

CDSS NEWS

SUMMER 2017



COUNTRY DANCE AND SONG SOCIETY

founded in 1915

Balance and Sing Store Update ~ Summer 2017



Mr. Roodman's Fancies

A CD and book set featuring a sixth selection of dances from Gary Roodman's *Calculated Figures* series.

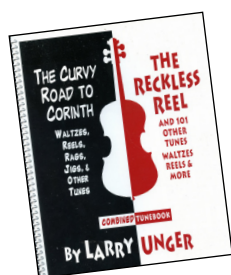
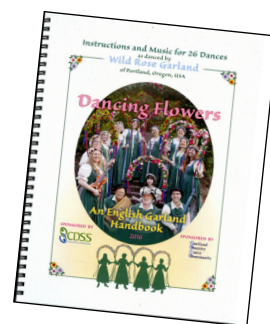
The CD is a mix of recently published dances, a few that were published years ago, and a few that are not yet formally published: California Sunshine, Double Jubilee, Father's Day, Lichfield's Ruby Surprise, Trip to Stonington, Land of Mist and Wonder, Johnson

City Circle, Mr. Roodman's Fancy, Fret and Rejoice, Capital Lads, Bell Tower Bourée, Memorial Day, The Cressons, Three's Company, Mr. Handel's Gigue, Belle of Greensboro. Music is performed by Mary Lea, Kate Barnes, and Karen Axelrod with special guests Rachel Bell, Lydia Ievins, Chris Rua, and Garrett Sawyer. CD: 16 tracks. \$16.00

Intended as the companion to the CD of same title, this book has selected dance instructions for: Bell Tower Bourée, Belle of Greensboro, California Sunshine, Capital Lads, The Cressons, Double Jubilee, Father's Day, Fret and Rejoice, Johnson City Circle, Land of Mist and Wonder, Lichfield's Ruby Surprise, Memorial Day, Mr. Handel's Gigue, Mr. Roodman's Fancy, Three's Company, Trip to Stonington. Written music NOT included. Book: 21 pages. \$7.00

Dancing Flowers: An English Garland Handbook

Just in time for summer celebrations, Wild Rose Garland has published this instructional handbook with support from CDSS. The manual includes 19 garland dances, four "jinger" dances, two ribbon dances, and the written music for all of the above. It also includes a glossary of dance terms used, instructions for how to create garlands, jinglers, ribbons, and a Maypole, as well as an audio CD with the tunes the team uses. 2017, 94 pages with CD. \$29.00



Combined Tunebook: Curvy Road to Corinth and The Reckless Reel

This book is a compilation of all the tunes from Larry Unger's two published works: *The Reckless Reel* and *The Curvy Road to Corinth*. Contains over 150 waltzes, reels, jigs, and rags, mostly suited for dance. Larry's tunes have been recorded by Wild Asparagus, Bare Necessities, and others. With chords. 2012, 104 pages. \$20.00

Morris bells! How are your morris bells holding up from springtime dancing? Have you lost one or two? Need to refresh your bell pads? Our bells are English-made! For size and price info, see <http://store.cdss.org>. Foot up!



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CDSS NEWS

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Dance, Music & Spice 2016 at Cavell; photo by Nikki Herbst



The Country Dance and Song Society is a national leader in promoting participatory dance, music and song which 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: Anna Rain, caller, dancer, and yoga teacher; see Yoga for Dance Gypsies, pp. 15-16 (photo by Arthur McNair)
back cover: CDSS English Dance Week 2016, rapper sword performance during the Morris Tour (photo by Jeff Bary)

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Letters and Announcements

SUBMITTING ARTICLES, PHOTOS & ADS

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: 1,200 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

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

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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 and in PDF format. Send electronically to news@cdss.org, with check or Visa/Mastercard info sent the 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)

The UPCOMING EVENTS calendar is online at <http://www.cdss100.org/events>. To include an event, send date, name of event, town/state, sponsoring group, website to events@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 www.cdss.org/join-renew#ways-to-give. 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/join-renew#planned-giving>.

Change at CDSS

With the ongoing search for a new Executive Director, CDSS is in a time of transition. The Board is using this opportunity to take stock of necessary organizational changes. Our interim Executive Director, Tom Colligan, has identified a broad need to restructure the way we handle communications for CDSS in an increasingly digital world. In particular, this has meant the departure of staff member Caroline Batson.

Most members know Caroline as the longtime editor of the *CDSS News*. Over the years, she introduced new columns for the *News*—think of the CDSS Sings column, for which she is a fervent advocate—and implemented the newsletter's transition to an online publication with web extras. As the only current staff member who was with CDSS in New York City, she has been a valuable source of institutional memory. She is the staff's resident wordsmith, overseeing copy for countless catalogs and brochures, and she has also played a role in maintaining our Facebook page. We are grateful for all Caroline has given CDSS in her lengthy tenure, and we wish her well in the future.

David Millstone, President, CDSS

CB's Thanks

It has been a great pleasure working at CDSS, especially on the *News*, from my first issue (early 1984, bimonthly, 12 pp, rubber cement) to now (quarterly, 32 pp, color cover, uploading e-files to the printer's FTP). The best part (in addition to the graphics arts part and the word editing part) has been meeting so many of you through your stories—the challenges and successes in your communities; your individual passions about our traditional arts; welcoming, with you, a younger generation to your events; hearing, through your words or videos, the new talent showing up to call, to play music, to sing, to organize. You have shared your work, stories and letters with me and allowed me to share them with our community. Thank you. We are enriched by what you do.

