

CDSS NEWS

SUMMER 2018



COUNTRY DANCE AND SONG SOCIETY

founded in 1915

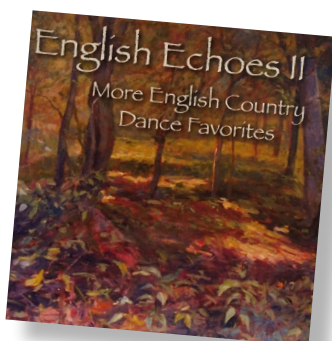
BALANCE AND SING

Store Update ~ Summer 2018

We've got plenty of new music to launch you into the summer season of dancing, singing, and playing! New albums and books are in from well-loved artists, as well as debut efforts from brilliant newcomers. More is coming in every day, so check out the online store for the latest!

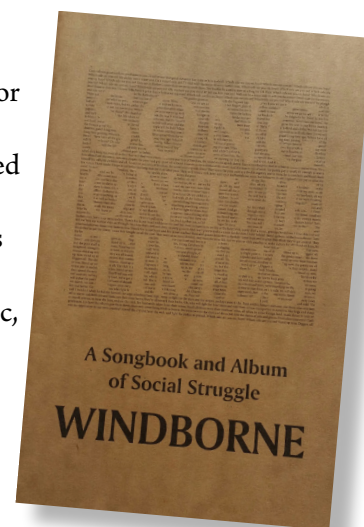
English Echoes II: More English Country Dance Favorites by Elegant Echoes

Becky Ross (fiddle), Liz Donaldson (piano) and Colleen Reed (flute) comprise the trio Elegant Echoes, joined (on this recording) by Bruce Edwards (bassoon). This follow up to their immensely popular *English Echoes* represents a selection of favorite English Country Dance tunes in a variety of meters – jigs, reels, waltzes, 3/2 time – and modes, from elegant and smooth to bouncy and lively. The selection of dances is suitable for a dance program representing a variety of styles and dance formations. While designed as a dance recording, it's also wonderful for general listening. CD - \$15.00



Song on the Times by Windborne

Song on the Times is an extraordinary illustrated songbook and album from Windborne that brings together music from working class movements for peoples' rights in the US and UK over 400 years, and sings them for today's struggles. The book includes illustrated worksheets and melodies, and serves as the package for a CD, bringing together music, word craft, history, and visual images in a beautiful piece of art. Book/CD - \$25.00



Land of Fish and Seals by Keith Murphy

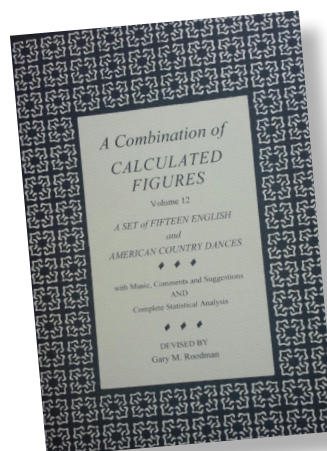


Keith Murphy's latest album features 10 beautifully crafted songs in English and French, traditional and tradition inspired. The CD includes solo tracks as well as a bevy of beloved guest musicians: Rani

Arbo, Hanneke Cassel, Mike Block, Yann Falquet, Pascal Gemme, Mark Roberts and Becky Tracy. Includes beautiful interpretations of classic songs like Beeswing (Thompson), Crossing the Bar (Tennyson/ Arbo) and Land of Fish and Seals (Peace/ Murphy). CD - \$15.00

A Combination of Calculated Figures by Gary Roodman

The 2018 installment and 12th volume of the *Calculated Figures* series from celebrated choreographer Gary Roodman. 15 new and exciting English and American country dances with music, comments, suggestions and, as always, complete statistical analysis. An abbreviated index to all 12 volumes is included for easy reference. Book - \$8.00



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CDSS NEWS

ISSN 1070-8251 Summer 2018

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This newsletter is published quarterly by the Country Dance and Song Society. Some of the views expressed within represent the authors and are not necessarily those of CDSS. All material is published by permission.

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To receive store and office updates, please 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 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 printed newsletter, 10% discount from the store, early registration for our summer programs, and more. 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, cdss.org.

front cover: The Top Star Fiddlers, students of fiddle teacher Betsy Alexander, play for the monthly Seattle family dance, run by Amy Carroll and Clare Woolgrove. Find out more about the dance at facebook.com/seattlefamilydance (photo by Doug Plummer)

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.

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 and in PDF format. To reserve, fill out and submit the form at cdss.org/cdss-news-insertion-order

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 **EVENTS CALENDAR** is online at cdss.org/events.

To include an event, navigate to the bottom of that page and click on the words "Add an Event" in the blue box. You can also email events@cdss.org.

BE SOCIAL WITH US!

<http://www.facebook.com/cdss.org>
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<http://blog.cdss.org>

SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit 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? Please consider ensuring that the programs, publications, and services that matter to you continue in the future with a bequest. See the article on pages 8-9 of this issue about the launch of our Legacy of Joy Society.

Our Heartfelt Thanks

Many thanks for publishing *Atossa's Gift* and the associated tune "Love for Three Generations" in the spring edition of the *CDSS News*. We would like your readers to know that Atossa #1 was our grandmother who danced with May Gadd in the summer camps held in Amherst before Pinewoods was established, dates uncertain. Atossa #2 was our mother who, along with our father, danced with Gay in the Armory in Brooklyn in the 1940s. Years later, in 1959, our mother went to spend an English Week at Pinewoods leaving Dad to supervise the kids. I (Kit) was 11 years old and remember driving into the camp in the dark to fetch Mom back. I was smitten on the spot with the music and the dance going on in C#. In the subsequent years I (Atossa #3) got involved with ECD and we all have remained intertwined ever since. Thus "Three Generations."

Another inter-generational feature of the dance is the way it is flavored by the tune it is danced to. The newly-minted tune has a modern, more upbeat feel, while the dance also moves along in a traditionally flowing manner with earlier, more sparse tunes. *The Shepherd's Wife*, found in the *Waltz Book* by Atossa #3 enhances the more traditional features of Scott Higgs's dance. He agrees that the callers should feel free to choose which tune suits the mood of their program.

~ Kit French (Albuquerque, NM) and
Atossa French Kramer (Black Mountain, NC)

Showing Musicians Some Love

Our Contra Council in Pittsburgh received some feedback from a local musician indicating that local musicians might be feeling a lack of concern/interest from the dance community. One suggestion was to specifically schedule workshops for musicians and invite them personally to participate. As a result of this comment, we planned a musicians' workshop when Larry Unger and Audrey Knuth were going to be in town for a weekend. In addition to playing for contra dances, an English country dance and an open waltz, they played for a house concert and facilitated the musicians' workshop.

They led nine musicians (flute, autoharp, dulcimer, banjo, mandolin, piano, fiddles and voice) in an exploration of two old-time tunes: Larry's own "Sweetbriar" and the traditional "XXXX" (Maro, I didn't pick up the name of the second tune). Wow, we rocked the pentatonic scale (easy!) and Larry explained how we could improvise on his tune using any of the five notes in the scale. We learned the tunes by ear in short parts, singing every part several times before approaching the instruments. Larry showed us how to kick the beat to make the music more compelling for dancing, and he also gave us some chord substitutions to make the tunes sound even cooler. By the end of the session we were an awesome dance band!

How cool that the participants included English country dance musicians and old time musicians, as well as those who are not currently playing in a dance band!

Our community is very happy to have provided this opportunity for local musicians and hopes to do it again in the future!

~ Gaye Fifer, Pittsburgh, PA

A Memorable Wedding

Hello, fellow CDSS folk. Recent news items evoked strong memories for Dave Bartley, Eric Anderson, and me of a wedding reception dance I called and then played eighteen years ago. They encouraged me to share the story.

Katrina and Robert had attended some friends' wedding in 1999 for which I had called dances. Having had a good time then, they asked me to call for their wedding in June of 2000. Robert's father, Stephen, despite the challenges of using an electric wheelchair to get around, traveled all the way from England to Seattle to attend. I was then thoroughly impressed during the opening grand march to see Stephen expertly and joyously "tunning through" the arches made by other guests. He and his wife waltzed together and, a few dances later, after gathering the wiling participants into two concentric circles (gentleman on the inside facing out, ladies on the outside facing in), Stephen and his wife decided to join that mixer. Clever as he was driving his chair, the action of the dance involved stepping sideways (a lot), a move I was fairly sure his chair was not designed for. There was also a pair of "into the center and backs," and I doubted the chair came with a reverse gear. It was, in short, a dance most definitely unsuitable to his mode of locomotion. Of course, I most certainly could NOT ask the groom's father to leave the dance floor, so, with a bit of trepidation, I quickly reconfigured the side stepping to involve only the ladies, eliminated the into the center and back portion, turned to the band and said: "I don't know what tune you've chosen, but this dance has just changed from 32 bars to 24." Quick as a wink they altered the tune, and the dance went off flawlessly (or as flawless as one gets at a wedding dance).

Farewell, Dr. Hawking. I'm so glad you got to dance at your son's wedding.

~ Laura Mé Smith (Kirkland, WA)

CDSS will be hosting our first **web chat on Thursday, June 21 from noon-1pm EST!** This will be the first in a series

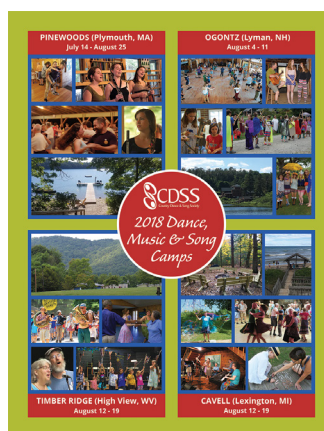
of online events to share resources with dance organizers. We'll address the topic of **Boosting AttendANCE** by hearing tried-and-true stories from members of several dance communities that are experiencing success in this area. We'll also have time for Q&A and a chance for participants to request topics for upcoming webchats, so feel free to have your wish list handy.

