

CDSS NEWS

WINTER 2010



COUNTRY DANCE AND SING SOCIETY
Continuing the traditions. Lining up those who love them.

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COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.

Founded in 1915, CDSS continues to celebrate and preserve traditional English and Anglo-American dance, music and song, promoting their new expression, connecting people who enjoy them, and supporting communities where they can thrive. Membership is open to all and includes the newsletter, periodic directory of dance groups, ten percent discount from the store/mail order, and first crack at registering for our summer programs. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

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Cover: Claremont Country Dance Band, 1979 (CDS 7), Chuck Ward in center, with (l-r) Derek Booth, Peter Persoff, Liz Dreisbach, Stan Kramer; photo: Rosemary Paterson. See the article about Chuck, starting on page 11.

ADS & SUBMISSIONS—news@cdss.org

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. We may edit for length and clarity.

UPCOMING EVENTS (balls, workshops, weekends, etc.) are published in the newsletter (deadlines below) and on our website (updated frequently). There is no charge for a simple listing (date, name of event, town/state, sponsoring group, website or phone/email).

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

DISPLAY AD SIZES & RATES (*new sizes and rates*)
full page, 7-1/8" wide x 9-2/8" high, \$400
half page horiz, 7-1/8" wide x 4-3/8" high, \$220
half page vert, 3-3/8" wide x 9-2/8" high, \$220
quarter page, 3-3/8" wide x 4-3/8" high, \$150
eighth page, 3-3/8" wide x 1-7/8" high, \$80

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: black and white (grayscale). Send electronically (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent the same day.

DEADLINES
Winter—November 1st (issue mailed early January)
Spring—February 1st (issue mailed early April)
Summer—May 1st (issue mailed early July)
Fall—August 1st (issue mailed early October)

EMAIL—We get a lot of email. Despite our precautions, your very legitimate message may go astray or be grabbed by our spam filters. If you've sent an address change and mail continues to go to your old address, or if you've sent a note needing a reply and haven't heard back from us within two weeks, please call us—413-268-7426, most Mondays-Fridays, 9:30 am-5 pm.



visit our website
www.cdss.org



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Letters and Announcements

A Lesson with Bob McQuillen

"Whoopie!" he says as I open the front door and announce myself. He doesn't like me to knock. I'm supposed to walk right in.

"How are you, my boy!" he says as he shakes my hand. Then he gestures to the piano. "Have a seat."

Bob McQuillen's house, also known as the Mac Shack, is overflowing with records, tapes, CDs, music books, instruments, and pictures of dancers and musicians—memorabilia of a lifetime of music and dance. Barely fitting in the back of the living room is a large piano, where I take a seat.

Sitting on a stool beside the piano, Bob straps one of his many accordions onto his shoulders while I practice the chords he has shown me—octaves with the left hand and chords with the right. Boom-chuck, boom-chuck, boom-chuck.

"Key of D-dog!" Bob says, and begins to play the accordion. The first time through, I struggle to figure out which chord goes where. But the music repeats itself, and I have another chance to get it right. Bob keeps right on playing, sometimes yelling out a helpful "four!" or "seventh!" when I'm struggling.

A few more times through and he's swinging the tune, getting fancy on his accordion. The rhythm he taught me becomes automatic. I'm barely thinking. Boom-chuck, boom-chuck, boom chuck.

A shift in the music tells me he's wrapping it up, and I head back to the tonic chord. "That was Smash the Windows," he'll say, or The Devil's Dream or whatever the tune is called. "Famous, famous tune," he adds.

The hour blows by, and before I know it, it's time to go. We shake hands again. "I'll see you when I see you," he says. As often as not, on my way out, he imparts one last piece of wisdom.

"Do you know what side of the chicken has the most feathers?... The OUTside!"

Dave Eisenstadter, Keene, NH

Bob McQuillen will receive the CDSS Lifetime Contribution Award this spring; details will be on our website soon. For an article about Bob, see the last issue of the News, also posted on our website, www.cdss.org/current-issue.html. (For an article on the other 2009 recipient, see page 11 of this issue.)

Tune Confusion

I am troubled by persistent confusion regarding the correct name of the music used for Victor Skowronski's wonderful dance Rafe's Waltz, first published in issue 132, September/October 1996 of the *CDSS News*. Victor notes: "I first heard the tune on a recording of Ralph Vaughan Williams' English Folk Song Suite which is why the dance is named for him." A number of callers (as well as dancers) have stated the tune is The Cutty Wren. It is not. The tune is similar, yes, though it lacks the falling and rising quarter-note phrases in both the A and B music which contribute so much to the "dreamlike quality" Victor noted in his author's note. In any case, The Cutty Wren is a Manx song, not an English one, and Vaughan Williams was clear that his Folk Song Suite was based upon English tunes.

The tune in question was collected in many southern English counties by Gardiner, Butterworth and other contemporaries of Vaughan Williams, and was always referred to as Green Bushes. This is the title Vaughan Williams gave it, and is therefore the correct name of the music for Rafe's Waltz. Not surprisingly, the words of the song it accompanies are a lovely fit to Victor's flowing dance, more so than those of the Cutty Wren:

As I was a walking one morning in Spring,
For to hear the birds whistle and the nightingales sing,
I saw a young damsel, so sweetly sang she:
Down by the Green Bushes he thinks to meet me.

Let us pay homage to both Vaughan Williams, and the early collectors who were active in the English Folk Dance and Song Society (from which CDSS sprang) by using the correct title. We strive for historical accuracy in naming older dances and music; let's do the same for newer ones.

Allen Dodson, Hatfield, MA

Money Musk

In the following passage of *The Hemingses of Monticello: An American Family*, author Annette Gordon-Reed captures the musical inclination of Thomas Jefferson and at least two of his African-American sons—William Beverly Hemings and Thomas Eston Hemings:

"We do not know Beverly's profession, but music was also the passion of Eston's soul, so much

that he learned to play the violin and the piano and made his living as a musician. Although he never spoke publicly about Jefferson, he kept alive his connection to him by changing his name from Eston Hemings to E. H. Jefferson when he went into the white world. He also carried a bit of Jefferson with him in his professional life, a private remembrance that had to remain unknown to his audience. Jefferson did not care much for popular music, but there were several songs he liked enough to copy down in his notes, one a tune called 'Money Musk.' Decades later, Eston would make 'Money Musk' one of his signature tunes as he played at society events throughout southern Ohio." (2008, pp. 602-603).

It would be interesting to know more about Eston's musical career in Ohio.

Susan English, Wooster, OH

Upcoming—Tools for Dance Communities 2010

Are you interested in the ingredients that make a dance community thrive? Have you been thinking about starting a dance and want good advice? Do you want to hone your knowledge about a particular element of running a dance? Is your group experiencing not only the joy, but also the challenges of new growth? Do you want a chance to strengthen your network with other dance leaders in the Southeast?

If any of these questions apply to you, the Southeast Dance Leadership Conference this October 1-3, 2010, will be an event for you. The conference is being spearheaded by the Triangle Country Dancers, Sun Assembly English Country Dancers, as well as being supported by the Country Dance and Song Society with partial funding by the New Leaders, Good Leaders Fund. It will take place at the Summit Center at Haw River State Park, northwest of Durham/Chapel Hill and north of Greensboro, North Carolina.