To our advertisers, thank you so much for your support. Thanks to my coworkers for putting up with me when I was on deadline; special thanks to Pat MacPherson, my longtime extra pair of *News* eyes; to Robin Hayden who preps the mailing label file; to Lynn Nichols who posts the PDFs online; to Carol Compton, who got me through the first stages of InDesign; and to Brad Foster for giving me a chance at that first issue. It's been real in the best sense of the word and it's been fun.

All my best, Caroline

Lifetime Contributor 2017 Sandy Bradley— How She Got Started

Dancing was the first thing I remember wanting to do. From about first grade on I made sure dance had a role in all of our backyard games. Whether it was “cowboys” or “circus,” everybody had to learn the dance. My farmer relatives contrived to have me “help my cousins with the haying” but really, they dropped us off at the dance festival in our makeshift costumes. It was the highlight of the year for me. I had an uncle and a cousin who were square dance callers. We learned square dancing in fourth grade from Bob Hager, but I never got enough. My parents wouldn’t let me do any extracurricular dancing. They didn’t think it was a good path. Puzzling. I looked in the classifieds, and there seemed to be lots of jobs for dancers. I understand now that those jobs would not have been very satisfying for me, but at the time it looked like job security.

Since there was no dancing available, I excelled in school. Between my junior and senior years, I spent a year as an exchange student in Germany, and that’s where I was first pressed to call a square dance—in German. That went okay.

Went to the University of Washington to study Anthropology. I figured I could squeeze some dance into that. Indeed, my senior thesis was about transformational grammar in Balkan dance. I barely had time to study because I was busy dancing at least every night. There were no squares or contras available, so I took what I could get, and loved it. A few of us started a dance troupe which did Balkan choreographies, and added some American repertoire when we toured Europe with 50 in 1968 and 1970. With the Southern dance repertoire came old time string band music, so I fell for a fiddler (Hank Bradley) and we moved to rural Kansas for a couple of years. It was at one of our grange dances I realized I knew how to play backup piano. It was just like when I used to play chopsticks with my dad. Easy! Hank taught me seven chords on the guitar, which is all I ever seem to need. We took summers off and went to fiddle contests in the Appalachians.

Back to Seattle, about 1973, I fell into the Gypsy Gyppo String Band as the guitarist. We played a lot every week, and in between gigs I wrote my master’s thesis (“The Social Context of Buck Dancing in North Carolina in the 1940s”). Mike Cogan of Bay Records

decided to record us. We were playing up to three nights per week at a tavern downtown (The Inside Passage) which had a dance floor. Young people between beers would jump around and wave their hands to the music. They didn’t know what to do. I yelled “Circle to the left!” and they did. I improvised a bit, then made a plan. I invited two musicians and eight dancers to my house and tried out the calls I had figured out. The Gyppos had taken a gig for music and square dancing, so I took the dancers along to the gig to help grease the wheels. My dad was in the front center square, which was not helpful, but we got through it. Everybody danced.



Back to the Inside Passage. Teaching and calling there was a different situation. Dancers were not always sober. Two things made it work. One: the Gyppos played really fast and tight and the tempo was compelling, so people stepped in time with it, which added the ingredient of centrifugal force to the figures. That was fun! Two: to call, I used the voice you would use to get your three-year old to dodge a speeding truck. It wasn’t a polite request, it was an urgent command. Everybody did what I said, and at the same time, so the figures worked. Still a musician, I placed my voice inside the music. I didn’t really have a role model, but I guess I just expanded on how I taught kids in grade school. And I really wanted them to dance, and I believe that urgency came out in my voice.

Andy Wallace got me to call at the 1975 Smithsonian Festival, which was really blazing hot. I saw some of the musicians I had met at festivals on the West Coast, and Tracy Schwarz took me to one of Bob Dalsemer’s dances. The next year I got a call from Pinewoods [CDSS], and told them they had the wrong person. I’m glad they persisted, because I had a wonderful time there for several years at American and English weeks. Joan Pelton of Alcazar Records invited me to make a record with lots of calls and a few songs. I realized the implied responsibility to sell enough records so she wouldn’t go broke on the project. I was motivated to book myself. That recording is available online with liner notes and all the calls and instructions, <http://stickerville.org/potluck/>.

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Tell Me More—Childgrove

by Graham Christian

One of the most lastingly popular dances derived from the historical tradition of English country dance is “Childgrove,” which first appeared in the 11th edition of Playford’s *Dancing Master* in 1701, and continued there through the last edition of that volume in 1728; thereafter, the tune was dropped, but the figures appeared in publications by Walsh and Johnson with different tunes, and under the titles “Scornfull Nancy” and “Hunting the Stag.” Cecil Sharp interpreted the Playford dance and tune in 1922 in Part VI of *The Country Dance Book*; it has a driving D minor tune, and a straightforward but satisfying track. Investigation into the dance’s title has proved frustrating: as the Keller and Shimer *Playford Ball* points out, there is a little village called Chilgrove near Chichester, but it has proven difficult to make a connection between that hamlet and this fine dance.



