

CDSS NEWS

SUMMER 2015



COUNTRY DANCE AND SONG SOCIETY
CELEBRATING OUR CENTENNIAL IN 2015
SPREAD THE JOY!

Balance and Sing Store Update ~ Summer 2015

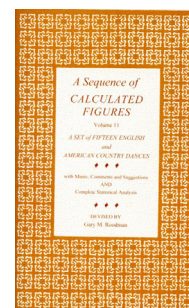
Inner Spaces Debbie Jackson



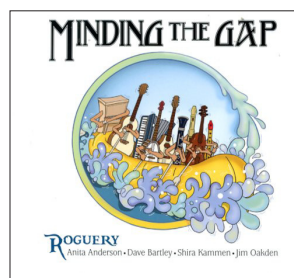
Inner Spaces is 15 English country dance pieces, reinterpreted for listening, quieter times and relaxation. These unhurried arrangements invite contemplation and reflection—an amazing disc, featuring duets with Brad Battey, Susan Lazar and Terry Herald. Tracks include: Rebecca Ridinghood, Ronde Mon Amy, It's About Time, Port Fiaguide an Sionaig, Miss Avril's Delight, Portsmouth, The Red Star Line, Another Nancy's Fancy, Jackson's Mournish Brush, Whimsical Lover, Pond Full of Stars, Money Musk, Old Batchelor, Song for Rhiannon, and Where is Home? \$15.00

A Sequence of Calculated Figures Gary Roodman

The latest in Gary's Calculated Figures series has 15 new and exciting English and American country dances, including Autumn Moon, Bring Me Flowers, Double Jubilee (written for the CDSS Centennial; see pp. 22-23), Forget Me Not, Four Score and Ten, Fret and Rejoice, Going for Gold, Inauguration Day, It's a Draw, Lichfield's Ruby Surprise, Silver Lining, Sperantza, Three's Company, Trip to Stonington, and The Woodcock. \$9.00



Minding the Gap Roguary



Minding the Gap is the newest CD from Anita Anderson (piano, voice), Dave Bartley (guitars, cittern, mandolin, tenor banjo, dumbek, tamboril and other percussion), Jim Oakden (recorders, clarinet, whistle, accordion, tenor banjo, guitar), and Shira Kammen (fiddle, vielle, viola). The band's varied influences include English country dance music, contra, early music, classical, Breton, Scottish, Irish, Cape Breton, Galician, French, Balkan, jazz-fusion, gospel, Scandinavian, and Greek. Tracks include: Apricity, Asking for the Road, Cheshire Rounds, Jacob Hall's Jig, Sunlight Through Draperies, Cecelia Swirl, Banish Misfortune, Blackheath, Felix's Name Day, Cobbler's Hornpipe, Up with Aily, Danske Delights, Mistwold, Bob's Boomerang, Interruptions, Minnows, Barn Elms, The Sutters of Selkirk, and Zither Man. \$15.00

NOTE: We have rebuilt the CDSS Store. If you had an account on the old one, it's still there, but your password will need to be reset for security reasons. Put your email address in the space under "Returning Customers" and then press the "Forgotten Password" link to reset your password. If you run into any difficulty with your account, DON'T PANIC! Write to us at support@cdss.org or call 413-203-5467 during our business hours (Monday-Friday, 9:00-5:00 ET) and we'll cheerfully help you.



413 • 203 • 5467 x 3

store@cdss.org

www.store.cdss.org

CDSS NEWS

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Contact the Board at office@cdss.org; we'll forward your message.
Board bios and photos at <http://www.cdss.org/governing-board.html>.

To receive store and office updates, add news@cdss.org, office@cdss.org and store@cdss.org to your address book.



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 dance, music and song bring to individuals and communities. We educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the 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, <http://www.cdss.org>.

front cover: Lawrence Barn Dance Association, Lawrence, KS (socks were handknitted by a local dancer; photo by Theresa Martin); see Tour article on pp 8-9

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.

DISPLAY AD SIZES & RATES

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

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

SENDING ADS

Ads must be black and white or grayscale. 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)

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SUPPORT

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

Technology Update

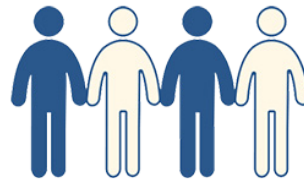
Thank you for your patience as we upgrade our technology to provide a better experience for you online. When the store "broke" last year it caused a number of difficulties, both in-house and for our customers, and significantly set back our planning to integrate our different technology platforms addressing all of our public and behind-the-scene needs. We are now working with a new company to help steer us through the challenges. Although slower than we wish, there has been progress, and we'll keep you up-to-date as features come online.*

If you had an account on the previous Store site, it's still there, but you need to change your password for security reasons. Put your email address in the space under "Returning Customers" and then press the "Forgotten Password" link to reset your password. If you run into difficulty with your account, or you're having trouble ordering, joining/renewing, donating, or registering for camp, DON'T PANIC! Call us at 413-203-5467 (press 0, when prompted) and we'll cheerfully help you, Monday-Friday, 9 am-5 pm, Eastern Time. Or you may use the new Trouble Ticket system by sending an email to support@cdss.org. (This feature has been very helpful; thanks to those who've used it.)

If you have concerns to share, please email rima@cdss.org.

*We expect to bring back the online Members Directory this summer.

CDSS Education Report



Today CDSS is a national arts and education service organization for dance, music and song communities and participants across North America. Our ongoing strategic planning work has benefited from community and membership surveys in 2005, 2008 and 2011 and led to the strategic direction

adopted by the CDSS Board in November 2013 (<http://www.cdss.org/strategic-direction-2014-to-2017.html>). A shortened version of the new Education Department report presented to the Board in April 2015 is posted at <http://www.cdss.org/education.html>, showing the results of recent programmatic planning which will inform our work in the future. In our Centennial year, it is important for us to share with you where we are going and how we are using our resources to help strengthen dance, music and song communities for the twenty-first century. Please read the report. Share it with others.

It also will be posted on our Facebook page circa June 1st, <https://www.facebook.com/cdss.org?v=wall>, where you can include comments there or send them to me at rima@cdss.org. The report is posted as well as a web extra with this issue of the newsletter, <http://www.cdss.org/cdss-news.html>.

Rima Dael, CDSS Executive Director



New CDSS Camp Coming in 2016

CDSS is pleased to announce that its Governing Board approved the go forward plan to create a new CDSS summer camp at Camp Cavell, near Lexington, Michigan, on Lake Huron, beginning the summer of 2016. Carol Ormand will be the Program Director for the inaugural camp, called CDSS Dance, Music and Spice Week, to be held Sunday-Sunday, August 14-21, 2016. Camp capacity at Cavell is 160.