Keep an eye open for details and registration in the next few months. In the meantime, feel free to contact us at sedanceconf@gmail.com.

Gail Lacy, Chair, Planning Committee

DART—Rapper Competition and Gathering

Great Meadows Morris and Sword is hosting a rapper competition the weekend of October 23, 2010 in the Boston, Massachusetts area. This event is inspired by the highly successful DERT rapper competition in England. To help us plan this event, please let us know a.s.a.p. if you are interested in participating. We would love to hear your ideas about what this event should look like.

The DERT example shows us that there is a

lot to recommend a friendly competition.

1. It's traditional—competition was an important part of the nineteenth and twentieth century rapper.

2. It spurs your team to work hard on one dance and strive to be your best

3. Constructive judging gives you clear and specific feedback on your dance, your dance skills, and how you might improve. GMMS's experience has been that the judging at DERT, for the most part, is kind, gentle, very useful and specific.

4. Many teams go to DERT every year with no chance of winning. They do this because it's a great, fun weekend—very supportive—and they don't feel put down or overly judged.

That's how we want our weekend to be—a fun get together with other sword dancers with the added bonus of the competition. There will be prizes in many categories, workshops, and plenty of time for socializing. We are inviting English teams to come to this event and several have expressed interest. Please reply to me at tkruskal@verizon.net or 978-443-8940. For more information, see www.dart2010.org.

Tom Kruskal, Sudbury, MA

The Big Rapper Project

Some of you may already have heard that a comprehensive publication on rapper is underway in England under the aegis of the English Folk Dance and Song Society with an expected publication date of 2011, to correspond with the one hundredth anniversary of Cecil Sharp's *The Sword Dances of Northern England*.

This will consist of two parts. Chris Metherell (known to many for his work in step dance) will be producing a double DVD to include film of past and current teams. Phil Heaton (organizer of Dancing England Rapper Tournament [DERT] and EFDSS Gold Badge winner for his work in rapper) will be authoring the accompanying book.

The material is to include all collected material from the first half of the twentieth century including notation of all traditional dances. But this is only a start, as the development, history, context and current state of the dance in the United Kingdom, North America, and elsewhere is also to be included.

You will note that no work approaching this scope has even been attempted before. The alignment of these two talented individuals willing now to take on the project with the support of EFDSS should not be taken for granted and all of us to whom rapper is meaningful should consider supporting them. It is quite literally a once in a century opportunity to do the definitive rapper work and to do it right.

Do consider supporting this effort. Part of this

would be by contributing content. Phil is very interested in the development of rapper in North America. Who were the founders and what were the initial sources? How does specific dance information get passed on? What individuals and teams have been influential? Where do performance ideas/choreography come from? What is it that makes some teams want to develop the rapper, improvise, and push the limits? How has the dance (in general or your own dance) changed and why? Commentary on development of music, stepping, and types of sword locks is very welcome. Who have been influential Bettys or other characters? What have been the significant events or venues? Team histories? Will you share notation of an entire dance or an individual figure you are particularly proud of? Material from Amherst in the 1920s to Oberlin in 2010 are all potentially of interest.

All still images and moving pictures should be submitted to Chris Metherell who should be contacted prior to submission at chris@metherell.org.uk or 01144-7505-134070.

Notations and thoughts on aesthetics should be submitted to Phil Heaton at pcheaton@btinternet.com or 01144-1791-7027128.

North American rapper historical information should be communicated to Rhett Krause who will be compiling the overall history of rapper in North America. Material sent to Rhett should also ideally be cc'd to Phil, and all material in other form will be sent by Rhett to Phil for archiving. Contact rhettkrause@comcast.net.

The entire project is of no small expense, and the amount of material and the work that can be done are, of course, dependent on finances. Help the authors make this the tremendous product it should be and consider financial support for this project. Donate individually or collectively in the name of the team. Any questions on financial donations can be referred to Derek Schofield at eds.editor@efdss.org, including information on donations by credit card. Checks should be made out to EFDSS and accompanied by a note explaining their purpose. They should be mailed to: Rapper Publications Sponsorship, EFDSS, Cecil Sharp House, 2 Regents Park Road, London NW1 7AY, UK.

I really think this will be the rapper reference that will be consulted for decades to come. Your support in content and finance will help make it so.

Rhett Krause, Amherst, MA

Next Year's Governing Board

Governing Board positions will need to be filled next year, including that of secretary and some at large positions. The Nominating Committee would like your help finding people with the skills, experience, energy, time and teamwork style that will continue to make ours a strong and active board. Board members must be members of CDSS and familiar with our goals; we seek people with professional experience in small nonprofit organizations management, budgeting, volunteerism, fundraising and publicity. Of course, we want to know about active, creative people of all types.

If you have someone to suggest (and this includes self nominations), send a short paragraph or two with the following information: what they do in the dance and song world and where they do it, what other work/activities they do that might be relevant, why you think they are a good board candidate, and how to contact them by email, phone and snailmail. Please send names for consideration before June 30, 2010 to CDSS Nominating Committee, Nikki Herbst, Chair, 1007 Briar Drive, Iowa City, IA 52240; russiababy@aol.com.

E-Blasts

CDSS is now sending e-blasts—short email messages—a few times a year to everyone on our mailing list who has an email listed with us. If you haven't received a "blast" yet, send us your email and we'll include you in the next one. (And remember to "white list" us so it gets through.)

Personal Ads

Asheville Vacation—free lodging! Seeking a trustworthy housesitter for up to five weeks, end of May thru end of June. Could be split among several sitters. Even trade: free lodging in exchange for easy pet care/companionship and general safe-keeping. Asheville has tons of dancing and music, plus nearby summer festivals, and the outdoor pursuits of the Blue Ridge Mountains. For more info, email singdancelaughjoy@gmail.com.

Manx cat announcement re: Folk Music Week Pinewoods 2009. Sol Weber can't remember the name of the gent who sang the Manx cat song to him. ("The mind is a terrible thing to lose.") Will that gent contact him at solweber@juno.com? Thanks.

Camp Jobs Available

Each year we need help running our summer dance and music camps. If any of these appeal to you, write to Steve Howe, CDSS Office, PO Box 338, Haydenville, MA 01039, or camp@cdss.org.

Sound system operators are needed at all weeks, with compensation ranging from full scholarship to paid staff, depending on the session.

Office positions are available at Pinewoods, from July 17-September 4, at Timber Ridge from August 15-22, and at Ogontz from July 31-August 7.

In exchange for full scholarships, we need lifeguards with CPR/First Aid certificates for all sessions, dining hall managers for all sessions, and a doctor or nurse for Family and Campers' weeks. Some full scholarships are also available at Ogontz for kitchen and/or grounds work and some evening monitoring of sleeping children. In exchange for partial scholarships, we need assistant lifeguards and evening monitors for all Family and Campers' weeks.



Dates and Program Directors for 2010

Below are dates and program directors for this summer. Preliminary information is on our website, www.cdss.org/camp; the paper brochure will be mailed in late February. Questions? Email Steve at camp@cdss.org or call 413-268-7426 x 3.

