

# CDSS NEWS

SUMMER 2012

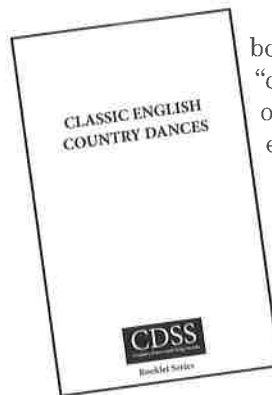


COUNTRY DANCE AND SONG SOCIETY

*Continuing the traditions. Linking those who love them.*

# Balance and Sing store update ~ summer 2012

## New CDSS Publication: *Classic English Country Dances*



Gary Roodman and I have created another booklet with CD, to follow on the very successful booklet/CD combo *21 Easy English Country Dances*, published by CDSS in 2010. But what is a "classic" English dance? Here's our criteria: it is fun to dance and has good music; it was part of the early English dance repertoire in North America; and, last but not least, the music for it exists on a CDSS recording.

Gary and I chose twenty dances whose music was recorded by CDSS in the 1970s and '80s and played by Phil Merrill, Chuck Ward, Marshall Barron and others. Dances are included from By Popular Demand (CDS6), Popular English Country Dances (CDS7), Step Stately (CDS8), plus two dances recorded by the New York Renaissance Band on Country Capers (Arabesque Records, 1984), and a very spirited "Picking Up Sticks," found on CDS3, played by the Pinewoods Players and conducted by Phil Merrill.

Our selection of dances is suitable for dance leaders who have been enjoying English country dancing for a while, are comfortable teaching the dances we introduced in our earlier booklet, and want to become familiar with the classic repertoire.

The dances in the new booklet are Apley House, The Boatman, Chestnut; or Dove's Figary, Come Let's Be Merry, The Dressed Ship, Dublin Bay, The Female Saylor, Jack's Health, Joy After Sorrow, Mad Robin, Mr. Beveridge's Maggot, Mr. Isaac's Maggot, Newcastle, Orleans Baffled, Picking Up Sticks, Prince William, Saint Margaret's Hill, Scotch Cap, The Shrewsbury Lassies, and A Trip to Tunbridge. And we've included a glossary of dance figures and steps not in *21 Easy Dances*.

We hope you enjoy this introduction to these English dances which have been loved and learned by many English country dancers on this continent.

Pat MacPherson, CDSS Director of Education

After an evening of dancing or singing, go home to a cup of your  
favorite drink in a CDSS mug.



Our new CafePress store offers beautiful and useful items featuring the CDSS logo and slogan. We've created teeshirts, baseball jerseys, tanks tops, hoodies; beach and tote bags; sigg, stainless and trek water bottles; mugs and more! Go to [www.cafepress.com/countrydanceandsongsociety](http://www.cafepress.com/countrydanceandsongsociety) to see the goodies.

# CDSS NEWS

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## ► Email Updates ◀

CDSS occasionally emails store and office updates. Be sure your inbox will accept mail from [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org), and [store@cdss.org](mailto:store@cdss.org) to receive them.

Founded in 1915, the Country Dance and Song Society celebrates and preserves traditional English and Anglo-American dance, music and song, promoting their new expression, connecting people who enjoy them, and supporting communities where they can thrive. Membership is open to all and includes this newsletter, online members list, occasional printed members list, ten percent discount from the store/mail order, and early registration for our summer programs. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

front cover: Young English country dancers, Portland, OR; photo courtesy Mary Devlin (see article on page 12)  
back cover: Caller Carol Ormand at English and American Week, Pinewoods, 2011; photo by Doug Plummer

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## ADS & ARTICLE SUBMISSIONS

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

Go to [www.cdss.org/upcoming-events.html](http://www.cdss.org/upcoming-events.html) for UPCOMING EVENTS. To include an event, send date, name of event, town/state, sponsoring group, website or phone/email to [events@cdss.org](mailto:events@cdss.org).

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

## AD SIZES & RATES

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

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

## SENDING ADS

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

## DEADLINES

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

## Dance Community Works Together to Save Lives

As is true in most dance communities, the Childgrove Country Dancers in St. Louis have a number of medical professionals who attend our events and who have encouraged us to purchase an Automated External Defibrillator (AED). We knew nothing about them except they are expensive, but critical to have around when they are needed.

Word got out on our online discussion group and immediately we started getting pledges of donations. Without even trying, we had much of the community behind us to help make it happen. Some pledged \$100 and many more at lesser amounts. A couple times a year we have a dancer who asks to sponsor a dance to celebrate a significant birthday, anniversary or other event. They cover all our costs and then everyone gets in free. We also allow them to have some say in choosing the band, caller or program. We had such an event scheduled during this fundraising effort. The sponsor offered to allow dancers to make a voluntary contribution to the AED fund in any amount in lieu of admission. We collected over half of the total at that event.

When it was all over we had more than \$2000, but still didn't know much about making the purchase happen. One of our dancers who is a nurse volunteered to coordinate the project and found it to be a lot more complex than we had thought, but after researching all the legal aspects, getting help from the local EMS service and the Red Cross, all the pieces came together, and we found the \$2000 was about the amount we needed.

We dance in an historic old building that was originally a city library. It is operated by a ladies' group, most of whom are quite elderly. The hall is rented out nearly every night by us and several other groups. We are pleased to make this life saving device available to all those groups, providing they had trained and certified operators. We had the same issue—we needed to be sure we always have a couple certified people at each event. The local EMS offers AED/CPR training. We asked for volunteers but requested they pay for their own training. Once again, the response was impressive. We will be able to list nearly twenty trained operators by the time the device is installed.

This is not really a dance/music issue, but it is amazing what a community can do when offered the opportunity. Still, we hope we never have to use this device.

*Mac McKeever, Chesterfield, MO*

## Coming This Summer

The Annual Report is our opportunity to share what we've been up to, and to show our appreciation to you, members and donors, for all you've done this year by supporting CDSS. Keep an eye out this summer for our first stand-alone Annual Report, with stories, photos, charts and graphs illustrating how we all "reached further" this year!

*Robin Hayden, Director of Development*

## 2012 Award Update

CDSS will award our 2012 Lifetime Contribution Award to George Fogg, on Sunday, October 14, from 2:00-5:00 pm, at Payson Park Church, 365 Belmont Street, Belmont, Massachusetts. Contacts for the events are Judy Ericson, judyericks@comcast.net, and Nikki Herbst, russiababy@aol.com. Details will be on our website later.

## Celebrating Brad Foster

This August, English Dance Week at Pinewoods has the honor of hosting a unique special event: Bravo Brad!, a party sponsored by the CDSS Governing Board in honor of Brad Foster's twenty-eight years as Executive and Artistic Director of CDSS. On Sunday, August 26, campers, staff, camp crew members, and a small number of guests will gather at the Camphouse after dinner to toast Brad's extraordinary tenure at CDSS and then make their way over to C# for the sharing of memories, dance displays, music, the presentation of new dances commissioned in Brad's honor, and a rousing cheer for the man who, for nearly three decades, has served our community. English Week dance leader Gene Murrow will act as M.C. for the celebration.

Attendance at the party for Brad is limited because of fire marshal regulations; however, anyone registered for the week can attend. As of late May, there were only a few spaces left; these may have been filled by now, but it's worth checking at [www.cdss.org/programs.html](http://www.cdss.org/programs.html).

