brattleboro where the people later paid for and raised the memorial after his murder in 1872.

He re-emerged as a local celebrity in the 1980s when Margaret MacArthur recorded a song¹ about his exploits. As the song says: "he did all his deeds both the good and the bad by the broad open light of the day." Among the good deeds for which he was fondly remembered was the sending of a trainload of food to victims of the Chicago fire in 1871.

Keith Murphy and I recently re-recorded ("covered," as people now say) the song on a new CD, *On the Banks of Coldbrook: Atwood Family Songs from the Hills of Vermont* (Black Isle Music, 2010). I am known for my recordings and concerts with John Roberts and with Nowell Sing We Clear; Keith and his wife, fiddler Becky Tracy, are two-thirds of the exciting concert band Nightingale

with Jeremiah McLane. Neighbors in Brattleboro, Keith's and my collaboration happened in 2009 when I was retiring from Boston University. Said Keith: "Is there a singing project we could work on together?" It just so happened that there was: the repertoire from local Vermont singers: James Atwood and his son, Fred, of nearby West Dover, along with songs from James' second wife, Mary, and a close friend, "Aunt

Jenny" Knapp. West Dover, now better known as the Mount Snow ski area, is just twenty-five miles from Brattleboro.

The songs from James and Mary Atwood and from "Aunt Jenny" Knapp had been published in a 1919 book, *Songs from the Hills of Vermont*, edited by Edith Sturgis and Robert Hughes, while those from Fred were recorded by Margaret MacArthur in 1964. I got to re-examine these songs in 1980-81 when editing a set of them for *Country Dance and Song*. In volumes 11/12 we published a transcript of a lecture by Margaret MacArthur at a Marlboro College Winterim term in 1976 on the collection of the Atwood songs. For that transcript, John Roberts prepared lead sheets of the melodies for twelve pieces in the Sturgis/Hughes book and six of Fred Atwood songs recorded by Margaret herself.

The timing in 2009 was propitious for a new look at the Atwood songs: first, I had the time at home without having to drive to Boston twice a week and, second, the Town of Dover was scheduled in 2010 to celebrate its two hundredth anniversary of incorporation as a township.

This was, then, a delightful prospect. Much of my singing, very rewarding for forty years, has been with John Roberts, a fellow Englishman, taking a low harmony to my melody. This project was to be singing new repertoire with Keith, who is from Newfoundland and has a higher

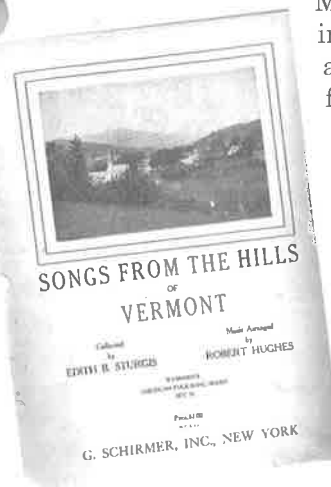
tenor voice than mine, giving fresh life to the local Atwood songs. In addition, we would be figuring out accompaniments with Becky and my longtime bandmate in Nowell Sing We Clear, accordionist Andy Davis. It was also, however, a way of paying homage to a dear departed friend and singer who had first introduced me to Vermont: Margaret MacArthur who died in 2006.



Figure 2: Tony Barrand, Keith Murphy, (2010) Fred Atwood, and James Atwood (ca. 1910)

Songs from the Hills of Vermont

I had learned about James Atwood some forty years earlier in 1969 when visiting the Marlboro home of Margaret and John MacArthur in Vermont. She had shown me a collection of thirteen songs from West Dover's Atwood family published in 1919, as indicated in Figure 3 (left), by Edith Barnes Sturgis and Robert Wells Hughes as *Songs from the Hills of Vermont* (New York and Boston: G. Schirmer). It was released as #10 in Schirmer's "American Folk-Song Series," the first collection from a Vermont or, even, a New England source.



SONGS FROM THE HILLS OF VERMONT (ORDER OF SONGS)

1. Daily Growing (Laws O35)
2. Posey Boy (The Swapping Song; The Foolish Boy)
3. The Spinster's Lament (The Old Maid's Song)
4. The Banks of the Dee (Tune: Langolee)
5. The Frog in the Spring (The Wedding of the Frog and the Mouse)
6. The Soldier's Return (Charming Beauty Bright) (Laws M3)
7. The Warranty Deed (The Wealthy Old Maid)
8. The Shining Dagger (The Drowsy Sleeper) (Laws M4)
9. Botany Bay (Laws L16A)
10. Mary of the Wild Moor (Laws P21)
11. Birds' Courting Song (Leather-Wing Bat)
12. The Little Pig
13. The Half Hitch (Laws N23)