Ogontz, Lyman, NH

Family Week, July 31-Aug 7 (Andy & Robin Davis)
Teacher Training Course, July 31-Aug 7 (Jane Miller)

Timber Ridge, High View, WV

Adult & Family Program, Aug 15-22 (Joel Bluestein & Michal Warshow)

Pinewoods, Plymouth, MA

Family Week, July 17-24 (Becky Tracy & Keith Murphy)
Folk Music Week, July 24-31 (Dave Webber & Anni Fentiman)
Morris Dance Intensive Course, July 24-31 (TBA)
English Dance Week, July 31-Aug 7 (Sharon Green)
English & American Dance Week, Aug 7-14 (Carol Ormand)
English Dance Leaders Course, Aug 7-14 (Joseph Pimentel)
Early Music Week, Aug 14-21 (Sheila Beardslee)
English Dance Musicians Course, Aug 14-21 (Jacqueline Schwab)
Campers' Week, Aug 21-28 (Kathy Talvitie)
American Dance & Music Week, Aug 28-Sept 4 (Lisa Greenleaf)
Square Dance Callers Course, Aug 28-Sept 4 (Kathy Anderson)

News Ad Changes

We've raised some ad rates (first increase since 2000), extended the discount to all members, increased the size of personal ads, and slightly decreased the size of the display ads to accommodate the new page layout. For more information (deadlines, how to send ads, sending payment), see page 2 (or our website), or write to news@cdss.org.

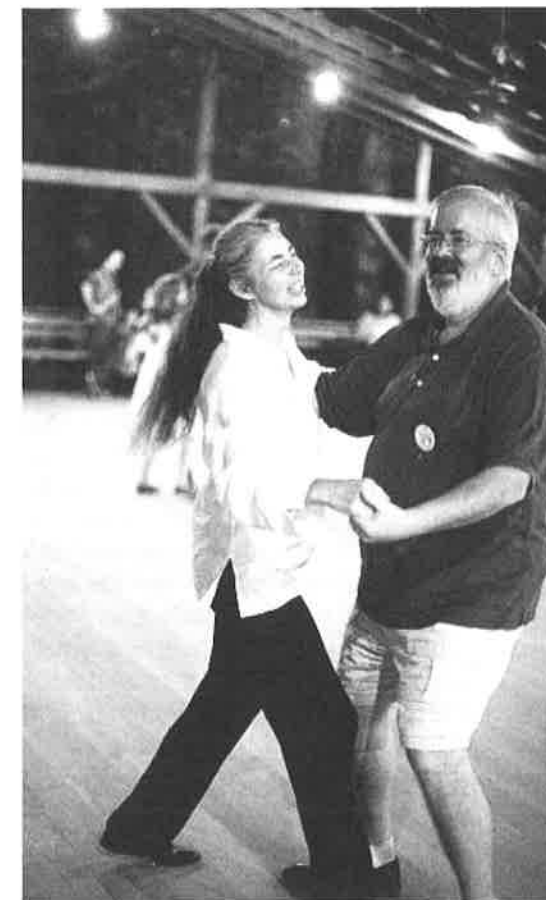
New Display Ad Sizes and Rates

full page, 7-1/8 inches wide X 9-1/4 inches high, \$400
half page horizontal, 7-1/8" wide X 4-3/8" high, \$220
half page vertical, 3-3/8" wide X 9-2/8" high, \$220
quarter page, 3-3/8" wide X 4-3/8" high, \$150
eighth page, 3-3/8 wide X 1-7/8" high, \$80

Discounts

A member of CDSS (whether individual or group) may take a 50% discount from the above rates. Anyone (member or nonmember) placing the same size ad in three consecutive issues may take a 10% discount. (For members, this would be in addition to the 50% discount.) Please include a note saying which issue(s) your ad is for.

Personal Ads are now 75 words maximum per ad. These ads are free to CDSS members and \$5 for nonmembers.



Photos: (left) Michael Siemon; (right) David Cornelius.

Group Corner—Talent Buying and Touring Acts

by Jeff Martell, CDSS Sales and Group Services Manager

If you are the talent buyer for your dance or group, then you know how difficult it can be to land bigger name touring bands and callers. First the band or caller actually has to be planning a tour, then there is the question of whether or not this tour is coming anywhere near you, and, of course, the last question is whether or not you can afford to pay a bigger name act!

Well, the good news is that, with a little bit of proactive planning, you can exert some influence over at least two out of three of those questions! The two things that drive any touring act, whether band or caller, are routing and scheduling. Any act needs to have their last and next gigs be a reasonable distance apart, preferably a half days' travel or less. They also need to keep nights off to a minimum. An act on the road is still incurring expenses on a night off, without generating any income.

So what does all this have to do with you and your dance or coffeehouse series? Lots! If a touring band or caller has the choice of an unpaid night off, or a low paying Tuesday night gig, they'll take the gig. It is how they stay on the road, and to be frank, it is how a lot of full time listening clubs have stayed in business. You may not be able to come close to affording "Memphis Timmy" on a Friday or Saturday night, but if he was in city A last night, and is in city B tomorrow night, and you are in town C in the middle tonight, you might just be able to make a deal, at least provided you can get a crowd out to see Timmy on a Tuesday night! Do some realistic math before booking the show though, bearing in mind just how much you can afford to lose, even if they offer a great deal!

So, what if you are not lucky enough to be in the middle of the tour? Well, then taking control of routing might be your best bet. You may not be able to

get "Big Jim's Floor Shakers" to fly in and fly out for just your dance, but if you were to contact them with four dates in four cities all nicely lined up then they might just sit up and take notice, and on top of that you might just all get a better deal on the nights! (Of course you can still expect to pay more for prime nights, Friday and Saturday, than other nights, but that is just the way it is).

Greg Rohde, from Childgrove Country Dancers in St. Louis, has set up a grid which shows all the dances within eight hours of St. Louis, divided up by night of the week, month and location. He also provides contact information for all of the dance promoters on the grid. So when he contacts a band to play his dance, he can hand them the tools to line up a few nights in the area so it is worthwhile for them

to come through! Some folks go even further, I know of several large scale music festivals whose buyers belong to informal buyers groups, where they share information on who is going to be touring, where and when, and many of them make offers in conjunction with other festivals to take control of routing, and save money on both talent and backline/production costs.

So, if you are hankerin' to reel in some bigger fish, get to know your neighbors! Maybe you can even form a buying group with a few other dances in your region!

Besides being CDSS's sales and group services manager guru, Jeff is a musician and producer of a variety of events and festivals. He can also get you a great deal on a demolition derby or racing pigs. For non-derby and non-pig info, he can be reached at jeff@cdss.org or 413-268-7426 x 103.



From the Youth Desk

by Max Newman, CDSS Youth Projects Intern

How enjoyable it is to sit down and write my first newsletter report as the Youth Projects Intern for CDSS!

I come to the position with a background in both the small West Coast community of Fairbanks, Alaska where I grew up and the urban East Coast community of Boston, Massachusetts where I now live. I am excited to draw from my experience as a dancer, musician, and college dance organizer—as well as from the wealth of experience that exists across the country—to continue to expand the CDSS's resources for promoting youth involvement and intergenerational dance and song.