Please join us! To participate you'll need to RSVP by sending your name and **email to Linda Henry at linda@cdss.org**. We'll need to hear from you by June 19th in order to include you for this web chat.



Still Room at Camp for YOU!

Camp registration for 2018 is in full swing at cdss.org/camp, where you'll find descriptions, schedules, staff lists, the online registration form, and a link to the camp brochure as a colorful flipbook. Join us for contras and squares, English country dance, morris & longsword, folk song, traditional music, and more at our week-long adult camps, family camps and mini-courses. We still have room at:



CAVELL, Lexington, MI

- Dance, Music & Spice, August 12 - 19

TIMBER RIDGE, High View, WV

- Adult & Family Week, August 12 - 19
- Everyone Can Improvise Course, August 12 - 19

PINEWOODS, Plymouth, MA

- Harmony of Song & Dance, July 21 - 28
- American Dance & Music Week, August 4 - 11
- Early Music Week, August 11 - 18
- Square Dance Callers Course, July 21 - 28

Need help coming to camp? Scholarship money is still available on a first-come, first-served basis. To apply, register for camp and fill out the scholarship portion of the online camp registration form.

News from Canada: Weaving Old-Time Music and Dance into the Fabric of Small Town Life

by Leslie Gotfrit, Community Dance Caller, Calgary, Alberta



A promenade during the Calgary Old-Time Experience Square Dance (photo by Shona Monfortone)

Out here in the wild west of Canada, there isn't much in the way of Southern old-time music and dance. It isn't our tradition after all. But a bunch of Appalachian wannabes is slowly changing that with a series of small town dances called Hip To Be Square.

Five years ago, Mike and Anie Hephner were musing with me about creating an old-time style square dance like the one done at the Nimblefingers Bluegrass and Old-Time Music Workshop midweek. From this conversation the first "Kootenay Old-Timey Dance" billed as a "family-friendly square dance party" was born in Fernie, British Columbia, a mountain town better known for skiing and coal mining than dancing. The first hour was family-centered and there was childcare for the second two sets. Beer and snacks for sale. The venue was too small and only half of the sold-out crowd could dance at a time. There were 15 musicians on stage, in thrift shop square dance frocks, shirts and cowboy boots, all having a grand time. I was somewhat green as a caller, the alcohol flowed, the noise was deafening but despite all that, it was a success. While the collective repertoire was ten tunes that were not quite up to speed, it was the beginning of the Kootenay Stringbenders band and the Hip To Be Square Old-Time Dance.

Many sold-out dances later we have refined the concept. We've clarified our mandate—to develop a traditional dancing and musical community in southern Alberta and eastern British Columbia. We have a brand, a logo and poster courtesy of Clawhammer Letterpress, 30 or more musicians have participated on the stage, and a couple of thousand folks of all ages, mostly inexperienced, have crowded our dance floors.

Local musicians in one of half a dozen mountain towns do the organizing for their dance, find the volunteers, promote, book and insure the event, organize the liquor license and bar, and decorate the hall. The Saturday night dances are often part of a weekend jam gathering. Musicians will travel hundreds of kilometers to participate and rehearsing, eating, hiking, mountain biking and just hanging out together go a long way to creating a one-night stand band. Everyone is welcome to play. The model has evolved to include a sitting, mic'd "Front Row", who receive gas money and perhaps an honorarium. The "Back Row" musicians are encouraged to dance if they don't know the tune in their sleep. The strength of the model has been to develop musicians who get to experience playing for dances before they might otherwise be invited on a stage.

We break even, splitting the money from tickets and an occasional small grant (like the one we received from CDSS), amongst the musicians, the sound technician and equipment, ticketing and posters, and me, the caller. We are almost always at capacity and depending on the size of the hall, 75-150 people show up. We spend \$0 on advertising but take advantage of free listings, social media and the power of word of mouth. Local newspaper coverage, when we are lucky to get it, always brings in the curious.

Some dances are billed as family-friendly, but most are adult events. Teens are welcome but a majority of folks are 20 to 60 years old. Depending on the location, the average age is skewed higher or lower, but we always get a good range.

Creating community is a goal and we've noticed the level of socializing, skill levels, and noise going up in subsequent dances in a town. Saturday night is all about having a good time and we supply that. The fact that we almost always sell out tells me we are filling a need for connection, pleasure, laughter, and participatory experiences. The two words I hear all the time are fun and community. We present it as retro and hip, not Modern Western Square Dancing, and invite those with two left feet. We say we are not the crinoline crowd but dressing up in vintage dresses and cowboy boots is hinted at and has been embraced by quite a few people. We encourage dancing with lots of different people, do mixers all evening, and make sure there is a playful element, perhaps a little bit of chaos, in every dance. The pace is fast with one walk-through only. A quick elbow swing is all that is ever needed. Most dances are gender-free, but occasionally I will call a square using Ladies and Gents, emphasizing anyone can dance either role. I focus on satisfying dances that introduce people to a variety of formations and figures, have opportunity for interaction and problem solving as a group, and lead to laughter and fun.

The actual program is three 45-minute sets of traditional, mostly Appalachian, community dancing—longways, circle mixers, scatter sets, squares and a competitive game, with breaks to encourage socializing, and the beloved Waltz Mixer to end. Smaller bands often perform in the break between dance sets. A bluegrass foursome, a trad country trio, swing tunes, and old-time harmony singing have graced our stage. The Hip To Be Square dances have become a way for different combinations of musicians to try out their repertoire and add richness to our evenings. This model has worked really well for this itinerant dance series. Musicians will drive three hours for gas money because it is a guaranteed good time and a chance to develop skills

and relationships. The success of the early Hip To Be Square dances provided the mostly-amateur musicians the incentive to get together between gigs to practice tunes. One example is the town of Canmore, where dances sell out in a less than a day, and there's a weekly Sunday night jam. They also showed up in force for a workshop with visiting old-time musicians Greg and Jere Canote.



There are also challenges. One example: At most dances someone will inevitably request we bring Hip To Be Square to his or her private birthday or wedding party. As a caller I began employing smaller bands, under the "Kitchen Party" banner, for paid private events. This is what we hoped for. However, the increasing strength of musicianship in the Kootenay Stringbenders community has meant it is harder to find weekends where the core musicians don't have other gigs and there is an expectation to start paying musicians more than gas and a small stipend. Growth may put our brand out of business.

The success of Hip To Be Square empowered me to take the leap this past year and offer a new three-dance series called The Calgary Old-Time Experience. I'm collaborating with a musician, Greg Monforton, who shared my vision for a regular urban dance that replicated the joy we saw on the dance floors of those small towns. The model is different, and the risk higher, but the results have been the same. We are filling the hall with a mostly young crowd who are experiencing traditional dance and music for the very first time, as well as developing small bands that can play for dancing.

Far from the dance riches of the East or West Coasts, old-time dance and music are gaining a tiny toehold in little Canadian mountain communities and one big city. We'll keep at it, spreading the joy one dance at a time.

Leslie Gotfrit is a dance caller in Calgary, Alberta, who uses Anglo-American traditional dance forms and live music to create joy, fun and community.

Announcing The CDSS LEGACY OF JOY SOCIETY

CDSS is pleased to announce the launch of our Planned Giving program, the **CDSS Legacy of Joy Society**, recognizing and honoring members of the community who have included CDSS in their estate plans and wish to encourage others to join them by sharing their stories.

When we think about our estate plans, we're each thinking about what matters most to us – our values and the legacy we wish to pass on. If you're reading this, you have, like so many of us, found meaning and joy in dance, music and song. You believe "The world needs more of this!" The members of the CDSS Legacy of Joy Society are openly sharing how that joy and meaning in their lives moved them to provide future support to CDSS through a bequest.

Member Stories

CDSS is delighted to recognize these friends' generosity by sharing their photos and stories



online at cdss.org/legacy. This wonderful collection of photos shows Members doing what brings them joy, along with pithy quotes distilling their experience. Browse the pictures! See how many people you know, both across North America and in your local community. We think you'll be surprised by how many you do know and intrigued by the diversity of their experiences.

How do I become a Member?

It's simple to join the Legacy of Joy Society:

Include CDSS in your estate plans, notify CDSS that you've done so, and express your willingness to share your story. The terms of your bequest are your business and need not be revealed to CDSS. Should you share them with us, they will be held in strictest confidence. CDSS encourages Legacy of Joy Society members to make plans at a level that is comfortable for you. There are no minimum gift sizes, nor age requirements.

If you'd like to join the CDSS LEGACY OF JOY SOCIETY, fill out the online **Request to Join form at cdss.org/legacy** or call Robin Hayden at 413-203-5467 x107. CDSS will work with you to contribute a joyous photo, a zippy quote, and your own legacy story.

Considering including CDSS in your estate plans but don't know where to begin or what your options are? Fill out the **Expression of Interest form** on the website, and CDSS will send you a free copy of Nolo Press's *Estate Planning Basics* (a \$20 value)!



JOHN DEXTER'S STORY

I have just finished the somewhat surreal task of planning for my eventual demise by establishing a process by which a portion of my estate will be given to CDSS.

As do others during this process, I evaluated all the possible people and organizations to whom I might give this sort of gift. And I concluded that CDSS is the organization I feel most strongly about.

The reasons are at once myriad and simple.