Above is the list of songs, in order, printed in the book along with their number in the G. Malcom Laws Indexes and common titles of other versions. Many of them are songs commonly found in collections from American singers. James Atwood sang numbers 1, 3, 6-9, 11, and 13; "Aunt Jenny" Knapp sang 2 and 4; and Mary Atwood sang 5 and 10. Alone of the thirteen songs, Hughes' notes offer no credit for "The Little Pig." This is unfortunate because the song is one of the favorites among Mrs. Sturgis' granddaughters. I confess that I suspect that the song was not credited to James, Mary or Aunt Jenny because it came from Mrs. Sturgis herself. The book's title, with no mention of Atwood or Dover covered such eventualities. Because of this ambiguity, I chose, perhaps wrongly, to include only twelve songs in the 1980/81 edition of the journal *Country Dance and Song* (Vols. 11/12) reprint, leaving

out "The Little Pig." "Daily Growing" may have been set first because Robert Hughes (who wrote the notes to the songs with help from Professor George Lyman Kittredge at Harvard) thought the version from James was the first time it was noted in America.

Keith and I worked on these songs during 2009 and the winter of 2010. We had an easy rehearsal schedule: I stayed home and, depending on his daily routine, Keith would walk over and say something like: "I've got an hour free, what shall we sing?" We learned the twelve songs included in the CDSS reprint. They were terrific tunes and mostly good verses though, for a couple of songs, we searched for alternatives in American collections of traditional songs. To make it easier for Keith to devise harmonies, we used a laptop computer with the free software called "Audacity" to record the songs.

First Questions about the Sturgis/Hughes Book

When I first encountered the Sturgis/Hughes book in 1969, I did not learn any of the Atwood songs for two reasons: first, my primary interest in singing with John Roberts in the 1970s was focused on the English singing traditions and, second, my/our friend, Margaret MacArthur, had legitimate claim to, had recorded, and put her personal stamp and style on them. But the academic part of me was intrigued. Who was this well-to-do lady, Edith Sturgis, a published author of short stories and children's poems with no other interest in the general revival of



Figure 4: (standing) James Atwood; (l-r seated) Mary Atwood, "Aunt Jenny" Knapp, ca. 1918

attention to “folk songs”? She showed no interest in finding other singers besides her friends, James Atwood and his immediate family. What led her, in 1919, to publish a song collection from Vermont in northern New England when even a luminary such as Cecil Sharp was focused at the time on the South? Sharp, for example, had recently published a collection made in the southern states: Campbell, Olive Dame and Cecil James Sharp, *English Folk Songs from the Southern Appalachians* (New York and London: G. P. Putnam’s Sons, The Knickerbocker Press, 1917). Not until Helen Hartness Flanders began her major work collecting Vermont songs in 1930 did anyone else take much notice of singers in New England.

Where Are the Rest of Them? Help from Edith’s Descendants

About ten years after Margaret first showed me the book, in the late 1970s, she let me examine a typed manuscript copy, at her house, of the lyrics to the songs written down by Edith Sturgis. I was able to count the number of unpublished songs (thirty-four) and note the titles but I do not remember if what I saw was the original copy from Mrs. Sturgis or a copy that Margaret had made. I have often thought: “Oh, would that the photocopy machine or the scanner had been invented by then.” Neither the originals nor any copy Margaret might have made have yet resurfaced.

It seemed, though, that all was not lost. The next evidence of the rightness of the timing for our project came on the first evening (August 31, 2008) that Keith and I, assisted by Becky on fiddle and Andy on accordion, advertised and performed a set of six songs from the Atwood collection. That night, a not-so-simple singing project became, in addition, a biographical study of the fascinating people involved, such as the singers (James, Mary, and Fred Atwood and Aunt Jenny Knapp) and the collectors (Edith Barnes Sturgis, Robert Wells Hughes and Margaret Crowell MacArthur).

Present at the concert were nearly two-dozen relatives of Edith and Warren Sturgis. They were

there because Maisy Crowther, one of the three of Edith’s granddaughters, who still lived locally in southern Vermont, had passed the word about the concert among family members. One of Edith’s great granddaughters, Allison Watt, was in attendance with her husband, Jessie Pelton. An interesting connection was that I had known Jessie from my days at the Fox Hollow Folk Festival in 1969-1975, when he was very young. Over the Labor Day weekend 2009, Allison and Jesse were staying at the old family house, “Coldbrook” in West Dover, then and now the responsibility of Allison’s sister and brother-in-law, Fiona and Harold Neu. Keith and I were invited to visit the house and there we got to see a striking portrait of Edith Barnes ca. 1895 (see Figure 5), just before her marriage to Warren Sturgis in 1899 and, from a “tin box” in the attic, a manuscript book of poems collected from James Atwood by Edith Sturgis.