One tempting possibility is to read the name as an elision (or compositor’s error) for *Child’s Grove*. There was, in fact, a very prominent and visible Child in the later 17th century: Sir Josiah Child (left), c. 1630-1699, who rose from a humble mercantile family, through a career that included providing victuals to the Royal Navy, to very

great wealth and even more substantial influence as Director and finally Governor of the East India Company. Under his leadership, the East India Company acted with ruthless ambition, going so far, in 1685, as to declare war—independent of the British government—with Emperor Aurangzeb over the Company’s desire for exclusive access to trade opportunities throughout the Mughal Empire. Child and the East India Company lost the war in 1689, but given the Emperor’s clemency, and willingness to allow the British, after the payment of indemnities, to establish footholds in Bombay and Calcutta, it may be said that they won the war, given the later history of the British on the Indian subcontinent. Child was also the most-read economic theorist of his day; his *Brief Observations Concerning Trade and the Interest of Money* (1668), controversially proposed the imposition of low interest rates. In the later 1660s, Child rented the splendid estate of

Wanstead House in Essex, purchasing it in 1673. His improvements were limited almost entirely to the grounds, adding grand radiating avenues and trees of many types, as well as fishponds. The occasional asperity of visitors’ remarks is certainly colored by their sense of Child as an upstart and nouveau riche. Intellectual and diarist John Evelyn “went to see Sir Josiah Childs prodigious Cost in planting of Walnut trees, about his seate, & making fish-ponds, for many miles in Circuite, in Eping-forest,” but condemned the place as “a cursed and barren spot, as commonly these over-grown and suddenly moneyed men for the most part seat themselves,” and the man himself as “sordidly avaricious.” In 1691, James Gibson noted the addition of elms and ashes and ponds, preferring the grounds to the gardens, which were “but indifferent.” In 1702, the poet James Harris, just a few years after Child’s death, was kinder, describing Wanstead as “a pleasant Villa in the Forest near Leighton Stone made very delicious by the New Plantations Sir Josiah Child has honoured it with.” Child’s son did not long outlive his father, but his grandson Richard (1680-1750), improved upon the family tradition, vastly altering and expanding the house in the Palladian style, and assigning the leading garden designer of the day, George London, with the task of updating the gardens and grounds to match.

Why, then, *Child[’s] Grove*, rather than *Wanstead House*? In the course of the 18th century, Johnson and Walsh did indeed publish a “Wansted [sic] House,” “Wanstead Assembly,” “Wanstead Favourite,” and “Wanstead Maggot.” By the 1740s, the Child family had, through its ambition, found a secure place in the English scene—but at the turn of the 18th century, it would have been difficult to think of Wanstead and its grounds without recalling Sir Josiah and the force of his personality; the selection of “grove” may have seemed at once more quasi-Classical (Arcadian groves, and so on), and more entrancing—a grove, more than a Park, is the very place for a romantic entanglement.

*Graham Christian is an internationally-known dance teacher and historian. He is most recently the author of *The Playford Assembly* (CDSS, 2015), <http://store.cdss.org/>. “Childgrove” can be found in *The Playford Ball* (CDSS, 1990, Keller and Shimer).*

News from Canada—Dancing with Friends

by Lorraine Muenster and Lynette Dyck, Village Green ECD

Winnipeg, Manitoba's Village Green English Country Dancers capped off their 41st season with the exciting launch of Elizabeth (Liz) Goossen's CD, "Daisies in the Wind, Volume 7—Dancing with Friends," featuring her music performed by The Flying Romanos of New York. Liz is a founding member of Village Green, as well as an inspirational teacher, composer, and dance devisor. Several of her dances are widely performed, and this new CD is yet another excellent resource for the English country dance community. The collaboration with the Romanos to record the music was very special and highly satisfactory to everyone involved.



The CD launch weekend, April 28–30, 2017 offered Village Green members and the public several unique events. The weekend began on Friday night with a community dance with music provided by The Flying Romanos, who made the trip to Winnipeg for the launch. Next, there were two dance workshops (Saturday and Sunday) with internationally-acclaimed instructor, Sharon Green. The highlight of the weekend was the CD launch on Saturday night, which was sold out weeks before the event. The evening featured the Romanos performing Liz's music. Her new dances, including "Dancing with Friends," were expertly demonstrated by Village Green members to the delight of everyone present. The evening was wrapped up with refreshments and dancing for all; music once again provided by the visiting Romanos. Sunday began with an informal brunch followed by the final dance workshop with Sharon. Members were thrilled by the opportunity to benefit from her enthusiastic approach.

The production of this CD, and the highly successful and memorable CD launch weekend, have been the result of the combined efforts of many Village Green members over several years. We are delighted with the results. What a wonderful celebration!

For information on obtaining the CD, please email villagegreen.vgcd@gmail.com. Note that the instructions for the dances corresponding to the CD will be available on the Village Green website at <http://villagegreenenglishdancers.org>.



