

CDSS NEWS

Summer 2013



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Balance and Sing store update ~ summer 2013

New River Train: Singing Squares from the Collection of Keith Blackmon

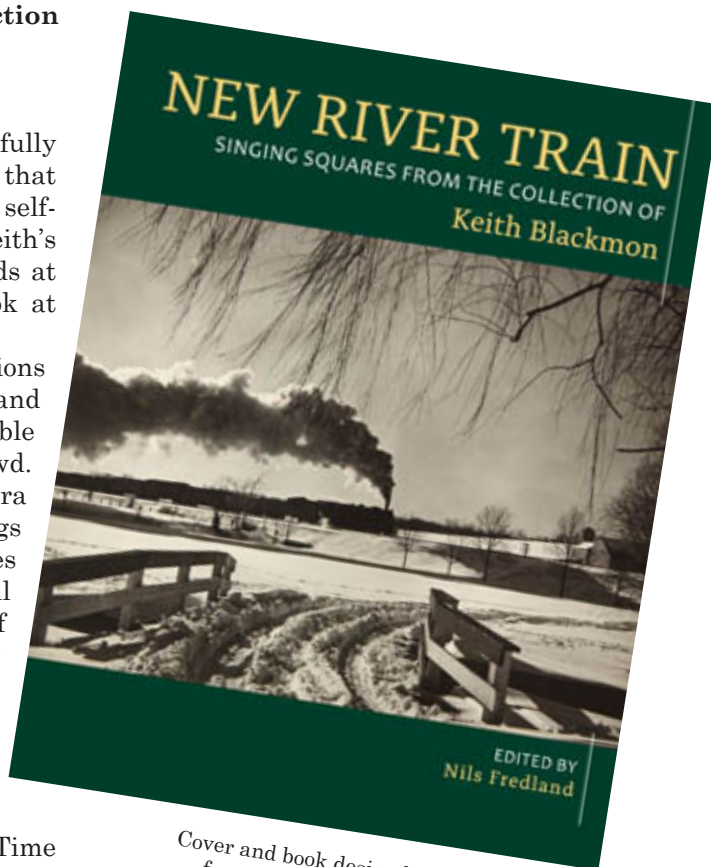
edited by Nils Fredland

The 40 dances in *New River Train* were carefully selected from a collection of over 300 square dance figures that New York State caller Keith Blackmon assembled and self-published in 2008. The dances were taken from a list of Keith's favorites, with the aim to create a resource that succeeds at historical preservation as well as providing a fresh look at traditional repertoire.

The dances, with music, and many tips and variations provided by editor Nils Fredland, are divided into easy and intermediate levels. The easy dances have very accessible figures and lend themselves to an intergenerational crowd. Both easy and intermediate dances are interesting for contra dancers, and perfect for traditional square dance evenings provided your musicians are able to back up singing squares (if not, you can separate the figure from the song and call the dance in patter style with any tune). The timing of the choreography is flexible enough to ensure success for slower moving dancers, as well as offering space to add swings and extra flourishes for those who are interested in a more energetic experience. Above all, the songs in this collection are irresistibly fun to sing!

The book includes a fascinating essay by Jim Kimball, ethnomusicologist at SUNY Geneseo, titled "Old-Time Dancing in Western New York: Keith Blackmon's Collection in Context," a glossary of terms, and basic information for making singing squares part of your calling repertoire. Go forth and call singing squares—it's fun!

BOOK, \$25.00



Cover and book design by Marty Somberg;
front cover photo by Ken Plummer, Sr.,
Chambersburg, PA area, 1947

Thank you to Keith Blackmon for entrusting his book to us; and very special thanks to Shirley Blackmon for welcoming us into her home after Keith's passing. Many thanks to Howard Blumenthal, The Great Valley Fire Department, Dean and Becky Yarnes, and Scott Case, for their hospitality and organizational efforts; and Betty Hackett, Marny Ferguson, Barb Zamberlan, Linda Troutman, and Clyde Nenno, and the other dancers and musicians of the Twin Tiers Region of New York State, for sharing their memories with us, during the Keith Blackmon Memorial Weekend, March 2012, and afterwards. Many thanks to Nick Cuccia and Vicki Armstrong for careful reading and thoughtful feedback. Thank you to Peter Siegel for help editing the chords. Thanks to Doug Plummer for finding his father's photograph for our cover. Thanks to Peter Irvine, of Northampton, MA for once again guiding us through the interesting world of permissions.

Pat MacPherson, Director, Education Department at CDSS

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CDSS NEWS

ISSN 1070-8251 Summer 2013

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Dance Editors—Mary Devlin, Robin Hayden, Dan Pearl,
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Email Updates

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

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Want to contact the Board? Write to them at office@cdss.org; we'll be happy to forward your message. Biographies and photos of Board members are at www.cdss.org/governing-board.html.



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

front cover: Fiddler Ed Howe of Perpetual e-Motion at the Empty Bowls Contra Dance; photo by Robert Unetic (see article on page 9)
back cover: Musicians on the dock, CDSS's American Week, Pinewoods 2012; photo by Su Shapiro

Letters and Announcements

SUBMITTING ADS AND ARTICLES

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

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

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

AD SIZES & RATES

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

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

SENDING ADS

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

DEADLINES

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

Follow us on:



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[@CDSSorg](https://twitter.com/CDSSorg)
<http://blog.cdss.org>

SUPPORT

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

PLANNED GIVING

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

Homeschool Folk Dance Class

A few years ago I decided I wanted to make dance my full time career. So I quit my job and started creating classes [in Minneapolis]. This Homeschool Folk Dance Class is really taking off. The first year I posted to a local homeschool website and had eight students. The next year I had nine students in the same class and a homeschool community hired me to teach Folk Dance for their physical education credit. I had sixty students in that community. I now have taught over eighty homeschool kids and need to find time to offer more classes. Most of my returning students are 7-10 year olds and I get their younger siblings when they are old enough. There is a market for preschool folkdance as well. I try to split up ages to have classes of 4-6 year olds, 7-10, and 11 and over.

In the class I focus on culture, geography, history, teamwork, memorization, and rhythm. I start the class in the middle of the floor where we do a dance we have done every week. The kids love showing me they can remember it. Then we do what is now known as Jamie's Crazy Warmup. The same music but a slightly different and VERY silly warm up that includes following, leading, moving together, grapevining, and tons of laughter. After that, we sit by the map and listen to a piece of music. The kids then try to guess where the music is from. I tell them a little about the dance and culture, then we learn the dance. This happens until the end of the class. At the end, the kids invite their families in and I briefly teach one of the dances we have already done. I let the kids lead the dance or be partners with their parents. At the end of the session, usually six weeks, we have a ball where everyone is invited and the kids present all the dances.

Each session, I ask the kids to find out where they are from. I then try to do a dance from each of those countries. The class is a blast to teach and I wish I taught it all the time!

Jamie Berg, Oslo, Norway

Editor's note: Jamie is moving from Minneapolis to Oslo where she plans to continue her Homeschool Folk Dance Classes.

Insurance News

The Group Liability Insurance for 2013-2014 is now available. Application forms are at <http://www.cdss.org/group-liability-insurance.html>. There are some changes this year. The policy is now \$2 million per occurrence, \$4 million aggregate. We also are now able to offer insurance to our Canadian groups. Group Affiliate membership is required, but is open to all groups who do some sort of Anglo-American tradition music or dance, as well as Scottish and Scandinavian music and dance groups. The insurance year runs from May 1 to April 30; prices are not prorated.

We once again are offering Callers Liability insurance as well; those forms are available at <http://www.cdss.org/callers-liability-insurance.html>.

Jeff Martell, CDSS Group Services Manager

Appointment at Brasstown

Annie Fain Liden-Barralon is the new Music and Dance Coordinator at the John C. Campbell Folk School in Brasstown, North Carolina, <https://www.folkschool.org/>. She replaces Bob Dalsemer who has retired after twenty-two years in the position. Annie, who a number of CDSS summer camp participants know from her book arts classes at our Timber Ridge program (2011) and American Dance Week (2008 and 2010), previously worked at the Folk School as an administrative assistant and as coordinator of the Little/Middle Folk School.

Final Call for 2014 Board Nominations

CDSS is always on the look out for star volunteers. Are you one? Do you know someone who is a star?

The CDSS Board will have a number of Board members completing their terms next year and are seeking nominations for those positions before the end of June. As well, we're often looking for people to participate in task groups and board committees as community member representatives. And in planning for our Centennial celebrations, we're anticipating all kinds of opportunities and will need volunteers. We're asking for your suggestions.

Think about yourself and the people you know in your local community. We're looking for people who have the appropriate mix of skills, experience, time, energy, teamwork style and have a passion for the country dance, music and song that we all love! See our website for more specifics about the experience we're looking for: <http://www.cdss.org/governing-board.html>. We're particularly interested in increasing the number of younger volunteers.

Please send your suggestions by June 30, 2013 to the CDSS Nominating Committee via email to wturnip@sympatico.ca or by mail to 301-140 Bathurst St, Toronto, ON M5V 3N8.