Figure 5: Edith Barnes ca. 1895

Edith Barnes Sturgis and “Coldbrook”

Edith and her husband were summer residents at Coldbrook on the Handle Road in West Dover. The house was so-named because Edith’s father, Captain John S. Barnes, had bought 375 acres of southern Vermont land in Windham County in 1871. He negotiated the purchase with an outdoorsman friend from Springfield, Massachusetts because the trout fishing was so good in West Dover’s Cold Brook, a half mile of which they owned. The land, and his house, became known as “Coldbrook.” Edith (b. 1872) was probably given the property because a) she was the first of the children to marry and b) had grown to love it when visiting as a child in the 1870s and 1880s.

Warren Sturgis was a Latin teacher at the Groton School in Groton, Massachusetts where they lived during the school year. They moved to spend summers in the West Dover property shortly after they were married in 1899. Thus began a wonderful friendship that led to the saving of a remarkable

Daily Growing (Laws 035)

A good version of one of the best-loved ballads in the English language. Neither the text nor the tune contain any surprises. Robert Hughes suggested in his original notes that theirs was the first recording of the song in the United States. It was sung to Sturgis by James Atwood. (Sturgis pp. 3–6)



1. The trees they are tall and the leaves they are green.
Many a time my true love I’ve seen;
My bonnie lad’s a long time a-growing.
2. “Oh, father, oh, father, you’ve done me great harm,
You’ve married me to a boy that’s too young!
For I am twice twelve and he’s but fourteen,
He’s young but he’s daily growing.”
3. “My daughter, my daughter, I’ve done you no harm,
I’ve married you to the rich lord’s son,
And he will make a lord for you to wait upon:
He’s young but he’s daily growing.”
4. “Oh, father, oh, father, if you see fit,
I’ll send him to college for one year yet.
I’ll bind a blue ribbon all about his hat,
To let the maids know he is married.”
5. As I looked down from my father’s castle wall,
There I saw the boys a-playing with their ball.
My own true love was the flow’r of them all,
He’s young, but he’s daily growing.

Figure 6: Sample of music pages from *Country Dance and Song*, 1980-81, p. 22

Vermont singing tradition. James Atwood (b. 1845) was a mason in West Dover who was hired ca. 1908 to restore the Sturgis' chimney. When he wasn't working, James would sit and lean against a wall as he sang his ballads, laments, humorous ditties and children's songs or he recited verses he composed about his friends and local events and places.

Edith and Warren became close friends of James and his second wife, Mary Atwood. I assume with James' permission and assistance, Edith wrote down the words to his songs and a few from Mary, and from their "intimate friend, "Aunt Jenny" Knapp". The tunes were collected, notated and arranged for piano by Robert Hughes, Music Master at the Groton School, substituting in the school year of 1916-17 for his friend, Twining Lynes, the Music Master, who was on sabbatical.

Keith and I began with the group of thirteen songs published by Sturgis and Hughes. The set is unusual because it offers something from all corners of James' repertoire: dramatic ballads, romantic songs, funny songs about domestic life and marriage, and children's songs. We have no information as to how the selection was made: James Atwood himself, a good friend of the poet editor, might have been involved in the process of selecting songs, or Robert Hughes might have made the selection based upon musical considerations, or the choices may have reflected the songs Mrs. Sturgis heard and loved.

In any event, we worked from the "lead sheet" versions of the songs prepared by John Roberts for the 1980/81 edition of *Country Dance and Song*. This brought the tunes and the lyrics together for the first time but separate from Hughes' piano accompaniments. Learning the songs from the Sturgis and Hughes edition is hard work, mainly because the lyrics are spread out among the piano settings. I surmise that this may have been why the book did not become better known.

Margaret MacArthur and the Atwood Songs

This 1980/81 edition of *Country Dance and Song* also brought together, for the first time in print, James Atwood's songs with those of his son, Fred. With the disappearance of the Sturgis copy of the lyrics and of Robert Hughes' transcription of the tunes, the versions of the Atwood songs Fred learned from his father are possibly our best hope for recovering James' repertoire.

The central figure in finding and recording the singing of Fred Atwood was Margaret MacArthur. She had bought a copy of the 1919 *Songs from the Hills of Vermont* in 1944 from a Schirmer's catalog while she and her husband were living in Newfane, Vermont. About twenty years later, having assumed the "Hills"

in question were in northern Vermont (in what Vermonters call the Northeast Kingdom), she talked at her house with a Dover resident, Stephen Greene, a local publisher. She recounted what happened in a lecture Margaret gave at Marlboro College in 1976. She said:

He told me those were songs from Dover. I was just thunderstruck because, as I look out from my kitchen window in Marlboro, I see White, Rice, and Cooper's Hills in Dover. So I rushed home and re-read the foreword where [Mrs.] Sturgis wrote that she had collected some fifty songs from Mr. and Mrs. James Atwood. I thought well where are the rest of them?³

Sturgis wrote down the words to "some fifty songs"? There were only thirteen in the Sturgis and Hughes book and so "the rest of them," of course, referred to the other songs not included in the book. After discovering that descendants of the Sturgis family still spent summers in West Dover at Coldbrook, she called Susan Goodale, Edith Sturgis' oldest daughter, who invited her over to "look in Mother's." In the desk, they found a typed manuscript with the words to thirty-four "unpublished" (and ten that were published) songs and a few "scraps of music manuscript paper." Margaret got permission to take the pages back to Marlboro "...to make copies,