*The Bravo Brad Task Group:  
Jackie Algon (co-chair), Linda Lewis Lieberman  
(co-chair), Nancy Boyd, Sharon Green, Steve Howe*

## Welcome, Lynn! Thanks, Lydia!

We welcome Lynn Nichols as our new webmaster. Lynn and her partner Don Krüger began Starstruck Design in 1999. She is a graphic artist and experienced web developer with a background as a marketer for book and trade magazine publishers. A fan of folk music, Lynn used to sing and play mountain dulcimer in coffeehouses, and first met English country dance in junior high school. We're delighted she's joined us.

Thanks and farewell to our departing webmaster, Lydia Ievins. She's gearing up to leave the country in August, bound for grand adventures studying folk fiddling and nyckelharpa in Sweden—see her brand new Kickstarter project website, <http://kck.st/KXpLv3>, for an entertaining three-minute movie about the project and a chance to share in the fun.

## Harmony Week Diary Online

Amy Sheon kept a wonderful diary of her time at Harmony of Song and Dance last year; you can read it at [www.makingmusicmag.com/staccato/sheon.html](http://www.makingmusicmag.com/staccato/sheon.html). (And sign up for this year while there's time, [www.cdss.org/camp](http://www.cdss.org/camp).)

## 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/planned-giving.html](http://www.cdss.org/planned-giving.html).

## CDSS is Looking for Stars!

Thought we had enough morris bells so we're moving to stars? Nope! But CDSS is always on the lookout for star volunteers. Are you one? Do you know someone who is a star?

The CDSS Governing Board is a group of hardworking volunteers who look at the big picture, the vision and direction of where the organization is heading and what we and CDSS should be doing. Board members come from all over the United States and Canada and represent our constituency in dance, music and song.

The Board just concluded its annual meeting (see pp. 10-11) and several new task groups were created. These task groups, as well as existing board committees, would welcome and benefit from community member participation; please let us know if you're interested. In addition, we'll have a small number of board members completing their terms next year and we're seeking nominations for those positions before the end of July.

The Nominating Committee submits a slate of qualified individuals for board "at large" positions each year. This year, we're also putting together a list of stars willing to serve on task groups and committees. And as planning for our Centennial celebrations shifts into high gear, we're anticipating all kinds of opportunities and will need volunteers. We're asking for your suggestions. The requirement to keep in mind is that all board members must be members of CDSS. Community members serving on task groups and committees need not be board members.

Think about yourself and the people you know in your local community and afar. We're looking for people who not only have skills, experience, time, energy and can work well in groups, but most importantly have a passion for the country dance, music and song that we all love! Professional experience in any of the following categories would be helpful: management, finance and/or banking, human resources, law, fundraising, publicity and small nonprofit organizations. We want to hear about active, organized, thoughtful, responsible, creative, innovators in your community who have come up with an idea and worked with others to make it happen. We're particularly interested in increasing the number of younger volunteers.

If you, or someone you know is a star, please let us know! Send us a short summary of the following:

- Why you think they are a good board, task group or committee candidate
- What work/activities and skills/qualities they have that are useful and relevant
- What do they do in dance, music and song
- How we can contact them (email, phone, mail)

Most of our work happens during the summer and early fall so please *send your suggestions by July 31* to the CDSS Nominating Committee via email to [wturnip@sympatico.ca](mailto:wturnip@sympatico.ca) or by mail to 301-140 Bathurst, Toronto, ON M5V 3N8.

*Bev Bernbaum, Chair, CDSS Nominating Committee*



## Recent CDSS Outreach Fund Grants

- TNKY Trad Square Revival (new series of monthly square dances, TN and KY)
- Young Tradition Weekend Youth Dances (family dance at local school, festival including contra and family dances, plus showcase of young singers and musicians, VT)
- Hilltown Spring Festival Contra Dance (adding a contra dance at festival, MA)
- Festival of American Fiddle Tunes (youth scholarship to attend fiddle and calling workshops at non-CDSS program, WA)
- Silvery Moon and Golden Slippers (workshop to train young musicians to perform music from 1880s-1940s in a multi-media project, MA)
- The Pipers Gathering (3-day event including English, Irish and Scottish bagpipe traditions, VT)
- Fall Has Sprung (to increase youth participation at annual twelve-hour festival, CA)

Upcoming grant application deadlines are July 1 and October 1. In 2013, deadlines will be February 1, June 1 and October 1. To apply, see [cdss.org/grants-support.html](http://cdss.org/grants-support.html), or contact Linda Henry, [linda@cdss.org](mailto:linda@cdss.org), 413-203-5467 x 105.

### Coming up...

#### MIDWEST CALLERS & ORGANIZERS CONFERENCE

August 10-12, 2012  
Cincinnati, Ohio

with Carol Ormand  
leading the callers workshop

Gather and share resources —  
network and enjoy a weekend with  
your fellow organizers & callers

Fri night contra: Carol Ormand & Footbridge  
Sat night contra: workshopers & Changeling

For conference details, contact: Ryan Smith,  
[smithra@twirlyshirts.com](mailto:smithra@twirlyshirts.com)

Funded in part by Country Dance & Song Society  
[www.cdss.org](http://www.cdss.org)

#### WANT TO HELP CREATE A CALLERS & ORGANIZERS CONFERENCE IN THE SOUTHWEST?

We're looking for people to help organize one!

Depending on the needs of the region, this weekend can include workshops for dance organizers, callers, musicians and more.

Please contact Linda Henry if you're interested ~  
[linda@cdss.org](mailto:linda@cdss.org),  
413-203-5467 x 105.

The conference will be funded in part by Country Dance & Song Society as part of our Outreach program  
[www.cdss.org](http://www.cdss.org)

## Doing Important Fun ~ A Conversation with Rima Dael, CDSS Executive Director

*Having lived in her native Philippines, Indonesia, Thailand, Hong Kong (where she learned English country dancing), and Greenwich, CT, all before her mid-teens, CDSS's new Executive Director, Rima Dael (pronounced reema dial) has a passion and deep respect for traditional dance and music as art, inspiration and connection. We spoke for two hours on April 11, 2012. It's almost impossible to translate her energy, enthusiasm, sense of humor, warmth and frequent laughter in these three pages, so I encourage you to read the transcript of the full interview which will be on our website later this month.*

~ Caroline Batson, CDSS News Editor

CB: Your mother was a Philippine folk dancer.

RIMA: Yes, part of the Bayanihan Dance Company, my godmother and my mother. My mom learned Hawaiian and Tahitian and taught both for a while.

CB: Was there dance and music and song in your home?

RIMA: All the time, yes, there was always music. There was no television or radio accessible in English in a lot of places that we went to, but we would bring [records] with us: musical theatre, John Denver, the Willy Wonka soundtrack, music from "The Ugly Duckling," and the Hans Christian Anderson movie with Danny Kaye, "Sesame Street." Then everything else was folk traditions of the countries we visited, so I was exposed a lot to Indonesian music and the Muslim traditions, the Thai classical music tradition and the classical dance, and folk music from the Thai Girl Guides.

I had phenomenal music teachers, and the arts curriculum in the international schools that I went to was really great—being exposed to classical music and jazz and folk music and different kinds of folk music traditions, from a global perspective, as well as American folk music traditions too. I was telling Nils [Fredland] that American squares was a big part of PE, both in Thailand and in Hong Kong, especially; it was a big deal.

CB: You got your undergraduate degree in theatre arts and anthropology at Mount Holyoke. What made you combine them?