*Bev Bernbaum, Chair
CDSS Nominating Committee*

Personal Ad

DANCING WELL: The Soldier Project would like to be in touch with the person who wrote in April inquiring about becoming a leader of dances for people with PTSD. Your email message disappeared while I was looking at it. Please be in touch again: www.dancingwell.org.

Outreach Outlook

The Outreach Department has just reached an important anniversary...five years of offering CDSS grant funding to a total of two hundred dance, music and song communities throughout the US and Canada! To celebrate this milestone, we'll be publicizing information about these grants in a variety of ways: where they have been offered, what types of events and projects have been supported, and countless ways that CDSS funding has benefitted communities far and wide. For starters, we're creating an online map indicating where our grants have been offered. Here's a link to our first version: <http://www.cdss.org/our-funds-at-work.html>.

OUR PURPOSE

The primary purpose of our current grants program is to provide seed money to support new community-based projects and events in the US and Canada. Another focus is to help the traditions that we know and love continue to grow and thrive. To make this possible, we are especially interested in supporting projects and events that train leaders (callers, musicians, dance organizers, etc.) and/or that encourage youth involvement.

Do you have ideas for an event or project to support YOUR local music, dance and/or song community? If so, CDSS can help in a variety of ways. If you need financial backing, take a look at our online grant application materials: <http://www.cdss.org/outreach-funds.html>. *Please note that the next deadline is October 1.*

ONLINE RESOURCES

We also have an array of online resources filled with advice about organizing events, forming groups, training leaders, promoting youth involvement and much more. These how-to guides were originally developed by our first Youth Projects Intern, Ethan Hazzard-Watkins and have been expanded by subsequent interns, Max Newman and Mary Wesley.

Also available on our website is the *Make It Happen Manual*, a step-by-step planning guide for creating leadership training events. This toolkit includes materials that have been generated by actual events: a weekend workshop for twenty-five callers, a collaborative "house workshop" for ten callers and musicians, and a regional leadership conference for seventy-five callers, musicians and organizers. All these online resources can be found at <http://www.cdss.org/advice-howto.html>.

If you have further questions about ways CDSS can support you to bring resources to your community, feel free to contact me at linda@cdss.org or 413-203-5467 x 105.

Linda Henry, CDSS Outreach Manager

Will You Join Me?

by Rima Dael, CDSS Executive Director

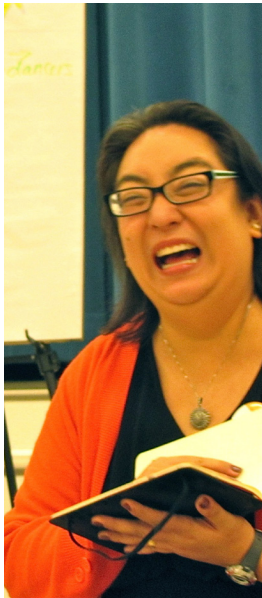


photo: Linda Lieberman

I am a professed nonprofit geek and arts advocate.

What truly gives me joy, and what I am most passionate about in my professional work, is building the capacity of nonprofit organizations to meet their missions. (Geeky, huh?) Capacity building is the “stuff” that you do to bring an organization to the next level of operations, programs and/or finances in order to more effectively and efficiently fulfill its mission.

I am most passionate to do this for arts organizations because I believe in the intrinsic worth that they bring to communities—arts are a basic need like food, safety and education. The arts matter because they build social cohesion and connections between individuals and communities that can be transformative! Our art forms are participatory by design and do this so beautifully. So, while many of you may not be nonprofit geeks or arts lovers in general, I know you all share my passion for the art of participatory dance, music and song.

Throughout the year we will be sharing ways you can take part and share in our one hundredth anniversary celebration. The Centennial is also an opportunity to share and reaffirm our commitment to our communities: that we will continue to be here to support you. We support you with grants, scholarships, resources, insurance, advice, conferences and as an institution that will carry forward these living traditions.

Your support for what we’ve already achieved, and your continued support as we move forward to marking our first century, will strengthen and shape CDSS for our next hundred years! I look forward to partnering with you, our friends and members.

The Board and staff are building a solid partnership. My job is to build a framework and gather financial support for additional partnerships with individuals, communities and institutions to ensure our viability. I care passionately about our kind of dance, music and song. I am a passionate advocate for its transformative power and I am invested in ensuring CDSS’s legacy. Will you join me in partnership?

My door is always open—rima@cdss.org—and this summer I’ll be at Family Week Pinewoods, Ogontz and Timber Ridge. My daughter and I will see you there!

Welcome, Teeny



We warmly welcome new staff member Christine Dadmun, known as Teeny, as Database and Membership Administrator. You can contact her directly to join CDSS, renew your membership, update your contact information (snail mail, email, phone), or ask

general membership questions: christine@cdss.org, 413-203-5467 x 104 (Monday-Friday, 9 am-4pm).

Teeny says: “See a PDF of our new membership brochure at http://www.cdss.org/tl_files/cdss/images/membership/CDSSmembershipbrochure.pdf.”

Obituaries

Among the friends and acquaintances we lost recently are: Helene Cornelius, Arlington, MA, on May 3, longtime English country dance teacher and CDSS’s first Lifetime Contribution recipient (2002), and Michael Blanford, English morris dancer, who died May 7. Obituaries will be included with the online version of this newsletter.



Spend a week with us!
Programs for adults
and for families,
late June-end August:
www.cdss.org/camp.
Fun for all!

CDSS Annual Board Meeting 2013

by David Chandler, Secretary

The Board welcomed two new members: Nate Puffer, from Taos, New Mexico, and Natty Smith, from Somerville, Massachusetts; see their bios at <http://www.cdss.org/governing-board.html>. President David Millstone introduced Thursday's meeting by saying that while Executive Director Rima Dael had been pushing and working closely with the staff during her first year in office (producing a great deal of enthusiasm and new energy and ideas), she was now ready to start pushing the Board. A key task is for the Board to produce greater clarity on the strategic plan for CDSS in the coming years. The upcoming Centennial celebration in 2015 will occupy both staff and Board for the next year or two, so we are talking about the years after that.

The first agenda item was about the governance of the Board.

A task group presented proposals for a job description for Board members so prospective Board members know what is involved, and an updated Board members statement of commitment; these were both approved. A recommendation that the task group become a permanent Governance Committee was also approved. The Nominating Committee then led a discussion of the qualities needed in Board members during the next few years.

Highlighted were ability to help with fundraising and experience with nonprofit organizations and their boards, in addition to the diversity in geography and dance, music and song interests that is always sought. The Nominating Committee will be seeking potential members with these and other qualities over the next few months. [Editor's note: Deadline to submit suggestions of nominees for 2014 is June 30, 2013; see note on page 5 or go to <http://www.cdss.org/governing-board.html>].

The rest of the morning was devoted to hearing Rima and staff members explain more about their work and the challenges of the year ahead. For a

summary of Rima's talk, see her report on page 6; staff highlights are at the end of this summary. The Board was impressed by how much work is accomplished by a staff that is not all fulltime.

Part of the afternoon consisted of a discussion led by Matt Blumenfeld, a consultant working with CDSS on Centennial fundraising and the anticipated work with many volunteers. The meeting adjourned for the day; later, Board members, staff and hosts gathered at a local member's home for dinner and singing.

Friday started with a review of our financial situation by Linda Maguire, CDSS Treasurer. We are doing quite well, though with concerns: camp enrollment, which provides a large part of our income, is down compared to last year at this time (April).

However, the unaudited 2012 financial report, confirmed by Linda, shows a tiny surplus.

Because the Board oversees the financial condition of CDSS, it has occasional education sessions about financial issues. This year CDSS Business Manager Bob Blondin took us through the difference between a profit and loss view of the budget vs. a cash flow approach. Because of one-time expenses over the last two years (executive transition and move to Easthampton), CDSS

has experienced seasonal cash flow issues; these were handled by obtaining a line of credit (now repaid) to tide us over until camp income began coming in. Plans were shared about building stronger year-round cash flow over the next two years.

Starting with data gathered from Wednesday's pre-meeting discussion of Centennial possibilities, Rima and the staff presented their recommended project list (while recognizing that accomplishing them is dependent on raising the money to be able to afford them). For Centennial goals, see <http://www.cdss.org/centennial-goals.html>. Highlights of the project list are:

- CDSS-sponsored tours throughout the US



Singing at the Thursday night potluck; photo by Christine Dadmun

and Canada that could include a variety of community events; for more information see <http://www.cdss.org/centennial-tour.html>.

- “Toolkits” to help communities celebrate the CDSS Centennial in their own way, and in conjunction with others around the US and Canada.
- Conferences and symposia in partnership with other organizations.
- A “Young ’Uns” section of the website, offering stories, games and teaching resources about dance, music and song.
- A “Sights and Sounds” section for community groups to post video and audio about their events and find out about what others are doing.

The afternoon continued with a discussion of strategic issues as the Board first looked at the challenges and rewards of forming strategic partnerships with related organizations. The Board listed a large number of such organizations and were interested to see that many of the same groups showed up on lists of affiliates, colleagues, project partners and competitors.