Figure 7: Margaret MacArthur ca. 2003, photo by Emily Friedman

and we later took the originals back to West Dover."³ Mrs. MacArthur was a woman of her word so I am sure that she did take them back to West Dover and I assume she did make a copy. I do not, however, know when that happened. As I mentioned earlier, in 1980 when I was preparing to publish the transcript of Margaret's 1976 talk and the songs from the Sturgis and Hughes 1919 book, I examined the typed copy of the lyrics Edith Sturgis wrote down and made a list of the songs, but do not know if that was the original or a copy made by Margaret. At any event, if there were two copies, neither one has been found.

All was not lost, however, for in 1964, Margaret located Fred Atwood, James' son, living in Connecticut. She sent Fred a bus ticket to Brattleboro and then drove him to her Marlboro house. There he sang and talked for three days into a reel-to-reel tape machine, recording more than fifty songs and poems. Fred sang about two dozen of his father's songs and the reel-to-reel tapes of Fred's singing were among the materials given to the Vermont Folklife Center) in Middlebury after Margaret died. The people at the VFC were kind enough to send us CD copies of all of Margaret's field recordings, including those of Fred Atwood.

Figure 8: Titles also collected from Fred Atwood are marked *; those in boldface and italics were published by Sturgis and Hughes:

Barbara Allen *
The Bird's Hunting Song *
 Bonnie Black Bess *
 Botany Bay (Fragment) *
 The Butcher Boy *
Daily Growing
 The Daughter's Request
 Early News
 The Emigrant's Last Farewell
 Fanny Grey
The Frog in the Spring *
 The Grumbler *
The Half Hitch
 Hard Times *
 Henry Green *
 The Hermit's Song
 I know not why I love her *
 In the Township of Danville "
 Johnny Bull
 Johnny Sands
 Kate and her Horns *
 The Little Matthew Grove*
 Lord Bateman *
 Lord Thomas and Fair Eleanor *
 The Magnolia Tree *
Mary of the Wild Moor *

The Spinster's Lament

The Only Son *

The Poor and Honest Lodger

Raspberry Lane *

Reynardine *

The Rolling Stone *

The Shining Dagger *

The Soldier's Return

The Spinster's Lament Spinster

Song

The Warranty Deed

When Johnny came from Sea*

When the Roses were in Bloom

William Ismael *

Willy and Mary *

Willy's on the Dark Blue Sea*

Woodman's Alphabet

Young Charlotte on the Mountainside

Incorporating the Recordings of Fred's Singing

Equipped with the recordings made by Margaret, Keith and I forged ahead to work on the combined set of songs transcribed by John Roberts from both the Sturgis and Hughes book and from Fred's singing, nineteen songs in total. We paid special attention to his songs that were recorded by Margaret MacArthur herself. These included a classic homage to local "Robin-Hood-type" of legend, the earlier-mentioned Jim Fisk (for whom the people of Brattleboro in 1872 built the remarkable gravestone in Prospect Hill Cemetery featuring four half-naked



FigureFigure 9: Atwood Family ca.1910 (left to riught) Standing: Carolyn, Fred, and Mary Atwood; Seated: Arthur and James Atwood

young ladies, each holding a symbol of the sources of his wealth, for example, a steamship timetable or a bag of coins; see Figure 1 on page 17).

There were also tragic ballads, such as “The Silver Dagger” plus songs of marital trials, such as “The Warranty Deed” and “The Half Hitch,” and a handful of terrific songs for children, especially a good version of “The Frog in the Spring” (Wedding of the Frog and the Mouse) and “Posey Boy (riding on a Broom).” An amazingly delightful discovery, for me (who has followed Nightingale pretty closely), was that Keith is a very accomplished accompanist on piano. His own settings became the base over which our duet harmonies were laid. We did not use the arrangements created by Robert Hughes because they were more suited to a formal (“art” or “classical”) singing style and tone very different from our storytelling, essentially unaccompanied approach to ballads and songs.

A CD, a Concert, a Song Book, and Powerpoint

The tunes were so good and the versions of the songs so satisfying, though, that it became obvious to us that we needed to make a recording and find outlets for concerts that would support both the songs and the fascinating story of their collection. Three potential locations immediately sprang to mind: first was the Old Songs Festival in Altamont, New York. In the past new singing projects with a special focus had been welcomed to debut at Old Songs and could be scheduled in an unusual time slot. I asked for and we were given ninety minutes to sing all the songs and show a Powerpoint presentation with photographs of the Atwoods, of Edith Sturgis and Robert Hughes, and of Margaret MacArthur.