Rima Dael, CDSS Executive Director, Governing Board meeting, April 2012; photo: Linda Liberman

RIMA: I used to say that I study people and cultures academically during the day and I inhabited people and cultures on stage at night. My academic focus was around cultural anthropology, with a huge interest in urban anthropology, like how cultures came in contact with one another in urban environments and cities. But everything out of class time was in the theatre. Mount Holyoke [had] a summer theatre [then]. Working at the summer theatre totally rocked! [Laughter] John Howard, who taught lighting design and was the technical director for many years, was a HUGE contra dance fan, so one of my early intersections with CDSS was from my college days.

CB: You were an arts administrator for a time and then got your master's in nonprofit management at the New School in New York. Why nonprofit management in particular?

RIMA: I had a great mentor who was pushing me to go to graduate school, but asked what I wanted to get out of it. Did I want a degree that was practically-based, and practicum-based, or become more academically focused. I knew I wanted to go back to the field [and] the New School's classes had a field component to it. I really wanted to go to Yale which had a great MBA/MFA program in stage management and arts administration, but having worked in the arts field for so long, and around, specifically, fundraising, what I noticed was everyone, all the funders, were pushing arts organizations to partner with human service organizations, and with this whole notion of what is the relevance of arts to the greater community and how can arts become more inclusive. And looking

CDSS Outreach Funds at work—helping others make things happen.

at that whole notion of inclusivity and doing so many more partnerships with just the nonprofit sector in general, I thought I should get a general degree in the nonprofit sector.

CB: You told us during the job interview that you're "extremely passionate about the arts, and arts and education, because of the transformative power of art, music and dance—the power that they have to bring people and communities together." Would you speak more of that, and how you have been transformed or seen others transformed by the arts?

RIMA: It started on a very personal level—I was born flat-foot and pigeon-toed, and I wore correctional shoes. My mom said "The reason we put you in ballet right away was literally to straighten you out." [Laughter] And dance [did that] naturally because of the alignment that ballet teaches you. For better or for worse, right? I went from being pigeon-toed to walking like a duck for a while. [Laughter]

You know, my daughter's six, and watching the transformation for her, when she all of a sudden is now an early reader, and then connecting that to be able to write words to the pictures, and then write words to tunes that are coming up in her head is just phenomenal. *That's* transformative, in and of itself, because you can literally see the "aha" moments come to her as she's going through that process; that's wonderful to watch. And I think, having grown up in so many countries, there is definitely a through-line of what connects different communities together, and that is always for me been most evident in the artistic sensibilities. In Thailand, we couldn't speak Thai well enough to really communicate with our Girl Guide folks, but it was a festival through music and song that bonded us together. We became really great friends after that. In all of the countries that I've been to how you bring people together has always been through song, how people get welcomed into communities and villages has always been through song.

[For] each of the countries I've lived in it's always been you take someone by the hand and you show them how to dance. It doesn't matter if you don't know how to do it. That's not the expectation. The expectation is you take someone by the hand and you join the circle. There's always a circle dance in every single community. There is always a circle dance, always handclapping games, always games that they teach the kids first, so when you're new to a community you are put with the kids and you learn the kids' games, and there are rituals associated with how you learn [them]. It's funny: how do you learn

the games that you learn on the playground?

CB: You just learn them from each other.

RIMA: You just learn them from each other, exactly. I love the fact that my daughter comes home and she says "Mom, I learned a new one!" [Laughter] There is so much good that can come out of reconnecting one another and different communities, and on an intergenerational level, through the arts. I've seen what's it's done for me personally; that's why I'm passionate about the work that *we* do here at CDSS because it focuses on the participatory nature of a communal arts that doesn't have to be demonstrated to you. You can literally take someone's hand, jump right in.

CB: You told us a story [that after your daughter's] first contra dance she was asked which dance she liked best, and she said "All of them!" I have this imagine of her dancing around the house.

RIMA: Yes, she will break out into her own version of contra or Irish step dancing at the bus stop. So if you ever come by [there] and see her in the front, that's what she's doing.

CB: Do you sing, either yourself or as a family activity?

RIMA: [My daughter] Karana has organized the three of us into varying kinds of bands and impromptu family concerts on occasion, but usually we're relegated to the audience and she sings. I sang in a choir [and] musical theatre. I'm horrible at reading music and can get a little pitchy sometimes because my ear isn't great.

I love children's theatre, just as I love children's literature, and Tom McCabe, who's the artistic director of Paint Box [Theatre in Northampton, MA], is a friend and he was a director from Mount Holyoke summer theatre days, so we're patrons of the Paint Box. You know what I love about their work? It's very similar to what we do; it's participatory. They have the audience read the stage directions. I love that. This whole notion of getting people to participate in what we do, and to interact with the art is just fun, and it's important fun.

CB: I like that—"important fun."

RIMA: It is! Not only does it connect us with each other in a communal sense, but it gives us a really important sense of who we are. As a mom, I love seeing that in my daughter, in her being able to

participate artistically and creatively in these endeavors, because it gives her a greater sense of who she is without me telling her who she is. There's an exploratory nature and a confidence that comes out of her [and] I think that's also what we see in the kids that have grown up at camp at Pinewoods and at Timber Ridge and at Ogontz; they have a very, very clear understanding of who they are.

CB: What do you think the strengths and opportunities are for dance and music groups to make a difference in their towns?

RIMA: Hmm. First of all I think we need to recognize—*we* [CDSS], the umbrella organization—need to better recognize that there's so much good work already happening, and the big opportunity [for us] is to better connect the good work that is happening in other parts of our organization.

We have tons of dance gypsies. [Laughter] I think using them is [an opportunity] for us to work better with our affiliates, to spread the word better; some of that already happens, but I think we need to do more of it. I also think there's a better opportunity for our affiliates to communicate back to us a lot of the good work that's being done, so that we can share it with everyone in general. I definitely see the use of videos and web-based kind of reporting as a way to better connect with our affiliates. How cool would it be if we could standardize a way that we can regionalize the report-in so every quarter [we] get a report from all corners of the country—snippets of videos of all the different dances, or conferences, or resident artists' experiences to share. What a wonderful tapestry then we get to weave with all of these experiences because there's so much joy to share. I also would love to hear from our affiliates what they see as their opportunities that we can help them achieve, [how we can] provide to our affiliates beyond what we already do with fiscal sponsorship and insurance.

One of the skills sets that I bring to this job is to ensure that we have a solid infrastructure. When you're buying a house, you talk to your realtor and your realtor says "this house has good bones." I want our organization to have good bones [because] that's how we're going to be around for the next hundred years. Separate from our artistic mission and vision, from a financial management point, I want to make sure that we run our organization well. We have a really dedicated board and so we already do have good bones as an organization, but I do think we need to figure out what that means in twenty-first century vs. twentieth century.

CB: Has anything surprised you about CDSS and its community?

RIMA: You know, I wasn't surprised, but I was glad to be validated that everyone is very passionate about their involvement and the work that they do. Everyone really has their heart in the right place when they want to do good work for us. That's a wonderful place to come into as a new executive director because it makes all the other icky stuff of making the tough decisions, okay.

While some of the work has been tough, coming in with a steep learning curve to get ready for the annual meeting [laughter], and people [say] "You seem to be doing a lot of hard work," I'm like "Well, yeah, but it's hard work for a fine cause." I'm really lucky—I have a good board, a brand new board president, while new to his term as president, he's not a newbie, so I'm supported by some really great people, and grateful that we have such a wonderful business manager in Bob [Blondin who can] help us build the organization and create sustainability for us moving forward.