I began my first day in the office in late September and capped that week with a rewarding few days at the second annual Youth Dance Weekend in Plymouth, Vermont. This wonderful camp showcased some great things about youth involvement in English and contra dance. It was a pleasure meeting folks of all ages from across the United States and Canada and attending the "Toast and Jam" conversation about issues related to youth involvement and leadership in dance and music. (The thoughtful questions and useful ideas generated from last year's "Bread and Butter" discussion are available at www.youthdanceweekend.org. And do check out the article in this issue on cooking for dancers from Sarah Pilzer, YDW's cooking mastermind.)

Since then, I have been working to establish a year's worth of projects and goals dealing with questions of youth and intergenerational song and dance. Succeeding Ethan Hazzard-Watkins in this yearlong position is a great honor and great opportunity to build on the accomplishments from last year. For just a few examples, I strongly encourage you all to visit cdss.org and check out the wonderful, dynamic resources being made available in the Starter Kits or the lists of worthy projects made reality with CDSS grants.

Last year's progress has also created new opportunities and exciting possibilities. There are a number of cool projects going on and a few I'd especially like to invite your input on:

Starter Kits: I'm currently working on the English Beginning Caller and Ritual/Display Dance starter kits. I would love to hear about individuals' and groups' experiences with these subjects, as well as from folks interested in contributing.

Youth Representatives Program: We're looking for motivated individuals interested in the opportunity to engage with their peers and their communities while representing CDSS as part of a network of Youth Reps across the continent. If this sounds like it could be you or someone you know, let me know and I can provide further details on the program and benefits.

Travel: Part of my job involves visiting communities and facilitating discussions about youth and intergenerational issues. Give me your suggestions for some places or events I should visit in your community!

I'm looking forward to your suggestions, questions, and ideas, as well as the successes and challenges in your community. And if you would like advice on strategies to encourage youth participation and leadership, promote intergenerational communities, or apply for a grant, please don't hesitate to get in touch.

On these or any other subjects, you can reach me anytime at max@cdss.org or 413-268-7426 x 114. You can also follow me at the CDSS Youth Intern Facebook page.

Thanks!

Check out www.cdss.org/youth to find out what Max is up to, links to the Starter Kits, and more.

Photo: M.-J. Taylor, asheville contra.com.



CDSS Scholarship Recipients for 2009

We are pleased to announce recipients for Named, Matching and Youth scholarships for our 2009 programs. Your generous donations make these scholarships possible each year—last summer we gave out a total of over \$44,600 in scholarship aid. This includes the amounts listed below, plus \$9,800 in work scholarships and \$7,200 from the scholarship fund to supplement work scholarships. Programs listed below were at Pinewoods unless otherwise noted. For information on giving, see www.cdss.org/special-funds.html, or write to CDSS, PO Box 338, Haydenville, MA 01039, or to Robin Hayden at robin@cdss.org.

Named Scholarship Recipients—\$5,900

Steve Adams Scholarship—Rafe Rosen, MA, Morris Dance Intensive Course

Christoffer Carstanjen Scholarship—Meredith Langstaff, MA, American Dance & Music Week; Melinda Ricker, NH, Campers' Week; Anne O'Bryan, UK, Teachers Training Course

Grace Feldman Scholarship—no recipient this year

Mary Kay Friday Scholarship—Kathy McHugh, NC, Square Dance Callers Course; Melissa Running, MD, English Dance Week; Janet Trygstad, OR, English Dance Week

May Gadd Scholarship—Martha Edwards, MO, English & American Dance Week; Adina Gordon, NC, English & American Dance Week; Kathy McHugh, NC, Square Dance Callers Course; Anne O'Bryan, UK, Teachers Training Course

Catharine Gallop Scholarship—no recipient this year

Michele Godbout Scholarship—Heather Cole-Mullen, IL, American Dance & Music Week

Early Music Week Leadership Scholarship—Janet Ross, MA, Early Music Week

Ed Helwig Scholarship—no recipient this year

Bob & Kathleen Hider Scholarship—Barbara Coeyman, CO, English Dance Week; Jennifer Yee, OH, English & American Dance Week

John Hodgkin Scholarship—Trish Ranson, OK, Family Week

Jennifer Lehmann Scholarship—Judy Hawkins, MA, Early Music Week

Phil Merrill Scholarship—Heather Cole-Mullen, IL, American Dance & Music Week; Elisabeth Epstein, MI, English & American Dance Week; Josie Sokoloff-Toney, WA, American Dance & Music Week; Josh Van Vliet, CT, American Dance & Music Week

Peter Redgate Scholarship—Miriam Newman, NY, English Dance Week

Karl Rodgers/Pinewoods Morris Men Scholarship—Dave Casserly, MA, English & American Dance Week; Bob Green, MO, English & American; Hunt Smith, NH, English Dance Musicians Course

Bruce Weigold Scholarship—Candy Verney, UK, Family Week

Janie Winkles Scholarship—John Michael Seng-Wheeler, VA, English Dance Week

Anniversary Scholarship (FY 2009 only)—Susanna McCleary, ONT, English Dance Musicians Course; Nora Smith, PA, English Dance Musicians Course

CDSS Matching Scholarships—\$15,800 in two categories.

GROUP AFFILIATE SCHOLARSHIPS

These scholarships are cosponsored by CDSS Group Affiliates who underwrite a portion of the camp fee for local dancers, callers or musicians which then is matched by CDSS. Information about how to participate will be sent to all affiliates in February.

American Dance & Music Week—Boston Intergenerational Dance Advocates, MA; Triangle Country Dancers, NC; Youth Dance Weekend, MA. *English & American Dance Week*—Ann Arbor Council for Traditional Music & Dance, MI. *English Dance Musicians Course*—Germantown Country Dancers, PA. *English Dance Week*—Ann Arbor Council for Traditional Music & Dance, MI.

PINEWOODS NEXT GENERATION INITIATIVE SCHOLARSHIPS
This scholarship program was established by Pinewoods Camp in 2007 to increase and diversify camp attendance by older teens and young adults; it is cosponsored by PCI and CDSS.

American Dance & Music Week—Evelyn Ansel, RI; Eli Kleinsmith, KY; Alex Krogh-Grabbe, MA; Max Newman, MA; Laura Tupper, PA. *English & American Dance Week*—Kathleen Scherger, CA; Miranda Weinberg, PA. *Early Music Week*—Gina Dunn, MA; Janet Ross, MA. *Folk Music Week*—Terry Dignon, NY; Jason Wallace, TN. *Morris Dance Intensive*—Corinne Boet-Whitaker, MA; Anna Nowogrodzki, NY.



CDSS Youth Scholarships—\$5,900

These scholarships were established by CDSS in 2005 to provide additional support for campers 15-25 years of age at our adult weeks.