In my life, I play music professionally and I dance and play for dancing, mostly the Morris. The music playing had its beginnings when I was a young child. But the dancing started for me when I first traveled from Iowa to attend a CDSS week at Pinewoods in 1965 when I was 19. I went to Early Music Week to study the gamba with Martha Blackman, a master musician and player. I quickly realized how lucky I was. She was extraordinary in a staff of extraordinary musicians, and I was the beneficiary of that.

"I was given the gift of dancing by CDSS."

But what REALLY happened to me that week was that I discovered English dancing – Morris dancing, sword dancing and English country dancing. And it quite literally changed my life.

I returned to camp every year thereafter until 1981 when work prevented me. I was on staff as a Morris teacher from around 1975 through 1980. This was the critical time when Morris team dancing was just getting going in the States. The Morris atmosphere was highly charged, young people like me were crazy for the Morris, and the classes were electric! I had joined the Pinewoods Morris Men in 1966. I had been a member of the Village Morris Men with Eric Leber as our teacher. I had gone to England in June of 1973 with



a subset of the Pinewoods Men, the first American team ever to dance in England. And when I returned a changed young man, I started the Binghamton Morris Men in the winter of 1973.

I was given the gift of dancing by CDSS. And that gift has actively influenced my life every day since 1965. I am SO grateful for this, and I was SO lucky to have been given it.

Whatever this gift of mine to CDSS ends up being, making the gift is the very least I can do to acknowledge everything CDSS has given me over the years. And I say Thank You not only to the organization at large, but also to all the people involved in keeping the thing going! Your work is difficult in that regard, and you should know that people like me would be dramatically different people were it not for CDSS and its lasting influence in my life. So, **THANK YOU, CDSS!** Thank you for everything you do and have done over the years.

As we used to say in the Morris, *"may you continue to flourish!"*

David Ward's Waltz

by Anita Anderson

Splat. A hard fall on equally hard concrete, just at the end of my run. Passersby gathered to see if I was OK. “No, I think my arm is broken,” I said, gasping at the pain and swearing. I couldn’t move the arm, couldn’t sit up. The medics came, then the ambulance (a siren? for me?), and then there was a ride to the hospital over potholes as I tried to breathe deeply and hold the arm still. “Female here, possible arm fracture, in intense pain,” the EMT told the hospital on his cell. “She says she’s lucid, though.”

Once there, examined and x-rayed, finally given some morphine and a judgment (not as bad as it might have been, probably no surgery, use this sling), I tried to think of what friend to call. I had no phone with me, no ID, just a house key. Once phone numbers were stored in my cell, I never dialed them again, so how did they go? I was loopy from the drugs and had to think hard.

But wait—when I write tunes, I often jumpstart them with a sequence of notes based on people’s phone numbers. Did I have a tune I could use? My fingers started to play the beginning of a waltz, still not finished. David’s number.

They gave me a phone to use; in my confused state, it took a couple of tries to get it right. Several rings. “Hello?” said David.

My rescuer arrived to whisk me home, with stops for prescriptions and food that could be eaten with one hand. He opened packages that I couldn’t handle, helped me to clean up, and even lent me a shirt that had snaps instead of buttons—so much easier to deal with.

So David, I think it’s time I finished that waltz for you.

©Anita Anderson

The musical notation for "David Ward's Waltz" is presented in four staves, each with a key signature of one flat (B-flat) and a 3/4 time signature. The chords are indicated above the notes.

- Staff 1: Measures 1-8. Chords: C, F, Em7, Am, F.
- Staff 2: Measures 9-16. Chords: G, C, F, Am, F, Dm, G.
- Staff 3: Measures 17-24. Chords: C, F, Dm, G, F, G, C.
- Staff 4: Measures 25-32. Chords: Am, C, F, Dm, G, C.

Anita Anderson, in Seattle, plays a lot (*Roguary, Bag o' Tricks, End Effects, Spin*) and writes dance tunes (yes, she's the one who wrote "Bus stop"). Her arm is mending nicely, and she's back giggling, running, dancing, and gardening.

Tell Me More: Dr. Fausters Tumblers

by Graham Christian

The last edition of *The Dancing Master, the Third Volume*, published c. 1726, included two dances with intriguing titles: “Dr. Fausters Tumblers” and “The Hey-Makers Dance in Faustus; or, Wing’s Maggot.” They are relics of the fierce rivalry between London’s two licensed theater companies in the first part of the 18th century, part of a heady brew of competition, innovation, and sheer hijinks. In November of 1723, the Drury Lane house produced *Harlequin Doctor Faustus*, an afterpiece in two parts, one that pertained to the famous magician’s mad exploits, with plenty of music by hitmaker Henry Carey (1687-1743; of “Sally in Our Alley” fame), stage effects, and sight gags, and an incongruous coda, a *Grand Masque of the Heathen Deities*, with still more song and dance, the latter devised by dancing master John Thurmond (1690-1754), culminating in a long minuet solo by Diana, portrayed by the great Hester (Santlow) Booth (1690-1773), known to English dancers now as the star of *The Fair Quaker of Deal*. Not all critics were impressed, but it scored a remarkable success of thirty-nine performances, at a time when a run of three days was considered good.

In what must have been something like panic, John Rich (1692-1761) and his colleagues at Lincoln’s Inn Fields rapidly devised a riposte: *The Necromancer; Or, Harlequin Doctor Faustus*, this time with music by the German-born composer Johann Ernst Galliard (1676-1749), who was a fine oboist, and supplied music for many of Lincoln’s Inn Fields’ productions in the period. Rich’s afterpiece was similar in length, but different in character, lacking gods and goddesses, and naturally emphasizing star turns by Rich himself in his celebrated character of Lun, the mute Harlequin. The Faust of these spectacles did not much resemble the restless philosopher of Goethe’s long play, the embodiment of Romantic disquiet. The pantomime Faust, having made his infernal bargain, uses his powers for a series of vulgar or trivial tricks, and his demise at the hands of demons is scarcely to be regretted. Country dance, however, is part of the fabric of *The Necromancer*, as we learn from a remarkably detailed account of both shows published in 1724, *An Exact Description of the two fam’d Entertainments of Harlequin Doctor Faustus; with the Grand Masque of the Heathen Deities; and the Necromancer; or Harlequin Doctor Faustus*.

In the second and third scenes of *The Necromancer*, four couples dressed as haymakers enter, and Faustus, having summoned music out of the air with his wand, watches as they wonder, and then begin a country dance, almost certainly to the tune we know as “The Hey-Makers Dance in Dr Faustus.” He “takes hold of one of the Men’s Hands, (who is going to lead ’em round in a Line one after another,) and fixing the Person still, who is at the other End, he runs round with ’em, till they are all bundled up together: Then; after peeping roguishly at ’em in that Posture, he waves his Wand, and in that Manner they dance off, and he makes his Exit.” The fifth scene featured the dazzling Nivelon brothers, Louis and Francis (fl. 1720-1730), who played eight roles in the show between them. In this scene, the brothers come to Faustus to have their fortunes told, and, not liking what they hear (they are both to be hanged), decide to defraud Faustus of his payment and leave the room, but “he soon puts a Stop to their Mirth, by the Wave of his Wand, and in an Instant brings ’em back on their Hands, making ’em in that Posture dance a Minuet round the Room; that finish’d, he permits ’em to go off.” Although the tune we have for “Dr Fausters Tumblers” is not a minuet, the *Description’s* author may have recalled the music for the scene imperfectly, and certainly the Nivelons would have seemed like tumblers. “Dr Fausters Tumblers” was reprinted by Walsh until at least 1754; both dances appear without music in *The Weekly Amusement* in 1735. Imagination, technical bedazzlement, and acrobatic skill guaranteed the lasting success of *The Necromancer*, which was revived in varying forms through the 1760s.

Graham Christian is an internationally-known dance teacher and historian. He is most recently the author of *The Playford Assembly* (CDSS, 2015), store.cdss.org.

D^r. Fausters Tumblers Longways for as many as will 888887

Each Strain twice

The First Man Sets to the 2^d Wo. and turns single and then Back to Back with her ♪ The 2^d Man and the first Wo. do the same ♪ Then the first and 2^d Man fall back to the Wall and the two Wo. the same at the same time and change into their Partners Places then all four fall back and change into their own Places ♪ Then cast off and go the whole Figure with the 3^d Cu and turn your Partner into her proper Place ♪

Dr Fausters Tumblers, from *The New Country Dancing Master*, 3d Book [1728]

All Join Hands

Dispatches from the world of community dancing

• Shindig • Sit Squares • Solstice Swing • Urban Barn Dance • Barn Dance • Ceilidh • Chicken and Egg Dance • Community Dance • Downtown Dancin' • Contra Dance • Dances for Every Body • Dancin' in the Seats • Dancing Well • Family Dance • Farmer's Frolic • Folk Dance • Friday Fling • Hip to be Square • Hoedown • Hoolyann • International • Old Time Country Dancing • Old Time

by Marian Rose

Amongst the members of CDSS and in the wider world of participatory dance, there exists a talented, intelligent, energetic and growing army of dance leaders with a deep love of and commitment to community dancing. More than being simply a step on the road to 'real' dancing, community dancing is a joyful, complex, and powerful phenomenon that deserves respect in equal measure with other forms of participatory dance.

Initiated by Paul Rosenberg, this column aims to explore the world of community dance and to raise its profile among the general CDSS membership. Over the period of several newsletters, we will present real life experiences of those of us who swim in the 'community' waters, along with anecdotes, techniques, tips, and repertoire.