I'm having fun, I like being here [and] I'm really excited to see where we can take ourselves. That's what I want to let membership to know, and let our friends know, that this is just a really fun and exciting place to be right now, and it's important fun. It's important work and it's fun work, that's why it's important fun. Is this job hard? Absolutely, but it's *fun*! I think it puts us in a very important place in the arts because we really embody what we mean when we say participatory and community.

CB: ...and fun.

RIMA: ...and important fun.



*A transcription of the full two-hour interview will be posted on our website mid-June, [www.cdss.org/cdss-news.html](http://www.cdss.org/cdss-news.html). Hear Rima talk about her time living abroad, the importance of "cotillion" in Hong Kong, why she decided to go to boarding school, community volunteerism and connections, Anna Pavlova's place in her life, and more.*



## Into the Future ~ CDSS Governing Board Meeting 2012

by John Mayberry

(l-r): David Smukler, Mary Wesley, Jesse Pearlman Karlsberg, Jill Allen, David Millstone, John Mayberry, David Means, Pat Peterson; photo: Linda Lieberman

Wednesday, April 18. It's 6:30 a.m. and I'm getting in my rented Kia with a hot cup of tea and a couple of sandwiches. As I get on the highway leaving Toronto, I see the incoming traffic starting to build up but it's smooth sailing south. I have a blissfully uneventful border crossing at Buffalo (thank you, NEXUS pre-clearance card!), and before I know it seven-and-a-half hours have rolled by and I am following good old-fashioned written directions into Easthampton, Massachusetts, turning into the parking lot of the CDSS office at Eastworks at 2:00 pm. This means I have some time to decompress before the 3:00 meeting.

This is my second CDSS board meeting, not counting the conference calls we have had since the annual meeting last May, so I am a little better prepared this year for the whole experience. I remember last year being surprised by a few things. The first was the number of people on the board. Now, I know that as a dutiful member of the Society I should have known this sort of thing, but frankly, until I became a board member I paid scant attention to the workings of the organization. When I walked into the meeting room last year and saw there were chairs for some thirty people, I was a man in amazement. With nineteen at large board members, four officers, and the office staff, the whole complement makes for a sizeable bunch. Another thing that surprised (and delighted) me was that halfway through each meeting day we all got up to

do a dance. None of the other boards I've been on ever did this, more's the pity. Similarly, there was a song or two over the course of the proceedings. However, I have to say that the thing that most impressed me was how much we managed to get done in the time we were together.

So, I walk into the meeting room this year to see that things are still being set up for today's session, which is to be about the upcoming centennial year of CDSS in 2015. The actual Annual Meeting begins tomorrow and lasts two days. I am pleased to find out that most board members are able to make this Wednesday session.

The workshop begins with the recognition of David Millstone as the new president, and David's welcome to Rima Dael, the new executive director. We spend a couple of hours under the guidance of planning consultant Lisa Sieverts, exploring, discussing and creating ideas about ways to mark, celebrate, publicize, conceptualize and capitalize on the centennial year of CDSS. We end up with pieces of colored paper stuck to the walls and many suggestions, images and ideas which will be taken to a design consultant to turn into images and campaign material to use over the next few years of publicity and fundraising. I'm delighted to find myself on the Centennial Publications Committee.

After the workshop, we disperse for the evening, some of us grabbing a bite together, and

many seizing the opportunity to go to the contra in Amherst. It's my first time at one of these legendary New England local dances, and I have a great time dancing to the calling of Tavi Merrill and the playing of Rodney Miller, Peter Siegel and Garrett Sawyer.

Thursday morning we begin the Annual Meeting, joined by those who hadn't been able to make the Centennial Session, with a song from Lorraine Lee Hammond, one of our two new board members along with Rob Harper. The morning is spent looking at the overview of the organization, reminding us all of the procedures and responsibilities of the board and the staff. We get to find out more about Rima and her passions and strengths, and I am just so happy to be in a room full of people so interested and committed to the participatory dance and music we all love.

The morning ends with a presentation of the Society's budget by Bob Blondin, the business manager. I can say I've never seen financial figures so clearly explained. Bob's color-coding of the different entries according to level of oversight required by the board was brilliant, and something I will recommend to others.

After lunch we inaugurate a dance written by Joseph Pimentel in honor of David Millstone's new presidency (see pp. 20-21), and then get down to more business. We have a whole afternoon facilitated by transition consultant Nancy Jackson, looking at the question of where we want CDSS to be in three to five years. We end up with another set of exciting ideas, all colored, grouped, columned and labeled, ready to be muscled into plans and actions by the staff and the various task groups.

Marie Dalton-Meyer, the recent Interim ED joins us to be thanked and feted with cakes. The Society owes her much for the way she shepherded us through an interesting and challenging transition

between directors, and it's great to be able to express our appreciation.

Then we all gather Thursday evening, with our various billeting hosts, at the home of CDSS member K.C. Conlan for a lovely and relaxing social supper where we get to touch up old friendships and nurture new ones.

Friday morning starts with a blast of enthusiasm, as we all realize that we have only one short day to get through the ambitious agenda. David hands the meeting over to Vice President Jenny Beer, who charges us to examine all the ways we can work better as individuals, as board members and as an organization. We work specifically on Decisions, Oversight, Resources, Deliberation and Linking/Informing. Again we end up with charts of ideas and suggestions, ranked, ordered and ready to be implemented. Bob Blondin takes us carefully through the board's responsibilities with regard to various legal requirements. We have another excellent lunch, and then Rob Harper calls a new mixer dance he's written, which is very successful.

After lunch, the clock ticking, Jenny wraps up the five categories of board functioning, and we are put in the hands of Pam Paulson, who finishes off our time together with an inspiring workshop on self-confidence, public speaking, and social interaction, all designed to help board members in their role as ambassadors and advocates for the work (and play!) that makes this wonderful organization something we can all support and promote.

After hurried goodbyes, many of us take off for NEFFA that evening. I, however, jump in my little car and speed west to Gilbertsville, New York, where the Binghamton Morris Men, Toronto Morris Men and others are about to start an excellent weekend of dance and song. That, however, is another story.



(l-r) Bev Bernbaum and Lorraine Lee Hammond, Rowena Roodman and Anna Mach, Wendy Graham and David Millstone; photos: Linda Lieberman





How old do you have to be to enjoy the subtle beauty of English country dance? A mature thirty or forty? How about five years old? That was the age of the youngest dancers in a recent display of English dance at the weekly Friday night dance in Portland, Oregon. The oldest dancer? All of twelve.

The dancers were students from the Renaissance School of Arts and Sciences. Headmaster Susan Dunn began teaching her students elements of English country dancing and then called on me, a local caller, to add some finishing touches. They were being prepared to dance with the “grown-ups” at a regular evening dance.