There were additional reports from committees and task groups, including Awards (a proposal for special posthumous awards is being considered), Contra Dance (doing a survey of callers’ needs), Dance Musicians (looking at ways CDSS could be helpful), Song (exploring the relationship between CDSS and song in its many forms), Web Technology (working on ways to help affiliates set up websites without having much technical expertise), and New Camp (exploring the possibility of a camp in the Midwest). Also reporting were the Personnel Committee (which does the annual evaluation of the Executive Director) and a CDSS representative on the Pinewoods Camp Inc. board.

The meeting ended with more discussion of strategic planning, with a focus on the future: in 2017 and in 2020; what things will CDSS be doing that it is not doing currently, and what things will it no longer be doing that it is doing now?

Throughout the meeting Board members were making pledges for donations to support the Centennial and CDSS; the total raised was \$42,000 (since raised to \$62,000).

The Board will meet again in April 2014, with the Executive Committee and task groups continuing the Board’s work during the year. The Exec will meet in person twice (in Ames, Iowa in November, and Pittsburgh in February), and will have four online meetings.

The meeting adjourned mid-Friday afternoon, and several Board members traveled on to the New England Folk Festival.

Staff Highlights of the Last Several Months

- Robin Hayden, Director of Development, is responsible for bringing in all CDSS contributed income from individual donations and membership. She emphasized that our fundraising, which is necessary to allow continuation of current programs and adding new Centennial ideas, is on a stable footing, but much more will be needed.
- Christine Dadmun, the new Database and Membership Administrator, is looking to increase members’ benefits.
- Jeff Martell, Store and Group Services Manager, has upgraded the liability insurance policy available to affiliates and arranged an experimental insurance program for Canadian affiliates. Sales of books and CDs made a profit last year despite lower volume, and Jeff hopes to experiment with downloadable content this year.
- Caroline Batson, Director of Communications, highlighted new publicity tools (expandable banner, tabletop displays, enlarged photos), better use of our limited resources to promote CDSS, expansion of newsletter content online, more user-friendly eblasts, and increased blog and Facebook postings.
- Steve Howe, Director of Programs (i.e., summer camps) said that last year’s camps were great, but registration for some weeks this year is behind budget despite outstanding programs; see our website for which weeks have space, www.cdss.org/camp.
- Pat MacPherson, Director of the Education Department, edits our print and online book and CD publications, is assisting Rima to steward the next phase of Centennial planning, and working with the fiscal agent program. She thanked her staff, Nils Fredland and Mary Wesley, and the many volunteers who work with her; several exciting new publications are well on their way.
- Linda Henry, Outreach Manager, is responsible for managing CDSS grants (200 in the last five years), leadership conferences, and scholarship program for camps. (Scholarships are still available for this summer; see <http://www.cdss.org/scholarship.html>.)



Read and listen to Mary Wesley’s Board blog at <http://blog.cdss.org/?p=4487>.

Mary interviewing Rob Harper, Board member from Atlanta; photo by Wendy Graham.

To see the Board roster and photos, go to <http://www.cdss.org/governing-board.html> (and scroll down).

Empty Bowls Contra Dance

text by Michael Baird, photos by Christa Torrens and Robert Unetic,
Pasadena Fifth Saturday Contra Dance

Thanks, CDSS, for the Outreach grant that helped support our first Empty Bowls Dinner/Fundraiser and Contra Dance. The event was held on Saturday, December 29, 2012 at our regular Fifth Saturday Contra Dance venue. The event was a huge success!

The evening started with a simple meal of soup and bread. Upon arriving, guests chose a handcrafted ceramic bowl to use for dinner and keep as a reminder that hunger is still a worldwide issue and many bowls go empty from lack of food. After dinner, and following a beginner workshop, Perpetual e-Motion, with Susan Petrick calling, led us in an incredible evening of dance.

Final tally was \$2,220 raised for our local charity, the Westside Shelter and Hunger Coalition.

Photos by Christa Torrens (CT) and Robert Unetic (RU). Background: Dancers Emma Present and Bill Ralston at the dance (RU). Insets: Choosing a bowl (CT); John Côté of Perpetual e-Motion (RU); caller Susan Petrick (RU).



“Just dance and love what you’re doing”— Contra Dancing at UO

by Miranda Arana, with quotes from her students

Contra dance is a joyful expression of community, and most of the members in this community seem to have a common desire to welcome newcomers and share what we do with others. We love to see new dancers discover the joys of the dance, to see the inevitable smiles on their faces and their delight as they discover how satisfying it is to be part of the group as it flows almost magically from one dance figure to the next.

“Contra dance made me feel good about myself. Who said I couldn’t dance? It was so much fun... [You] feel a sense of friendship with everyone in the room. It just shows that the best way to learn or gain experience is by doing it. As the quote goes ‘tell me and I will forget, show me and I may remember, involve me and I will understand’.”

Being a university professor, I have had a unique opportunity to introduce contra dance to hundreds of reluctant candidates: my students. What began as a whimsical idea has become one of the most richly rewarding experiences I have had as a teacher and contra dance enthusiast.

“At the end of the night, I found myself feeling like there was nothing else I could have done that evening that was more fun, healthy and interactive as this event.”

I teach a course entitled “Introduction to World Music” at the University of Oklahoma in Norman, designed for non-music majors (engineers, architects, molecular biologists, finance majors, etc.) to fulfill their upper division, non-Western civilization requirement. Many have confessed that they selected my course thinking they could sit back in class, listen to a bunch of boring music, and come out at the semester’s end with three credits and little more.

“I would never have voluntarily said ‘sure I’ll go to a contra dance,’ but I plan to attend another one just for fun... I learned so much about this culture, the amazingly nice people that attend (especially the regular dancers, very helpful), and myself. I now am determined to ignore any reluctance to put myself out there and enjoy the experiences life has to offer. All it took was a required paper, an excellent teacher, and the opening of my eyes.”

I am dedicated to providing something more meaningful and long lasting. While the traditional academic approach, textbooks and lectures, certainly has a place in class, my biggest success has been to involve my students in hands-on experiences. We play West African drums, put on Indonesian-style shadow puppet plays, clap out South Indian rhythmic cycles, and what better way to put music into a body than to make that body move to the music?

“It was refreshing to attend the contra dance to engage with people face to face, and even more intimately by touch! Dancing by touching palms or swinging in a circle holding hands was so much more satisfying, because it got me moving and interacting with other human beings. I love that anyone can dance, whether you’re twenty or one hundred and twenty years old!”

While my students seem to enjoy learning the basics of contra dance during class time, I have discovered that they will not out of their own volition go to a local evening dance, even when offered extra credit or the forgiveness of an unexcused absence. I have found that the best way, practically the only way, to reliably get my students to a contra dance is to require their attendance, participation and a subsequent three-page paper. This is why I call them “reluctant” candidates for contra dance. As a whole, they cringe at the thought of attending an old fashioned dance they’ve never heard of, to dance with people (strangers!) who may be at least twice their age, to music that has no DJ, in a venue that serves no alcohol. And when I tell them to look into their partner’s eyes to avoid getting dizzy, they practically crawl under their desks, filled with embarrassment and dread.

“An online article about contra dance said that beginners should try to dance with a more experienced dancer, even if it is someone they don’t know. When I read this, I thought, ‘There is no way I am going to dance with a random stranger!’ However after having done so, I would say that it is much more fun to dance with a person who actually knows what they are doing, even if we have never met before.”

My own introduction to contra dance came when I was invited by a musician friend to play for an Oklahoma City dance in 2006. At the time, the Scissortail Traditional Dance Society sponsored regular dances in Oklahoma City and Tulsa. Playing for dances became one of my favorite things to do as a musician—the enthusiasm of the dance community was instantly gratifying, more so than playing for a seated, passive audience. And this led to my learning how to dance, for it is said that musicians perform better when they actually know how to dance.

"I was a complete stranger to just about everyone in that room, and yet never once did I feel like one. Everyone knew what they were there to do, and there was nothing more to be done than to take the hand of a stranger and dive into the unknown. My contra dance experience was incredibly and surprisingly enjoyable..."

Meanwhile, back at the university, I was doing everything in my power to give my students meaningful experiences with music. I noticed that they responded quite well to my assortment of guest presenters, who occasionally would get the whole class up and out of their chairs to try basic dance movements from Afro-Cuban and Native American traditions.

"I walked into the building with a negative attitude about wasting my time doing an outside-of-class assignment, and by the time I left I felt completely different. Meeting new people and being able to laugh and dance with the group allowed me to broaden my horizons and experience new things. The process of breaking out of my comfort zone was a facet that will make the contra dance assignment stand out in my college experience."

Everything came together two years ago when I decided to turn one of my concert report assignments into a contra dance assignment. To prepare the students, I taught them some of the basic moves in class, and showed videos posted on YouTube of crowded dance floors at big dance weekends. We watched Perpetual e-Motion in action making seasoned dancers hoot and holler. We watched Wild Asparagus rock the house. I provided my students with a calendar listing of Oklahoma City dances, and told them they were to attend at least two hours of any dance event that fit their schedules over the course of the semester. They were to participate in at least three called dances, and turn their paper in within a week of the dance they attended.