(Clockwise) 1. Village Green youth group performed the CD title piece "Dancing with Friends;" they energized the auditorium! 2. A scene was set before the Village Green dancers demonstrated Liz's dances. 3. Liz Goossen was wonderfully informative in her role as MC for the Launch evening. 4. The dance workshop with Sharon Green and the Flying Romanos on Saturday morning was challenging and highly enjoyable. 5. The Flying Romanos were at their inspired best; Liz suggested that the audience close their eyes and allow the music to transport them to another time. (photos 2-5 by Earl Palansky)



CDSS Sings—"Song on the Times"

by Jeremy Carter-Gordon

Why do we sing, who does it affect, and what can we do with that? In particular, how can singers, artists, and musicians in troubled times use their art to create change, point out injustice, and support struggles for the good. In the past year or so I've been incredibly proud to hear more and more discussion of these questions among my singing circles. There are so many incredible people out there doing good work, from organizing dance fundraisers for women's health, bringing music to marches, to educating about history and inequality through folk music. My story is one of many, and speaks to the desire that so many of us have to have music in our movement, and movements in our music.

In January of 2016 I brought "Song on the Times" to my vocal group Windborne and asked to sing it in our next concert. Written in the 1840s, the song speaks of the suffering and injustice around the UK brought about by greed of the rich, noting "The world seems upside down—They scorn the poor man as a thief in country and in town." I had first heard the song in high school on the great Chumbawumba (yes, of "Tubthumping" fame for those who know their '90s rock!) album, *English Rebel Songs 1381-1984*, and the time seemed ripe to give the song voice again.

The message, though close to two centuries old, seemed incredibly timely in a political climate in which debates on income inequality, health care, and education as human rights, the wage gap, and a living wage are taking place alongside cuts to labor laws, a widening gap between rich and poor, and an explosion of money into politics. As we started performing "Song on the Times," our audiences in both the US and the UK kept remarking on the power that songs of historical movements gave to current struggles. Everyone seemed to have suggestions for us, and while which songs they were interested in varied, there seemed to be a huge desire for artistic responses to the world today.

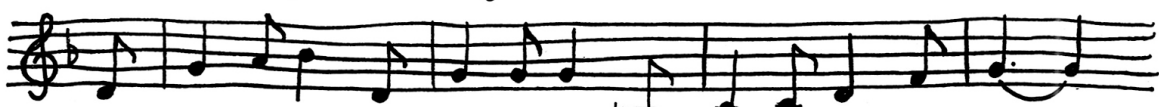
Music, whether sung in the streets, performed at rallies, or printed and distributed as a radical act, has held an important role in resistance movements in many settings. For me, singing songs from these political contexts is less about historical curiosity than an acknowledgment that what we fight for today is connected to struggles of the past, and draws power from them. The Chartist movement in the UK demanded rights such as the secret ballot, votes for non-land owners, and a salary for serving as a Member

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SONG ON THE TIMES



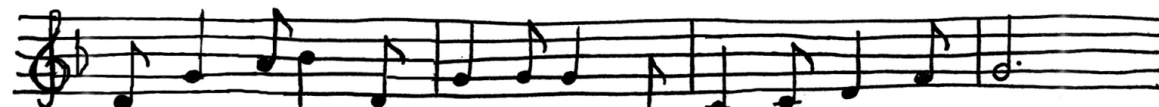
You work-ing men of Eng-land one mo-ment now at-tend



while I un-fold the treat-ment of the poor up-pon this land



for now-a-days the fac-try lords have brought the la-bor low



and dai-ly are con-triv-ing plans to prove our o-ver-throw.



So a-rouse you sons of free-dom the world seems up-side down.



They scorn the poor man as a thief in coun-try and in town.



Illustrated tune notation by Crafty Gru

Leading a Contra Dance Role-Swapping Workshop

by Erik Erhardt and Tina Fields

Introduction

This article offers concrete “hows” for experiencing even more joys in contra dance. A workshop that encourages dancers to play in both dance roles is a fun opportunity that also helps evolve the skill of your dancers. While swapping roles initially seems like an advanced skill, it is often learned quickly and improves a person’s ability to dance well in either role.

We first provide swapping principles. In the online version of this article, we provide a selection of swap points in three scenarios, then we offer a workshop outline that you can use, based on the “Gender Shenanigans” workshop we gave at Stellar Days and Nights dance camp held in the mountains of Colorado in February 2015.

While this type of workshop works well as part of a weekend dance camp with most dancers in “traditional” dance roles, small doses have proven to be popular at local dances, too.

Swapping principles

It can be very fun to cultivate the ability to be “ambidancetrous;” that is, to be able to dance either role and even to switch roles multiple times during a given dance.

When considering role swapping, the first thought that arises might be the simple puzzle of body mechanics in the various moves. But first and foremost in community dancing is actually the need for consideration—for good dance etiquette. Etiquette is the art of making someone else feel comfortable, and this includes not only obtaining consent from your partner, but also being aware of the expectations of the entire dance line.

Always dance with **respect for your neighbors**. It is our observation that the essence of truly excellent dancing isn’t making fancy moves, but matching the needs and energy of each person met. Just as the elderly or disabled may need shorter, gentler swings, attention and courtesy must be given to each person encountered when swapping. Be in the right place on time for the next move, and confidently project to approaching dancers, particularly beginners, which role you’re dancing. This can be done by making eye contact, clearly offering the appropriate hand, and

additionally saying “I’m the gent/lady” if helpful. If you’re swapping, you shoulder extra responsibility for dance excellence. If we follow this “prime directive” of respecting the line, role swapping will continue to grow in acceptance and popularity, even among those with little desire to do it themselves.