It will be a weeklong English and American Music and Dance Week, including a full daily schedule of classes and workshops. CDSS has been partnering with a diverse planning committee, representing nine states and Canada, chaired by Debbie Jackson, as they create this welcoming camp full of new traditions, customs and plenty of spice! What is "spice"? It will be the offerings that are not music and dance focused—beach ecology, photography, herb gardening, painting, crafts, massage, gourmet desserts, astronomy, canoeing, kayaking, and horseback riding are just a few examples of the types of spice sessions that are being considered for the week.

For more information about the week, contact Debbie Jackson, Committee Chair, 248-255-2713, jacksondebl@aol.com; or Peter Baker, Camp Manager, 734-476-4650, p.j.baker@me.com. "We are especially excited that campers who attend this first year will have a pivotal role in partnering with us to shape the traditions and personality of the camp," Peter says.

More information will be available this fall on our website. As they say, "Stay tuned!"

Thank You, MCC

The Country Dance and Song Society is funded in part this year by the Massachusetts Cultural Council, <http://www.massculturalcouncil.org>. We are grateful for their support.



Board Nominations Deadline Is June 30th

The CDSS Board will have several positions to be filled next year and would really appreciate your nomination suggestions. Think about yourself and the people you know in your community and beyond. We're always looking for great people who have the appropriate mix of skills, experience, time, energy, teamwork style and have a passion for traditional dance, music and song.

We're always interested in people that have organizing and fundraising skills, accounting expertise or business acumen, or other board experience. For next year, we're looking for people with personnel experience, facilitation and adult learning/training skills. We're also always on the lookout for great people who would like to serve CDSS on committees and task groups as community members. In fact, the Nominating Committee is looking for a community member who would be willing to serve as chair next year!

If you know someone who fits any of these criteria, please send your suggestions by June 30, to the CDSS Nominating Committee via email to wturnip@sympatico.ca or by mail to 301-140 Bathurst Street, Toronto, ON M5V 3N8.

Remember, the change approved to the CDSS Bylaws in March 2014 allows for members of the Society to ensure that a specific person is included in the slate proposed by the Nominating Committee for the following year by submitting a nomination in writing, signed by ten members of CDSS sent in by June 30. However, keep in mind that this does *not* guarantee a nomination to the Board. See the CDSS Bylaws (Article 7) at <http://www.cdss.org/cdss-bylaws.html> for more details.

*Bev Bernbaum, Chair
CDSS Nominating Committee*



Doug Plummer

► **Web extra!** An article about the Board meeting is posted with the online version of this newsletter, <http://www.cdss.org/cdss-news.html>. Pictured: Carol Marsh, Pat MacPherson, Lynn Ackerson, Sharon McKinley. ◀

Centennial Tour 2015—Morgantown, West Virginia

CDSS Centennial Tour Morgantown, WV October 21-25, 2015

To celebrate CDSS's Centennial we're going on the road! Each Tour stop will be a community residency, an opportunity for each participating group to use its existing strengths to focus on their longterm resilience and growth, create a "pipeline" of new talent, or reach out to new audiences.

We're very excited about these partnerships, and are looking forward to kicking off the Tour next spring. For information about the Tour and other Centennial projects, see <http://www.cdss100.org/cdsscent/>.

Morgantown, WV will be the penultimate stop on the Centennial Tour and the following staff will be there celebrating this fine dance and music community: Max Newman, Leela Grace, Karina Wilson and Will Mentor.



Photos by Milly Mullins

A Wealth of Musicians

Morgantown Friends of Old Time Music and Dance (FOOTMAD) is honored and excited to be part of the CDSS Tour. Based in Morgantown, West Virginia, we are a group of enthusiastic volunteers who has been promoting traditional music and dance in north-central West Virginia and southwestern Pennsylvania since the 1970s. Morgantown is a rapidly growing university city nestled in the hills of Appalachia, where the music and dance tradition is rich and strong. Morgantown FOOTMAD hosts dances, mostly square and contra dances, on the second Saturday of every month during the school term. Our dances are family oriented, with dancers of variable experience ranging in age from 8 to 80 years! Each year West Virginia University students play a large role in bringing a new enthusiasm to our dances and music sessions. We expose young people to the joy of square and contra dancing, and give international students a true Appalachian cultural experience. Although we know university students may leave our community after they graduate, we hope they will spread the joy of music and dance in the next place they live.

Morgantown has a wealth of musicians playing traditional music and old time; Celtic and bluegrass jam sessions take place around town two to three times per week. Our goals for our Centennial Tour stop include growing our local traditional music and dance community and teaching people to start music and dance gatherings in their own communities beyond Morgantown. We feel we can achieve these goals by giving Tour workshop participants instruction on calling and playing for square and contra dances, as well as helping them with general organizing, promotion and execution of a regular dance in their own community.

In addition to its regularly scheduled dances, Morgantown FOOTMAD plans to host more dances, music workshops and house concerts in the future. Each year our local music and dance community sees new faces and, by offering more opportunities for involvement such as these Centennial Tour workshops, we expect to reach and retain more participants. During the process of planning for the Tour, we have unearthed and inspired ideas and plans from other like-minded groups in the community. This Tour Stop is a springboard to more participatory traditional music and dance events continuing beyond the workshops in October.

Morgantown FOOTMAD



CDSS Centennial Tour Season
April-November 2015
<http://www.cdss100.org/cdsscent/>



Centennial Tour 2015—Lawrence, Kansas

**CDSS Centennial Tour
Lawrence, KS
November 17-22, 2015**

Lawrence, KS will be the final stop on the Centennial Tour, just before the year end holidays, and what a stop it will be! Staff includes Anna Patton, Karen Axelrod, Shira Kammen, Andrew VanNorstrand, Kalia Kliban, Joseph Pimentel, Sue Hulsether.



Top: Ingevalds Spelman provides music for the Scandinavian Winter Dance Party, February 2014; (unknown); left: Americana Music Academy sponsors Amber Rogers of Scenic Roots as she leads a kids' camp session, Kansas State Fiddling and Championships in Lawrence's South Park, August 2014 (Theresa Martin); right: Afterparty merriment in a private home during the annual Pilgrim's Progression Dance Weekend, November 2013 (Byron Wiley)

CDSS Is Coming to the Heartland!

Lawrence, Kansas is about as central as you can get. Nestled in the Kaw River Valley, an hour from Kansas City to the east and the gorgeous Flint Hills to the west, even our politics are centrist: we're a solidly red conservative state, but our town was founded by the New England Emigrant Aid Company, a group of passionate abolitionists from Massachusetts who relocated in 1854 to ensure that Kansas would enter the Union as a Free State. That history has left its imprimatur, from business names like Freestate Brewing Company (a must-not-miss for visitors to our city) to a general world view that leans far to the left of what you're likely to find elsewhere in the state.

We are thrilled that the Tour has already had a positive effect on the local and regional communities—and the stop in Lawrence isn't until November! Before completing the application, we surveyed communities in Kansas, Missouri and Nebraska to get a sense of how best to benefit from a Tour stop. That exercise helped organizers get to know one another and see how we might better utilize the resources already available in our region. Recruitment (especially of young adults), board support, and expertise of sound technology are areas of particular interest throughout the region. We've taken several steps to meet these needs.