American Dance & Music Week—Mia Bertelli, NM; Meredith Langstaff, MA; Erin Riordan, MA; Josie Sokoloff-Toney, WA; Josh Van Vliet, CT; Emmanuelle Wambach, PA. *Campers' Week*—Hannah Naiman, ONT. *English & American Dance Week*—Eleanor Anderson, NY; Martha Friedman, MA; Sarah Hirsch, RI; Ashley Howard, MD; Sarah Pilzer, NY; Marissa Roque, AL; Laura Tupper, PA; Mary Wesley, VT; Jennifer Yee, OH. *English & American Dance Week at Timber Ridge*—Erica Nielsen, AZ. *English Dance Week*—John Michael Seng-Wheeler, VA. *Family Week*—Phoebe Reichel, MD. *Family Week at Ogontz*—Gretta Stack, VT; Emma Thomas, MA. *Morris Dance Intensive*—Kevin Aderer, MA; Emma Gorin, NY; Erika King, NJ. *Square Dance Callers Course*—Bronwyn Woods, PA.

NOTE: From time to time we hear about groups or individuals who've granted their own scholarships to our programs. We'd like to acknowledge your generosity, so please let us know about them!

CDSS Lifetime Contributor—Chuck Ward

by Sharon Green



Chuck Ward came by his musicianship naturally. As a small boy in Kentucky, he accompanied his auctioneer uncle to estate auctions, where his father and uncles would liven up the proceedings by playing music and leading the crowd in circle dances—"play party games," as they were called in the Bible Belt. Soon Chuck

joined them, playing any pump organ that was being auctioned off and, when an organ didn't work, opening it up to fix it.

As a young musician, Chuck was self-taught. That changed on what he calls the luckiest day of his life, the day his mother met University of Kentucky School of Music Professor Ford Montgomery and told him about her keyboard-playing son. Ford Montgomery agreed to hear the thirteen-year old perform, and, after listening to Chuck play from memory a Bach two-part invention, the professor enrolled Chuck in a special university program that had him attending high school and studying piano and organ at the School of Music simultaneously for the next four years.

Throughout college, Chuck devoted himself to the organ. First at the conservatory at Syracuse University, then at the University of Michigan, from which he was graduated in 1957, he studied the classical organ repertoire. After a brief stint in the army, he served an apprenticeship at the Reuter Organ Company, learning organ construction and repair. It was not until 1960, when he returned to Kentucky to pursue a degree in Industrial Arts at Berea College, that he reconnected with the folk music and dance of his childhood.

It was Ethel Capps, director of Berea College's Recreation Extension Program and coach of the Berea College Country Dancers demonstration team, who first found out that Chuck had played for dances. She quickly recruited him to accompany the Berea Dancers and began introducing him to the wider world of country dancing. "I want Phil to hear you play," she said, and she proceeded to drive Chuck to Brasstown,

North Carolina where he met Phil Merrill, who became a lifelong friend. Phil in turn invited Chuck to come to Pinewoods the next year, thereby beginning Chuck's long association with the Country Dance and Song Society.

'This is an accordion, and you have until Saturday night to learn to play it!'

~ Ethel Capps, Recreation Extension Director of Berea College, quote from the early 1960s

Over the next several years in Kentucky, Chuck became increasingly involved with English and American country dancing. He played at Pinewoods, at the John C. Campbell School in Brasstown, and at Berea's Christmas Country Dance School, working with May Gadd, Genny Shimer, Frank Warner, and a host of other dance and song leaders. In 1969, when he moved from Kentucky to California, he searched for any contras or English dances, but there were none in Northern California. There was Scottish dancing in San Francisco, taught by C. Stewart Smith, who had his own studio; there was international folk dancing as well, with advanced classes at Chang's led by Madelynne Greene, founder of the Mendocino Folklore Camp. Chuck quickly became known to these dance leaders and was asked to play for folk dancing and to teach English country dance at Folklore Camp.

The summer of 1970 marked a turning point for Chuck. At Folklore Camp he had become close to Stewart Smith and Nora Hughes, who had taken charge of the camp after Greene's sudden death. When the generator failed and the battery-powered



Claremont Country Dance Band, 1982, (l-r) Stan Kramer, Liz Dreisbach, Derek Booth, Marshall Barron, Peter Persoff, Chuck Ward, Phoebe Barron; photo: Phoebe Barron. Photo of Chuck at top left: Sharon Green.

phonograph eventually gave out, Chuck played Scottish and Irish tunes on the accordion and wound up teaching Fandango and Goddesses to an enthusiastic crowd. It became clear to him that, if English country dancing was to take root in Northern California, he had to do more than just make music: he had to teach, and he had to organize.

In October 1970, the English Country Dance Society of San Francisco held its first event, a dance at Stewart Smith's studio, which Chuck obtained rent free in exchange for playing for Smith's Scottish dance classes. Tom Kruskal taught; Chuck played; Nora Hughes managed the dance. The next year Chuck became organist at Trinity Methodist Church in San Francisco, and shortly thereafter convinced the church to rent space to the fledgling dance. Later, while installing an organ at St. Clement's Episcopal Church in Berkeley, Chuck discovered that the rector, the Reverend Gordon Griffiths, had been a morris dancer during his Oxford days. Griffiths had a fondness for English dancing, and it was not long before the San Francisco ECD found a new home in Berkeley, where, thanks to St. Clement's closeness to the university and to the arrival on the scene of a lively young caller named Brad Foster, the dance flourished, attracting a young, vigorous crowd.

"Mister Ward, your reels are fine, your strathspeys are exemplary, but your jigs need work."

~ Miss Jean Milligan, cofounder of the Scottish CDS quote from the early 1970s

Throughout the 1970s, Chuck played for international folk dances, Scottish dances, contras, and his regular English dance. At the English dance he was joined by a growing number of local musicians, among them Lea Brilmayer, Peter Persoff, Derek Booth, Liz Dreisbach, Stan and Susan Kramer, and, in the early '80s, Phoebe Barron, daughter of Marshall Barron, Chuck's great friend. During these years Chuck and his band The Claremont Country Dance Band, joined by Marshall, recorded their classic albums "Popular English Country Dances of the 17th and 18th Centuries" and "Juice of Barley—Simple English Country Dances," produced by CDSS.

The 1980s saw major changes in Northern

California's country dance scene. Chuck and Nora Hughes' ECDS of San Francisco was the forerunner of a new organization, the Bay Area Country Dance Society, a union of the contra and English dances then existing in the greater Bay Area. The Berkeley dance continued as part of the umbrella organization. Starting in 1980 with the first Mendocino Dance Week, BACDS ran annual weeklong dance camps at which Chuck often played a major role as musician, band leader, and teacher.

"How would you like to play for a contra weekend with Cathy Whitesides—in Alaska?"

~ Brad Foster, then a Bay Area caller, quote from the late 1970s or early 1980s

In the '80s and '90s, Chuck traveled up and down the West Coast, playing his music and teaching others to make music as well. Invited by Ken McFarland, he returned to Alaska, playing for dances in Anchorage, Fairbanks, and in Southeast Alaska. On occasional trips to the East Coast, he taught and played at Pinewoods, enjoying reunions with his many dance friends. In 1996, together with Lydee Scudder and Mark Carroll, Chuck cofounded the Sebastopol English country dance, and in 2002 he was chosen to play at the North Bay CDS's first major English country dance event, the Mad Robin Ball.