But what is this thing called community dancing? A slippery question, for sure. In a recent thread on the Pourparler discussion group, the general consensus was that there is no one-size-fits-all definition. Most people felt that 'community' was a good word, but that it has a wide variety of meanings and is not particularly dynamic. Some people suggested 'barn dance', 'traditional', or 'old-time', but these, too can have varied meanings and connotations that may be deemed undesirable. In the end, we opted for the more descriptive title that you see at the top of this column and have added graphically some of the many terms that dance leaders have used to describe their events.

Perhaps it is easier to say what community dancing is not. It is not high level contra, square, English or ritual dancing, although it may include elements of all of those. Dancers at a community event are unlikely to be highly skilled, may never attend a dance weekend or summer camp, and in fact may have never danced in public in their lives. Consequently, the dance repertoire tends to be simple,

varied, playful, and tailored to the style of event and the needs of the people attending.

It has been said that a **dance community** is a group of people who come together to share their love for a certain kind of dance such as contra, square, swing, cajun, or salsa.

On the other hand, a **community dance** is a group of people linked by geography or common interest who come together in a celebration that includes dancing. Some examples of such pre-existing groups are schools, neighbourhoods, seniors' centers, scouts, church youth groups, farmers' collectives and political groups. The prime goal is to celebrate and create connection, facilitated by the joy of inclusive dancing.

Many community dances are occasional or one-time events such as weddings, birthdays, fundraisers, harvest dances, and bar/bat mitzvahs. Others tend to be more regular, such as dances in seniors' centers and for people with disabilities or medical conditions. Some communities have regularly-scheduled come-one-come-all dance events, but this is a less common scenario than we are familiar with in other CDSS-supported genres. School events may fall anywhere on this continuum and will be dealt with more thoroughly in another column.

Being a community dance leader in no way precludes also being an active participant in other disciplines under the CDSS umbrella of anglo-american song and dance



Paul Rosenberg

Photo: Howie Eskin

traditions. It does, however, suggest a wider vision and a different set of skills and repertoire. It is worth noting that numbers of people are making their living at it without the traveling required of a contra caller.

For instance, consider the path taken by Paul Rosenberg, the founder and long-time director of the Dance Flurry Festival, who has been making a living as both a contra dance caller and community dance leader for the past three decades. "In the contra and English dance community, some people perceive community barn dancing as low status, mainly valuable as a point of entry to the 'real' dances. I know, because I was one of those folks! My contra calling career included many nights of challenging dances, and I loved that repertoire. I was very upset when one caller ended a fun contra evening with the Virginia Reel instead of a zesty contra; boy did I complain to my dancing friends!"

However, during that time Paul was calling both contras and community dances, and his loyalties began to shift. "In my last few years as a contra caller, I often felt anxiety about satisfying the dancers' desire for nothing but contras all night long, while I wanted to lead a mix of formations. It felt like I was back at my 'day job.' However, my appreciation of community dancing had grown immensely and when I found the contra community did not want to do circle dance mixers, squares, or easy contras I decided to retire as a contra caller and call only community barn and family dances."

Since that time, Paul has been doing up to 250 dance gigs a year in schools, community centres and grange halls and has produced two CD's entitled "Peel the Banana" and "Dance the World Around" with a book and DVD of these dances in the works. He says that calling for community dancing requires a different skill set than for contras. "...it requires a repertoire of dances that can be done by people



Paul Rosenberg (center) calls a community dance at Harmony Hall

Photo: Howie Eskin

from ages 3 to 103... circles, longways, squares, scattered and other formations, partner and non-partner dances. I almost always start with the Spiral Dance and finish with the Virginia Reel, both big crowd pleasers. I love the Spiral because it draws people in immediately without needing to find a partner; all they need to do is to follow me. The Virginia Reel is the ultimate longways dance with all the classic ingredients."

"One of my delights is the joy these dancers show at anything I throw at them. They just enjoy being together in a community dancing to live music and with other friendly community-minded people. One of my favorite parts of a community dance evening is the show of appreciation for the musicians and me at the end of the evening."

Paul points out that he still occasionally shows up at a contra dance and usually has a great time dancing. You can find out more about Paul's work at homespun.biz.

Throughout these columns, you will find references to Pourparler, an annual gathering of community dance leaders that CDSS has been supporting for a decade. It was started by Sanna Longden, a multicultural dance educator who was bemoaning the fact that she had little contact with other like-minded dance leaders. So, in 1997, she invited all of them to her home in Evanston, Illinois to share their expertise, and the tradition has been continuing ever since. It has developed into a vibrant group of dance leaders that meet in a different location each year, usually in the fall months to share the work that we all do. In the group, there are experts in anglo-american traditions as well as international folk dancing, working with school children, pre-schoolers, language learners, seniors and people with disabilities. If you are at all interested in diving into the community dance pool, I highly recommend that that you make the time to go to Pourparler. Among other things, you will be invited to join the Pourparler listserve, an invaluable resource which is open only to people who have attended Pourparler at least once. The next Pourparler takes place in San Antonio, TX on Nov 1-4, 2018. For more info: nfo-usa.org/pourparler/.

All the dances mentioned in this column are available in resources for sale in the CDSS online store, in the section entitled **Children and Community Dance**.

Marian Rose is a musician, dance leader, linguist and former CDSS board member. Find out more at marianrose.com.

Skill-Building for Dance Promotion: How to Create Good Instructional Dance Videos

by Don Bell

If you are a dance choreographer and launch a new dance, your goal is to present it in the best light and to the widest audience possible. Traditionally, you would seek to have a new dance debuted at a high-profile event with an excellent caller, terrific band, and great dancers. After that, you would promote the dance by providing paper copies upon request and perhaps by publishing it in the *CDSS News*. Once you have created enough dances to make it worthwhile, you might assemble a book of dances (perhaps with an associated CD) and make it available through the CDSS online store.

While it's still valuable for choreographers to publish collections of their dances in print form, the ideal way these days to disseminate individual dances is to publish them on the web. The old way of doing things worked well when that was all we had. Today, however, modern technology provides the means to broadcast dances to a much larger audience. But here's a caveat—if you as a choreographer want to give your dances the optimal chance of thriving, you should be the first to release your new creations on the web with an accompanying video. That way you'll have the first crack at forming people's impressions of the dance. As J.K. Rowling says, "*A good first impression can work wonders.*"

Here are some particular benefits of the electronic approach to publishing dances:

- videos provide an immediate sense of what a dance is like (trying to convey the exact feel of a dance in writing is virtually impossible)
- YouTube and similar platforms are free and readily accessible from a personal computer
- online publishing platforms are easy-to-use and relatively quick (compared to creating a book)
- with online videos, everything about the dance can be compiled in one place – video, recorded music, score, and dance instructions – making it much easier for people to learn new dances; and
- good videos are a great way to promote dances and to inspire people to join in the fun. (About 20



A shot from a video of the dance "Sleeping in the Attic," by Philippe Callens. Published by Maria Boet of the Country Dance Society, Boston Centre, Dec 2017.

years ago—actually before the advent of YouTube—I showed a video of the Hartford Ball to some prospective English Country dancers. Inspired by what they saw, they became avid ball attendees and to this day run their own regular ball prep workshops for experienced dancers)

Now imagine you're a dancer about to attend a special dance or ball and want to learn how to do an unfamiliar dance that is on the program. Or you're a caller who'd like to teach a new dance. You search the web and discover several videos but none are really good at helping you learn the dance. This can be very disappointing and frustrating. Unfortunately, this seems to be an all too common experience. If you browse the Lambertville ECD video database for dances, you'll find that not many dances earn a "Good for Learning" approval rating.

What would a good instructional dance video look like?

- experienced dancers dancing well with enthusiasm to high quality music
- well-lit, in-focus, full-body shots of dancers in one set
- video clips of whole rounds of the dance done by one set that make it easy to see and learn the complete sequence of figures in a dance

- quality audio for the music and calls
- a concise, edited video showing just a few rounds of the best dancing with smooth transitions
- credits showing all the relevant dance information including the caller instructions and tune.

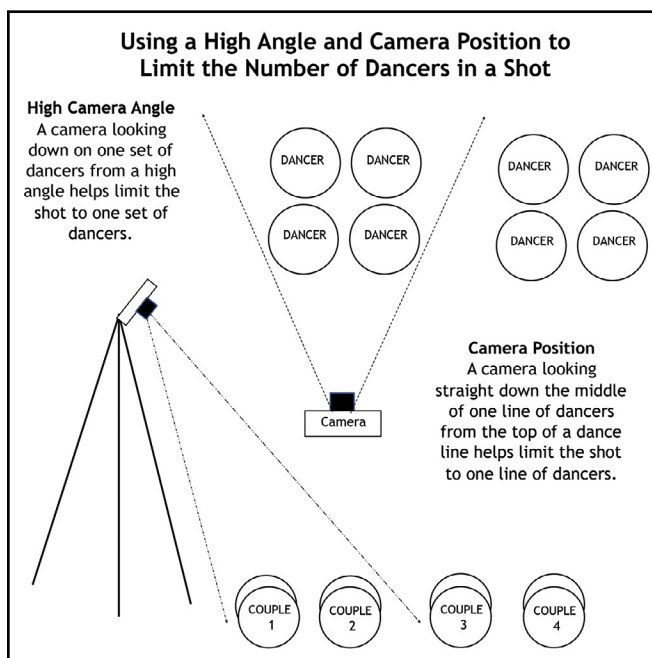
Here are my suggestions to dance videographers for creating dance videos that are really “good for learning.”

Use an Appropriate Camera

A good camera for dance videographers has four key components: ability to shoot in HD (high-definition video), a wide-angle lens, sensitivity to low light levels and a downwardly tiltable display/viewfinder. A wide-angle lens allows you to position yourself close to the dancers but still get the whole set of dancers in the shot. Sensitivity to low-light levels makes it possible to shoot high-quality video in dimly lit dance venues. A camera with these two components gives you a greater depth of field (the zone of sharpness within a photo) which means your images will be pleasingly crisp. A display/viewfinder that can be tilted downwards allows you to see what the camera sees, even when the camera is high above your head.