Some university students attended their first dance last fall, and they loved it so much that they're starting a new student group and helping us plan the day that our Tour staff will spend there. We've also planned two days of in-service in elementary schools with local professionals to help prepare the students for a great experience with tour staff in November.

The weekend will present workshops just for organizers. Earlier in the week organizers from regional communities will be free to observe daytime workshops with the youth, while in the evenings there will be opportunities to talk to administrative staff from CDSS about the challenges they face.



Participants will have the opportunity to learn from a professional sound technician how to get the most out of current systems and what improvements will be the most economical. There will be hands-on experience, too. Participation will be restricted, so be sure to check us out at www.lawrencefolk.org for more details.

Lauralyn Bodle



CDSS Centennial Tour Season
April-November 2015

<http://www.cdss100.org/cdsscent/>

News from Canada—An Imposter at Puttin’ On the Dance 2

by Siri Paulson



Simon Chambers

Have you ever experienced imposter syndrome—the sense that you’re faking it and everyone else is more capable than you?

I have, and do. Constantly. To give you just one example: when I’m not doing contra dance, or making money to fund my contra addiction, I’m a science fiction and fantasy writer. I’ve been to many genre conventions over the years. Every single time, I’ve felt out of place—like I don’t belong, don’t have anything to contribute, and am only pretending to be a Real Writer. Every time, I go hoping to learn something and connect with “my” people. So I attend panels, I wander around the halls, I don’t manage to talk to anybody except the people I came with, and I leave feeling awful.

Recently, I attended a conference that was kind of eye-opening, and also kind of healing.

It wasn’t a writing conference. It was a gathering for organizers of English and American folk dance called Puttin’ On the Dance 2 (POTD2), held in Ottawa, Ontario in March. I’ve been doing contra dance for about five years, but hadn’t been involved in the organizing side until last fall when a volunteer friend talked me into taking the tiniest step: helping out with my local dance’s Facebook page. Then this conference came up, a five-hour drive away, and he talked me into going to that too.

I took a lot of convincing—not because of the distance, but because of imposter syndrome. I’m not really an organizer, I said. I don’t know the issues, let alone the solutions. I don’t know what our local community has done in the past. I’m not even sure I know much about what we’re doing now.

My friend finally convinced me that I didn’t have to know everything to deserve to be at the table. So I went.

And then things changed.

Before I even got to POTD2, I volunteered to be one of the official note-takers. I’m a shy introvert: I’m good at taking notes. This was a way, I thought, that I could contribute even if I never once opened my mouth.

I was sitting in the very first seminar of the weekend when I realized that I had An Opinion. I put up my hand and I said something.

Out loud. In public. My friend was floored. So was I.

It kept happening. I kept having opinions and voicing them. I talked in small-group brainstorming sessions, in large-group workshops. I made new friends and went out to dinner with them. I talked to experienced organizers and to beginning organizers. We had two evening dances and there were way too many people I couldn't wait to grab for a dance.

Turns out that, as an involved dancer who's been observing my local community since I started, I have a lot of thoughts. I belong to an urban contra dance that—just in the five years since I started—has seen a major culture shift towards role-swapping and flourishes, away from firm gender roles and chestnuts danced simply. We're working on navigating this shift without alienating either the veteran dancers or the newer, often younger crowd. We have a lot of brand-new dancers every week, meaning we work hard to be inclusive and find a happy medium in the difficulty level of our programming. We have a couple of kids who come regularly and would probably dance more if they weren't the only ones under 18. And so on.

None of these challenges is exclusive to my dance community. Most of them were discussed at the conference. A wide range of community types were represented, from urban dances like mine to small-town dances to “family” dances and beyond. From that diverse base of knowledge, an even wider range of strategies was proposed.

On the way home I was exhausted, but brimming with thoughts and ideas. My local dance group held a debriefing meeting the next week. I kept talking.

A large part of the credit for all of this goes to the community and the people who organized POTD2. There were no “insiders.” Everyone acted like equals, no matter how long or short a time they'd been involved in dance. Many of the presentations even paired a youthful organizer with an older one, fostering the feeling that we were—and are—all in this together.

As I type this, it has been one month since POTD2. My life hasn't changed; I don't feel any different, really. I still have fears and hang-ups. I haven't magically become a leader in my dance community. I'm still an introvert, still shy, and yes, still subject to imposter feelings. Especially about my writing.

But...a few weeks ago, at the job I do to fund the things I love, a new co-worker showed up for her first week on the job. Nobody else was available to help, so I spent a good chunk of the week doing orientation with her—for the first time ever. Imposter syndrome kept nudging at me. I had to keep telling it to go away.

And, for once, it went.

My sense of myself, of what I can do, of the value I can bring, has expanded. I'm going to hold onto and remember that feeling. To take it back to my writing. To look for other ways to say yes.

Yes.



Puttin' on the Dance 2 was supported in part by CDSS's Outreach Fund and hosted by the Old Sod Folk Music Society of Ottawa. Substantial grant support for seventeen full scholarships was provided by: New England Folk Festival Association, DownEast Friends of the Folk Arts, Country Dance Society Boston Centre, and New England Dancing Masters.

Siri Paulson spent several years trying out different kinds of dance, looking for the one that would “click.” When she found contra, she knew it was time to stop looking...and the rest is history. She lives in Toronto with her husband, who does not dance, but she swears he's a cool guy anyway. When not dancing, she can be found writing, editing, growing vegetables, geeking out on the Internet, or planning her next travel adventure. <http://siripaulson.wordpress.com>

Simon Chambers

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

Yoga for Dancers—Abdominal Integrity, Part the First

by Anna Rain

Why abdominal integrity? When the abdomen is first properly placed and then carefully strengthened, the pelvis sits comfortably. The low back is supported and can lengthen and broaden, which prevents compression (the root of most low back pain). When you have abdominal integrity, the upper torso has a base from which it can lift and open.

Abdominal integrity is not merely strength. In order for the internal organs to function properly, the abdomen must be in the correct place. If we focus on strength alone without correct placement, we get a strong muscle, yes, but one that creates incorrect action in the abdomen, foiling the desired results.

Many proponents of exercise emphasize “core strength.” I don’t use that phrase because it implies that the originating action is in the abdomen. I assert that if we use the arms and legs first, their correct engagement puts the abdominal muscles in the right place, and we can feel where they are supposed to be when in optimal alignment. Once we know where they should be, we can develop awareness that takes them there more and more frequently until we have a new and useful habit.

Spread-Apart Arms and Legs Pose

Stand on a yoga mat (helps to keep feet from slipping) or on a slightly grippy floor (kitchen floors often work well). Stand first with feet under your frontal hip bones (*CDSS News*, Summer 2009, in the section “Remedy Hyperextension”) and straighten the legs carefully by engaging the quadriceps. This is NOT “locking the knees,” but rather finding a straight leg by using the thigh muscles to align the joint properly.