The second obvious outlet was a lecture series at Marlboro College where Margaret’s husband, John, taught for many years and I was on the faculty from 1972-1982. The aspect of the show which honored Margaret and her role in preserving the songs was ideal for presentations in Marlboro and Brattleboro. Finally, the Dover bicentennial was set for October 1-3, 2010 and they wanted to present the show in the Congregational Church where James and Mary Atwood worshipped. This was thrilling for a researcher following a one hundred year old tale: to visit Coldbrook, where Edith Sturgis first heard James singing as he fixed the chimney, and to sing in the room where the congregation must have known the Atwood songs and sang hymns regularly with James and Mary.

In addition to our new CD, there is also a new reprint of the Sturgis/Hughes songbook: *Songs and Verse from the Hills of Vermont* which has been produced by Edith B. Mas (a granddaughter and namesake of Edith Barnes Sturgis) and her husband,

Ted Webster, for the Dover Historical Society (*RR 100, West Dover, VT 05356*, 802-464-7351). Packaged with it is a collection of James Atwood’s “Poems” first shown to me by Alison Watt from the attic at Coldbrook. Covering an oral history of Dover from about 1880 to 1920, they are recitations of neighbors, places, work life and leisure, including walks to worship in West Dover and to have dinner or an entertainment with Warren and Edith Sturgis at Coldbrook.

Where Next with the Coldbrook Project?

The Atwood family repertoire was richly rewarding: very good songs and ballads and a fascinating cast of characters involved in the singing, collecting and publishing. Keith Murphy and I are continuing to work on the rest of James’ and Fred’s songs in hopes of finding still more extraordinary examples of American balladry. Since we began telling the remarkable story of these songs being shaped, performed and collected in southern Vermont, the descendants of each family involved—Atwoods, Sturgises, and MacArthurs—have uncovered more photographs, artifacts, stories, songs, letters and other ephemera that depict their own story in more detail. We will continue to tell the story and sing the songs to offer an example of how the same attention can be applied to other families in Vermont and anywhere to improve the self-portrait that can be gleaned from one’s own folklore.

- 1 MacArthur, Margaret. *Make the Arthur Wildwoods Ring*, Front Hall FHR-027, LP, 1982
- 2 Sturgis, Edith B. and Robert Hughes (Eds.). *Songs from the Hills of Vermont*, New York and Boston: G. Schirmer, 1919, v.
- 3 Mac Arthur, Margaret C. “The Search for More Songs from the Hills of Vermont: Songs and Ballads of the Atwood Family,” *Country Dance and Song*, vols. 11/12, 1981, 5.

Dr. Tony Barrand is an archivist, historian and author on morris dance, and a singer of English and American song; he was the recipient of CDSS’s 2008 Lifetime Contribution Award. “On the Banks of Coldbrook” is available from the CDSS Store, www.cdss.org/store. A different version of this article was in *Sing Out!*, Vol. 54 No. 2.

This article, along with material from Country Dance and Song (vols. 11/12, 1981), plus a selection from Tony and Keith’s recording, “On the Banks of Coldbrook,” will be on our website later this summer in the newsletter section.

The article in a slightly different form was published in Sing Out! (Volume 54, Number 2, Spring 2011). Our thanks to Tony and Keith for offering it us as well.

Central New York Callers Gathering

by David Smukler

The tenth annual Central New York Callers Gathering was held in Syracuse, New York, on March 10-11, 2011, organized by volunteers from Syracuse Country Dancers.

The usual model for a callers workshop is a teacher/student model. A skilled caller is hired whose role is to share his or her experience with (or impart skills to) a group of callers, who assemble for that purpose. This is a time-tested and fine model, but our approach is different. Rather than focus directly on the teaching of calling technique or skills, we focus as a group on a specific set of dances that we believe we can all learn from. Callers of all levels of experience have always been a part of the gathering, and are entirely welcome. Through exploring a particular vein of interesting (and often underrepresented) dance repertoire we find that we learn from the dances themselves, as well as learning from one another in a somewhat democratic way.

Over the years the gatherings have either reflected or inspired other significant occurrences in the dance world. Two examples that come to mind are the gathering celebrating the contributions of Gene Hubert that was held in 2007 shortly after his death, and the Cracking Chestnuts column and book that grew out of the gathering in 2004.

Inspiration and Purpose

Originally, a conversation about Ted’s Triplets inspired the Ted’s Triplet Marathon of 2002. The participants in that event agreed that they liked the model and an annual gathering was created. The inspiration for this year’s theme, Square ‘em Up!, was the publication of *On the Beat With Ralph Sweet*, by Ralph Sweet with Nils Fredland (published in 2010

by CDSS). The CNY Callers Gatherings have various purposes, but chief among these are: to build skills Ten Years and collegiality among regional callers, and to promote “chunks” of good dance repertoire that are not called as often as the usual duple improper contra fare.