"...the best part of the experience was how welcoming the contra dance community was to

everybody in attendance. I can't help but think to myself how much better the world would be if everyone displayed such warmth and hospitality towards strangers!"

It wasn't until their papers started rolling in that I realized the power of this assignment. The quotes in this article are from their various papers and are representative of almost every contra dance report I have read. The collective joy expressed deserves to be shared with the larger dance community. Because of the abundance of genuinely heartwarming papers, I eagerly look forward to reading my students' papers.

"After a few dances, I finally began to keep eye contact with my partners, and once this happened my partners began to open up. They taught me how to do fancy turns out of promenades, and suggested things that would make me a better dance partner. It is now clear that the full contra dance experience cannot be had until you are able to hold eye contact."

The Oklahoma City dance community has been tremendously gracious in welcoming students from my classes. The experience has been mutually rewarding; as newcomers are nurtured by seasoned dancers, they bring with them a youthful energy and excitement. Intergenerational socializing seems to be a rarity in the United States these days, and to see it work so well in the contra dance context is a beautiful thing.

"My mind was closed coming into it but opened as I was exposed to the dances. The joy and cheer on everyone's face was priceless and eye opening. It was fun and lively and innocent and genuine, with a sober yet flirtatious atmosphere...far from other experiences I have had in recent memory, and I am thankful that my participation is a requirement of this course, for I may not have ever done so if it were not."

After one semester of sending my students to the Oklahoma City dance, it seemed to be the right time to start a regular dance here in Norman. I teamed up with Sandy Knudson, a local caller/music teacher, and Kristin Collier, an OU student with a passion for contra dance. We chose affordable space at a church within walking distance from the campus.

"I hope this assignment can be spread to all of the World Music classes so that the contra dance community can grow within Norman. It provides such different exposure than what college kids are used to... I will be looking for contra communities wherever I move after graduation."

With the support of the Scissortail TDS, we held our first Norman dance in September 2011. Together with my students and regular dancers from the greater Oklahoma City area, we have consistently had fifty to sixty people at each monthly dance. Inspired by its success, I am now in the process of working with a volunteer group of OU student musicians who have begun to play at the Norman dances.

"As I have grown older, being shy has become easier to handle, though it still affects aspects of my life. If it had not been for this assignment, I would have missed all the fun. I felt like I had found the community I had been looking for since moving to school three years ago."

Not all of my students are repeat attendees, but those who do come back tend to bring friends, and the community is growing. We had enough students to hold two flash mob contras with live music on campus. Both are now viewable on YouTube and at www.scissortail.org (http://www.scissortail.org/index.php?option=com_content&view=category&layout=blog&id=57&Itemid=161); one was covered in the OU daily newspaper.

"I never met one person that I didn't want to talk more with nor did I do a dance that I wouldn't do again. I think this speaks volumes about the contra dance community. I never expected that...newcomers, would be so...encouraged to be a part of the community... I love that contra dancing is not about how experienced or amazing you are, but about how much fun you have dancing and doing it with caring, fun-loving people. ...One day, it would be exciting to be the contra dance expert and get to teach a newbie the moves and give someone else the joy that the contra dance community gave to me."

Inspired by the success of this project, I continue to look for ways to support the growth of the contra dance community on campus. My next move will be to contact the Center for Student Life and International Student Services [which] look for ways to engage the student body in healthy social and cultural activities, and they strive to build bridges between the student body and the wider Norman community. With their support, we might be able to attract new students to dances without making it a course requirement.

"Watching videos and learning the dances in class is completely different from interacting with the community and hearing the live music. The energy of the fellow contra dancers was contagious. The energy of the band is feeding you, and the energy of the dancers is feeding the band."

Universities are an ideal location for promoting contra dancing, and can fit into a course's curriculum in a myriad of ways, depending on the course subject. Louise Siddons, professor of Art History at Oklahoma State University in Stillwater, has been successful incorporating dance into her nineteenth century American art class; students learned the English dance Hole in the Wall to understand colonial architecture, fashion, social etiquette and cultural values (see her article in *CDSS News*, issue 207, March/April 2009). While she hasn't made attendance at a local dance part of her course requirement, her own monthly contra dance at OSU in Stillwater has attracted varying numbers of students and faculty in addition to the regular attendees coming from the Oklahoma City dance community.

"Although it took some courage to jump into a community of dancers we didn't know, it was well worth the effort. The caller and band remained jovial and friendly throughout the entire evening—they and the regular dancers exhibited constant patience with the many new learners at the dance. Thus is the nature of contra: happiness and civility in dancing and music to bring a deep-rooted cultural tradition into a community, making the community stronger in the process. The interactions among the band were often humorous—whether nodding to each other or calling out shouts during the music—because they were so in tune (no pun intended) with what they were doing and so enjoying what they were doing. The art of contra is really very easy; it is just to dance and to love what you are doing while you are doing it."

It is my hope that this article will serve to inspire other university-affiliated dance organizers across the nation to share their successes, strategies and experiences, and to inspire professors of various disciplines to employ contra dance as a means of teaching their subjects while building community. Dance floors across the nation should be filled with young people, learning, smiling and participating in the beautiful celebration that contra dance can be.



Miranda Arana grew up in Western New York. She moved to Oklahoma in 1999 after earning a master's degree in Ethnomusicology from Wesleyan University where she fell in love with contra dancing. She's part of the local music scene, playing flute in whatever Latin, Middle Eastern, and Irish music ensembles she can find.

Teaching English Country Dancing in China

by Grigsby Wotton

I recently had a very rewarding experience teaching English country dancing in China. For five years, until the summer of 2012, I was a teacher of English, Western culture, and various other courses at Zhejiang Normal University, a school with 25,000 students about five hundred kilometers southwest of Shanghai. I had never taught ECD before—had never imagined that I would—but because I had danced for fifteen years and really missed it, I decided to try. It was challenging in the beginning—I searched dance instructions and sheet music on the Internet, attempted with some difficulty to find piano players who would commit to playing at a weekly class, advertised a free class by posting notices around the university, and to those who showed up attempted to teach the dance figures (in a foreign language) to people who, other than a few who had seen ECD in Jane Austen movies, were totally unfamiliar with them.

For the first couple of years I had mixed success. Chinese university students, generally diligent and often taking twenty-five or thirty class periods a week, experience a lot of academic pressure, but a few took to the dancing and encouraged me to persist. I gave up trying to find reliable piano players, settled on recorded music, and for my last two years committed to teaching a weekly dance, gradually extending it to three hours. Slowly the dancers increased, and by my last year in China the weekly dance attracted twelve to twenty dancers, sometimes more, with

undergraduates, graduate students, and occasionally a Chinese teacher.

I began with simple dances and did lots of demonstrating. It was exciting to see some good dancers emerging, and they then encouraged and helped others. I began to be able to teach new and more complex dances. By the end of my time in China, I had been able to introduce about seventy different dances. In my last year, some of us did a dance performance for a major TV station in the province, part of a special show aired during the Chinese National Holiday in October and perhaps viewed by millions. Another group also performed at a campus dance festival, and a few student groups used English country dances for special performances on campus.

Many, maybe most, of the students who participated in the English country dancing had never danced, and some had never thought that they could. It was great to see them learning to express themselves in this way. It was also great to see how the dancing brought about some special friendships between the dancers and created a small dance community (and it was great to be a part of it myself).

I was sad to have to leave China and this dance project, which seemed to be just getting off the ground, but I was delighted that some of the dancers I left there held their own little 2013 New Year's ECD Ball without me and reported that they had a wonderful time. I'm hoping in the future they will find ways to keep alive the joy that they discovered in English country dancing.



Dressed for a performance on campus (GW standing center back); performing Leather Lake House on Chinese television; photos courtesy the author.

Yoga for Dancers—Next Level of Knee Care

by Anna Rain

The last column led you through some poses to create space in the knee joint and to lengthen your quadriceps, both actions which can teach the knee to move smoothly and comfortably.

The poses I introduce here will build on those actions (this is a good time to review them!) for further knee ease. In addition to continuing to create space in the knee, you'll work on the correct action of the externally rotating thigh and on stretching the top of the foot. *CDSS News*, issue 208, Summer 2009, covered some hip-opening concepts which are always useful to practice regularly. Keep your hips fluid if you want your knees to be healthy!

Knee to the Side

This is a pose that encourages the hip to open and, when done correctly with external rotation of the thigh and careful adjustment of the calf and shin, supports the knee appropriately. (NB: If you have a very tender knee joint, look at the end of the description of this pose for a technique using a strap that can create space and open the knee.)

Sit on a firm, folded blanket, high enough that your legs are straight with quadriceps engaged, your back is straight, and the angle between your legs and back is exactly 90° (photo #1).

Keep your left leg firm and engaged (stretch out through the inner heel!), and relax your right leg. With the little finger side of your hand in the knee pit and your palm on the inner thigh, draw your right thigh out to the right, to a 90° angle—if you can—from your left thigh (ph #2). Then, with the little finger side of the right hand creating space in the knee and your right thumb curved toward the top of your thigh, use your right hand to do these three actions, all at once:

- Pull thigh away from hip socket (ph #3)
- Rotate thigh from the inner thigh out (ph #4)
- Press thigh toward floor (ph #5)

See that the knee is comfortable. If there is any uncomfortable sensation in the knee, back off (meaning: don't bend it as much), and see if you can move the sensation to the hip socket.