Step the feet apart (if you’re new at this, start with two feet apart; if you are fairly strong, aim for four to five feet apart)

and make your feet parallel by taking the heels away from each other (see photo 1). Line up the little-toe side of the foot with the short edge of the mat or with lines on the floor. To engage the legs, press the little-toe side of the foot into the floor, and draw the front thighs up from the knee to the top of the thigh. Extend your arms out to the side, straight out from the shoulder, in a T. Stretch the arms so much that you feel you can touch both sides of the room (see photo 2).

With the arms and legs fully extended, lift the side body from the hips to the armpits. The more you keep the arms and legs firm and fully lengthened, the more easily the torso will lift. To summarize:

- Feet apart, with outer edges (little-toe side) parallel
- Front thighs drawn up/quadriceps engaged
- Arms stretched out in a T
- Torso lifted from the hips to the armpit

Now bring your attention to your abdomen. Keep the arms, the legs and the torso alive and stretched and see where your abdomen rests in this pose. It’s likely drawn taut toward the back body, without any clenching, gripping or holding in. Observe that sensation, and know that that is the fundamental action and correct placement of abdominal integrity (what others might call “core strength”).

Can you recreate that sensation while standing with your feet closer (6-8 inches apart)? Stretch the arms out in a T first, and then bring them to your side. Lift the front thighs, roll the shoulders back, lengthen actively through your fingers, and see if you feel the abdomen engaged—but not clenched or gripped—toward the back body. If



1



2



3

you feel the abdomen lengthened while standing like this: Hooray! You're developing abdominal integrity!

Once you've been able to place the abdomen in correct alignment, I hope you find that having it there becomes easier and more habitual. Again, see that you are not "holding the stomach in": that action impedes correct functioning of the abdominal organs, and we want to support them and not constrict them.

Pose for Gentle Strengthening of Abdomen

Lie on your back with your knees bent. Lengthen the back of your neck so that your chin gently descends toward your throat; put a small support under your head if you need help making the back of the neck long. Now, with your fingers, find your frontal hip bones (see photo 3). Imagine your abdomen as a hammock in-between those bones. While you're on the floor, gravity helps place the abdomen correctly, engaged toward the back body. As you do this pose, you want to keep the abdomen in that place: drawn toward the back body. NB: keep the natural curve of the spine at the waist (see photo 4). Do NOT take the navel to the floor (we don't do this when we stand up—we don't want to train our body to do it when we're lying down!). For more detail on correct support for the natural curves of the spine, see "Align the Spine," *CDSS News*, Fall 2009.

Keep the abdomen fairly soft, toward the back body. It is engaged, but you don't want it hard. Place your fingers near your navel and press in slightly, so you can feel if the abdomen pops up. Now bring your knees to your chest, and then lower your feet very slowly toward the floor (see photo 5). When you feel your abdomen move toward your fingers (away from the back body), stop! That's the limit of your abdominal strength, and it's more important to build it gradually and thoroughly than to "win" (a.k.a. "cheat") by letting the feet all the way down without abdominal integrity.

Bring your knees back to your chest and repeat this carefully, with your full attention. See if on further attempts you can lower your feet closer to the floor. Once you can lower your feet all the

way down without disturbing the abdomen, you're ready to use your strength to lift the feet. The first time, lower to the floor, touch for a moment, and immediately raise the feet. To summarize:

- Lie on your back, knees bent, with fingers pressed gently on either side of the navel
- Preserve the natural curve of the spine at the waist; don't flatten the back
- Bring the knees to the chest
- Lower the feet toward the floor; stop when you feel the abdomen "pop" up
- Increase your capacity gradually until you can lower the feet all the way, keeping the abdomen gently engaged toward the back body
- Eventually, work toward lifting the feet from the floor with abdomen effortlessly taut toward back body

With this new information about abdominal integrity, revisit the pose "Lying Cross-Legged," from *CDSS News*, Spring 2015. Lying with the legs crossed and the arms actively lengthened overhead, you will find the same taut-abdomen action created by the grounding of the legs and the engagement of the arms.

These poses are intended to give you more awareness of how your abdomen might work to support you and your low back. Go gently. See that the engagement of the abdomen isn't clenching or gripping, but rather a smooth spread into the low back. Remember that using your legs and arms well will give you more information about how to keep abdominal integrity.

Develop a habit of bringing your attention to your abdominal action, and see if you can draw the abdomen gently toward the back body more and more during your normal movements of the day. Remember: no gripping, clenching or "holding the stomach in." Abdominal integrity is gentle, yet profound, and using its power precisely will bring optimal function to your torso, spine and low back.



Anna Rain is a certified Iyengar yoga teacher. Join her for English dance at CDSS Early Music Week and at Labor Day Weekend, both at Pinewoods. French mazurka makes her lush; Norwegian telespringar tingles her DNA; Scottish Strathspey opens her heart (she does love a man in a kilt!). Photos courtesy the author.

Dance Musicians Resources

by Max Newman, Jill Allen and Susie Lorand

As part of our work on a Musicians Task Group for CDSS, we surveyed resources currently available for contra and English country dance musicians in North America. Here's an overview of what we found.

Advice and Support

- CDSS Online How-To Kits (www.cdss.org/advice-howto.html)—Good for an overview of playing for dances and related topics.
- Shared Weight Musicians List (www.sharedweight.net)—Possibly the most valuable resource on this list! Newer folks are encouraged to send questions to the group and learn from those with more experience. We can't recommend it highly enough.
- Ask one-on-one! The best resource of all is, without a doubt, your fellow musicians. Be daring and ask for advice from musicians you respect, even if you don't know them well.
- Fractured Atlas (<https://www.fracturedatlas.org/site/join/partner/cdss>)—Membership is free for CDSS members. Services available include health insurance, business and promotional support, and other special offers.

Finding Dances to Play

Aside from individual research, dance databases can be your friends for finding dances to play. These include:

- DanceDB—Did you know you can display dances-by-state in a schedule grid?
- The Dance Gypsy (<http://www.thedancegypsy.com>)—An online database for finding traditional dance events and performers all over the US and Canada.
- ContraDanceLinks.com—Probably the most up-to-date of contra dance events.
- TryContra.com—Check out the Day-By-Day List.
- CDSS's Centennial Map of Dances—This is new and fun to use. (And you can add to it!)
- Also, don't forget Other Musicians' Tours—Want a good idea for a tour? Check out what other bands are doing. And buy their album while you're at it.

Getting Booked

- "How to Get Rich and Famous as a Traditional Musician" (http://www.cdss.org/tl_files/cdss/documents/how-to/how-to-get-rich-famous-music-cdss-news-fall-09.pdf)—This article, by Ethan Hazzard-Watkins (of Elixir), appeared in the newsletter in the Fall 2009 issue. It's still great advice;
- Catapult Dance Showcase (www.catapultshowcase.com)—This national spotlight for newer contra bands and callers is taking a break right now, but keep an eye on it.