Content

This was a single all-day workshop focused on squares. Each caller chose a square to share with the group, and called enough of the square to give us all a sense of the dance. After every two squares, we sat down and talked through our reactions to the dance and any other topics that came to mind. The workshop was extremely positive in tone. Every caller experienced some success, and the communication was both supportive and frank enough to be useful. The following sample comments from participants give a sense of the effect of the workshop: “It was a BLAST!!!”—“I’m hoping to call Golden Slippers, perhaps as soon as this coming Friday night...if I can get [the musicians] to play AAB eleven times through!” “Thank you again for organizing the latest gathering. It really opened my eyes to what squares can be...Now I’m wondering how to make a singing square for “Good King Wenceslas” or “Rudolph” for our Christmas dance. I will be working on that!”

Successes

This year for the first time we programmed in thirty minutes for introductions, rather than allowing this necessary ritual to steal time from the workshop itself. This was a good idea.

Andrew and Noah VanNorstrand were wonderful musicians for this year’s theme. Andrew

Themes for Ten Years of Callers Gathering:

- 2002—Ted’s Triplet Marathon (the button read: “I was there.”)
- 2003—Favorite Dances Exchange (like a Christmas cookie exchange)
- 2004—Cracking Chestnuts (classic American contra dances)
- 2005—Beyond Hands Four (dances in unusual formations)
- 2006—ONS Dances (one night stands: family dances, parties, etc.)
- 2007—Dances of Gene Hubert (honoring his contributions)
- 2008—English Country Dancing (for many of us, an ESL workshop)
- 2009—Living Room Dances (dances for small numbers of dancers)
- 2010—Zesty Contras (exploring Larry Jennings’ game-changing book from 1983)
- 2011—Square ‘em Up! (helping contra callers take the plunge into calling squares)

contributed much to our discussions when the topic related to band/caller interaction, and his thoughts were really helpful. And the music they played could not have been better. Of course, Andrew and Noah are extraordinarily talented musicians, and in particular they are able to capture the subtleties that suggest a distinct feel for each of the many different genres of music that can support squares. They also provide an extremely danceable “groove” and communicate really well with all the different callers, showing diplomacy, flexibility and enthusiasm. We knew that we could have the tune in any key we needed for singing, with extra parts if necessary, that introductions and going out would happen as needed, and that if an extra phrase would help matters, the band would adjust accordingly.

In a way, inviting Nils was a risk. We wanted him to be just another participant and not have people fall into the role of asking his advice or deferring to him in discussion. It turned out really well. Nils is an extremely thoughtful and group-oriented person. People did rely on his expertise when questions about the *On the Beat...* or Ralph Sweet came up (which was appropriate), and otherwise he fit right into the group, taking his turn holding the baby, or calling a square and getting feedback. Emily, one of the participants, took excellent notes, and those will be combined with others and sent out to all participants.

Challenges

There were some logistical challenges. We were unable to use our usual dance hall this weekend. The alternative space is not as comfortable, and was more expensive. It was also the weekend of the St. Patrick's Day parade in Syracuse, which made finding dinner at local eateries more challenging. The logistical challenges mostly related to issues that were not under our control. I think it would be wise to budget more for food; we overran that budget this year. There were some leftovers from breakfast, but lunch disappeared entirely. Given that we have an evening dance as part of the event, leftovers get consumed by dancers and are not a problem.

CDSS Outreach

The callers gatherings are very much in tune with the mission of CDSS: “Continuing the traditions. Linking those who love them.” The focus on repertoire and the nurturing of types of dance that are more fragile clearly supports the idea of continuing traditions. And the gathering and connecting of callers of varying backgrounds and interests clearly is about linking those who love the traditions.

This year, financial assistance from CDSS

allowed us to take a risk by including Nils and the VanNorstrands in the CNY callers gathering. Their participation clearly enriched the event, and we are confident that traditional dance and song will be further promoted in our region because of the workshop and related dance events. The fact that CDSS also provided discounts on the books helped get an incredible resource (Ralph Sweet's book) into the hands of the participants and created a sense of purpose, inclusion in something special, and good will.

David Smukler is a caller in Syracuse, New York, and the author, with David Millstone, of the “Cracking Chestnuts” column in the CDSS News from mid-2004 to mid-2007 which became the book, Cracking Chestnuts (CDSS: 2008). Photos of the event will be on our website later this summer.

The following SCD volunteers made the workshop possible: the author; Sarah VanNorstrand, registrar; Carmen Giunta, treasurer; Bob Nicholson, programmed callers for the Saturday evening dance. Performers hired included: Nils Fredland, caller for Friday night contra; The O'Shanigans (Phil Robinson, Tim Ball, Michael Ludgate), band for Friday night contra; and Andrew and Noah VanNorstrand, musicians for workshop and Saturday night square dance.