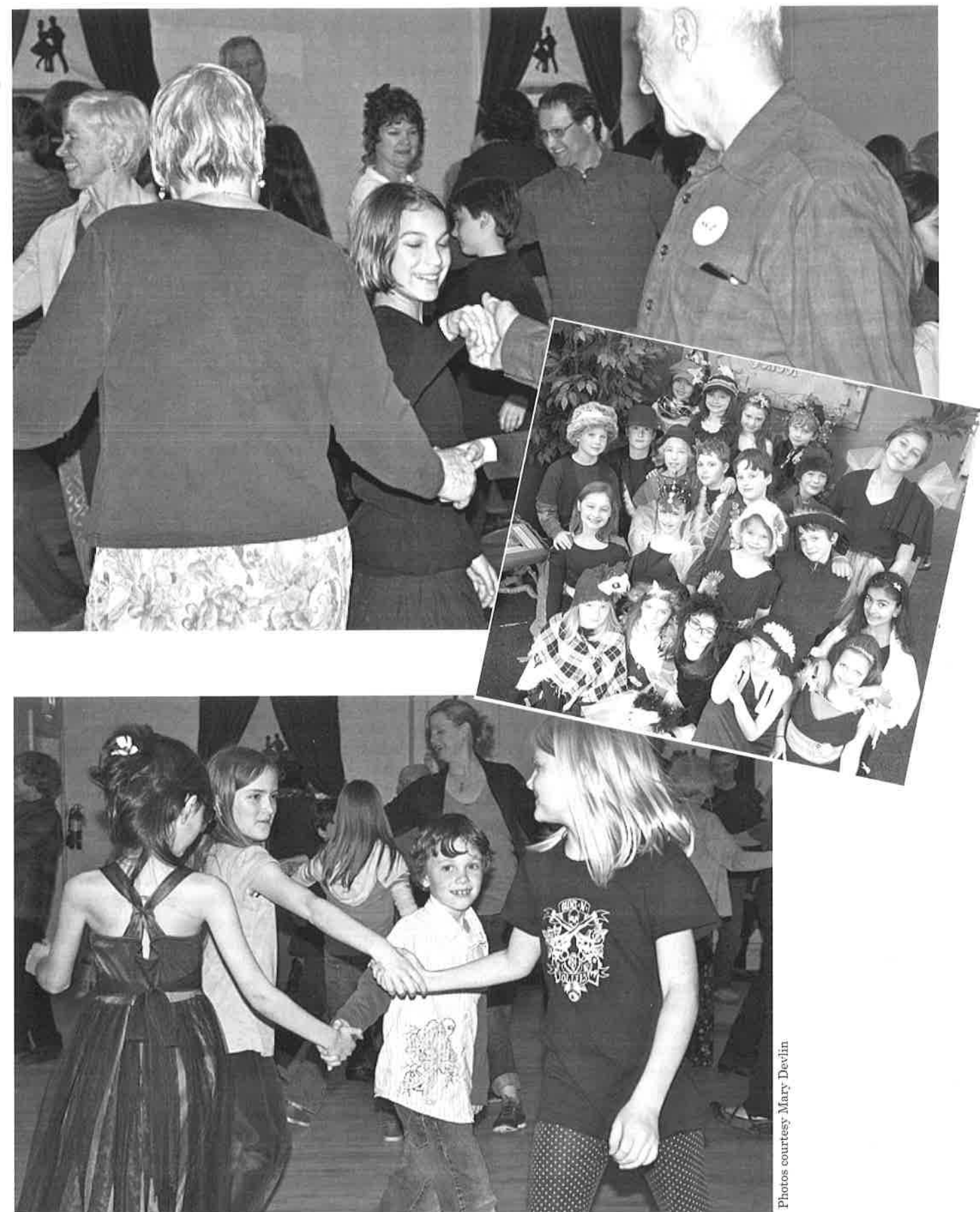
On Friday, April 20, the Water Tower Hall in Portland was electric with twenty-two children, their parents and an uncounted number of video cameras. The children danced “Take A Dance” ([www.youtube.com/watch?v=28-xoSf2SC0](http://www.youtube.com/watch?v=28-xoSf2SC0)) and “Mendocino Redwood” with the adults. They perfectly demonstrated “Smithy Hill” for the adults present for whom the dance was new, and then danced it proudly and confidently.

After a brief timeout for a wardrobe change—all costumes self-designed and constructed of materials from Goodwill—the children returned as the exhibition dance troupe Raven’s Magic and performed “Old Wife Behind the Fire” ([www.youtube.com/watch?v=kxA\\_0A-JuUw](http://www.youtube.com/watch?v=kxA_0A-JuUw)). Then everyone, reluctant parents included, joined in a rousing “Yellow Stockings.”

Perhaps there were some skeptical adults at the beginning of the evening, but it only took once through the first dance to see that the children were accomplished dancers. They not only danced the patterns well but also included eye contact, subtle nods of acknowledgement to their partners, and smiles. And they helped keep the lines straight! They had practiced that too.

A week later the buzz at the school continued to be all about English country dance. Parents are talking about Friday dancing date nights. The children are excited about having more dance lessons. And they prepared to join Portland display dancers to welcome the sun on May Day with English country dancing.

*Please note that the YouTube videos are unlisted and can only be accessed with the links. For more information about Renaissance School of Arts and Sciences see [www.renaissanceschoolportland.org/](http://www.renaissanceschoolportland.org/).*



# Yoga for Dancers ~ On Balance

by Anna Rain

Balance and swing. Balance your checkbook. Keep your balance. Balancing act. What do we do when we balance and how do we do it? Why do we want balance? The moments when we have only one foot on the floor are brief—how does balance serve us? Having good balance means you recover more quickly from a misstep, from an impromptu spin, from a partner's momentary slip. Having a grounded physical body that maintains good balance means that more possibilities of movement are available to you, which makes you a more flexible dancer, both corporally and cerebrally.

The study and practice of yoga has eight components, of which asana—control of the physical body—is only one. Mastery of the physical sphere leads to skills that assist in deeper spiritual fulfillment, much the same way as practicing scales opens possibilities to play more complex musical pieces. The deeper knowledge of how one's body moves in space, of knowing one's center of gravity and how it shifts, contributes to the ability to maintain and sustain balance in our lives. When we attend to balance, we learn how small physical actions have profound effects, and that attention leads to greater care in our movements. Being more focused and attentive in our physical body can then lead to a more grounded, calmer mental state.

Return to the musical metaphor for a moment: think of a time when you play a phrase fast: the notes fall unevenly on each other, and the tune is there but it's rushed, not measured and steady. That's what dancing with little attention to balance is like. Now, when you slow down and play the phrase evenly, seeing that each note is in tune and has good tone, and then, gradually, you increase the speed, the resulting phrase has much more musical integrity. This is what working on balance does for your dancing. When we slow down and focus on the elements of balance, our faster dancing is much smoother and efficient.

Working on balance begins with connection with gravity: in order to balance, you must know where the base of your body contacts the floor. As a folk dancer, that connection is through the feet. Start with bare feet about ten inches apart, and make them parallel—take the heels slightly away from each other so that the outer edges of the feet are closer to parallel than the inner edges. Lift your toes and see how the arch of each foot draws up. Keep the arches sucked up, then lengthen the toes out onto the floor. If you find

that keeping your focus on your feet is disconcertingly challenging, sit on the edge of a chair and work your feet without weight-bearing.

(For a full discussion of how to align the body, look back to these columns in the CDSS newsletters: Winter 2008, "Use your bones—not your joints—to support you as you stand," and Fall 2009, "Align the spine.")

And hey! You musicians who stand to play can apply all these concepts of balance to your bodies, too. If you sit to play, sit on the edge of your chair, draw your side ribs and chest up and away from the waist. How you hold any instrument is necessarily asymmetrical: find the balance and evenness in the center of your body, and extend that evenness to the edge of yourself. If you ground yourself and then lift away from the downward pull of gravity, your music will have a base from which to launch, and your body will support your musical expression more fully.