Two thousand six was a gala year for Chuck. Combining his two great loves, the organ and English country dance, he produced a solo CD "The Vital Organ: English Country Dances of the 17th & 18th Centuries." Among the tunes on that CD was Daphne, the tune for the dance Hit and Miss, the first English country dance Chuck ever danced. Chuck also played at Mendocino English Week



Top: Chuck with Gene Murrow, English Week at Pinewoods, 1994; photo: David Green. Below (l-r): Marshall Barron, Chuck, Eric Leber, recording session at Bay Records, 1980; photo: Mike Cogan.

that year. On the last night of camp at the English Week Banquet he learned that, in celebration of the release of his CD and of his retirement that year as organist at Church of the Incarnation, BACDS had launched a campaign to create an outreach fund for the training of musicians.

Today the Chuck Ward Fund is administered by the Country Dance and Song Society. As part of CDSS's New Leaders, Good Leaders initiative, it helps to support music workshops and other training programs for both experienced and novice country dance musicians. Just as Chuck has reached out to his fellow musicians throughout his career, the Chuck Ward Fund is a way for the dance community to reach out to musicians on all levels. The fund has given much to musicians. But it can never match Chuck's great gifts to his musician friends:

"His great sense of humor and wonderful snicker. (His ability to keep) the band amused with sotto voce comments about the callers, dancers, the music, or anything else that tickled or disturbed him at the time."

~ Gene Murrow

AUTHOR'S NOTE: Thanks to the following friends of Chuck Ward who generously shared their photographs and stories of Chuck (posted on CDSS's website; see below) for this article: Marshall Barron, Helene Cornelius, David Green, Wayne Hankin, Nikki Herbst, Stan and Susan Kramer, Tom Kruskal, David Means, Gene Murrow, Fred Perner, Michael Siemon, Erin Vang. ~ S.G.



Chuck and Mary Lea discussing a point, Mendocino, 2006; photo: David Green.

The presentation of CDSS's Lifetime Contribution Award to Chuck Ward will take place on the afternoon of March 28, 2010, at St. Clement's Church in Berkeley, where Chuck and Brad Foster presided over many dances in the 1970s. For lots of great stories about Chuck, see our website when this article is posted in January, www.cdss.org/current-issue.html. To hear him, CDSS carries both CDS 7 and CDS 9 (cassettes only at this time) and "The Vital Organ" (CD) in our store, www.cdss.org/store-home.html. To donate to the Chuck Ward Musicians Training Fund, please go to our website and click on Donate to CDSS.

Formerly active in New York where she cofounded Country Dance New York's True Brit weekend, Sharon Green now calls and organizes dances in the San Francisco Bay Area, and books Chuck Ward whenever she can.

A Tribute

Chuck Ward was the person who suggested to me, years ago, that "part-books" would be a real service to the dance musician. By now there are several books, and they do enable many people to join the band and experience playing for dancing.

But if I am in California, or if Chuck is at Pinewoods, I prefer to see only the tune with no arrangement on the piano rack, for then I know that I will hear brilliant, subtle, outrageous, transcendent wonderments from the keyboard, distilled from the folk songs of Kentucky, the organ repertoire of Baroque Germany, choral music through the centuries, long friendship with Phil Merrill, great hands, and an immensely creative mind.

One of Chuck's great talents is to transform printed notes into cascades of infectious vitality and great beauty. The feet of the dancers become more and more silent, as they are lifted from the floor by the music, and the faces of the dancers glow with pleasure as

they dance the figures, encounter friends, and feel the excitement generated by the music.

But the musicians are transported beyond themselves, having these great tunes flow through them to the dance floor, meanwhile having heightened awareness of the support, the sophistication, the genius of that master musician, Charles Ward.

~ Marshall Barron, "Dedication" to The Splendid Shilling: English Country Dances Arranged by Marshall Barron, © 1996.

The Ins and Outs of Cooking for Dancers

by Sarah Pilzer

I like to say that “good food makes for good dancing.” As anyone who’s gone to a dance camp or weekend knows, the food often defines the experience just as much as the callers, musicians and dance hall. To dancers who have only cooked at home, an industrial kitchen can seem like a strange new world—the mixing bowls are as big around as hula hoops, the flour comes in fifty pound bags and the lettuce is sold by the case, and the cooks can peel twenty five pounds of carrots in under fifteen minutes. Many folks may wonder, “What is it like to be responsible for feeding a hundred fifty of your closest dancing friends?” As someone who’s helped serve many a meal to hungry dancers, I’d like to share a few of my thoughts on the subject.

Menu Planning and Recipes

A considerable amount of work must go into designing the menu for a dance event, but it can also be one of the most exciting stages of the planning process. After all, this is your chance to serve hand-picked dishes that you enjoy cooking and eating. Keep in mind, however, that just because you might like liverwurst sandwiches, does not mean that everyone will. The art of menu planning is one of balance and compromise. Ask yourself the following questions to help guide your process:

How many people are coming to your weekend?

The more mouths you must feed the better it is to pick recipes that scale well. What I mean by “scale well” is that you should be on the lookout for recipes that are as easy to make for fifty people as they are for five. For example, a large pot of soup is not significantly harder to make than a small pot of soup (it will, however, take a few hours to come to temperature, so plan accordingly). Dishes that require a lot of finicky technique, such as layering many sheets of phyllo dough to make spanikopita, are often not a good choice. Ideally, your recipes should tap into an economy of scale, so that if you double the recipe, cooking the new quantity takes less than twice the original amount of work.



What types of food do dancers like to eat?

Dancing is a high-energy activity; your campers will be relying on you to provide the sustenance they need in order to keep their heels from dragging. You can provide that energy by serving a combination of proteins (meats, soy, cheese, eggs, beans) and carbohydrates (bread,

pasta, rice) at every meal. Choose carefully, however, because not all proteins or carbohydrates make equally good fare. I’ve heard many complaints that serving too many beans can lead to an “unpleasant aroma” on the dance floor!

Like your mother always said, make sure to eat plenty of fruits and vegetables. Fresh apples, pears, plums, peaches or oranges can easily be made available not only at meals but also for mid-dance snacks. A vegetable side dish should round out every meal and salad is usually a welcome addition.

Snacks and desserts can also have a place in your menu. Cakes, cookies and brownies are all easy to make on a large scale. For some recipes it will be best to make several smaller batches of a single or double recipe rather than trying to make ten times the batter at once. If there are late night activities planned, a snack break will give dancers the extra boost they need to keep going. You can serve something as simple as potato chips and trail mix or as involved as fresh-from-the-oven pizza. For most people, any snack is a good snack.

Do your attendees have particular dietary preferences/needs?

I’ve often encountered the myth that catering to “special diets” at a dance event means sacrificing both tastiness and time. Cooks sometimes fear that in order to satisfy special dietary preferences/requirements, they must make separate dishes which will lack key ingredients and be inferior to the main dish. Yet, from the diner’s point of view, there is nothing more frustrating than sitting down for a meal and realizing you can’t eat anything on the table because it is either not vegetarian, or not vegan, or

not wheat-free, etc. So, how does one provide meals that meet the dietary needs of everyone, but still taste good and don’t require too much extra work? The key is to find dishes that cover the most common ground and need little to no modification in order to be “safe.” For example, it’s virtually impossible to make a vegan quiche, but pumpkin curry is just as delicious and doesn’t require dairy or eggs. If you plan a fully vegetarian meal (complete with protein, carbohydrates and vegetables) you can always add a meat dish on the side for people to choose if they wish. You will probably still end up making more than one dish but the more requirements that are satisfied by each recipe the better.