Now that the knee is supported and bending easily, slide your left hand from the heel side under the outer right ankle and draw the right foot toward the inner right thigh (ph #6). See that you approach the right foot and shin from the calf side, closest to the inner thigh, and hold it from the underside, the outer ankle side. When you hold the shin from underneath, the correct action happens in the knee joint: the thigh

rolls from the inside out and the calf rolls up and away from the floor (ph #7). (If the calf rolls in the opposite direction, the outer edge of the kneecap is over-extended to the detriment of the joint.)

Now that you're in the pose, observe these actions (ph #8):

- Press the hands to either side of the hips, and use the arms to help lift the chest
- Keep the left leg firm and engaged
- Roll the right thigh from the inner thigh toward the outer top thigh
- Let the rotation of the thigh open up the right hip socket
- Move the abdomen from the right to the left
- Descend the buttock flesh away from the waist
- See that the knee joint is soft and at ease

To come out of the pose, keep the knee soft and move the right foot away from the midline of the body first, then away from the torso. Sit with both legs straight and pressed toward the floor for a few breaths. Repeat all these actions on the left, keeping the right leg straight and bending the left leg. If you do each side twice, that's even better for training the knee.

If your knee joint is very tender and hurts when it's bent, you can use a strap to ease that sensation.

Using a Strap to Support and Create Space in the Knee

- Make your strap into a big loop, and slide the loop under your cranky knee (into the knee pit), holding one loop end in each hand: have the knot of the loop in the hand that's outside the knee (ph #9).
- Take the outside hand and insert that end through the inside loop, and then hold the loop so the outside end is taut and still on the outside, and the formerly-inside-end cinches tight and close by the outer kneecap (ph #10). The two strands of the strap go one-under-one-over the knee.
- Pull the outside end of the loop under the knee, separate these strands to go one-under-one-over the knee, and draw the strap snug so that the knee feels supported (ph #11) Tighten as needed while doing these poses.

Anna Rain is a certified Iyengar Yoga teacher at the Intermediate Jr. II level. She can now play seven chords on her bouzouki. Anna will teach an English country dance class at Early Music Week this summer, June 27-July 4, www.cdss.org/em.



#1



#2



#3



#4



#5



#6



#7



#8



#9



#10



#11

What's in a Name?

by Jody Kruskal

I've been trying to think up a really great band name. My duo is scheduled for a mini-tour down from New York City to Washington, DC. First we sing a concert on Friday. Then we have an amazing local piano player to join us for the Saturday contra dance. We've never played with him before. So, what should I tell the producers? What's the band's name? We'll probably never use it again...but, who knows? So, it better be good. The current band name search is on.

"Easy," you say. "Whatever comes off the top of your head," you say. If that's what you think, you have another think coming.

This question, "What's the band's name?," has been plaguing and entertaining me and my playing friends for years now. Uproarious laughter has accompanied many a family dinner, giggling at the silly, trashy, ridiculous names that we've come up with at band-naming time. It's hard enough being a musician in these times, but now I have to be a poet too? Band name rules and conventions are even more restrictive than haiku.



My wife vetoes almost everything. Thank goodness someone around here has good taste. My names are always too... something. Or perhaps not enough... something. Of course, you can't please everyone, but it's got me thinking. What makes a good band name anyway? I've come to believe that the best names should have all of the following qualities:

- Short—two or three syllables would be good; more than six too long.
- Clear meaning—don't keep me guessing. ("You are called the what?")
- Original—plagiarism is frowned upon.
- Memorable—an elusive, distinctive and unique quality that etches it into your brain.
- Recognizable—"I've heard that before, sort of!"
- Conjures up an image—this is the big one. If the five qualities above can be combined with a new vivid mental picture, then...WOW! POW! There's my next band name and the album cover concept to boot.

Other factors that can make for a great band name:

- Alliteration and flowing off the tongue is always good—The Capitol Quick Steps, The Thistle Biscuits, A Joyful Noise, Pullets Surprise, Racket Factory, The Tribal Tune Twisters. These all qualify for the alliteration prize as does Lemmings Dilemma and Possum Project.
- Outright rhyming—Anna's Bananas, Termite's Delight, Ants in the Pantry, Vulgar Bulgars, Contra Mantra, Holy Coyote, Zing Kings, The Reel Dealers, Tofu Snowshoe, Too Old To Be Controlled—all rhyme nicely.
- Oxymorons can get your attention—The New Old Timers
- A descriptive name might tell you to expect Klezmer-influenced music if you go dancing to Oy Diddle Diddle.

Band-naming conventions include:

- A bragging name—Mighty Possums, The Amazing Yokum Twins, The Road Kill All Stars, Surreal Doozies.
- Taking the piss out of yourself can be amusing—The Knuckleheads, The Meandering Cowpaths, I've Heard Worse Stringband, Bottomfeeders, Ubiquitones, Contradictions, The Good Intentions Paving Company, Village Idiot, Underindulgence, Fiddlin' Luke Warm and His Hot Band, Not Rocket Surgery, The Oxymorons, The Noodles, The Toe Whackers, Toss the Cookies, The Try Hard String Band and The Try Harder String Band are all contenders for this prize.
- Star power, featuring the star of the show—Dr. Ruth and the Pleasure Seekers, Laura and the Lava Lamps, Long John and the Tights.
- Verbs—I've seen Clodhoppers, Cliffhangers, Footscorchers, Hellbenders, Roach Stompers, Barn Burners, Cowtippers, Possum Knockers, Moonshiners, Sheep Stealers, Window Smashers, Kickstarts, Pep-Steppers, Hayburners, Privy Tippers, Quarry Jumpers, Whippersnappers, Beat Pickers, Rugg Cutters, Sod Busters, Serenaders, Strutters, Pickers, Rubes, Rockers, Rangers and Ramblers.
- Rough characters always add character—Misfits, Drifters, Hicks, Hotshots, Cutups, Nomads, Moonshiners, Rounders, Saints, Prophets, Sluggers and Hussies abound, and then there are the Mars Rovers and the Contrabandits.
- In the gender category we have the top contender, Mamma's Boys. Then there are The Lucrative Gig Boys, Three Wise Guys, Chicks with Guns, Grumbling Old Girls, Sandy Gals, and Swamp Mamas.
- Kin and Friends—Rodney Miller and Friends is quite straightforward, but then there are The Evil Twins, Fish Family and The Whistling Anchovy Brothers.

- Claim your crowd with The Chain Gang, Pick-Up Dance Society, Group de Jour, Transylvanian Buskers Association, The Bog People, Clan Loki or Wild Goose Nation.
- Geography—Perhaps where we are from is most important as in The Catskill Rats, Ratchet Mountain Rock Farmers, Carolina Chocolate Drops, Cook County Revelers and the inspired Ill-Mo Boys.
- How big is the band? —There's Duo de Jour, Fromage à Trois, Trio Brio, FourGone Conclusions, Five Reasons, Six Standard Deviations, Game 7
- Deliberate misspellings can add some zing—All Strings Projekt, Katz 'n' Dogs, Phat Poppy, the Polite Boyz.
- A tune name from the band's repertoire would be fine inspiration—Boys of Blue Hill, Cocks O' the North, Fine Companions, Great Big Taters, Mad Robin, Rambling Pitchfork and Shrewsbury Lasses.
- Food and drink imagery is fun—Applejack, Apple Crisp, Barley Moon, Better Than Toast, Burnt Turnip, Atomic Fireballs, Choice Morsels, the Beat Greens, Jam Junkies, Hold the Mustard and Scrod Pudding all sound delicious.
- Animals are always popular, as in—Nightingale, Jaybird, Boiled Buzzards, The Bushtits, Horse Flies, Brasstown Bonobos, Holy Mackerel, Dixie Butterhounds, Killer Bees, Swamp Monkeys, Screaming Earwigs, Something Fishy and Mortal Wombat. There are at least four bands called Firefly in North America. Perhaps I should jump on the band wagon.
- A musical quality or technical term could form the basis of a band name, like the Rhythm Rascals which sounds way cool, or Rhythm Method which is really very funny. Then on to the Boom Chicks, Groovemongers, Drastic Measures, Notorious, Pluck and Fret, Unstrung Heroes or The Rosin Doctors.
- A featured instrument could work—Squeezology, Banjulele, The Fiddleheads, The F Holes, Mando Mafia, Planet Banjo and String Theory are all fine names.
- Good taste or deliciously bad taste can be achieved by avoiding, using or abusing the qualities of cute and clever, corny and downright silly, as in—Fishing for Cats, Hillbillies from Mars, Retrospectacles, The Flying Garbanzos, Latter Day Lizards, Prairie Chicken Asylum and one of my top favorites, Pachelbel's Bazooka.
- A joke name is always fun as in—Bambi in the Headlights or Cow Pie Bingo.
- Some great band names are merely common expressions that sound very punny in a dance band setting. The most notable would have to be Yankee Ingenuity but there are others too—Swing Shift, All Strung Out, Some Assembly Required, One Good Turn, Moving Violations and the very clever Catch and Release.
- Puns and word play are everywhere and we would be in good company with the likes of—The Young and the Fretless, Craicdown, Hey Wire, Reel to Reel, Off'n Ensemble, Schlock Therapy, Poultry in Motion, Whiskers Before Breakfast, Wabash Cannibals, Rebels Without Applause, 'Twas Brillig and the Mazel Toves, Squeaky Reels, Set Pistols, The String Beings, Brave New Whirl, Chiddle Fix, A Sheep at the Wheel, The Avant Gardeners, Tricky Brits, Forks of Nature, Les Z Boys, The Swing Chickens, Hot Under the Caller, With A Little Elf From My Friends, In-A-Contra-Da-Vida, Old and Into Gray, Melodious Thunk, Musical Cheers, Spin and Tonic, Dead Sea Squirrels, The Gnutones, Dr. Grangelove, Imported Crackers, Impossible Feet, Quasimodal, Erin Ways, Happensdance, Oh Contraire, Prairie Frogs, Esteemed Clams, Keys to Excess and finally, The Flatland String Band...from Kansas, of course.