Use a Tripod or Monopod to Ensure Image Stability

To ensure your camera records a stable image, attach your camera to a tripod or monopod. In cramped situations, a monopod works much better than a tripod. You can easily



move to the best camera position and angle with minimal disturbance to others. I've been using a Magnus VT-350 Video Tripod (because of its extra height - 82") and a Giotto's Memoire 100 monopod (because it can be used as a tripod/monopod, selfie-stick, or even a trekking pole).

Be an Active Camera Person But Not Too Active

To create a good instructional dance video, you need to keep the camera tightly focused on one set of dancers. This requires that you actively monitor the camera's viewfinder and, when necessary, make minor adjustments to keep the set in the middle of the frame. But don't be too active. Avoid panning, tilting, zooming and moving camera shots. They can distract from watching the dancers and dance figures. As the dancers are moving the camera doesn't need to move. Only use zoom to frame the next group of dancers you are following.

Select the Best Camera Position and Angle

The most important decision you make as a dance videographer is where to place the camera. Select a line with the most proficient dancers, if possible, and position your camera at the top of the line looking straight down the center or a little to one side. I prefer looking straight down the center as it gives you occasional glimpses of beautiful synchronicity when all the dancers in the line are moving in unison - forwards, backwards or turning in the center.

A high angle shot helps the viewer see the dance patterns more clearly, so shoot from 7-10 feet above the dance floor pointing the camera slightly down on one set of dancers. Don't, however, shoot from a high bird's eye view of the dance because the shot will lose the instructional focus on one set of dancers and look more 2D than 3D. You can achieve a high angle with a tall tripod (e.g., 82") or by standing on a stage, table or chair. If you are using a monopod or selfie-stick, you can simply raise the camera in the air and brace your arms and body against a wall or fixed object.

Focus on One Set of Dancers and Avoid Distracting Images

While it's lovely to get a sense of all the dancers in a line moving in sync, your main goal is to produce the best possible instructional video. To do this, you need to concentrate on one set of dancers at the top of a line as they complete one round of the dance.

— continued on page 23

Advocating for *our* arts:

CDSS and the North American Conversation on Participatory Arts

What does it mean to advocate for the participatory arts?

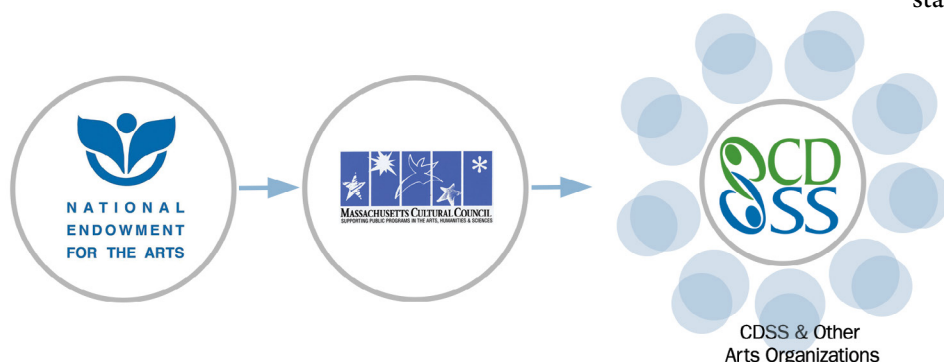
In the simplest of terms, to advocate means to state your support for something to someone else. This can happen within a community, town, state, or national sphere. The key point is that it's making a case of support for something to an audience that has the power or ability to affect change. When CDSS talks about advocating for participatory arts, we are talking about helping others understand how traditional dance, music and song can enrich the lives of individuals and nurture community. As an organization that spans two nations, our focus is on the national level.

Why is this work important for CDSS?

There are very practical reasons for CDSS to advocate for participatory arts on a national level. In the US, for example, NEA funding gets distributed among the states, and each state then grants those funds out to arts organizations and individual

artists. CDSS is a recipient of one such state grant, as are many musicians and organizers in our broader community.

Likewise in Canada, we hope that sharing the results of our Survey of Canadian Organizers in Traditional Dance, Music and Song will raise awareness among policy-makers and build the case for more funding for those communities.



More importantly, CDSS believes that our participatory arts—the traditional dance, music, and song that have brought joy and community to your life and the lives of so many others over the years—have a unique power to make the world a better place. Dancing, singing, and playing music together builds the kind of human connections our world needs, and we need to do what we can to help more people discover what our larger community has to offer.

CDSS at Arts Advocacy Day in Washington, DC

One important way we advocate is to reach out to the policy makers who decide funding for the arts. A great example of this is how CDSS participates in ARTS ADVOCACY DAY here in the US. By joining with other art organizations and telling the story of what our sector brings to the world, CDSS is stepping up as a leader in the North American conversation about the value and importance of community-based participatory arts.

Director of Development Robin Hayden has been leading this effort. This year on March 12-13, nearly 650 grassroots arts advocates from all 50 US states, the District of Columbia, and Puerto Rico gathered in Washington for Americans for the Arts' annual Arts Advocacy Day. For the 2nd year in a row, Robin and Fund Development Committee Chair



*"Our big takeaway was, **we're not counted here**. CDSS needs to drive the North American conversation about the value of participatory arts."*



Robin and David at Arts Advocacy Day 2018

David Shewmaker were there to represent CDSS and advocate for our sector of the arts.

Robin reports, "The folks at Americans for the Arts have produced impressive, compelling economic and social impact studies and reports, legislative briefs, and many other tools grassroots advocates can use to make the case for public support of the arts. Poring over these studies on our first visit in 2017, David and I learned a lot about arts and the economy, the societal benefits of arts and education, and the implications of proposed tax reform for artists, arts presenters, educators, and nonprofits arts organizations like CDSS.

"But our big takeaway was, **we're not counted here**. Our sector—community-based participatory arts—has not been included in these studies. And they should be! We know the benefits to society—to personal health, to families, to cognition, agility, and emotional well-being—all the ways in which our participatory arts create strong communities and contribute to a healthy society.

"David and I brought back to our colleagues on the staff and Board of CDSS our strong conviction that if we want participatory arts to show up in these studies, CDSS needs to start making that happen."

Advocacy Makes a Difference!

It's hard to believe in this day and age, but it's true. By joining forces with other arts advocates and lobbying our US Senators and Congressmen, Robin and David had a deeply powerful experience and the payoff was almost immediate! Just ten days after Arts Advocacy Day, Congress approved the 2018 budget with full funding of the NEA, the NEH, and other cultural institutions that provide the basis of public support for arts and culture across the US. Furthermore, the 2019 Congressional budget recently proposed by the bipartisan US House Interior Appropriations Subcommittee includes increased funding for the NEA and NEH, at \$155M—the increase we asked for—not elimination of the programs, as proposed in the Administration's budget package.

Arts Advocacy Day participants received warmest thanks and congratulations from Americans for the Arts for their role in putting these issues directly before their representatives and making the case for preserving public support of life-affirming arts in the US. CDSS is proud to be an active participant in that ever-important work.

Four easy ways YOU can advocate for the arts

- 1** Write a letter to the Editor of a local newspaper describing the benefit to your community of your community-based dance, music, and song activities
- 2** Invite your local, state, and US elected officials to a local event
- 3** Find out who your state arts advocacy group is; get in touch, and stay in touch
- 4** Respond to CDSS calls to action!

Two Contra Tunes: *The Alligator's Dentist and Gator Boots for Jolie*

These two tunes were written during the tune writing workshop at the 2018 Stellar Days and Nights dance weekend in Buena Vista, CO. The workshop started with one of the participants telling the group a hilarious joke about an encounter with an alligator with a toothache, and suggested we write a tune called "The Alligator's Dentist." We all decided that the image of a dentist wrestling with an alligator while extracting its tooth might have some musical potential. Together, we worked out the sound of the imagined thrashing tail and frenzied tussle (reflected by the driving fiddle part) and the multiple attempts of the dentist to get his hands in and out of the alligator's jaws (the approaching and retreating flute melody). We used an iPhone to capture ideas as we worked, so we could go back and retrieve musical phrases we liked best.

THE ALLIGATOR'S DENTIST

Peter Esherick, Erika Gerety, Erin McMullin and Ladies at Play

The musical score for "The Alligator's Dentist" is written in 4/4 time. It features a driving fiddle accompaniment in the bass staff and a melody in the treble staff. The score is divided into four systems. The first system has a treble staff with a melody and a bass staff with a driving fiddle accompaniment. Chords Am and G are indicated above the first and fourth measures respectively. The second system continues the melody and accompaniment, ending with a repeat sign. The third system introduces a new melody in the treble staff, with a dashed line indicating an octave (8va) for the first measure. Chords F, D, F, and D are indicated above the measures. The fourth system continues the new melody and accompaniment, with chords F, D, Am, and E indicated above the measures.

The second tune followed nicely... earlier in the day, we had discussed an observation that our friend Jolie from the Albuquerque dance community had made about the effect of music on dancers, and we decided to write a tune for her as a token of our appreciation, gifting her a musically rendered pair of gator boots (since we obviously could not get alligators off our minds!). The Ladies at Play notated the tunes after the workshop, and the next morning, joined onstage by the workshop participants and the members of Uncle Farmer, we debuted the two new tunes as a medley during the final dance of the weekend, called by Gaye Fifer. The Ladies at Play are an Oklahoma-based contra dance and English country dance band. They recently put out a CD that features fifteen compositions by Jonathan Jensen, entitled *Swimming Down the Stars*. Their earlier CD consists of original waltzes written for couples in the Oklahoma City dance community, entitled *Once Upon a Waltz*.