Making a Shopping List

Once you have decided on a menu, the next step is to determine how much of each ingredient you need in order to make your chosen dishes. These calculations will not be exact because the amount of food consumed can vary wildly from event to event, but you should do your best to estimate based on the total number of attendees.

Often, you can use straight multiplication to determine ingredient measurements. If a recipe says it will serve ten and you have a hundred fifty people, just multiply each measurement by fifteen and you’ll have a rough estimate of how much you’ll need. Be aware, however, that some ingredients don’t necessarily need to be increased by the full amount. For example, baking soda and spices should be increased by only one and a half times when doubling a recipe. You can find more information on how to scale recipes on the internet or in *Food for Fifty*, an excellent book on cooking for crowds by Mary K. Molt.*

If your first several attempts to gauge quantities are off the mark, don’t worry, you will adjust for next time and the experience will develop your sense of macro-scale cooking. Much like picking stocks in investment, however, past performance is not a guarantee of future results. There are a myriad of factors that affect how much food a group consumes, from what the weather is like that year to what time of day the meal is served. In general, overestimating is better than underestimating. You can always give away leftovers at the end of an event but you won’t be able to feed hungry dancers if you run out of ingredients.

Sourcing and Ordering

After tallying the necessary ingredients, you must find sources from whom you will purchase the food. A great way to start your search is by contacting local facilities, such as restaurants, grocery stores, camps, hotels, etc., that might have accounts with a regional food distribution company. If the facility that is hosting your event has an account, you may be able to place a purchase order through them. Alternatively, you might be able to setup a one-time purchase directly from the distributor. Buying in bulk from a distributor often allows you to buy products at cost rather than purchasing small quantities at a retail store priced with an additional markup.

Working directly with area farmers is another great way to source ingredients. Often you can network through your dance community to connect with local farmers who will be willing to sell you their produce. If you live in an area with a regular farmer’s market or CSA contact the organizers to see which farms participate. Making a personal connection with a farmer can sometimes (though certainly not always) lead to discounts or a barter situation where the farmer offers produce in exchange for free admission to the event.

Make sure to plan how the ingredients will get from the source to the kitchen you’ll be using for the event. Suppliers who are familiar with the area can often deliver directly to the kitchen but you may have to pick up the order at a local retail store. Enlisting the help of dancers with pickup trucks or vans can be very helpful when trying to transport four cases of lettuce,

two fifty pound bags of flour, four sacks of corn, five gallons of olive oil, and all the other ingredients you’ll need. To minimize the number of deliveries/pickups you’ll need to coordinate, try to purchase as many ingredients from one source as you can.

Managing the Kitchen

Unless you are a superhero, you will need assistance to prepare the massive amounts of food you will be serving (actually, even if you are a superhero you will still want assistance). But assistance is only helpful if you know how to communicate your needs and delegate tasks. Your role as kitchen manager is similar to being a conductor of an orchestra. You have the full score and know all the parts so it’s up to you to direct people as to what and when they should play.



Therefore, long before you turn on the stove, you should form a clear plan of attack that details what tasks will be necessary to produce each meal. Formulate this plan by breaking each meal down into its component dishes and then assessing what needs to happen for each recipe. Write a list of all these tasks (often called a prep-list because you are preparing the food for cooking/eating) to get a sense of which jobs you should assign to helpers. Pay attention to how long each task might take as that will determine how long before the meal you should start the preparations.

For example, if you wish to serve a lunch consisting of pasta, tomato sauce, green salad, and cookies, start by considering the prep needed for pasta (boil the water, cook the pasta), then the tomato sauce (cut the vegetables, sauté the onions, cook the sauce), then the green salad (wash and chop the lettuce, slice carrots and peppers for garnish) and finally the cookies (measure the ingredients, mix the dough, bake the cookies). After you know what needs to be done, figure out when you need to do it. Many tasks can happen co-currently, such as boiling the pasta water and cooking the tomato sauce.

The more detailed you make your prep-list the less likely you will be to forget a crucial step while preparing a meal. Imagine if you forgot to thaw the frozen chicken on the morning of the day you plan to serve it; that evening, when it comes time to make dinner, you'll be scrambling to get it thoroughly cooked before the six o'clock meal time. Better to save yourself the stress and use a prep-list to track the little things while you use your mind to remember the big picture.

If you cook for dance events long enough, at some point, you will inevitably encounter what is known as a kitchen disaster. It could be dropping a full tray of lasagna five minutes before lunch or realizing the oven you thought was baking your bread never lit and is stone cold. Although extensive planning can help avoid trouble in the first place, when finding yourself in a challenging situation it's best to be flexible and willing to improvise. Chances are, as long as you don't panic, you'll be able to recover from almost any disaster. If the bread is unbaked, serve the chips that

were going to be the midnight snack. If the lasagna hits the floor, whip up a quick tuna or egg salad. If you can think quickly and draw on your knowledge of the ingredients stocking your shelves, it's possible that the majority of the people at the event won't even know you made a mistake.

Gaining Experience

If you're inspired to start cooking for dancers, the best way to learn is by experience. Every time you put on an apron, you'll learn something new, whether from your own observations or from a tip given by a fellow cook. Many of today's dance community cooks started out as volunteers and worked their way up to being head chefs. Now they are eager to teach the next batch of volunteers; that could be you! Personally, I learned most of what I know from working in the Pinewoods kitchen. Opportunities to cook abound if you're willing to jump in and learn as you go.

For more information these are some of my favorite books about cooking: *On Food and Cooking: The Science and Lore of the Kitchen* by Harold McGee; *The Best Recipes by the Editors of the Cook's Illustrated Magazine*; and as previously mentioned, *Food for Fifty* by Mary K. Molt.*

* McGee, 1977, Scribner; Cooks series, from 1999 on, Boston Common Press; Molt, various editions, Prentice Hall.



Sarah Pilzer has been cooking for dancers since the tender age of fourteen. She was a familiar face in the Pinewoods kitchen for many years and now serves as the kitchen manager for the Youth Dance Weekend. When she's not whipping up delicacies, she's a program coordinator for the Wildlife Conservation Society of the Bronx Zoo in New York and is an avid morris and sword dancer.

Sarah has had many requests for some of the recipes she's used at dance events. Vegetarian Burgers and Apple Crisp can be seen with this article when we post it on our website in January, www.cdss.org/current-issue.html.

Photos by M.-J. Taylor, ashevillecontra.com.

Yoga for Dancers: Long Legs, Strong Back

by Anna Rain

When I dance, my low back gets tight, and in between dances I stretch it out to get comfortable. Sometimes, a person watching me will say, "Gee, I wish I could do that." Here's the secret: You can. Everyone can. And the more often you find the release that lengthens your back and legs, the more flexible and comfortable your body will be.