Participants included: Emily Addison, Ottawa, Ontario; Vikki Armstrong, Ithaca, NY; Hilton Baxter, Binghamton, NY; Peter Blue, Oneonta, NY; Catherine Burns, Ottawa, Ontario; Casey Carr, Ithaca, NY; Pamela Goddard, Ithaca, NY; Martha Cooper, Wolfe Island, Ontario; Nils Fredland, Keene, NH; Carmen Giunta, Manlius, NY; Katy Heine, Ithaca, NY; Gary Kielar, New Hartford, NY; Joe Kwiatkowski, Fredonia, NY; Yana Malysheva, Rochester, NY; Bob Nicholson, Syracuse, NY; Sharon Perry, Lyons, NY; Virginia Reed, Bradford, PA; David Smukler, Syracuse, NY; Nancy Spero, Ithaca, NY; Sarah VanNorstrand, Manlius, NY; and five non-calling participants: Phil Syphrit, Karen Kwiatkowski, Steve Reed, Rob Sullivan, and Little Ruby (Martha Cooper's four-month old baby).

Planning a music- or dance-related event or project? CDSS can help with funding, logistical support, etc. Our next quarterly grant deadline is October 1. To apply, see Grants & Support, www.cdss.org/grants-support.html. Questions? Contact Linda Henry at linda@cdss.org or 413-268-7426 x 105.

Upcoming Events

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

- Jul 1-3 **Ooh La La Dance Weekend.** Richmond, QC. Ooh La La, www.oohlaladance.com.
- Jul 3-8 **American Dance and Music Week.** La Honda, CA. Bay Area CDS, www.bacds.org. *
- Jul 3-9 **Traditional Song Week/Fiddle Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.
- Jul 3-9 **Family Week.** Sierra Foothills, CA. Bay Area CDS, www.familydancecamp.org. *
- Jul 4-8 **English Scottish Session.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *
- Jul 5-10 **Dulcimer Week.** Walla Walla, WA. Dulcimer Week, www.wvmusicalliance.org.
- Jul 8-10 **River Rendezvous.** Coshocton, OH. Crooked River, www.riverrendezvous.com. *
- Jul 10-16 **Celtic Week.** Asheville, NC area. Swannanoa Gathering, www.swangathering.com.
- Jul 10-16 **Contra Dance Musicians' Week.** Brasstown, NC. John C Campbell Folk School, www.folkschool.org. *
- Jul 10-24 **Amherst Early Music Festival.** New London, CT. Amherst Early Music, www.amherstearlymusic.org. *
- Jul 16-23 **Family Week at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **
- Jul 17-23 **Cumberland Dance Week.** Southern KY. Lloyd Shaw Fdn., sites.google.com/a/cumberlanddanceweek.org/camp/home. *
- Jul 17-23 **Old-Time Music and Dance Week.** Asheville, NC area. Swannanoa Gathering, www.swangathering.com.
- Jul 17-23 **Mideast Workshop.** Pittsburgh, PA. www.mideastearlymusic.addr.com.
- Jul 22-23 **English Infusion: An English Country Dance Weekend.** Hamilton, ON. Tara Bolker, tara@tarabolker.com, www.tarabolker.com/infusion/.
- Jul 22-24 **Falcon Ridge Folk Festival.** Hillsdale, NY. Falcon Ridge, www.falconridge.folk.com.
- Jul 23-30 **Harmony in Song and Dance at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **
- Jul 24-30 **Northern Week at Ashokan.** Saugerties, NY. Fiddle and Dance, www.ashokan.org/ashokan/camp.shtml. *
- Jul 24-30 **Contemporary Folk Week/Guitar Week.** Asheville, NC. Swannanoa Gathering, www.swangathering.com.
- Jul 29-31 **Champlain Valley Folk Festival.** Burlington, VT. Champlain Valey Folk Festival, www.cvfest.org.
- Jul 29-Aug 5 **Sidmouth Folk Week.** Sidmouth, Devon, England. Sidmouth Folk Week, www.sidmouthfolkweek.co.uk.
- Jul 29-Aug 6 **Lark Camp.** Mendocino, CA. Lark Camp, www.larkcamp.com.
- Jul 30-Aug 6 **Singing Squares Callers Course at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **
- Jul 30-Aug 6 **Family Week at Ogontz.** Lyman, NH. Country Dance and Song, www.cdss.org/camp. **
- Jul 30-Aug 6 **Teachers Training Course at Ogontz.** Lyman, NH. Country Dance and Song, www.cdss.org/camp. **
- Jul 30-Aug 6 **American Dance & Music Week at Pinewoods.** Plymouth MA, Country Dance and Song, www.cdss.org/camp. **
- Jul 31-Aug 6 **Dulcimer Week.** Asheville, NC area. Swannanoa Gathering, www.swangathering.com.
- Jul 31-Aug 7 **Rocky Mountain Fiddle Camp.** Winter Park, CO. Rocky Mountain Fiddle, rmfiddle.com.
- Aug 1-6 **Bluegrass Week/Swing Week.** Elkins, WV. www.augustaheritage.com.