Partners choose together (consent) when to swap or continue roles. Discussing briefly before the dance starts helps. In a same-gender or “ambidancetrous” pairing of any genders, decide who will dance each role and for how long. (Examples: “I dance both roles. Do you have a preference?” “Want to swap roles throughout the dance?” “How about dancing one role until we reach the end of the line, then swapping?” “Okay.”) Don’t force your partner.

Vet the dance as it’s being taught, and decide if it’s a good choice for swapping or not. **Exert caution during unbalanced or complex dances**, such as those involving opposite or changing directions of travel for each role (e.g., gents face in, ladies face out for a Rory O’More long waves, then rolling in different directions on different sides of the set). These can involve too much thinking to really be fun when swapping and can lead to repeated mistakes, thereby alienating your neighbors. Best to wait for the next one.

If you decide to swap multiple times throughout a dance, it can be helpful to **dance your original role two to three times** through before swapping to be clear about which role does what. It can also be helpful for each partner to dance both roles early on, while the dance is still being called all the way through.

Line awareness is important. If you notice or know that your next neighbor prefers to dance with other “gender norm” neighbors, you can help them be more comfortable by being in your traditional role when you progress to them. Do the same with known beginners: the visual cues of a beard, say, on the one dancing the gents’ role in an opposite-gender pairing can help them go to the right place. When in doubt, dance the “traditional” role; **connection trumps novelty**. Avoid dropping hands to swap (for example, when circling) since you’re breaking the connection from people who need you. If someone gets lost and you’re in the remaining trio of dancers, make a friendly fuss and have the lost dancer find you. If the line is breaking down around you, stop swapping and dance “traditional” until order permeates. Assess the line’s health and needs during the recovery points

during swings, long lines, heys, and whenever you're waiting on the side while your partner interacts in the middle.

Start playing with swapping by choosing **simple and obvious swap points** (e.g., at the end of the line or during a long swing). This allows the new role to be established and claimed by both partners in time to do the next move correctly. Later, when both are more comfortable with swapping, find a swap point where you might **surprise your partner** but where you also take the next active move (for example, put yourself into the lady role for a chain). This will give awe without giving immediate responsibility. Finally, when both partners know both roles, swap as much as you want without deteriorating the dance experience for yourself or others around you; do so artfully without excess. Some dances work better with swapping every time. Note that if a pattern of swapping has been established, then not swapping is a new surprise.

For a shadow dance, **warn your shadows** (a dancer you see each time who is not your partner, a.k.a. trail buddy) that you and your partner may swap, and try to indicate who they are. Because a shadow is an "anchor" to whom you repeatedly return, an unannounced swap can really confuse a shadow. But if your shadow knows they'll have two shadows, and can easily identify both you and your partner as such, swapping rarely poses a problem and often confers extra delight.

For callers, swapping as a dancer can enhance your skill. It's imperative for a caller to understand how everyone moves and interacts on the floor, and there's no better way to do that than actually dancing a figure from every dancer's perspective. The experience will often give you insight about figures new dancers may experience as confusing or frustrating "trouble spots." Swapping can, therefore, improve your teaching by helping you discover which words the dancers in each role need to hear, and when, in order to more quickly have success and enjoy dancing. As callers, we also want to encourage dancers to "dance with who's coming at'cha."

For all dancers, the increasing prevalence of role-swapping changes the game: encountering an unexpected person in a dance role doesn't necessarily mean they're in the "wrong" place. Instead of worrying or trying to correct the situation, assume they are where they belong and enjoy the dance, confident that any confusion will work itself out. It's the dance position/role (not gender) that determines the interaction between dancers. All of us can be anything we want, when we want—what power!

In the full-text online article available on the CDSS News page,* we provide a list of swappable moments with your partners, provide some cautions about neighbor swapping, and discuss the advantages of prearranging shadow play along the contra line and the games to play. Finally, we illustrate a 90-minute three-segment workshop to emphasize the basics of dancing both roles, swapping with your partner, and swapping with your shadows.

Conclusion

Besides the fun factor, it is hard to beat the learning that can be gained by dancing the other role. One quickly realizes what makes for good, enjoyable dancing (or not) by experiencing one's usual technique from the other side. For example, dancing the gent's role for the first time, Tina learned just how hard a swing can be on the right shoulder to bear the weight if the lady leans back too far in a misguided attempt to create momentum. This new awareness changed her dancing in the traditional ladies' role for the better from then on. And dancing the ladies' role, Erik discovered the welcome relief and connection of a standard courtesy turn following a whole line of gents twirling ladies at every possibility. Now he occasionally offers the simpler, sweeter basic move as a novel surprise.

We hope this article will encourage all dancers to be less intimidated when encountering neighbors in swapped roles in a contra line, for the curious to try dancing the other role with a willing partner, and if up for the mental challenge, for the courageous to then try swapping roles with that partner multiple times in a given dance. We also strongly advocate for attentive kindness in all forms of dancing, particularly when engaging in any sort of anomalous play.