After you've established your connection to gravity via the floor, your next task is to resist gravity. Press your feet down and lift yourself away from the floor. Either sitting or standing, the principles are the same: ground your feet; take your abdomen back; lift the side ribs and chest; lengthen through the back of the neck. Make yourself as thin and tall as you can. "Thin" refers to drawing all your muscles into the bones and toward your center axis.

The more gathered your outer circumference is, the less gravity can get its hooks into you and pull you down. When we give in to gravity, our balance suffers. Any mass of weight that pulls away from the center draws us out of perfect balance. Certainly we can keep from falling by adjusting: we can be "balanced" with one hip off to the side and our torso compensating in the opposite direction. A cantilevered balance, however, is not our optimal starting point. With such an offset, we dance unevenly, like a washing machine spin cycle with all the heavy stuff on one side.

Be tall! Be long! Taller! Lift away from the floor and present yourself in its most vertical manifestation!

This is balance on two feet, and it's no small accomplishment. To be grounded and gathered and lifted and long is a wonderful thing! Now we take this balance on the road and go to one foot. This is not a yoga pose per se, but how you will practice it

involves yogic principles. The description is short and deceptively simple; the dedication to devoted practice to hone your skill at balancing is a lifelong pursuit.

Stand tall and balanced on two feet. Shift your weight to your left foot, and extend the right foot forward about eight inches. As you do this, keep your outer left hip tucked in toward the midline of the body. Don't let the hip cantilever to the left—draw it in and up, just as you did to both sides of the body when you were on two feet. Take the abdomen toward the back body, toward the sacrum, and lift the waist away from the hips and chest away from the waist. Can you keep your balance without wavering? Practice several times a day on alternating feet. One dancer I know does this anywhere she's waiting: in the grocery line, for an elevator, while brushing teeth, on the sidelines of a dance.

Once you have good balance on one foot, take it to the next level. Keep your body long and lifted—the taller and more drawn in and up you are, the less your balance will waver. Then lift your standing heel slightly. Notice all the changes that happen with this one small shift! Keep the standing hip drawn in and your standing leg firm. Stay even and balanced, and lift the heel a bit more. For our dancing purposes, there's no need to go very high onto the ball of the foot. Can you lift a bit more and remain steady?

Small output; big reward. This simple regimen has made a significant difference in my dancing: I've regularly attended to my balance thus for three or four years, in addition to the balances I do in my daily yoga practice. I've noticed that my ability to shift my weight smoothly and imperceptibly while dancing has steadily improved.

Earlier, I mentioned that focus on balance brings fluidity, smoothness, and efficiency to our faster dancing. Attention to balance also enables us to dance more slowly. One of the reasons dancing slowly

is difficult is that we lose our resistance to gravity between one step and the next. When the next footfall comes way sooner than you want, it's not necessarily because the music's too slow! Think of each step as an abbreviated balancing challenge: engage the standing leg and anchor the standing hip, draw yourself up, see if you can resist the pull of gravity and hover before the next beat draws your foot down. When we have

better balance, an expanded range of dancing styles is available to us. We can take responsibility for our own weight and carriage in a tango. We can hold our place steady and give

support to dancers on either side of us in a Balkan line dance. Certain lovely, measured Swedish dances are now within my grasp because my work on balance has increased my ability to dance more slowly. And, as some dancers in my home community have found, we can bring heightened awareness to a contra dance by lowering the tempo and dancing more slowly, with very satisfying results.

My yoga practice has taught me consistently that attention paid to minute actions focuses my mind. Paradoxically, the work of cultivating this increased focus brings greater freedom from all the things my mind can get tangled in. The practice of balancing the body, I find, quite literally helps balance everything else that I consider important in my life. While indeed the mind can influence the body, my experience shows me that the discipline of working the body brings increased awareness, sensitivity and flexibility to my mind and soul, too.

*Anna Rain is a certified Iyengar yoga instructor, and she wholly believes Mr. Iyengar's words, that "...balancing poses keep us from taking ourselves too seriously." She dances, calls and makes music in the Washington, DC area, and can be reached at annarain4@gmail.com.*

"I've noticed that my ability to shift my weight smoothly and imperceptibly while dancing has steadily improved."

## Dance Correction for Malcolm's X, by Erik Hoffman (in the last issue)

### Formation: Improper

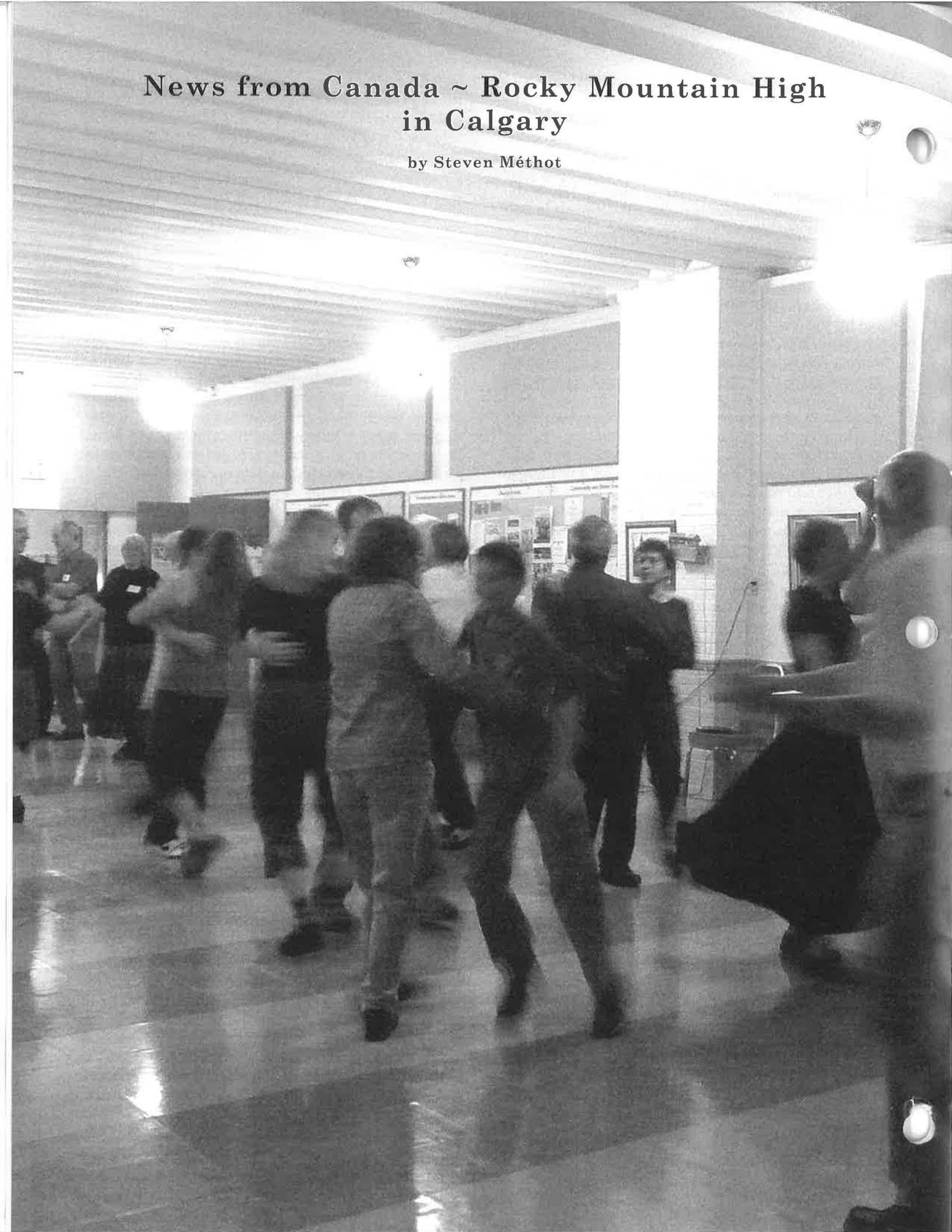
- A1 Right hand to current neighbor, balance, box the gnat, pull by, allemande left old neighbor and return to new neighbor
- A2 Star right three-quarters, gent turns to swing partner
- B1 Circle clockwise three-quarters, swing neighbor (now all crossed over)
- B2 Long lines forward and back; half-heyl (women start)\*