- Aug 6-13 **English Dance Week at Pinewoods.** Plymouth, MA. CDSS, 431-268-7426 x 3, www.cdss.org. **
- Aug 7-12 **Maine Fiddle Camp August Week 1.** Montville, ME. Maine Fiddle, www.maine.fiddle.org. *
- Aug 8-15. **Vocal Week/Dance Week/ Old-Time Week.** Elkins, WV. Augusta Heritage, www.augustaheritage.com.
- Aug 10-15 **The Woods Music and Dance Camp.** Muskoka, ON area. The Woods, www.the-woods.ca.
- Aug 12-14 **Great Lakes Folk Festival.** East Lansing, MI. / www.greatlakesfolkfest.net.
- Aug 13-15 **Augusta Festival.** Elkins, WV. Augusta Heritage, www.augustaheritage.com.
- Aug 13-20 **Early Music Week at Pinewoods.** Plymouth, MA. CDSS, 431-268-7426 x 3, www.cdss.org. **
- Aug 14-19 **Maine Fiddle Camp August Week 2.** Montville, ME. Maine Fiddle, www.maine.fiddle.org. *
- Aug 14-20 **Southern Week at Ashokan.** Saugerties, NY. Fiddle and Dance, www.ashokan.org/ashokan/camp.shtml. *
- Aug 14-21 **Adult & Family Week at Timber Ridge.** High View, WV. CDSS, 431-268-7426 x 3, www.cdss.org. **
- Aug 14-Sep 3 **Mainewoods Dance Camp.** Fryeburg, ME. Mainewoods, www.mainewoodsdancecamp.org.
- Aug 19-21 **Old-Time Music and Dance Weekend.** Mentone, AL. Birmingham FOOTMAD, sites.google.com/site/bfootmad. *
- Aug 20-21 **Midwest Folklife Festival.** Dodgeville, WI. Folklore Village, www.folklorevillage.org.
- Aug 20-27 **Campers' Week at Pinewoods.** Plymouth, MA. CDSS, 431-268-7426 x 3, www.cdss.org. **
- Aug 21-27 **Lady of the Lake.** Coeur d'Alene, ID. Spokane Folklore Society, www.ladyofthelake.org. *
- Aug 21-28 **English Dance and Music Week.** Northern CA. Bay Area CDS, www.bacds.org/camps/eweek2011. *
- Aug 26-28 **Splash Dance.** Black Mountain, NC. Old Farmers Ball, www.oldfarmersball.com.
- Sep 2-5 **Northwest Passage Dance & Music Camp.** Portland, OR. Portland CDS, www.nwpassagedancecamp.org. *
- Sep 3-5 **Dance Camp North.** Fairbanks, AK. Contra Borealis, contraborealis.latitude65.org. *
- Sep 16-18 **Chehalis Contra Dance Camp.** Mission, BC. Vancouver CD, www.vcn.bc.ca/vcountry/Chehalis.
- Sep 16-18 **Greenwood Furnace Folk Gathering.** Huntingdon, PA. Greenwood Furnace, www.folksgiving.com.
- Sep 16-18 **Mountain Folk Festival.** London, KY. Folk Circle, www.folkcircle.org. *
- Sep 16-18 **Star Hampshire.** Isles of Shoals, NH. Star Hampshire, www.nhcountrydance.com/music/star-hampshire.html.
- Sep 16-18 **Clogging Weekend.** Brasstown, NC. John C Campbell Folk School, www.folkschool.org. *
- Sep 23-25 **Fandango.** Atlanta, GA. English Country Dance Atlanta, www.ecdatlanta.org.
- Sep 24-25 **Portsmouth Maritime Folk Festival.** Portsmouth, NH. Portsmouth Maritime Folk Festival, www.newenglandfolknetwork.org/pmff.
- Sep 30-Oct 3 **Annual Getaway.** West River, MD. Folklore Society of Grater Washington, www.fsgw.org. *

* sponsoring organization is a CDSS Group Affiliate

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

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Quick Notes

- ◆ Pack your bags and come to camp! There are still spaces and scholarships available for this summer; see www.cdss.org/summer-programs.html.
- ◆ Caller Bob Dalsemer is this year's Lifetime Contribution Award recipient; see page 5.
- ◆ We have a spanking brand new Interim Director and Interim Coordinator; see Bruce Hamilton's letter on page 4, and the Board meeting article on pp. 8-9.
- ◆ CDSS Executive and Artistic Emeritus Director Brad Foster bids goodbye, see page 4.
- ◆ The CDSS conference for dance organizers in New England this fall has a website; see page 7.
- ◆ The *CDSS News* will remain paper-printed for a while. We'll keep you up to date on our plans.
- ◆ We wish you all a happy summer!

Visit the CDSS website, www.cdss.org,
and between coffee breaks read our blog, blog.cdss.org,
or follow us on Facebook, [/www.facebook.com/cdss.org](http://www.facebook.com/cdss.org).