Camps

Look out for camps with a teaching focus from dance musicians. Some to look at:

- CDSS Camps (www.cdss.org/camp) in Massachusetts, New Hampshire and West Virginia; a Midwest camp is in the works for 2016 (see Letters and Announcements in this issue, pp 3-4).
- Ashokan Northern and Southern Weeks (www.ashokan.org) in New York
- Festival of American Fiddle Tunes (www.centrum.org) in Washington
- Bay Area CDS camps (www.bacds.org) in California
- 2015 CDSS Centennial Tour (www.cdss100.org)—Several of the stops will have musician workshops.
- If there are events nearby, you can always encourage them to put some music workshops on the schedule.
- If you need some money to make something happen...

Funding

- CDSS grants and financial backing assistance (<http://www.cdss.org/outreach-funds.html>)—They've been used for one-on-one study, weekend workshops, hiring an experienced performer to work with new folks at a series dance, and more. Grants are usually between \$250-\$500. Get in touch with Linda Henry, linda@cdss.org if you have an idea that needs a little financial support to make into a reality.
- Your local or state arts commissions might offer grants or other assistance.

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“People support what they helped create”

by Susan Peterson

The following are notes compiled last summer by Susan Peterson for her home community, about the Dance Organizers' class taught in 2014 by Gaye Fifer, at CDSS's English and American Dance Week at Pinewoods. The class met for two periods per day and covered the following topics: Qualities of Good Leadership, Vision, Structure, Finding Practical Solutions to Problems, Volunteers, What to Do when People in Leadership Positions are Not Effective, and Encouraging Youth Participation at Dances. Following are some highlights of the discussions. Gaye teaches a marvelous course, and we thought Susan's notes would be helpful to organizers in starting a discussion in their local groups.

Among the *Qualities of Good Leadership* that seemed most notable was the ability to empower others to delegate responsibility and to value diversity. It was noted that a major benefit of intergenerational dancing is that, while interacting with younger people, older people can “show...models of what the younger people can become.” At this point an idea for building attendance was brought up: the first time a new person comes to a dance, he or she pays, but will receive a voucher for attendance at a subsequent dance. This method was said to be more effective in the encouragement of future visits than the practice of making the first visit free.

Vision, it was said, can be unstated—but the nature of it will be seen in the shape that the dance takes. So, to prevent “slippage” (possibly unwanted changes in the vision), it is wise to have it articulated and written down. Two sample visions were presented:

1) Long-term sustainability of the dance:

Dissemination of public information regarding the dance and bringing together people of all ages to a place where they can participate together in the joy of dance.

2) Bolster spirit of the community through: fun and simple dances, zesty contras, more challenging dances, tasty treat potluck suppers which aim to allow people to share¹

To help clarify their vision, a group could fill in the blanks in the following: When we are successful, this dance will be _____.

To clarify a group's mission, the group could come up with an answer to this question: What do we do, for whom and why?² Clarification of goals involves filling in the blanks in this sentence: In order to fulfill our mission, we will _____. Then, to determine objectives, for each goal, specific actions to be taken, within specific time-frames, or “steps to take to achieve the goal.” The final step is evaluation.

During the discussion of *Structure*, fairly standard points were made. For example, among reasons for having meetings are the need to engage everyone, to assist in accountability and to get ideas evaluated and decisions made. There were, however, some new ideas that may be of use in many dance groups. Among these: generating ideas at a meeting by having each person make a list, by going around the group so that each person will say something, by brainstorming, using post-it notes (wherein the notes are put on the wall and organized into groups—all with no talking among the participants).

The discussion of *Practical Solutions to Problems* dealt with problems such as bullying, booking dances ahead, inept callers who have somehow gotten into the rotation, predators, and dancers who dance badly but who think they are terrific. Solutions included setting up an “intervention” wherein two or three people have a talk with the offender, creating handouts and wall posters listing “Tips for Good Dancing,” and having within the dance group a written protocol for handling problem dancers. Useful sources for further information included YouTube's “Crucial Conversations” (for the intervention), the CDSS website, and the website stopitnow.org.

During the discussion of *Volunteers* a number of useful ideas were mentioned. For example, the discussion of how to train volunteers yielded the advice to have a written protocol explaining the job, having new volunteers “shadow” their predecessors, and sending a person to a course. Retaining good volunteers, it was said, is best done by showing appreciation for what they do. Here it was noted that “people support what they helped create.”

A very interesting discussion was while dealing with the topic, *People in Leadership Positions Who are Not Effective*. Very important, it was said, is to deal with the situation in a straightforward way. For example, one could have a “Feedback-giving Conversation.” The technique involves starting with something positive and then getting to the problem at hand. (“You are a valuable resource and we

Sound

It's good to know how a sound system works, especially if you get stuck doing your own sound. So you'd better read...

- All Mixed Up by Bob Mills. A remarkably enduring overview of sound for dances; online for free. (www.bobmills.org/amu)

Tunes

There are many places to look for tunes, but it's still hard to beat the standard tune books, among them:

- *The Portland Collection* (I, II, and just out III) by Sue Songer.
- *New England Fiddler's Repertoire* by Randy Miller et al.
- *English Country Dance Tunes* (I and II) by Peter Barnes.
- *The Waltz Book* (I-IV) by Bill Matthiesen.

All are available from the CDSS Store, of course, <https://store.cdss.org/>.

And, of course, there are plenty of other resources out there not specifically for dance musicians, from Kickstarter to arts grants. And videos online (e.g., YouTube) are an amazing way to see what your fellow musicians out there are doing. If there are resources you find particularly useful, or wish existed, let us know on Shared Weight or Facebook.

Happy music-making.
Jill, Max and Susie

Jill Allen has been a CDSS board member since 2010 from Lawrence, Kansas, where she organizes, calls, and plays piano for local and regional dances. Max Newman is a dance musician, dancer, and organizer living in Somerville, Massachusetts. Susie Lorand is a dance musician, editor, and librarian living in Ann Arbor, Michigan.



Denise Smith

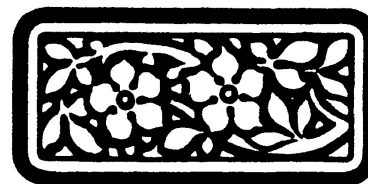
appreciate all the work that you have been doing for the group. It seems, though, that here you are having trouble getting _____ done. Is there some help that I can provide, to help you with this?”)