GATOR BOOTS FOR JOLIE

Peter Esherick, Erika Gerety, Erin McMullin and Ladies at Play

WEB EXTRAS: See the dances being called by Gaye Fifer at the close of Stellar Days & Nights (video by Wendy Graham): youtube.com/watch?v=aHcWd3a4ENw&t=20s

Listen to the tunes on Soundcloud: Alligator's Dentist: soundcloud.com/marana-1-1/alligators-dentist

Gator Boots for Jolie: soundcloud.com/marana-1-1/gator-boots-for-jolie

Annual Meeting Looks to the Future of CDSS

by John Seto and Craig Meltzner

Small piles of snow remained on the edges of the parking lot at Eastworks in Easthampton as the CDSS Governing Board gathered for its 2018 Annual Meeting. 2018 marks a pivotal year for CDSS as we move forward with strategic planning. It was augured by two leadership transitions – Gaye Fifer chaired her first Annual Meeting as new Board president, with leadership from Katy German at her first AM as executive director. All twenty-three board members were present except for one. The decision to hold the meeting at the CDSS office site proved beneficial, as staff participated in the meeting activities even as they worked hard to facilitate the food and technical needs of the large group.

Activities started early the first day for the executive director, board officers, and the new incoming board members for introduction and orientation with office staff. Incumbent board members joined the group at lunch, and the afternoon was soon buzzing with discussions and voting on multiple topics, including the transition of treasurer from Craig Meltzner to Joel Bluestein, potential changes in the management of our investments, and a detailed presentation by staff member Sarah Pilzer on the operational tech system Salesforce. This data platform may be the solution to the integration of the several independent systems that CDSS is currently using.

The remainder of Wednesday afternoon saw a report from Katy German on her first six months as ED, in which emphasis was given to the rise of morale in staff, as well as a new sense of job ownership with fresh engagements such as staff involvement in the budget process. The desire to



The CDSS Governing Board at the Annual Meeting (photo by Doug Plummer)

have a smaller Executive Committee was discussed. The business day ended with a rotating round of speed-dating with staff to foster friendship as well as gain knowledge of the many roles and responsibilities they take on. Many of us attended the Wednesday evening contra dance in Amherst.

On Thursday we worked on the renewal of the CDSS mission, vision, core values, and guiding principles. We noted the information about group needs coming out of the Canadian affiliate survey and look forward to feedback from US affiliates. The afternoon progressed with the setting of strategic priorities and focus areas. Exercises divided participants into smaller groups where ideas flowed freely and were captured for consensus building. The Strategic Planning Task Group will refine these ideas and priorities for further Board review and approval. Business on Thursday afternoon ended after the presentation of reports from the Executive, Nominating, and Awards Committees, including approval of the recipient of CDSS 2019 Lifetime Contribution Award.

A special dance event honoring David Millstone, CDSS president for the past six years, took place at the Whately Dance Barn on Thursday evening. David inspired and motivated us all, providing able leadership during the CDSS Centennial and executive transition, and tributes came from far and wide. Among the gifts offered was an iconic framed photograph from fellow board member Doug Plummer. We all danced “A New Leaf,” an English dance written in David’s honor.



The meeting in panorama (photo by Doug Plummer)



David Millstone, at the dance in his honor (photo by Doug Plummer)

The third day of the Annual Meeting was dedicated to the important topic of board fundraising. Plans for estate giving were presented by Robin Hayden, CDSS Development Director, and Joel Bluestein. Brooke Friendly led the Board and staff in improvisational theatre techniques designed to help us become more comfortable asking potential donors for money and services on behalf of CDSS. Board members were then divided into teams to brainstorm ideas on the “get/solicitation” in addition to the “give” part of fiduciary responsibility. The Board has committed to raising \$25,000 outside of their own giving.

Successful fundraising stories by Board members in 2017 were shared. Norm Stewart reported on his outreach to younger dancers within the Louisville, KY, contra community. In New Jersey, Nancy Barbour raised significant funds for CDSS with help from her workplace’s matching giving program. David Roodman and David Shewmaker reported on an event in Washington, DC, where their respective ambassadorial and culinary skills aided Brooke Friendly’s dance social. After hearing these inspiring stories, the Board renewed their enthusiasm to work together to raise needed funds, while promoting the social and health benefits of dance, music, and song.

Reports from Board committees continued Friday afternoon, with ratification of a reduced-sized Executive Committee, an update on Pinewoods, and the confirmation of Personnel Committee. In addition, task groups were discussed – with the Song Task Group and the Dance Musicians Task Group disbanding, and the Community Safety Task Group continuing. Two new task groups, one on the topic of dance and health, another on archival partnership with University of New Hampshire, are being considered.

A Couple Left the Set While We Were Dancing!

Tips on recovery by Laura Brodian Freas Beraha

A note on etiquette on the dance floor: As dance instructor Walter Nelson instructed dancers (many new) in the first set dance at the Social Daunce Irregulars Formal Victorian Ball on November 26, 2017, “Once you’re in a set, you stay in a set. If you leave a set in the middle of a dance it will ruin it for the other dancers.”

Unfortunately, not all dancers get the message. Some new dancers miss the point that as social mixers these dances demonstrate that one essentially dances with everyone in the room. Sometimes new dancers are so focused on themselves that they are unaware of the results of their actions on other dancers.

This brings up an interesting question: You are dancing in a duple minor set dance. You have progressed and suddenly discover that there’s no new couple to dance with. What happened? Apparently one couple has left the set in the middle of a dance. What do you do? The only saving grace is this: if a couple leaves your minor set during a dance, quickly extricate yourself and your partner, go down to the bottom of the set and re-enter there.

If you have the misfortune of your partner leaving during the dance, tell the other couple in your minor set to reenter at the bottom while you leave and try to find another partner. Then you and your new partner shall come back in at the bottom of the set. It recently happened at one of my ‘drums’: a dancer panicked, left the dance, and could not be convinced to stay. In my case, I was fortunate enough to call a by-standing person onto the floor to replace the errant person and the dance continued without interruption.

Barring that, if someone in your minor set leaves, whomever remains should just go to the bottom of the set and re-enter the dance. That way, it won’t be ruined for the rest of the members of the adjacent duple minor sets. I shudder to even think about the nightmare that would occur if someone bugged out of a triple minor set dance!

Laura Brodian Freas Beraha has been teaching English Regency Dancing since 1984. She is the founder of the Bay Area and Valley Area English Regency Societies. Laura holds a mostly monthly Regency dance party in Pasadena, California.

English Country Dance: *Waltzing with Gaye or Madame Fifer's Inauguration*

by Beverly Francis

This dance was written in honor of Gaye Fifer's start as president of CDSS, April 2018. On discovering Joseph Pimentel's 3rd opus on the inauguration of a CDSS president, I renamed it Madame Fifer's Inauguration (following Mr. Hamilton's and Mr. Millstone's). The tune is "Waltzing with You" by Molly Mason, from *The Waltz Book II*.

DUPLE IMPROPER

- A1 1-4 Neighbors right hand turn once around
5-8 Women cross right and loop left into each other's places (a serpentine move with generous curves)
- A2 1-4 Partners (now on same side) left hand turn once around
5-8 Men cross left and loop right into each other's places - serpentine (all progressed and crossed over)
- B1 1-4 Circle left once around
5-8 Partners two-hand turn once around
- B2 1-4 1st man cast up, followed by partner, single file clockwise back home
As 2nd man cast down, followed by partner, single file clockwise to home
Step into a wavy line of four, take right hand with neighbor, women take left hands in the center: 1s face down, 2s face up
- 5-6 Balance forward and back in the line of four
7 Drop hands and move forward to a new foursome
8 Step right and acknowledge new neighbor

WALTZING WITH YOU

1992 Molly Mason

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Molly Mason wrote this tune as part of the score for the award-winning independent film, *Brother's Keeper*. This tune was also published by Bob Pasquarello in his periodical *3/4 Times*, in Vol II, #1, May 1993. Molly's and Jay's music appears on numerous recordings. "Waltzing With You" is featured on their album, *Brother's Keeper*, on Angel Records. Molly Mason, POB 49, 131 Van Buskirk Road, Saugerties, NY 12477.

There is ample time for the serpentine crosses. After the women turn right hands with their neighbor, they may wish to stretch out their diagonal line a bit beyond their foursome before they start the serpentine. Same for the men after their left hand turn with their partner. The step right and acknowledge at the end of each round is just one bar, so it's brief. Its practical purpose is to keep dancers from starting the right hand turn too early.

Beverly Francis is an English country dance caller and mentor to apprentice callers. She currently serves on the CDSS Governing Board.

WEB EXTRAS: PDFs of dance instructions and tune (full size) at cdss.org/news

continued from page 15 —

Always go for full-body shots of the dancers and keep distractions out of the frame. Avoid closeups and cutaways of dancers' hands, feet and heads. And stay away from shots that include the caller, the band, dancers in other sets, non-dancers, equipment, and, of course, visual obstructions.

Record Quality Sound

A clear recording of the music and caller's prompts adds a lot of value to a dance video. If your camera is located close enough to the band, caller, and speakers, you can usually get acceptable audio from your camera's built-in microphone.

It's possible to get much higher-quality audio from a remote microphone. While the camera's built-in microphone is usually pointed at the dancers, a remote microphone can be placed in a better recording position near the caller and band. To get the best possible sound, you can try to get a line feed from the sound system to your camera or a digital recording device. This requires getting the permission of the band, the caller and the sound person. Provided there is a good sound mix, you will get good quality sound without undesirable background noise. If you want to include some sounds from the dance floor (e.g., hand-clapping), you can mix the two sound tracks together in your video editor.