*Thanks to everyone who cleared up the confusion, including the author—the balance in the A1 went missing in the last issue.*



# News from Canada ~ Rocky Mountain High in Calgary

by Steven Méthot



It's springtime in Calgary and that can only mean one thing: unsettled weather! The forecast is calling for rain, or snow or both, but the hall is warm and the band is hot, and regulars and newcomers alike are filing in for our monthly dance.

I overhear a snippet of conversation: "I read about the dance on the internet..." and I smile to myself. It certainly is a good deal easier to connect with our dancing passion in this decade! When we arrived in Calgary sixteen years ago my wife had to do a bit of digging to find the contra dance community here, and I recall the nervousness we felt that very first night we arrived, much like these newcomers, wondering what sort of a welcome we'd encounter. We needn't have worried; we found a warm and inviting group of people who were and remain avid dancers.

In some respects our Calgary community has been like the good citizens of Whoville in the Dr. Seuss story of dust specks and incredulity. "We are here!" has been our refrain, and the internet has allowed us to break through and connect to the wider world. Yes, there are indeed dancers in Calgary.

The Calgary contra dance community has existed for over twenty-five years now, founded by a couple of displaced Eastern Canadians, Michael and Karen Pollock, who had been exposed to New-England-style contra dancing in Ontario. Michael recounts how his first attempts at creating a dance series were along the lines of the approach taken in *Field of Dreams*: "If you build it they will come!," and how even with a hall that charged \$15 dollars for a rental and an entry fee of \$3 they couldn't cover the cost of the hall. While they may have been prepared to give up, some very enthusiastic musical friends weren't, and the community was born as a house dance in the front room of a friend's home. Michael became the caller for the community and those first eager attendees helped organize what became our dance series. The community grew by word of mouth and through connections within folk music circles here in southern Alberta.

Although Alberta's folk music history isn't as long or as storied as that of our eastern cousins, it is rich and varied. We have a strong tradition of fiddle music and "barn" dancing that is there to be tapped, and that native tradition is mingling with musical influences from around the world. Call it "Cowboy Celtic" if you will, but folkroots music definitely has a strong presence here in Alberta, and we see our growing dance community as a part of an emerging desire to connect with our varied roots and weave new traditions.

I never imagined that I would ever be a caller, but at one particular dance a decade ago Michael lost his voice and so, armed with a dance card and

some hoarsely whispered words of encouragement, I entered the breach. For the last two years I have been principal caller with Michael's generous assistance and that of several members of our community. Our guest callers include Annette Le Faive, our west coast dance gypsy; James Prescott, who has extensive Playford experience; and Parker Mann who is our peripatetic New England-Texan-Californian.

Dances from the Ralph Page and Ted Sannella repertoires were once our mainstays, and dances like "Scout House Reel" and "Petronella" are still community favourites. Our love for the traditional doesn't mean we are removed from the evolution of our dance form however, and our community of callers are also writers as well (see next page), so we have a regular mix of both the new and the old to offer our community.

In some respects our group grew in isolation from the broader contra dance community, and hence we have developed a dance culture of our own here in Calgary. We have never suffered from some of what might be termed the pesky pet peeves of the broader North American dance community, things like the "center set syndrome," "the claps" (Petronella clapping), or the "booked dance card," but we do have cultural quirks of our own. For example, we teach and dance an old-style kick balance on occasion, because it works well with some of the older dances. We Calgarians can be a shy lot and encouraging eye contact has taken some effort, but we are making progress—we've improved from looking at our own shoes to looking at those of our partners. Because of our small beginnings and monthly schedule our community never embraced the habit of switching partners with each new dance. This may be attributable to an adherence to the Prairie dictum that one must "Dance with them what brung ya." Single dancers and newcomers need not be afraid of having to go it alone—we are very welcoming and will ensure that people have partners, particularly newbies.

Yes, we ARE here, and we're growing! This past fall we hosted our first contra dance workshop to great reviews and are looking to expand it this fall into a regional offering. We also are assisting in the birth of a dance series in the rural community of Three Hills which has a small college and a thriving arts community and some very enthusiastic dancers. Our callers are available to assist any regional dance community with their dance series or workshops.

Calgary has a lot to offer visitors at all times of the year. In addition to urban pleasures there are these rather large hills to the west of us, and it is only a short drive to four National Parks (Banff, Jasper, Kootenay and Yoho) and the best kept Rocky Mountain secret of the Provincial Parks

of Kananaskis Country. We're also the same distance from the Badlands and the Royal Tyrrell Museum of Palaeontology, and other World Heritage sights such as Head-Smashed-In Buffalo Jump. (No, I am not just making that up.) We'd be more than delighted to offer up suggestions on places to visit and things to do if you are coming through on a visit.

Our dance series is usually the first Saturday of the month at 8 pm at the Unitarian Church of Calgary. Instruction for new dancers is at 7:45. We generally do not dance in July or August, although we are contemplating having a special dance this July during the Calgary Stampede to mark its centennial, depending on band availability—and most bands are busy during Stampede! Please see our website at [www.calgarycontradance.org](http://www.calgarycontradance.org) for further details and additional contact information.

## ◀ TWO CONTRAS FROM CALGARY ▶

Here are two dances from Calgary composers. More will be forthcoming shortly on our website. Feel free to use them with attribution.

### Half-Century Hornpipe by Michael Pollock

Formation: Duple Proper  
Level: Easy/Intermediate

- A1 #1 couple half-figure eight through the #2 couple below; swing neighbor
- A2 Star left hands across; star right hands across
- B1 (Leads drop out, Follows keep joined right hands) Follows chain across; Follows chain back
- B2 Long lines forward and back; #1 couple half-figure eight through the #2 couple above

Notes: Except at the top and bottom of the set, #1 couples do a full figure eight, half with their old #2 couples above, and half with the new #2 couples below. This dance flows very nicely but may require a bit more time to teach the half-figure eight figure. Etiquette dictates that the Follows go first into the half figure eights. This dance was written in honor of my wife Natalie Manzer's fiftieth birthday. Etiquette dictates that I not tell you when that was.

### Bass Desires by Steven Méthot

Formation: Duple Improper  
Level: Easy/Intermediate

- A1 Neighbor balance and swing
- A2 Star left hands across; (Follows drop out, Leads keep joined left hands)  
Leads allemande left once and a half
- B1 Partner gypsy meltdown (gypsy and swing)
- B2 Circle left three-quarters  
Balance the ring and partner California twirl to face new neighbor

Notes: The dance was originally entitled "Well Hello Mary Lou" as it was written in honor of the bassist of the Sunday Nite Band, Mary Lou Dauncey. Having discovered that the title was already taken for another contra dance I sought an even punnier one.