Erik Erhardt, from Albuquerque, is a caller and president of NM FolkMADS, erikerhardt@gmail.com, statacumen.com/dance. Tina Fields is a caller and dancer from Boulder, CO, tfields8@yahoo.com, indigenize.wordpress.com/events/contradance-calling/. Both are college professors on the side.

*** WEB EXTRA!** Read the full article at <http://www.cdss.org/programs/cdss-news-publications/cdss-news>.

The passion of human beings gathering together, whether to dance, play music, or sing is powerful. Embrace the power.
Dance. Play. Sing.



Training New Contra Callers in Portland, ME

by Dugan Murphy

"I guess I tried it on a dare." "I read everything I could find online and found the nearest open calling venue." "I was curious, but had no idea how to learn until I was approached by another caller."

If you ask a roomful of contra dance callers how they learned the trade, each one will likely tell you a pretty different story. In Portland, ME, I've had success raising new contra callers using a training format I developed in the early part of 2016. Below is an overview of how my program works and the impact it has had in my region.

Need for Training and Benefit of a Class Format

In the early part of 2016, Dela Taylor and I started planning what became Portland Intown Contra Dance, Maine's first weekly contra dance series. When we did, we realized that there were too few callers in the local area to support the frequency of dances we had planned. Furthermore, we couldn't find any opportunities locally for interested dancers to get introduced to calling and to get practice.

Before I decided to design and offer a class, I tried informally meeting with friends I thought might make good callers. What I found was that too few of them ended up showing interest and/or proficiency. I also realized I had committed to repeating myself with each person I chose to mentor. When I designed a

class and promoted registration to anyone interested in attending, people came to me whom I never would have thought to ask. I found an opportunity to reach more potential callers while making better use of their time and mine.

I am finding success in first grounding students in best practices, then getting them practicing as soon as possible. I want my students to form what I consider good habits from the beginning of their training and to enjoy success as much as possible. I believe that maximizing successful experiences when calling for live crowds is important for maintaining student confidence in their own ability and maintaining student rapport with dancers. This rapport is crucial for cultivating forgiveness of mistakes among dancers as well as their willingness to attend dances called mostly by students.

Here's a very very short outline for the five-hour class I call "Calling 101." You can view the full version at <http://www.duganmurphy.com/playshops> if you'd like to know more.

- Introduction and overview of the caller's various responsibilities
- Analysis of the structure of tunes fit for contra dance: audio and visual
- Analysis of contra dance choreography as it fits with tunes
- Participatory intro to prompting figures with music

- Discussion of teaching a walk-through: word choice, order of words, and teaching points
- Dance cards: comparison of styles and practice making your own
- Practice sessions: each student teaches a walk through, calls a dance to recorded music as the others dance, and then receives feedback from the group
- Post-practice discussion and wrap-up

I typically host the class from 10 am to 3 pm with a break for lunch at noon between making dance cards and the start of the practice sessions. I limit registration to nine students so that during the practice sessions, there is one caller and eight dancers to make two minor sets. I act as the band by controlling the recorded music. After the class, I email each student a list of digital resources, including recommended contra dance choreography and texts on best practices for callers, perhaps most important of which being Cary Ravitz's notes on calling contra dances. You can view these documents and links at <http://www.duganmurphy.com/playshops>.

Training After the Class

Students who show proficiency in the class are invited to call one dance at a Thursday night PICD event as a guest caller. If the student experiences more-or-less total success in calling the one dance, I invite them back on a future date to call the second half of an evening. If the student does not experience total success, I invite them to repeat the guest slot at a future date. If the student experiences total success in calling half the evening, I invite them to call a full evening at their next gig. If not, I invite the student to repeat a half night of calling. Once the student calls a full evening without needing my assistance, I consider the student "graduated," carrying my recommendation to other dance organizers.

I help students prepare for their live calling experiences by helping them pick out dances appropriate for their skill level and for the expected dancers. In advance of their gig, we meet for a "rehearsal," at which time I review their plan for a walk-through, review their ability to prompt the dance with music, and make recommendations for refining both. I also discuss with the student at that time how they will work with the band. The night of the gig, I am physically present with the student on stage to help them recover from mistakes and to remind them of things they may forget about.

When I book a student to call the second half of the evening, I most often call the first half myself, since the first few dances can be a little more challenging

for the caller. In this case, I may also book another, less experienced student to call one dance as a guest late in the first half, making a total of three callers in one evening.

The guided preparation before each student gig and my presence with the student on stage is important for ensuring the highest possible likelihood of a successful calling experience for the student. Helping the students to be successful increases the proportion of student callers versus experienced callers I am able to book at the dance series without compromising the quality of dancer experience.

After calling for a live crowd, some students may lose interest. Others who don't work well with my mentoring style may seek calling opportunities outside Portland.

Results So Far

So far, I have hosted 35 students in four classes in my home in Portland, most of them from the immediate area, but many of them coming from coastal New Hampshire, Central Maine, Boston, and Western Massachusetts. Of those 35, 19 have called from the stage or are scheduled to call soon. Of the first 30 weekly events at Portland Intown Contra Dance, 18 of those events had one or two student callers performing. Four of the 19 emerging callers have been booked for full evenings on their own without me. I've also hosted a class for eight in Toronto and a class for four in Brooklyn, New York and at least two of the participants from the Toronto class have since called whole evenings on their own.