There once was a Hudson River-side picnic and summer dance where I was asked to play for Country Dance New York, just north of Manhattan. I called around to see who was available, and those who were in town formed the band. An unfamiliar combination of fine musicians. Still, we needed a name. Fiddler Michael Gorin came up with this brilliant switcheroo...Ten Gallon Cat.

Lovely, right? Cute. Unexpected. It slaps you in the face with its snappy timing and silly, memorable image. A cartoon in words... sure. Really a first class band name and perfect for a one night stand. Yet still...Ten Gallon Cat...well...that's pretty stupid, right? How dumb can you get? Cats in Hats, ya know? Juvenile. You could certainly do better. It's a very superficial pun of a name and though I do like it, you could go much, much deeper, right? Well, good luck! This band naming business is more tricky than you thought.

Depth and poetic skill in the band name can pack in multiple images and meanings that create a rich mysterious effect as in The Crooked Jades. I just love that name. They're crooked and they're jades. Wow! They're both, what a combination.

Crooked means twisted and bent. Deformed and somehow evil. Also the band plays lots of crooked tunes (tunes with unusual or irregular structures). But wait, they're the jades. They're jaded. They've seen it all and are burned out. Just look at their faces and postures in your mind's eye. See how crooked and jaded they look? Pretty vivid image for two words. Then go deeper and they are also Jades...precious exotic gem stones, carved into fantastic miniature landscapes and jewelry that you wear against your skin. Hmm, this is one of the deep ones. What a strange combination of evocative

images for a band that plays a very dark brand of indie old time, new age music. You do have to hear their music to know what I mean, just how well this two word band name fits the sound of the band.

There's a band name I have admired for a long time. BLT. So short and sweet you can bite it. Not only a bacon sandwich, it's a mystery too, but still delicious. The letters cleverly stand for the initials of the last names of the musicians: Peter Barnes, Mary Lea and Bill Tomczak.

Grand Picnic, my first contra dance band and still going strong here in NYC. A happy bragging name that portrays a large assembly gathered for genteel frivolity, food, fun and the great outdoors. It's a bit of a starched shirt, but with the jacket off and the sleeves rolled up. Grand, but with a snack and a drink, and no shoes, that's us. It's also the name of a great old-time tune that we often still play.

Wild Asparagus, an authentic backwoods name that quotes Euell Gibbons' famous book *Stalking the Wild Asparagus* about eating wild food, hunting elusive mushrooms and a darling of the environmental movement. This band name claims to be wild, untamed and feral, yet at the same time, a limp and wholesome vegetable of a certain political stripe. Lots of depth in this name that goes well beyond the humorous oxymoron.

If some quality is taken to extremes, that can add value to a band name, perhaps shock value. For example, self-depreciation in a band name rarely works, but I love the name, The Wretched Refuse String Band. They were cuttngly funny, irreverent too, and the name fits them well.

Band names that paint a vivid picture, like Giant Robot Dance, Popcorn Behavior, Uncle Gizmo, Sleeping Giant String Band are all to be admired.

The most polite band name I've found so far is the Please and Thank You String Band.

The short and sweet award is shared by—Elixir, Flapjack, Footloose, Heyday, Leadfoot, the Primates, Shifty Tweeds, Riff Raff, Ruckus, Rumblestrip, RUMPUS, Skidoo, Spank Me!, Tally Ho!, Thrillville, Tom Foolery, Spin!, Hey!, Wha? and Wow!

There are a few band names I really like that don't fit into any of the above categories, so here they are, in all their glory and all on their own—A Band Named Bob, Big Bandemonium, Waltz on a Dime, Future Geezers, Will Food Be Served?

Conclusion—after all of my investigations, research and analysis, I'm still no closer to coming up with a really good name for my new band. Help!

Author's note: This article would not have been possible without the help of Ted Crane and his amazing database that includes 2,246 band names. Almost all the band names in this article are from that list and have actually publicized and played at least one dance.



Editor's note: So what other examples of funny, obscure, soulful, mysterious, polite, short and sweet, delicious, alliterative, rhyming, geographical, animal, punny, poetic, etc. dance band names have you come across? Write to news@cdss.org.



“Such is the atmosphere...”—Quote of the Month

“I no sooner got home, than I sent for Doctor Ch—, who assured me I need not be alarmed, for my swooning was entirely occasioned by an accidental impression of fetid effluvia upon nerves of uncommon sensibility. I know not how other people's nerves are constructed; but one would imagine they must be made of very coarse materials, to stand the shock of such a horrid assault. It was, indeed, a compound of villainous smells, in which the most violent stinks, and the most powerful perfumes, contended for the mastery. Imagine to yourself a high exalted essence of mingled odours, arising from putrid gums, imposthumated lungs, sour flatulencies, rank armpits, sweating feet, running sores and issues, plasters, ointments, and embrocations, hungry-water, spirit of lavender, assafoetida drops, musk, hartshorn, and sal volatile; besides a thousand frowzy steams, which I could not analyse. Such, O Dick! is the fragrant aether we breathe in the polite assemblies of Bath... Such is the atmosphere I have exchanged for the pure, elastic, animating air of the Welsh mountains...” (“Matt Bramble” speaking in Tobias Smollett's 1771 satirical novel *Humphrey Clinker*.)

Thanks to David Millstone for forwarding this to us and to David's friend Fred in Montpelier who said “If I had lived 250 years ago I might not have danced, if at all.”

Fostering Traditions

Duple minor longways improper
dance by Gary Roodman, tune by Jonathan Jensen

- A1 1-2 First couple half figure eight down through the second couple.
3-4 Everyone two-hand turn once around.
- A2 1-2 Second couple half figure eight up through the first couple.
3-4 Everyone two-hand turn around and face *down* the set. (*Everyone crossed over.*)
- B1 1-2 With partner, *fall back*, go forward, and...
3-4 Cast off into line of four: second couple cast up into middle of a line of four facing down, *while* first couple lead down and cast up onto the ends of the line.
- B2 1 Lines of four *fall back* and...
2 As the lines go forward, turn with neighbor to face out of the set.
3-4 With neighbor, lead away, turn individually, and lead back (*this is quick*).
(*Everyone still crossed over.*)
- C1 1-2 With partner, gypsy once around.
3-4 Women change places; then men change places.
- C2 1-2 Taking hands four, circle halfway around.
3-4 First couple cross and go below, while second couple two-hand turn halfway and lead up.

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The dance and tune were commissioned by the CDSS Board in honor of CDSS Artistic and Executive Director Emeritus Brad Foster. It is published in Gary Roodman's new book, *A Group of Calculated Figures: A Set of Fifteen English and American Country Dances*, available from the CDSS Store, <http://www.cdss.org/store>.

Tune notation by Peter Barnes

News from Canada ~ Fiddling in BC

by Rosemary Lach

Imagine—you're driving in the heart of the Chilcotins, heading towards Horsefly and Likely, British Columbia. You see a small sign to Gavin Lake. You turn right onto a gravel road and drive for four, five, six kilometers with no more signs and no sign of habitation. Are you in the right place? And then a turn in the road and you arrive. The sun is shining off the lake. A few people are wandering around, settling in. There's a large communal building for meeting and eating, eleven sleeping cabins and a big field for campers. This is home for BC Columbia Fiddle 'Treat, a five-day long fiddle retreat. Cell phones don't work; the nearest telephone is twenty kilometers away; there are no shops; even radio reception is spotty. It is very quiet and peaceful.

BC Fiddle 'Treat, a.k.a. Gavin Lake Fiddle Camp, is now in its twentieth year. It was begun by members of the Quesnel and Prince George branches of the British Columbia Old Time Fiddlers Association who wanted to continue the tradition of old time fiddling—old, familiar tunes that are danceable—in an environment of sharing and fun. Fiddlers aged 5 to 75 come from across British Columbia, Alberta and beyond to share in the tradition and to learn together. There are classes for guitar, mandolin and keyboard as well as the many fiddle classes. The instructors often include former Canadian and BC fiddle champions. Gordon Stobbe, Bob Montgomery, Keith Hill, Frank Rodgers, Ivonne Hernandez and Daniel Lapp have all taught at Gavin Lake.