If the dance was done to recorded music, you can replace or augment the camera's sound track with the higher quality music recording in your video editing program. If you want some of the calls, you can mix the two tracks.

Collect Information for the Credits

Viewers (especially callers) will appreciate getting all the information they need in one place (i.e., a YouTube video). In the credits include: the name of the dance, the tune and composer (when known), the event and its date, the caller, the band, and the venue. If you have permission from the choreographers and composers, include copies of the tune and dance instructions and/or references to how they may be obtained. If available, a little history of the dance is an added plus. And finally, photos of the venue, the caller and the band impart a nice sense of context.

Edit Your Video

How you edit your video can make or break it. Good editing can salvage a mediocre video by highlighting just

the best dance sequences and removing dancer mistakes and distracting images or sounds. Lack of editing can limit the appeal of a well shot video.

When you video a dance, try to capture the whole thing from the band's intro at the beginning to the applause at the end. This way you'll have plenty of material to work with when you start to edit the video. For the final version, your aim will be to reduce the material down to 2-3 rounds of the dance for 2-3 minutes. This is usually sufficient for the viewer to learn the dance.

Show whole rounds of the dance with the best dancing. Edit out walk-throughs, couples standing out at the top of a line, dancer mistakes, and distracting images or sounds. Create smooth visual and audio transitions between scenes. Try to run at least the first round of the dance with calls. After that, it's often better to let the viewer enjoy the dancing and music without the calls. If images are a little dark, you can use video editing software to make them a little brighter. There are also video tools on the YouTube web site that can help correct problems with lighting and image stability.

Whenever you use audio not recorded by your camera, you'll need to precisely match that audio to the video of the dancers' movements. As this is hard to do manually, it's best if your video editing program can do it for you by syncing the non-camera audio track with the camera's audio track.

Learn More About Shooting & Editing Video

To learn more about shooting and editing video, watch online tutorials and take courses at your local arts center or community college. Experiment with different camera settings, shot angles, editing techniques, sound recording methods. After you finish editing a video, ask yourself "What did I learn this time?" Watch other ECD dance videos. What did you like or dislike about them? What new techniques can you apply to your videos to make them better? Once you've learned some basic skills, you'll find it's fun to create videos that you and other dancers enjoy watching.

Don Bell has a background in educational television, educational technology and multimedia. He and his wife Diane (whom he met at Pinewoods) have been running an English Country dance series in Troy, NY since 1994.

WEB EXTRA: Watch Don Bell's English country dance videos on his YouTube channel: [youtube.com/user/donwfbell/videos](https://www.youtube.com/user/donwfbell/videos)

CDSS Sings: On the Banks of Coldbrook

by Anthony G. Barrand, Ph.D.

Edith Barnes, oldest daughter of a wealthy outdoorsman, married Warren Sturgis, Latin teacher at the Groton School, in Groton, Massachusetts, in 1899. As a wedding present her father gave them 350 acres of land in the Wilmington "Handle," so-called because the township is shaped like a square cast-iron skillet with its handle extending to the north. This became West Dover, Vermont, now better known for the Mount Snow ski area. Shortly after the wedding, they began spending their summers living in an old house known as "Coldbrook" on the Handle Road. The house and property were named after a prolific local trout fishing stream. For repairs on the chimney they hired a local mason, James King Polk Atwood. When not working, he would lean a chair against the wall and sing or recite ballads and other poems and songs. Mrs. Sturgis, a published author of short stories, with James' help wrote down the lyrics to forty-four of these songs. A colleague of Warren's at the Groton School, Harvard graduate Robert Wells Hughes, later noted the tunes and arranged thirteen of them for piano following the contemporary fashion. These were published in 1919 by G. Schirmer as *Songs from the Hills of Vermont*, #10 in a series on American folk songs.

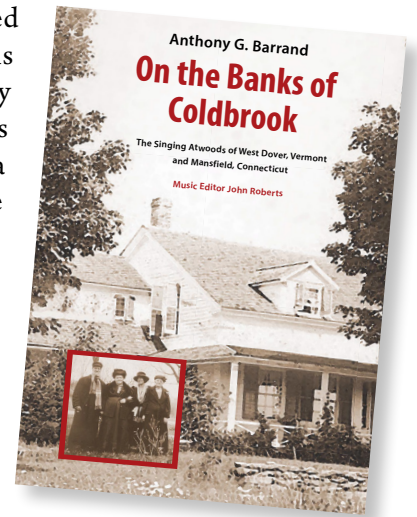
In the preface to *Songs from the Hills of Vermont*, Sturgis reported that James said of himself: "I'm not what you'd call a regular singer, you know, for I never learned by book nor saw nothin' writ down. But I've allus sung just cause I can't help it. My father was the same and my grandfather too." In addition to James' songs and ballads, Hughes noted more from the singing of James' second wife, Mary Atwood, and what Sturgis called an "intimate friend", 'Aunt' Jenny Pierce Knapp. Since James, Mary



The Atwoods with Edith and Aunt Jenny, 1918

and Mrs. Knapp were both from Bennington, VT, I'm guessing that 'Aunt' Jenny was a caregiver for Mary's or for James' children by his first wife. A surprise to me was that some of the tunes were noted from someone

Hughes identified by the initials "EBS," presumably Edith Barnes Sturgis herself. I call this a "surprise" because I interviewed a few of Edith's living granddaughters and they didn't think their grandmother was a singer.



In 1980, Margaret MacArthur of Marlboro, VT, showed me a copy of the book and a bundle of typed pages containing several more songs collected by Edith Sturgis from James Atwood. Margaret also discovered that the "Hills" mentioned in the title were not from Vermont's "Northeast Kingdom," as she had assumed, but were from West Dover that she could see from her kitchen window. James Atwood was deceased, but she tracked his son Fred Almond Atwood down to Mansfield, CT. Margaret wrote to Fred, asking him if he knew any of his father's songs. In 1964, she invited him to visit her in Vermont and included a bus ticket. Fred took a Greyhound bus to Brattleboro where he met Margaret; she recognized him because he told her in a letter that he would be wearing a white carnation. He visited her for three days in 1964, singing nearly fifty songs into her reel-to-reel tape recorder. Fred was able both to supply many of the tunes to his father's repertoire and to songs he had acquired on his own. Of this latter set, Margaret obtained no specific information on their source though many were widely circulated in the 19th century as printed broadsheets.

Fred Atwood had left West Dover in 1910 and, two years later, married Lillian Roswell in Mansfield, Connecticut. They had one son, Ernest Almond Atwood. Margaret later, in 1974, recorded Ernest singing at his mother's nursing home in Mansfield. Her search for "more songs from the hills of Vermont" has yielded close to 100 songs and, with John Roberts as music editor, the Country

Dance and Song Society has published the family's whole oeuvre in *On the Banks of Coldbrook: The Singing Atwoods of West Dover, VT and Mansfield, CT*.

Many of the ballads and songs in the book are common to American and British traditional singers but include some unusual versions and a few gems not previously recorded or published anywhere. They are not even in the index Steve Roud recently made by systematically numbering all English language songs found in the collection of books in the Vaughan Williams Memorial Library and archive at Cecil Sharp House, the headquarters of the English Folk Dance and Song Society. In 2010, Keith Murphy and I began preparing for the 2012 West Dover Bicentennial to celebrate the incorporation of the Wilmington Handle into the West Dover Township. Our collaboration yielded a CD based on the Atwoods (*On the Banks of Coldbrook: Atwoods Family Songs from the*

Hills of Vermont, Black Isle Music, 2012). This led us to return to Margaret MacArthur's papers, and since then to complete the book of all of the songs of James, Fred, and Ernest Atwood, and other friends and family.

On hearing of the Coldbrook project, the staff at the Vermont Folklife Center sent me a copy of Margaret's field recordings, including those made during the visits she made to Fred and Ernest Atwood. These can be heard on the Vermont Folklife Center - Digital Archive: explore.vermontfolklifecenter.org/digital-archive/collections/items/browse?search=fred+atwood&submit_search=Search

On the Banks of Coldbrook: The Singing Atwoods of West Dover, Vermont, and Mansfield, Connecticut, and the accompany CD are both available in the CDSS online store—store.cdss.org.

BONNIE BLACK BESS (1)

Performers: James, Fred and Ernest Atwood Transcriptions: Lyrics - Edith Sturgis from James Atwood;
Tune - Robert Hughes from James Atwood; John Roberts from Fred and Ernest Atwood See also: Bonnie Black Bess (2) Section 4
Laws L9; Roud 620

When blind - ness did guide me I left my a - bode. When friends proved un -
grate - ful I took to the road For to plun - der the wealth - y and re -
lieve the dis - tressed, I bought you to aid me, my bon - nie Black Bess.

1. When blindness did guide me I left my abode.
When friends proved ungrateful I took to the road
For to plunder the wealthy and relieve the distressed,
I bought you to aid me, my bonnie Black Bess.
2. Oh, how noble you stood, when a carriage I stopped,
The gold and the jewels from its inmates I took.
No poor man did I plunder or ever yet oppress,
No widows or orphans, my bonnie Black Bess.
3. O'er hills and o'er valleys, through glens I rode you,
From London to Yorkshire like lightning you flew.
No toll bars could stop you and rivers you did breast,
In twelve hours you reached it, my bonnie Black Bess.
4. Hark! The blood-hounds are howling and the bugles loud sound,
And the likes of your noble they never can crown.
But to part with you now, it does me so oppress,
Yet farewell forever, my bonnie Black Bess.
5. As ages roll downward, and I'm dead and gone,
This tale shall be told from the father to the son.
And some they will pity while others will confess
'Twas through friendship I shot you, my bonnie Black Bess.
6. And no-one dare say that ingratitude dwelt
In the breast of Dick Turpin, 'twas a vice he never felt.
But I die like a man and soon be at rest
So farewell forever, my bonnie Black Bess.