Training Callers Yourself

Get in touch if you want to know more about my class and training method so you can help grow more callers in your community. There are many other models to choose from as well, including the CDSS Contra Dance Callers Course at Pinewoods led by Lisa Greenleaf (not held in 2017); the Mad Robin Callers Collective in Burlington, VT; and Bob Isaacs's 13-week course in NJ, to name a few.

And if you are ever in Portland on a Thursday night, come dance with us at the State Street Church!

Dugan Murphy is a contra dance caller, co-organizer of PICD, humorist and storyteller, voice artist, and nonprofit consultant from Portland, ME, but he's particularly excited about getting married to his fiancée, Dela Taylor, this summer.

(CDSS Sings—Song on the Times, cont. from p. 8)

of Parliament. The movement was unsuccessful at the time, but eventually these demands became reality and in many ways are now taken for granted in democracies. One of our songs, “The Chartist Anthem,” states: “A hundred years, a thousand years, we’re marching on the road. The going isn’t easy yet, we’ve got a heavy load.” Singing this song, knowing these histories, it really brings home for me the idea of fighting for things beyond one’s own lifetime.

We wanted to bring these messages of the past 400 years of dreaming and fighting for a better future to our world today, with a few updates. In mid-2016 we started planning a songbook and EP, collecting a few more songs, working with a visual artist to create beautiful illustrated worksheets, and writing about the history and movements.

The US elections made the project feel more relevant, and made us decide to use half the profits of the book sales to support social action. We started recording, and in January we launched an Indiegogo campaign, hoping to raise \$5,000 to print the books. The campaign started off well, reaching our goal in just a few days. We were thrilled, and already planning on how we could make the books by hand for over 100 people who had ordered them. A week before inauguration day, we were in NYC doing a gig when we decided that we had to stop by Trump Tower to sing in protest and make a quick video of one of our songs and put it on Facebook. Much to our surprise, the video went viral, with over one million total views. From a little community campaign, our project ended up raising almost \$77,000 from over 2,600 people in all 50 states and 22 countries. We quickly realized we had touched a nerve, and that our original plans of hand making books was not going to work. Luckily, with this support, we were able to expand the seven songs to eleven, and are working on professionally publishing the book with illustrated sheet music as well as guest essays by a great group of activists, singers, and scholars including Tony Barrand, Eliza Carthy, Larry Gordon, Mike Harding, and many others.

We have decided to devote more of our time in the coming year to bringing these songs to people across the country, from touring and performing, to giving workshops, from singing in support of marches and protests to distributing sheet music for free to school choirs. Of course we would love to have you join us!

Growing up with CDSS, I came to a strong belief that singing is powerful—as communities, in performance, with friends, or with strangers. Today it is important that this power is something that we consider—that we can draw upon in other parts of our lives. Music and art are not neutral; songs can give a voice to those

who have none, and can sometimes change hearts, even when minds are made up. We who are already familiar with this power of song must lead the charge. Sing at protests, organize a songswap or concert to support an organization doing good, write a new song and teach it to your friends. Stand up, and Sing out!

In song and solidarity, Jeremy Carter-Gordon

You can find more info on the project at igg.me/at/SOTT/, and more about Windborne on Facebook or at Windbornesingers.com. Windbourne (photo p. 14, l to r): Jeremy Carter-Gordon, Lauren Breunig, Will Rowan, Lynn Mahoney Rowan.

Jeremy will lead two classes at American Dance & Music Week, August 5-12: Songs of Social Struggle and Harmony Singing, <http://www.cdss.org/programs/dance-music-song-camps/camp-weeks/american>.

(Sandy Bradley, cont. from p. 2)

When I was at Pinewoods and other camps, people would ask me to come call in their town. I told them I’d never get there, but to give me their address, anyway. When I got enough addresses in an area, I would send out a mailer detailing which three to four weeks I would be in their area, and people would get back to me right away. I was usually calling with their local band. My drivers during these tours included Kate Charles, Molly Tenenbaum and Paul Brown. We mostly did a dance every night. I published the itinerary and contacts so other callers could do it.

In London, Bernard Chalk insisted I meet Laurie Andres. When I did we had a musical explosion! The Pacific Northwest dance musicians needed to hear his dynamic phrasing! So I talked him into touring westward with me. He lives in Seattle now. Another auspicious pairing for dance music was getting to play guitar on both New England Chestnuts recordings with Rod and Randy Miller. Also Sandy’s Fancy with Alan Jabbour and Tommy Thompson.

Playing with the Small Wonder String Band (Greg and Jere Canote) was also a great adventure. We could do a dance one night and a concert the next night in the same town, which can be an almost efficient way to be on the road. And then came our NPR show: Sandy Bradley’s Potluck, which went on for 13 years, locally and nationally.

Sandy Bradley of Raymond, WA will receive the CDSS Lifetime Contribution Award in Seattle, WA on September 16, 2017.

Yoga for Dance Gypsies!

by Anna Rain

Summer is a comin' in, and a whole bunch of us will be traveling to and participating in music and dance camps, for long weekends or full weeks. How can we care for our structural selves in these soul-filling and body-challenging spaces? This column is short on specific actions and long on photos and suggestions.