Daniel Lapp, one of the instructors in 2012, grew up in Prince George absorbing fiddle music from his grandfather and other family members. He was BC fiddle champion in 1992. For the past twenty years, Daniel has been collecting BC fiddle tunes and now has over a thousand. So, what makes a BC fiddle tune? BC fiddlers reflect the history of their province—a province of immigrants—and each fiddler develops his or her own sound. Their influence may have been native, Métis, Québécois, American, Scottish and Irish or more likely a combination of all of these. One of these fiddlers was Leonard Sexsmith whose tune Out the Buckhorn Way is one of BC's most

cherished tunes. It has been recorded by Don Messer and has consequently become a well-known and well-loved tune throughout Canada and elsewhere. [Editor's note: Tune notation for Out the Buckhorn Way accompanies this article; to hear Daniel Lapp play it, go to <http://www.victoriafiddlesociety.com/jam-tunes/attachment/out-the-buckhorn-way-daniel/>.]

The fiddle camp is volunteer run. Until four years ago, only the instructors and lifeguard were paid. Now some kitchen staff is hired but everyone pitches in to help with the clean-up, each class taking a turn at the dishes. Fiddle 'Treat is self-sustaining. The fees cover all expenses. The day starts with breakfast. Then, several of the sleeping cabins are converted into classrooms. There's a homemade yurt for the guitar players. One fiddle class is down by the fire pit. Another congregates on the grass. Music is everywhere. There's the opportunity to learn to play the pennywhistle, to practise the spoons or bodhran, even to learn a morris dance or two, all taught by volunteers. In the evening the instructors perform and then there's a dance. The band plays waltzes, polkas, schottisches, the Butterfly, Seven Steps,* Canadian barn dance, all the old favorites, and I teach a few set dances, Virginia reels and the like. When not fiddling, you can fish and canoe or go for a walk in the forest, which is part of the University of British Columbia's research forest. It's an intense few days, culminating in the final concert. As one participant said, at Gavin Lake there's "good music, good people, good learning, good food." What more can anyone want?

Thanks to Jean Gelinis for providing the background about Fiddle 'Treat and to Daniel Lapp for the history of British Columbia fiddling. For more information: Gavin Lake fiddle camp or Daniel.

*To see a demonstration of the Seven Steps dance, go to <http://www.youtube.com/watch?v=nsPVDMLIoto>.

"News from Canada" features news about Canadian events and groups. Ideas for articles should be sent to Rosemary Lach, rosemarylach@yahoo.ca or to Bev Bernbaum, wturnip@sympatico.ca.

Out the Buckhorn Way

by Leonard Sexsmith
trans. by D. Lapp, deLapp Pub.

Played either as a foxtrot or faster as a polka

Chords indicated in the score: D, D7, G, A7, D, D, D7, G, A7, D, D, G, E7, A7, D, A7, D.

The tune has been recorded by Don Messer, Rudy Meeks and Willie Hunter. To hear Daniel Lapp play it, go to <http://www.victoriafiddlesociety.com/jam-tunes/attachment/out-the-buckhorn-way-daniel/>.

CDSS Sings

A new song column, introduced by Lorraine Hammond



photo by s

You may enjoy knowing that along with all the serious work the CDSS Board does at the annual meeting, we also make time for a little singing and dancing. Each of us savors our connection with song and dance and each of us holds a serious commitment to our mission statement: “Continuing the traditions. Linking those who love them.”

I smile to recall last year’s meeting, my first, when Board president David Millstone asked that I lead a song to start things off. I chose Jubilee,* a lively Appalachian song that I learned at an early CDSS Folk Music Week, at Pinewoods, from Kentucky treasure Jean Ritchie. The chorus said it all, “Swing and turn, jubilee, live and learn, jubilee.” How fine it is when a traditional song speaks our own thoughts and feelings, and how fine it is to be joined together by our shared singing.

Here’s another song from the Southern Appalachians, Sail Away Ladies.* Like Jubilee, it has a great chorus. The melody doubles as a lively dance tune, and the lyrics are just plain fun. The late, great, banjo picker, Uncle Dave Macon, recorded this on a 78 rpm for Vocalion records in 1927, but there are other early versions as well. I especially enjoy the call and response element, something often found in African-derived American folksongs. The song leader sings lines one and three of the verse, and the group responds; “Sail away, ladies, sail away” before everybody sings the chorus.

For a strong, rhythmic accompaniment I usually frail the banjo or play Appalachian dulcimer, but the song is equally fine sung a cappella. This is my own version, drawing from the Uncle Dave Macon early recording, coupled with decades of jam sessions.

CDSS Board members Lorraine Lee Hammond, Jesse Pearlman Karlsberg and Natty Smith will be creating and hosting this new column in the newsletter. Lorraine, who has written the first column, is a noted Appalachian dulcimer player and traditional singer. She brings a lifetime of teaching, performing, recording and organizing folk music events to her position on the CDSS Board. The newsletter editor’s thanks to Lorraine, Jesse and Natty for volunteering to help lift our voices in song.

* WEB EXTRAS!

Sail Away Ladies:

- 1) Lorraine Hammond singing the lyrics with Linnea Bardarson and Amanda Lapham (video by Bennett Hammond)
- 2) Uncle Dave Mason playing the tune
- 3) banjo notation (courtesy Lorraine Hammond)

Jubilee:

- 4) audio of Jean Ritchie singing
- 5) tune notation (courtesy Lorraine Hammond)
- 6) notation for fretted dulcimer (courtesy Lorraine Hammond)

Sail Away Ladies

Appalachian Traditional

C G C C

If ev - er I get my new house done. Sail a - way la - dies

C C G C C

sail a - way. I'll give the old one to my son. Sail a - way la - dies,

C C F F

sail a - way. Don't you rock 'em Die - dee - o, don't you rock 'em

C G

Die - de o, don't you rock 'em Die - de o Sail a - way la - dies

C

sail a - way

Ain't no use to weep and cry, sail away ladies, sail away.
We'll all be angels bye and bye, sail away ladies, sail away. (Chorus)

Come along boys and go with me, sail away ladies, sail away.
Way down yonder to Tennessee, sail away ladies, sail away. (Chorus)

I chew my tobacco and spit my juice, sail away ladies, sail away.
Love my doney (sweetheart) but it ain't no use, sail away ladies, sail away. (Chorus)

Voyager

by Luke Donforth

Formation: Becket-counterclockwise

- A1 Left hands-across star (8), ladies drop out at home
Men allemande left once and a half (8)
- A2 Men scoop up neighbor for star promenade (with butterfly whirl if time permits) (8)
Women allemande right once and a half (8)
- B1 Partner balance and swing (4,12)
- B2 Long lines forward and back (8)
Left hands-across star once around (8)
Walk up/down set, with woman in front of her partner, until across from new neighbors

© 2012 Luke Donforth

Author's notes: This dance was written in May of 2012. I was inspired by Mike Richardson's dance Star Trek with the star to star transition, but I wanted a simpler dance without a hey. I named it Voyager because the women (Janeway or otherwise) are in the lead.

It was originally written with the following A2 and B1:

- A2 Men scoop up neighbor for star promenade (with butterfly whirl if time permits) (8)
Women chain (8)
- B1 Women dosido (8)
Partner swing (8)

Bob Isaacs suggested the women allemande to a partner balance and swing for more swing time, and I adopted it.

~ L.D.

Luke Donforth is a contra caller, choreographer, musician and dancer. Thanks to caller Lynn Ackerson for recommending the dance for publication in the CDSS News.

Obituaries

Michael Blanford
Helene Cornelius
Suzanna Spiese

Michael Blanford—Some Personal Thoughts



As many of you know, Michael Blanford died May 7, 2013 after a long illness. This is deeply sad for those of us who knew him, of course, and our hearts go to his wife Hillary in this difficult time for her.

Michael was a member of the Cambridge Morris Men and the Travelling Morrice, being with both clubs since his undergraduate days, and danced with many other clubs subsequently. He was the most enthusiastic of dancers and a musician who somehow managed to know (and to REMEMBER at the critical moment!) seemingly every Morris tune there was to know. He was a great singer of songs, many of them funny in the extreme and made funnier by his inimitable presentation! He loved English Country Dancing and, over here, the contras.

He had attended Pinewoods in the early 1970s and quickly discovered that Americans were also crazy for the English dancing! He loved those Pinewoods weeks and made many friends, keeping in touch with them and visiting them on his many trips here.

I first met him thanks to Roger Cartwright's organizing that historic First-Ever-American-Morris-Team-to-Visit-England trip in June 1973. Roger had warned me, "Pay attention to Michael Blanford!" We arrived at the Ring Meeting in Thaxted, immediately went to The Bull pub where I found Michael just having arrived from his accountant's job, dancing in the Alleyway with his tie still tight around his neck, his sport coat still on and STILL BUTTONED UP, and with his black leather shoes slapping at the pavement. He looked very peculiar to me in this context of alley dancing!