The Surgeon General has mandated that I warn you that this can be a spinny dance.

Steven Méthot is a transplanted Québécois musician (banjo, bodhran and voice), writer and runner. An avid dancer and caller, he's currently exploring the dark side of the force and learning rapper sword dancing with five brave friends in the confines of his garage, assisted by ample lubrication with adult beverages. Steven explores his own bass desires as the bass of *Diminished Fifth*, an a cappella quartet with an instrument problem. He can be reached at [grizzly\\_sm@yahoo.com](mailto:grizzly_sm@yahoo.com).



"News from Canada," which debuted last year, features news about Canadian events or groups. Ideas for articles should be sent to Rosemary Lach, [rosemarylach@yahoo.ca](mailto:rosemarylach@yahoo.ca), or Bev Bernbaum, [wturnip@sympatico.ca](mailto:wturnip@sympatico.ca).

## From One Generation to the Next

### The Kids Take Over by Jessica Emery

Here in Philadelphia we have a local community dance. People of all ages can attend and have fun learning easy dances and singing silly songs. Most of the time the music is just a few adults hired to play like any other dance, but for the last two Februarys, something different has happened—the kids have taken over! That's right, we let the adults enjoy the dancing and a few of us kids learn a bunch of tunes and play them for the dancers. And not to worry, playing in the band does not take away any of the fun of the event. It is just as fun watching people dance to your tune as it is when you are the one doing the dancing.

Though some of the group has been dancing since we were around eight years old, we have only recently started playing for dances. Music is an important part of all of our lives and being able to share it with other people makes it that much more rewarding. I remember after our first dance tune was finished and everyone cheered. Even though I didn't play it perfectly, it didn't matter—it was just happiness at being appreciated for doing something you love, and I couldn't keep the big silly grin off my face.

Our group is something that not many people get to be a part of and it is agreed that we would all play more if we could. Fellow member Drew said "Maybe I haven't searched enough but groups like this one are hard to come by and we should play as much as we can." We all love playing for the dances and are so grateful to Chloe Maher for organizing this group. Eleanor said, "Thank you so much, Chloe! I know that I speak for everyone when I say that we had a wonderful time playing in the group, and I hope I'll be able to do it next year." This entire experience has been extremely enjoyable, instructive and just an overall great time. Though a few of us are seniors this year and will not be able to continue with us, the rest of us are extremely excited for next year and the rest of us will miss them greatly.



Jessica at the piano, Chloe leading; photo courtesy Chloe Maher

### From Learning to Teaching by Chloe Maher

I was inspired to gather a group of teens together to play for a dance by my own experience playing for an English dance when I was in high school; Tanya Rotenberg organized that group of kids.\* It was a great experience to learn how to play for dancing and get to play for real dancers. The Community Dance in Philadelphia has had several children who have stopped coming when they reached the age of twelve or thirteen. I wanted to encourage them to stay involved and give them new ways to participate. So, I recruited a group of teens to play for the dance in February 2011 (six musicians) and February 2012 (eleven musicians). Most of the kids had never played for dancing before, though many of them were dancers. We worked closely with the callers each year to pick tunes that would go with the dances. We had four rehearsals in the weeks leading up to the dance. The caller attended the final rehearsal and ran through the tunes in the same way they would for the dance.

The musicians in 2010 were: Jessica Emery (piano, flute), Eleanor Avril (fiddle, piano), Sarah Thomas (fiddle), Maria Thomas (clarinet), Jocelyn Kurtze (flute, pennywhistle), and Rosalie Baseman (flute). In 2011, the musicians were Jessica Emery (flute), Eleanor Avril (fiddle), Sarah Thomas (fiddle), Maria Thomas (clarinet), Rosalie Baseman (flute), Julian Baseman (clarinet), Daniel Potter (piano), Drew Kaplan (button accordion), Tom Krumm (fiddle), Emily Agoglia (fiddle), and Jacob Agoglia (viola). We had a great time and the teens and I are looking forward to next year!

\* "Working with Young Musical Bands," by Tanya Rotenberg, *CDSS News*, July-August 1999

# Mr. Millstone's Inauguration

by Dave Wiesler

Chords: Bb, Eb, Gm, F, Cm, Gm, Eb, F, Bb, Eb, Eb/g, F, Cm, Bb/d, Eb, Bb/f, F, Bb, Gm, Eb/g, Gm, Dm, Gm, Eb, Cm, F, Bb, Eb, Bb, Cm, Bb/d, Eb, Bb/f, F7, Bb.

© 2012 Dave Wiesler

# Mr. Millstone's Inauguration

by Joseph Pimentel

English country dance

Formation: longways, duple minor, proper

Tune by Dave Wiesler, 100 bpm (4 steps per bar)

- A1 1-2 First corners right hand turn three-quarters ending in neighbor's place while second corners cast right into neighbor's place  
3-4 Second corners (now in first corner places), set moving forward, turn single back to place
- A2 1-4 Repeat A1 from new places; all end in original places
- B1 1-2 Double Mad Robin figure, first corners inside to start  
3-4 Ones half-figure eight down (man goes first)
- B2 1-2 Twos half-figure eight up  
3 Pass through across the set  
4 Neighbors gate to face back in, right hand person moving forward

© 2012 Joseph Pimentel

## Teaching Notes

Astute dancers will find an opportunity to connect with their partners at the top of each A, where the momentum of the dancer moving into the right hand turn parallels their partner's cast.

Double Mad Robin figure (B1): Partners facing, ones shuttle down around the twos and back up **while** twos shuttle up around the ones and back down, first corners going inside to start.

In the first half-figure eight (B1), the first man should precede his partner, following his momentum from the preceding figure, and allowing his partner to pause before changing her momentum. (Think of this as honor to David Millstone (see below) rather than a slight to the first woman.) For easy memory load, second man can go first in the second figure eight, too (B2). If the prescribed first person is not ready, though, their partner can gently remind them of the figure by going first.

## Background

For David Millstone on the occasion of his inauguration as president of CDSS in April 2012. Former board member Jane Srivastava suggested the idea for the dance, and David's wife Sheila shared some of David's favorite dance elements. Dave Wiesler wrote the gentle, stately and inspiring tune which recalls the lovely tune "Autumn in Amherst" and the figures echo "Money Musk," one of David's favorite dances.

Though test piloted earlier, the official first dancing was done during at the annual board meeting at which David became president. Robin Hayden led it and Pat MacPherson and Lydia Ievins played.



# Night Watch

by Karen Axelrod



© 2008 Karen Axelrod

# Night Watch

by Rich Jackson

English country dance

Formation: longways, duple minor, improper

Tune by Karen Axelrod

- A1 1-2 Partners set;  
 3-4 Men cast over right shoulder to dance clockwise halfway round the set, their partners following;  
 5-6 On the first diagonal, women cross by right shoulder to end in original places facing out (first half of a chevron) while men continue clockwise round the minor set to end outside the set facing partner;  
 7-8 Women back into place, their partners following (finishing the chevron).

*(All are in original places, but crossed over.)*

- A2 1-2 Partners set;  
 3-4 Women cast over right shoulder to dance clockwise halfway round the set, their partners following, into...  
 5-8 Neighbors gypsy right.

*(All are progressed and on the correct side.)*

- B1 1-2 Men cross;  
 3-4 Women cross;  
 5-8 Circle left once round.

- B2 1-4 Two changes of rights and lefts with hands, beginning with partner.  
 5-8 Partners gypsy right.

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## Author's note:

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