Finally, we dealt with the challenge of *Encouraging Youth Participation in Dances*. To cope with this challenge, tactics included: having young people serve as greeters, providing rides to people without cars, providing good food and snacks (with no negative feedback for those who bring nothing), providing brief dance-skills workshops both before the dance starts and during the break, asking parents to bring their teens, asking all dancers to recruit among their friends (and friends' children), charging young people a reduced admission fee, flash mob dancing at malls and colleges, and sponsoring a happy hour before or an ice cream social after a dance event. Very important, it was said, that dance organizers maintain a keen awareness of the effects of the cost, both in money and transportation efforts, to young people with little or no money. (Two good resources are “Putting on a Dance,” <http://www.puttinonthedance.org/post-conference/>, as well as “Advice and How-to” section under CDSS's Resources, <http://www.cdss.org/advice-howto.html>).

¹ It was noted that, especially for new dancers, potluck suppers are very useful in drawing people in and making them feel part of the community (and more likely to come to future dances). Even those who do not or cannot bring homemade goods should be welcomed, it was said. Younger people especially (ex. college students) do not have fully-equipped kitchens and are unable to cook, yet they make excellent dance partners and to make them feel welcome can only help build up attendance.

² At this point, BIDA (Boston Intergenerational Dance Advocates) was mentioned as an example of an impetus that came from younger dancers to foster connections across generations via dancing and social events appealing to all

Susan Peterson has loved to dance since she started folk dancing at the age of five. She now lives near Philadelphia and dances with the Germantown Country Dancers.



2015 Posthumous Award—Warren Argo

The late Warren Argo, a much-beloved Seattle old-time musician who worked with the Northwest Folklife Festival, Centrum's Festival of Fiddle Tunes, and the Seattle Folklore Society, will be honored this fall by the Country Dance and Song Society. He died in 2010 and will be the recipient of CDSS's first Posthumous Lifetime Contribution Award (see <http://www.cdss.org/lifetime-contribution-award.html> for more info). The article below is adapted from a tribute written by fellow musician and Seattleite Mike Richardson shortly after Warren's death.

Warren Argo (1942-2010) cast a long shadow over the Northwest and national folk scene for several decades. I've personally run into him staffing the Northwest Folklife Festival, Wannadance, the NW New Year's Camp, the Lady of the Lake Camp, the Festival of American Fiddle Tunes, the Alaska Folk Festival, and several of CDSS's Pinewoods camps. That's a lot of landscape that will seem a lot emptier without Warren around.

A tune played at a dance shortly after his death was Argo's Reel, by Bob McQuillen. Bob's inscription for that tune sums up a lot about Warren: "Warren Argo, sound man, caller, musician, indefatigable spark plug of the West Coast music and dance scene, is a great friend of the entire contradance community. I am so glad this tune came through with your name on it, Warren!"

Warren was trained as an engineer, but no mere job description can adequately describe a man of such protean interests. A conversation with him might ramble through topics as diverse as quantum mechanics, Malthusian genetics, or the care and feeding of a skin banjo head. You could often get a clue as what he was reading and what was buzzing in his brain by the snippets of speech that would pop up in his dance calling.

In Warren-speak, a long lines forward and back became, "Smash, Bash, Crash, Bang!" A partner swing might be signaled by "Swing, you devils!," and one particular dance move was taught at Folklife by, "...the ladies now wander down the center of the set, like an errant photon...". Other tasty Warrenisms can be gleaned from "So What Is It About This Contra Dancing Anyway?" (www.tacomaccontradance.org/ArgoVictoryReview.pdf), an article he wrote for the May 2002 issue of Victory Music Review.

I first met Warren in 1985, during the Festival of American Fiddle Tunes, in Port Townsend, WA. I had recently moved to the Upper North Left, after wrapping up a zillion years of medical training. Fiddle Tunes was a Technicolor orgy of music, dance, late night jams, and bear hugs—lots different from the tight-sphinctered academic world I had just left. At the end of the week, just as we were all getting a little blue at the thought of leaving, these little flyers started popping up that said, "Have a good time at Fiddle Tunes this week?" Yeah, I sure did! "If so, come to the New Melody Tavern Monday night for Warren Argo and the Dregs of Fiddle Tunes, for one more night!" Wow, what a great idea! So, my wife and I showed up at the dance, where, as advertised, Warren and all of the other folks who couldn't quite give up Brigadoon back into the mists carried on for several more hours of goodness.

At the end of the evening, I went up to Warren and gushed, "Gosh, Warren. It was awesome having one more night of Fiddle Tunes. Wouldn't it be great if everyday were like Fiddle Tunes?" His answer: "Yes, it would. You know, Mike, personally, I'm up to about three or four days a week!"

A fine philosophy, and one that I've spent the last twenty-five years trying to emulate.

A celebration of Warren Argo will be held on October 10, 2015 at Littlefield Farm, Arlington, Washington, afternoon into the evening; Sandy Bradley will be emcee. For information, please contact Thelma Leuba at leuba@comcast.net. Our thanks to Mike Richardson for allowing us to reprint his 2010 tribute to Warren.



(photo courtesy Thelma Leuba)

CDSS Sings—"Jack Went A-Sailing"

by Jeff Davis

When Brian Peters and I sat down to assemble the materials for our Sharp's Appalachian Harvest, we were facing a big job. Cecil Sharp's *English Folk Songs from the Southern Appalachians* is an imposing tome. We had in mind a single CD and one two-hour presentation—neither much time nor space to represent such a large collection. My 1952 Oxford edition contains 845 pages in two volumes. The title page tells us to expect "Two hundred and seventy-five Songs and Ballads with nine hundred and sixty-eight tunes." As big as those numbers are, about half the songs collected and 644 tunes were not published. Included is Sharp's original 1917 Introduction, Maud Karpeles' 1931 preface, and her "Note to Preface," added for this later edition.

The collection was gathered in just forty-six weeks over three summers (1916-1918). Scarcely hinted at in the book are the difficulties that Sharp and Karpeles encountered. Hidden away in a long list of acknowledgments, Karpeles mentions, "several occasions when Cecil Sharp was suddenly stricken with fever and lay seriously ill." There is no more mention of great struggles with illness, and nothing at all about dental emergencies, awful weather, questionable food, long days of travel, and frustrations of every kind. These adversities, and the pleasures of the trips, as well, are narrated however, in Sharp's diaries. Upon reading it all, I sensed that anybody but Cecil Sharp and Maud Karpeles would have packed up and sailed home. Brian and I have detailed these woes in the program. We also viewed and have used Sharp's stunning (stunning!) photographs of the singers.¹

With every song, Sharp gave the singer's name, the locale, and the date of the singing. It reminds me that these people were real people for these collectors. We moderns now read these names, but have no memories of the heat, the dust, the long walks over steep mountains, the log cabins full of family, the smell of okra cooking on the stove. With the book, songs, diaries and photographs in hand, Brian and I vowed to bring the singers to life as well as we could. This meant escorting the songs to life, too.