Try some of these body openers at home; take the ones that resonate for you on the road with you. You know your body best—if you're trying anything new, be attentive as to how your body reacts and proceed carefully. Avoid pain; embrace and explore discomfort. Any small care you show your body has the potential to help you dance longer—not only longer into the small hours of the night, but also longer into the years ahead.

Many of these ideas are “common sense,” ones that you may have heard before. When you nod in recognition upon reading them, take them seriously—common sense is only useful when employed! If these ideas are not part of your regular body care, add a few in. Help your body feel better doing what your heart loves.

Air Travel Reminders

- get enough sleep in the days leading up to your trip
- minimize stress in getting to the airport; leave plenty of time; have your transportation to the airport all figured out well before the day of travel
- hydrate! drink a cup of water for every hour you are in an airport or in an airplane
- use the time in the gate while waiting for a few poses (see photos below and above right)
- most airlines have a list of recommended stretches in the in-flight magazines; look them up and do them

Poses for Air Travel



SIT ON HEELS—take shoes off; use a sweater/coat between hips and heels, OR under shins, OR behind knees (as pictured) if you need extra support. Benefits—refreshes legs, supports healthy knee flexion, aligns ankles, rests heart.

EDGE OF CHAIR FORWARD BEND—sit on edge of chair; take knees wide and move feet away from chair; fold forward from hips; reach for floor. Benefits—opens hips; relaxes shoulders.



INTERLOCKING FINGERS-BEHIND-BACK—interlock fingers and pull wrists down; roll shoulders back; change interlock so other thumb is on top. Benefits—opens chest and shoulders.



MASSAGE BASE OF SKULL—sit back in chair; take fingers to base of skull; tip head back and support skull with fingers; pull head away from shoulders; massage neck and base of skull. Benefits—relieves neck tension.



Car Travel Reminders

- your right leg takes extra stress when driving; stop at least every two hours to give your body a break
- hydrate! drink a cup of water for every hour you are on the road
- focus on what you know to be safe driving and keep your focus on the tasks of driving
- choose the atmosphere that makes you happiest—listening to music; listening to podcasts/radio; singing!

Poses for Car Travel

ARM/BACK/LEG EXTENSION ON BENCH BACK OR BENCH SEAT—turn fingers out; roll arms out; step feet back; separate feet and take heels away from each other; press top thighs back to pull hips away from waist; move dorsal spine toward ground. Benefits—stretches hamstrings, shoulders, upper back.





ONE FOOT UP ON BENCH OR CAR BUMPER—put one foot up on support; keep other leg straight and engaged; drop torso between legs. Benefits—opens hips; stretches hamstrings.

PIECE OF SWIM NOODLE IN UPPER BACK—help upper back move forward to open chest with swim



noodle *along* spine, above waist OR *across* spine, at bottom tip of shoulder blades. Benefits—assists spinal muscles in building capacity to be upright and lifted.

Camp Body-Care Reminders

- allow yourself rest periods and time for sleep
- pay attention to your own needs in terms of time-with-people and time alone
- hydrate! drink a cup of water for every hour that you are awake (see Anna's Magic Hydration Solution below for even *better* hydration—like natural, homemade Gatorade)

Poses for Camp



Cool down at end of session with gentle stretching, including ankle circles (both directions on each foot) and this **ANKLE AND UPPER BACK CHALLENGE**—heels slightly apart; bend at ankle, knee, hip (don't tip or tuck pelvis); roll shoulders back and lift chest. Benefits—challenges ankles; stretches calves; opens chest.



SQUAT WITH HEEL AND KNEE SUPPORT—heels on book, heels slightly apart; tuck blanket/towel/sweater behind knee pits; lift

chest. Benefits—supports healthy knee flexion; strengthens ankles.

CALVES ON CHAIR/BED—lie on floor (adjust shoulder blades so they are as flat as possible); calves on support; thigh bones close to vertical; small support under head if needed to keep neck soft and chin toward throat. Benefits—rests low back; refreshes legs.



BACK OVER ROLL—roll firm blanket (~2-5" diameter roll); bottom tip of shoulder blades on roll; hips on floor [the lighting makes it look like mine are lifted; they aren't!]; legs bent and feet on floor OR legs crossed (change which shin is in front halfway through). Benefits—opens chest; if legs crossed, opens hips.



Anna Rain is a Certified Iyengar Yoga Teacher (CIYT). Her yoga practice is part of what supports her dance addiction. Thanks to Adelaide-the-Outback for modeling; thanks to the generous photographer, Arthur McNair, for filling all the holes in the long list of photos.



Anna's Magic Hydration Solution—one to two tablespoons honey; 1/2 teaspoon salt (preferably mineral); 1 Zinger tea bag (optional). Add about 1/4 cup hot water and steep 2-5 minutes.

Add juice of one orange/lemon/lime. Add this mix to 1 quart of water. Drink and feel rejuvenated! (I make this regularly at dance camps, sometimes substituting lemonade—if available—for the honey and citrus.)

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.



Take Anna's advice with you on your travels this summer! You can download a PDF of this article, and others in this issue, at <http://www.cdss.org/programs/cdss-news-publications/cdss-news>.

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Jeff Bary

Move at camp this summer!

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