Milestones

Traditional Dance, Music, and Song Groups Celebrating Anniversaries

Minneapolis-based Tapestry Folkdance Center Celebrates 35th Anniversary

Tapestry Folkdance Center can now devote all its energy towards growing the organization without the burden of a mortgage. It didn't happen overnight. Thirty-five years ago, Twin Cities folk dancers dreamed of forming a non-profit organization to support many kinds of folk dancing, and in June of that year the dream became reality. In the beginning, Tapestry dancers rented spaces but the community longed to own building. In May 1999, the dream came true and in December 2017, the final mortgage payment was sent!

By now, thousands of people have danced at Tapestry. Because we own our building, we host a dance community greater than the sum of its parts. In addition to the eight weekly, bi-monthly, or monthly social dance programs at the heart of the organization, Tapestry rents space to several dance organizations. New callers have taken the opportunity to develop their craft within their own supportive community, and now call or teach all over the United States. Love has bloomed at Tapestry—we've lost count of the folk who met their significant others during one of our events. Now, their offspring are active members of the dance community.

We'll celebrate Tapestry's 35th anniversary June 14-17, 2018 with old favorites like International, contra, family dance, and English country dance, and newer



programs like bollywood and ballroom dance. We'll showcase offerings from our renters and honor founders and supporters of Tapestry, with special guest addresses by Katy German, new CDSS Executive Director, and others. A special contra dance featuring David Kirchner and Contratopia will close out the evening.

Ten Years of the Georgy-Alabam All-Square Dance Weekend

When planning a special dance event, the usual order is for the sponsors to hatch up an idea, then try to find the perfect place to hold it. But in the case of Georgy Alabam, an all-traditional square dance weekend conceived of by dancing friends from Atlanta and Birmingham, the place came first—Bald Rock Lodge on top of Mt. Cheaha, in a state park near the Georgia/Alabama state line. Built by the Civilian Conservation Corps and opened to the public in 1942, it's built of stone and wood, with floor-to-ceiling windows and a rectangular wooden floor perfect for dancing.

This was a dance hall waiting for an event. It's probably too small for a contra event—but that was no problem. We all love to dance squares and sport some of the best old-time bands in the region. Thus Georgy Alabam all-square dance weekend was born in 2009. The name does double duty, referring to the location (“plum out of Georgia and nearly out of Alabama”), and also to an old square dance figure... “corner lady with the right hand around, partner by the left...”

Our first guest caller was North Carolina's Phil Jamison, who shared the mic with Scott Russell, an Atlanta caller who learned his skills from Sandy Bradley. That first year, we had no budget, because we had no money. We billed our event as “all-volunteer.” Bands, callers, and sound techs came from Birmingham and Atlanta, and we did not lack for great music. All the dancers signed up for a chore, such as kitchen duty, keeping the fire going, setting up the hall, clearing the hall, and so forth. We crossed our fingers and hoped folks would come—and *they did*.

Our format is a welcome dance Friday night; dances, workshops, jamming and napping during the day on Saturday; a Saturday night dance; and a Sunday morning farewell dance and potluck/leftovers lunch.

Over the years, we've offered workshops in flat footing, round-table discussions for callers, West Virginia squares, squares from Maritime Canada, opportunities for up-and-coming callers to try a dance, Lloyd Shaw's cowboy

dances, square dance technique, the “Zen” of the big set, New England squares to Southern music, and of course, time for lots of jamming. We’ve recently added “work-study” scholarships for younger dancers to help the next generation get hooked on squares.

When it looked like we had a successful event, Georgy Alabam was “adopted” by Birmingham FOOTMAD, giving us the financial stability to offer stipends to our callers and bands.

Come join us in 2019 for our tenth anniversary with caller Phil Jamison and three rocking old-time, Southern bands. For more information, visit the Birmingham Friends of Old-Time Music and Dance at footmadbirmingham.org.



Photo: Susan Davis

Dancing at the Georgy-Alabam

Thirty Years of New England Dancing Masters

On Saturday, April 21, almost 100 folks of all ages converged on the Evening Star Grange in East Dummerston, VT, for a community dance sponsored by the Village Dance Series in celebration of New England Dancing Masters' 30 years of collecting and publishing traditional dances and singing games for children and communities.

The four New England Dancing Masters, Andy Davis, Mary Cay Brass, Mary Alice Amidon and Peter Amidon, called and played (accordions and piano) at this joyous event, along with guest fiddler (and Village Dance regular) Laurie Indenbaum.

In the 1980s, before they founded New England Dancing Masters, Andy, Mary Cay, Mary Alice, and Peter had been regulars, both as dancers and musicians, at the contra dances in East Putney, Vermont, Northfield, Massachusetts, and Nelson, New Hampshire when they all started teaching elementary school music. The four music teachers met regularly to exchange dances and songs to

use in their elementary school music teaching. They were all learning and adapting traditional dances learned at dances, traditional dance folk camps and from published collections of dances. When one of them found or adapted a dance that was successful in the classroom they would share it with the group.

In addition to his music teaching, Peter Amidon was leading elementary school residencies in traditional dance and music. He would visit a school for a few days, leading dancing to his accordion playing. But he realized that once the residency was over the students couldn't do the dances because they no longer had the music. So in 1988 he proposed to Mary Cay, Andy, and Mary Alice that they record a cassette of some of the dance tunes that Peter could leave behind. As they talked about it, the four decided to publish a companion book of the dances. One of their favorites was *Chimes of Dunkirk*, learned from New Hampshire dance caller Dudley Laufman, so gave their new book the title: *Chimes of Dunkirk: Great Dances for Children*, published it in 1991, and named their publishing company New England Dancing Masters (NEDM).

Somehow the *Chimes of Dunkirk* collection found its way into major children's music education distributors catalogues, and the NEDM were



Photo: Lynn Nichols

surprised to be suddenly selling hundreds of books every year (including through CDSS). In 1993 they published *Jump Jim Joe: Great Singing Games for Children* (now *Rise Sally Rise*) and the two collections quickly became classics for elementary school teachers across the United States.

Since then the NEDM four have published five more book/CD dance collections and three DVDs. "We had no idea that our little 1988 brainchild of a book and companion cassette tape would turn into such a significant force in American dance education," Peter Amidon says.

You can find out more about New England Dancing Masters at dancingmasters.com.

WEB EXTRA: Watch Peter and Mary Alice Amidon tell a story through song during the April 21st community dance event: cdss.org/news

We're Already 5: A Song Celebrating 5 years of Contra Dance in South Louisiana

Sung to the tune of Old Joe Clark

Chorus (repeat w/instruments only)

Hey let's go and Do-si-do

Circle to the right

Feels so sweet to move your feet

Let's have a dance tonight

First we mastered Forward and Back

Then ol' Buzz-step Swing

Balances and Ladies Chains

Let the banjo ring.

Soon we wove our Heys with ease

Made sweet left-hand stars

Danced to lovely Old-time tunes

On fiddle & guitar.

Chorus

With roots in English country dance,

Jigs and Scottish reels,

Our name is borrowed from the French

So we kick up our heels.

Dancers hail from Baton Rouge,

Mississippi, New Orleans,

Lafayette, Houston, Brazil,

And all points in between.

Chorus

Spin your neighbor round the room

Do not finish early

Swing your partner 'cross the hall

Until you're topsy turvy

Swing the kitchen staff—that's Ben

Swing the Web Guru,

Swing the Sound Crew and the Band

Hug the Caller too!

Chorus

Yes we zig when we should zag

And name tags stick to the floor.

We mop it up with a courtesy turn

And then we dance some more.

We love to dance in an Anglican hall

To music that is live.

Contra is 3 centuries old

And we're already 5!

Chorus

Lady of the Lake

At Camp N-Sid-Sen on the shores of Lake Coeur d'Alene, Idaho

2018 Music and Dance Camps 2018

 **Music and Dance Week**
for teens and adults

Spin (Rodney Miller, David Bartley, Anita Anderson);
Uncle Farmer (Ben Schreiber, Michael Sokolovsky);
The Canote Brothers; George Penk & Heather Pinney;
Will Mentor, Cis Hinkle, Erik Weberg

June 24th-30th
(Sunday – Saturday)

 **Family Music and Dance Week**
music, dance, & more for the whole family

In Tent City (Betz, Graham, Seth, & David Richards);
The Canote Brothers; Susan Michaels; Mel Luedders
Darryl Thomas & Valerie Bergman; more staff TBA

Aug 19th-25th
(Sunday – Saturday)

 **Fall Music and Dance Weekend**
for teens and adults

Uncle Farmer; Susan Petrick; Northern Contraband

Oct 5th-7th
(Friday – Sunday)

www.ladyofthelake.org

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Julian CA • Aug 31-Sept 3, 2018

Music by:

Toss the Possum
Laura Zisette, Rob Zisette, Bonnie Insull

& Curious George & the ABCs
George Paul, Ashley Broder, Ben Schreiber, Christa Burch

Calling by: Seth Tepfer and Terry Doyle

Fiddling Frog Dance Festival

Pasadena CA • Feb 22-24, 2019

Music by:

The Free Raisins & Eloise & Company

Calling by: Lisa Greenleaf and Bob Isaacs

See our website: CalDanceCoop.org
for more information on our weekly dances.

CDSS NEWS

Country Dance and Song Society

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www.cdss.org

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Make this summer a celebration of traditional dance, music, and song!



Photo: Jeffrey Bary

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