Here's how I got at one song. "Jack Went A-Sailing" is listed as no. 65 in the book. The song is well remembered for a piece now two hundred years old. Versions of it have been found English-worldwide and it has been recorded by such eminent musicologists as Bob Dylan and The Grateful Dead. Florence Reese used a version of the tune for her famous "Which Side Are You On?" A Brooklyn-based band, Rasputina, has recorded it on an EP entitled

Ancient Cross-Dressing Songs. It may well be it is our heroine's donning of atypical raiment that accounts for the continued popularity of the song.

Jack Went A-Sailing

Sharp's first version of "Jack" comes from the singer who appears most often in the book.² "Sung by Mrs. Gentry at Hot Springs, N.C., Aug. 16, 1916" (opposite page). Her rendition begins as many do—in the middle of the story. Omitted is mention of our heroine's previous suitors; omitted is Jack's arrival on the scene; omitted is the father's detestation of the unsuitable fellow; omitted (different from version to version) is the father's attempt to buy off Jack, or have him "vanished," or the girl's bankrolling Jack's hasty departure. Mrs. Gentry begins with Jack's sailing, thereupon his true love disguises herself in "man's array," follows Jack to the wars, finds him wounded on the battlefield, carries him to a physician, he is healed, they marry. Mrs. Gentry's version was typical and good and just seven verses.

Sharp and Karpeles collected 1,612 tunes from 281 singers. Only one song was accompanied. (Yes, just one.)³ Brian and I couldn't produce a whole recording of unaccompanied singing though we have retained some; we needed some instrumental arrangements. I wanted to create a piece something like Clarence Ashley's famous "House Carpenter."⁴ For that, I didn't need a beautiful tune like Jane Gentry's; I needed a suitable one. I used version R, "Sung by Mrs. Frances Richards at St. Peter's School, Callaway, Va., August 10, 1918" (see page 20). (Mrs. Richards' name also appears often in Sharp's book.) I like the result. Brian and I open the CD with "Jack" and close our live presentation with it.

continued on page 20



Cecil Sharp & Maud Karpeles at the Berea (Kentucky) railway station. Photo by G Bradley

Jack Went A-Sailing

As sung by Mrs. Gentry, 1916

Jack went a - sail - ing With trou-ble on his mind, To leave his na-tive coun-try And his
dar-ling dear be - hind. Sing— ree and sing low, So— fare you well, my dear.

The image shows two staves of musical notation in G major (one sharp) and 2/2 time. The melody is simple, using quarter and half notes. The lyrics are written below the notes, with some words spanning across bar lines. The first staff ends with a half note, and the second staff ends with a whole note.

She dressed herself in men's array,
And apparel she put on;
Unto the field of battle
She marched her men along.

Your cheeks too red and rosy,
Your fingers too neat and small,
And your waist too slim and slender
To face a cannon ball.

My cheeks are red and rosy,
My fingers neat and small,
But it never makes me tremble
To face a cannon ball.

The battle being ended,
She rode the circle round,
And through the dead and dying,
Her darling dear she found.

She picked him up all in her arms,
She carried him down to town,
And sent for a London doctor
To heal his bleeding wounds.

This couple they got married,
So well did they agree;
This couple they got married,
And why not you and me?

(Note: This paragraph is mostly for banjo players. All others may flee.) Mrs. Richards' tune is in a gapped scale; that is, it's missing a note (the seventh); the third is a bit weak. Even more important is that the thing is plagal—the tonic (F in both Sharp's notation and my version) falls right in the middle of the scale. When the tune comes to rest it mostly resides at a C instead of at F (the second and fourth strings rather than the third). I've tuned the banjo to the "sawmill" tuning, tuned to F. The whole thing feels different to the hands than most other songs in the tuning.

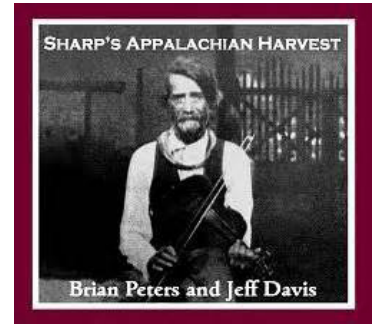
¹ You might imagine me huddled in a carrel somewhere in the fourth sub-basement of some faraway library, but no: The diaries and photographs can be found on the website of EFDSS (English Folk Dance and Song Society). Search under the Vaughn Williams Memorial Library, <http://www.vwml.org/vwml-projects/vwml-cecil-sharp-diaries>. Many thanks to Malcolm Taylor.

² Mrs. Gentry is the only one of these singers about whom a biography has been written. See: *Jane Hicks Gentry: A Singer Among Singers*. Betty N. Smith, The University Press of Kentucky, 1998.

³ *Play of a Fiddle: Traditional Music, Dance, and Folklore in West Virginia*, University Press of Kentucky, 1998. Gerry Milnes states that singing while playing is an African-American tradition that spread late to the mountains via the minstrel shows.

⁴ Adding banjo to an old ballad nicely melds the British and African-American traditions of the rural South. Ashley's "House Carpenter" can be heard on Harry Smith's famous "Anthology of American Folk Music," Smithsonian-Folkways, 1997.

Jeff Davis has been collecting and playing traditional music since he was a teenager, when he discovered the old-timers through Frank Warner and Pinewoods Camp. He's always found himself as interested in the singers as in the songs. He's played in six countries, including England where he met longtime friend Brian Peters.



In October 2015, Jeff and Brian will be appearing in the eastern United States with their Sharp's Appalachian Harvest, drawn from Cecil Sharp's century-old collection. The two will be performing the music, accompanied by Sharp's photographs of informants, maps, transcriptions and readings from the diaries. The tour will range from Boston, Massachusetts to Durham, North Carolina. In July, they'll be at The Library of Congress. For more information and dates, see <http://www.jeffdavisoldmusic.com>. CDSS is delighted to be a sponsor of this tour. (And to be selling the recording, <https://store.cdss.org/component/mijoshop/product/1011-sharp-s-appalachian-harvest?search=sharp>.)

Jack Went A-Sailing

As sung by Mrs. Frances Richards, 1918

O Jack he's gone a - sail - ing With trou - ble on his mind, To leave his na - tive
count - try, His dar - ling girl be - hind Lil - ly, Lil - ly hoo, Sweet Li - ly I love
you. Lil - ly, Lil - ly hoo, Sweet Li - ly I love you.

Tune typeset by Peter Barnes

Centennial Reel

by Rick Mohr

Contra, Duple Proper

- A1 Long lines forward and back (8)
Right and left through (chestnut-style) (8)
- A2 First lady and second gent (right-hand person of each pair) cross, passing right shoulders (2)
Gypsy and swing partner (14)
- B1 Down the center, four in line (6)
Sliding doors (trade places as couples and turn alone) (4)
Return (face center, still in line of four) (6)
- B2 3/4 hey (center couple pass right shoulders to start) (12)
Other couple push off (forming new long lines in progressed places) (4)

© Rick Mohr 2015

Notes: Choreography has evolved hugely in the one hundred years CDSS has been promoting contra dancing. This dance includes some figures from a hundred years ago, some just hitting the scene, and some from the years in between.