In fact, Michael was the most peculiar of all the Peculiar Brits I have ever known, and I say that in the best way, with total affection for Brits generally and for him and who he was. What a crazy guy, being so totally into the dancing and the playing for it; and then, like we all do, slipping back into the "real world" but with a large part of his mind totally focused on the next time he would take part on the dancing field. Like many of us, I am sure Michael also pondered which of these worlds was in fact the "Real World."

Michael came to the States to dance with our American Travelling Morrice tours in the summer, including the first one in 1976, and returning more years than not. He was a great influence on many of the Morris people with his attitude towards the Morris, his constant singing, his encyclopedic knowledge of the tunes, and with his being a Complete Gamer, willing to go along with anything at any time no matter how ridiculous it might have seemed to him. And he was quintessentially British, giving him a certain elevated status in our minds simply because of the beautiful way he spoke!

He loved Americans! He loved our attitudes and our smiles, and he loved our Morris dancing which, qualitatively, might have been better than what he might have found in England for himself. And he and I became fast and very good friends and were in constant touch even during this recent illness. He would write to me, "Dear John, You Dog" which eventually got shortened to "Dear John, YD." It always made me laugh out loud, and I got him back with a few perhaps more vulgar salutations in my own letters to him! I could imagine him smiling which, in his funny little way, he managed to do with the corners of his mouth turned downwards! Was he smiling, or grimacing? One never really knew for sure.

Many younger Morris folks didn't know him. But there are a surprising number who did both because of his presence on the American Travelling Morrice over the years, and also as a result of him helping arrange things for many Teams from the States who traveled to England and were put in touch with him by myself and others.

Michael was an Icon of sorts in the Morris dancing world, both in England and Stateside. He was a totally unique person and a fine man, and will be sorely missed by us all.

by John Dexter, New York, NY

Helene Cornelius, Arlington, MA



Early Friday morning, on the 3rd of May 2013, Helene Cornelius passed away, surrounded by her loved ones. On Tuesday while on her morning walk to get the newspaper, she took a bad fall, causing significant head trauma from which she could not recover.



While our sadness in sharing this news is overwhelming, we want everyone to remember that in her last days Helene had continued to do all of the things that she enjoyed most. Just days earlier she had returned from a wonderful weekend of dancing at the Lenox Assembly. On Monday, she attended her regular recorder practice session as well as her weekly Concord Chorus rehearsal. And on Tuesday, as happened every day, she headed out with her walking stick in hand to fetch the Boston Globe.

Yesterday, on our last day with her, we gathered as many as twelve strong in her room (though the signs in the ICU warned that only three visitors were allowed!) and laughed and cried and shared endless Helene stories. The music of Bare Necessities helped us through the day, and in the early evening a concertina was played to soothe us all. As the music continued on the CD player and the beginnings of “Softly Good Tummas” began to play, Helene would be thrilled beyond measure to know that it was her two youngest grandchildren, Ryan and Erin, who jumped up and said, “We love this dance! Let’s do it!” And so within the confines of that ICU room a cozy longways set formed, and we danced a few rounds. When the tune ended and a waltz began, the dancing continued.

In spite of the poignancy and sadness of her ‘dancing to the end,’ it is with tremendous love and appreciation that each of Helene’s children and grandchildren will remember not only her contributions to their personal growth but the tremendous joy we all found through music and dance.

But now, just as we would at the end of a longways set, after we pause for a moment, we re-engage our role in the dance. It is just what Helene would have wanted us to do.

With love and sadness: Karen Cornelius, Hannah McLimans, Greg Dinauer, David Cornelius, Kathy Moore, Lynn Cornelius Jacobs, Peter Cornelius, Donna Bednar, Ryan Cornelius, Erin Cornelius

Dear Helene,

You were and will always remain my dear friend. Odd about how that all happened. We met so many years ago at a Morris Day in NYC, which I attended because of my love of the dance; that day marked my return to dancing. We then came to know each other (as well as Arthur and your wonderful family on my part, and my dear husband Bob on your part) over several years, through the excitement of the Boston production of John Barleycorn and the NYC World’s Fair, various events when Boston came to NYC and vice versa, and, of course, Pinewoods. I even remember when it was announced at Pinewoods that you would take over teaching at the Boston CDS following the retirement of Louise Chapin. Incidentally, Louise was my first Morris teacher. You and I related rather casually, I think, in some ways, but it turned out to be a very deep friendship. I remember a very special day—my birthday, as it happened—on a weekend that Bob and I stayed with you—all so Bob could go to a PCI Board meeting. I introduced you to the Isabella Stewart Gardner Museum (yes, we saw the infamous stolen painting and all the others) and you introduced me to the Boston Museum of Fine Arts.

We really cemented the friendship when I returned to Pinewoods after Bob died. Neither of us knew the other would be there—and it was such a treat. We came to know each other so much better and realized how alike we really are (now, dammit, were). Imagine us going on that Mediterranean cruise—just because we both wanted to go to Pompeii. It was wonderful—I thought my feet were going to wear out. One day we walked 17 miles, much of it uphill. And we found that we really looked forward to having tea on the ship late in the day. How did you ever put up with me without so much as a word of “advice” or comments...

I loved visiting you and Arthur post Pinewoods—we had small adventures and just enjoyed the time together. And I am so glad to have a lasting memory of our final dinner last summer—Arthur and Peter (your son), and you and I—an elegant take-out which we all apparently enjoyed, since we pretty much ate it all. I had thought it would be a comforting memory when Arthur died. I guess it still is, but my dear friend, I miss you very much. May my love stay with you forever.

Sue Salmons, Hilton Head, SC

Click for the tribute in the Boston Globe.

Suzanna Spiese, Binghamton, NY



We, Binghamton English Dancers, are mourning the loss of our friend, and caller/musician, Cheryl Suzanna Spiese, 65, who died on February 12, 2013 due to complications from a blood cancer.

When first diagnosed 20-some years ago, she was given only a few years to live. But she took charge of her own care, and through a combination of Western and alternative medicine, she proved them wrong and was able to live a long and productive life.

Suzanna was, above all, a scholar and thorough in all she did. She was a Special Collections Librarian at Binghamton University, where she curated the Max Reinhardt Collection.

She had long been a Translation Research and Instruction Program Faculty Associate at BU. Thanks to her, the Bartle Translation Studies is the best in the world. She was accredited both in German and English by the American Translators Association, an examination that had a 37% passing rate when she took it. Suzanna was knowledgeable on a wide variety of topics and highly respected for her scholarship.

Suzanna didn't just call our dances and classes, she gave us the history and cultural landmarks, and taught meticulously. She planned every evening, shaping the experience so that dancers improved their skills and style, while enjoying themselves.

Earlier in life, she participated in international and contra dance. Throughout her life, she was a beautiful English dancer and loved going to Pinewoods English Week and Early Music Week.

Suzanna filled an important role as the Binghamton Ball chairperson, with varied responsibilities, including lining up callers and musicians. She also organized demo dances to spread the word about English dancing to the wider community.

Suzanna was a sensitive and excellent flautist, and an inventive percussionist. Locally, Suzanna played in two English bands, Fine Companions and Greenwood. She also enjoyed playing English music for such groups as the Jane Austen Society and Shakespeare Club.

Suzanna was a practitioner of Tama-do, a form of sound, color and light healing, and an avid gardener and bird watcher.

She leaves behind her family (her mother and siblings) in Lancaster, PA, her English dance family in Binghamton, and her two beloved cats, Kyri and Pascha.

Our Binghamton Ball, on April 6, 2013, was dedicated to her.

Lee Shepherd for the Binghamton, NY, English Country Dancers





CDSS NEWS
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Change service requested

CDSS Camp Dates & Program Chairs for 2013

OGONTZ (August 3-10, Lyman, NH)
Family Week, Bettie and Steve Zakon-Anderson
Teacher Training Course, Kari Smith
American Dance Musicians Course, Keith Murphy & Becky Tracy

TIMBER RIDGE (August 11-18, High View, WV)
Adult Week and Family Week, Gaye and Rachel Fifer
Community and Classroom Dance Leaders Course, DeLaura Padovan
Contra Dance Callers Course, Rick Mohr

PINEWOODS (Plymouth, MA)
Early Music Week, June 27-July 4, Frances Fitch
English Dance Musicians Course (EM), June 27-July 4, Peter Barnes
Viol Intensive, June 27-July 4, Sarah Mead
Family Week, July 20-27, Steve Howe
Harmony of Song and Dance, July 27-August 3, Nils Fredland
English Dance Week, August 3-10, Brad Foster
English Dance Musicians Course (ED), August 3-10, Shira Kammen
English and American Dance Week, August 10-17, Owen Morrison
Campers' Week, August 17-24, Sarah Henry and Michael Gorin
American Dance and Music Week, August 24-31,
Ethan Hazzard-Watkins and Anna Patton
Sound Operator Course, August 24-31, Tony Hernandez

Details are on our website, www.cdss.org/programs.html.