- The dance starts proper (gents in one line, ladies in the other) as did most dances a hundred years ago. Back then all dancers knew the chestnut-style “right and left through,” but these days it will be unfamiliar to many. Same-role neighbors pass through across (without taking hands) and do an arm-around cast on the other side—right-hand person goes forward, left-hand person backs up. If your community does “right and left through” with hands, try calling “pass through” and “arm-around cast” instead.
- Down the center four in line is a staple of many old dances. Here it appears with the emerging “sliding doors” figure, where couples dynamically trade ends of the line. Here’s one way to teach it: “Go down the hall six steps, and stop. Stay facing down. Right hand couple take a step forward. When I say go, still facing down, as couples move sideways to trade places with the other couple. Go! Now turn alone to face the music.”
- Some call this figure “tag the line,” the name of a related figure in Modern Western square dancing. But “sliding doors” is preferred as the two figures are rather different.
- After returning in the line of four, dancers face in and the center couple (second lady and first gent) pass right to start the hey. When the other couple (first lady and second gent) meet in the center for the second time they push off with both hands, moving back and left to end proper and progressed.
- Heys are everywhere in English and Scottish dancing but weren’t used in contras until modern times. According to Tony Parkes, the first modern contra with a hey is thought to be Ted Sannella’s “Bonny Jean,” written in 1975. More recently the hey inspired improvising dancers to invent “push offs.”
- As the dance begins again with forward and back, dancers should shift focus to their new neighbors, doing the right and left through with a new person.

R.M.

Rick Mohr’s contra calling and choreography have been delighting dancers across North America and beyond for twenty-five years. Many of his dances (posted at <http://rickmohr.net/Contra/Dances.asp>) are coast-to-coast favorites, and he is a popular caller at dance weeks, weekends and local dances. Rick lives in Philadelphia with his wife Chloe and son Evan. He wrote “Centennial Reel” for the Country Dance and Song Society’s Centennial in 2015.

Double Jubilee

by Dave Wiesler

$\text{♩} = 110$

(A1) G A Eopen G A Eopen

G A Eopen Em D G A

(A2) G A Eopen G A Eopen

G A Eopen Em D G A

(B1) D G A D Em A

G D Em D G Bm A

(B2) D G A D Em A

G A Eopen G Bm A

© Dave Wiesler 2015

Tune notation courtesy Dave Wiesler

Double Jubilee

by Gary Roodman

Longways Mixer for Three Couples
Second Couple Improper
Music: Double Jubilee, by Dave Wiesler

FIRST PART

- A1 1-4 Taking hands along lines, go forward and back.
 5-8 REPEAT.
- A2 1-4 To partner, set right and left and turn single.
 5-8 With partner, two-hand turn once and a half and face down the set (this is quick).
- B1 1-2 QUICK LEADS: With partner, short lead down the set and turn individually to face up.
 3-4 With partner, lead back up.
 5-8 INVERT THE LINES: Top couple, followed by the others, cast off to invert the lines.
- B2 1-4 To partner, balance forward and back and change places (remain facing out for a brief moment), then make a quarter turn to the right.
 5-8 Advancing one place around the set, meet a new partner across the set, and right-hand turn halfway.

SECOND PART

- A1 1-4 With partner, side-by-side right.
 5-8 With partner, side-by-side left.

A2, B1, B2 As in First Part

THIRD PART

- A1 1-4 With partner, arm right.
 5-8 With partner, arm left.

A2, B1, B2 As in First Part

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Gary Roodman is an English country dance teacher and choreographer, and the author of the Calculated Figures books. A retired professor, he and his wife, Rowena, live in Northampton, Massachusetts. He wrote "Double Jubilee" in honor of the Country Dance and Song Society's Centennial in 2015. You can read more about Gary at <http://home.earthlink.net/~gmrwebsite/GaryFacts.htm> or read about his latest book, A Sequence of Calculated Figures, on page 2 of this issue.

Dave Wiesler has built a national reputation for his rhythmic and innovative piano playing, ranging from studio work to concerts to dances of many flavors—contra, swing, vintage, couple dance, English and Scottish country dance. <http://www.azaleacityrecordings.com/davewiesler/bio.htm>.

Web extra! Hear Dave play "Double Jubilee" at <http://www.cdss100.org/double-jubilee-dance>.

Spread The Joy

In celebration of the 100th anniversary of CDSS

Jonathan Jensen

D



Lead your part - ner down the mid - dle, spread the joy.____ Play a
Tell an old, be - lov - ed sto - ry, spread the joy.____ Teach us
Guide the steps of a be - gin - ner, spread the joy.____ Sing a
Raise your voi - ces in a cho - rus, spread the joy.____ Don your

D

A



horn - pipe on the fid - dle, spread the joy.____ Give a
Cho - rus Jig and "Ro - ry", spread the joy.____ Sing the
round or two at din - ner, spread the joy.____ In a
bells and dance a mor - ris, spread the joy.____ Though the

D

Em

G



smile to those who meet you as you turn them by the hand, And we'll
fig - ures of a square dance to the mu - sic of the band, And we'll
base - ment cramped and crowd - ed, or a ball - room big and grand, We will
brain can - not ex - plain it, in our souls we un - der - stand, And we'll

D

A7

D



help to spread the joy a - cross the land.____ Spread the joy, pass it on,

G

D

A



May it blos - som in our child - ren when we're gone, For the

D

Em

G



gift of dance and mu - sic has the po - wer to en - thrall, Share the

D

A7

D



ma - gic, spread the joy to one and all.____

CDSS NEWS
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Change service requested



About Our Centennial

We continue to celebrate the year! As this issue goes to press, we've completed two of the Centennial Tour stops—Tucson and Owen Sound—lots of fun, hard work, excitement and total exhaustion. A huge thank you to everyone involved! We also led our first education workshop for local teachers, funded by the generous folks who donated to recent Valley Gives fundraising. Pat MacPherson, CDSS Director of Education, and Board member Lorraine Hammond attended a Folk Music Archives Conference about the importance of archiving and sound preservation projects. Celebration Week, at the end of March, saw the debut of two Centennial dances and a Centennial song; all three are included in this issue of the newsletter. (A big thank you here, too: Gary Roodman, Rick Mohr and Jonathan Jensen.) The annual report for 2014 will be posted on our website soon and you'll see how your support sustains us and the community we serve.

Celebrate with us! There's more to come. For more about the Centennial Tour, Timeline, and other projects and plans, visit <http://cdss100.org>.

Right: May Gadd (c. 1890-1979), longtime director of Country Dance and Song Society (photo by Stan Levy, courtesy CDSS Archives)



- *The first images of the Centennial Tour are in—see <http://cdss100.org/centennial-tour/images-from-the-tour>. Do you think May Gadd would be pleased?*