Lower back pain and shortened hamstrings (the muscles in the back of the thigh) are connected because the hamstrings stabilize the pelvis (a good thing, to some extent), and keep it from tipping too far forward. If the hamstrings are tight, however, the pelvis has far less mobility, which then keeps the lower back from moving comfortably. If you dance (and one presumes if you are reading this, that you do), make lengthening your hamstrings a daily practice.

Pop quiz: what activities shorten our hamstrings? Dancing, of course. Also standing, walking, sitting, running, swimming, cycling... and yes, lying down, too. What activities lengthen our hamstrings? Absolutely nothing that we do in the course of any day. In order to keep the hamstrings healthy, we must make the effort to lengthen them. While you can feel some stretch in the hamstrings even when the knees are bent—particularly if you're quite stiff—you'll get more effective lengthening when the quadriceps (the muscles in the front thigh) are engaged. Emphasis: for the hamstrings to be lengthened optimally, the quadriceps must be firm.

Here's how to find the action that engages the quadriceps (see *CDSS News*, November/December 2008, standing over your feet): sit on the floor with your legs relaxed and straight in front of you. Feel your front thigh muscles—pliable. You also may be

able to move your knee caps slightly from side to side. Now lift one leg one inch off the floor and see how the front thigh becomes tight and the knee cap stabilizes. These are the quadriceps doing their work. Practice this action while standing: lift the knee caps and observe the front thighs engaging. (Note: this is not the same as "locking" the knees, mentioned in the Summer 2009 issue.)

Previous "Yoga for Dancers" articles that will give you the background for poses described in this piece: (March/April 2009, page 10, back over roll; and Fall 2009, page 20, correct action of the spine).

Here's a step-by-step process for daily hamstring lengthening and low back elongating. Stand tall, with your feet under your frontal hip bones. Balance your hips over your ankles (for most of us, that means taking our weight back), take your heels out slightly so that the outer edges of your feet are close to parallel, and lift your kneecaps, which engages your quadriceps. Keep the kneecaps lifted, bend forward at the hips (not the waist!), keep your back straight, and bring your hands to a support—a chair seat, a stool, a step (see photos 1 and 2). Legs straight, arms straight, back straight.

To make the back straight, you'll use the action of drawing the thoracic spine (found in between your shoulder blades) forward, toward your front body. With your hands on the support and your arms straight (don't bend your arms to bring your chest forward!), take the outer edge of your shoulders up and away from the support and your thoracic spine down and toward it. Roll the shoulders away from the ears; when the shoulders move away from the support where your hands rest, see that your shoulders also

release away from the ears to keep the neck long. Check in the mirror or have someone observe you: is your back flat, with the spine drawing forward between the shoulder blades? If not, find a higher support until you have the correct action of the back (photo 3 shows how *not* to do this action). You can even put your hands on

a wall and make an obtuse angle with your back and legs (photo 4).



(l-r) Photos 1 and 2—Keep your back straight by using a chair or stool as support. Photo 3—Incorrect "domed back" action; don't do it!

The spine must move optimally before you proceed to the next step.

Now for the lengthening of the low back. With arms and legs firm and back straight, bring your attention to the top front thighs. As if you had a 1" x 8" board pressed against your thighs, draw the thighs back while you lengthen your chest forward. Use these actions together: thighs back, chest forward. If all is in place, you will feel a couple of sensations (aside from tremendous length in your hamstrings!). First, the abdomen will scoop to the back body—this is an energetic action; don't try to make it happen by holding your stomach in. Second, the low back will receive traction from the lengthening of the hamstrings and the spine.

To those of you who are more flexible: See that the opening of the back comes from the upper spine and that you are not tipping the pelvis forward and taking the low back toward the front body. Tipping the pelvis this way feels like you're getting a stretch, but this action prevents the full traction lengthening of the low back (photo 5 shows the *incorrect* action).

Come out of the pose with the same attention you gave to entering it: Engage the front thighs; bring your hands to the crease between hip and leg; roll your shoulders back; and while you draw the thoracic spine toward the front body, inhale and come up with firm, straight legs and a lengthened back (photo 6). When you keep the legs firm and engaged while coming up, the legs support the back and the back gets stronger. If your legs suddenly bend while you are coming up with a straight back, the back takes the heat and can be injured. Many exercise leaders and doctors will recommend rolling up with bent legs and a curled spine, and, indeed, the back is protected with these actions. Your back, however, will never become stronger unless the muscles are challenged to lengthen

and support weight against the pull of gravity.

Take a few minutes a couple of times a day to lengthen your hamstrings and give your back a stretch. If you work at a desk, use your chair, a pulled-out drawer, or a step to support your hands. With daily practice, the hamstrings eventually become accustomed to being longer (and will then demand their due length!), and when the hamstrings are lengthened to their capacity, the low back has a shot at ease and length too.

Anna Rain will go to the mat for a good valdresspringar. She plays with the English country dance band Hot Toddy and dances with Dread Pirate Rapper. She would like her own make-up artist for the photo shoots for these articles. You may contact her at innerlightyoga@msn.com. "Yoga for Dancers" is a regular feature if the CDSS News. Photos courtesy the author.

Correction

In "Yoga for Dancers—Align the Spine" in the last issue, one of the photos was unclear. The correct placement for arrow #4; the correct spot is shown in this photo.



(l-r) Photo 4— Higher support for your back. Photo 5—Incorrect action; don't do it! Photo 6—Coming out of the pose. Photos courtesy Anna Rain.

Floors by Gene

by Gene Horning

Introduction

I'm a long time member of CDSS and a member of the CDSS-affiliated contra dance group, Dancing Bears, in Anchorage, Alaska. Dancing Bears sponsors a Memorial Day weekend dance camp at a facility north of Anchorage. The main hall floor has a varnish finish that has been worn in places exposing bare wood; a sticky floor to dance on.

We tried numerous ways to make the floor danceable, most of which raised clouds of dust. In 2001 I attended Camp Wannadance near Port Townsend, Washington. The floor in the dance hall is bare wood. The Camp Wannadance folks swept and vacuumed the floor and applied a liquid wax to the floor. This produced a smooth, dust-free surface that lasted from Friday night through Sunday afternoon, with just a dry mop after workshops and at the breaks.

The Dancing Bears bought some of this wax, and that spring I cleaned and waxed the dance floor for the Memorial Day dance. From Friday night through Monday afternoon, with just dry mop maintenance, we experienced a danceable floor and dust-free air. Everyone was very happy, especially the sound people, because the dust had been getting into their gear. In May of 2008 I took photos to show the process that has proven so successful over the years, and produced this document.

Feel free to use this process, and spread the word with email or by printing a copy of the information and mailing it. If it works for you (or not), please send feedback to me, Gene Horning, at 2230 E. 2nd Avenue, Anchorage, AK 99507, or call me at 907-561-3496 or 602-361-4717.

NOTE: The floor at Camp Wannadance is bare wood so no water was used to clean it. The process described in this document will NOT work on bare wood floors because bare wood will retain water, and wax will not stick. If our floor continues to lose its varnish finish, we will have to change to sweeping and vacuuming only.

Overview

The hall is 50 x 40 feet with a 2 x 6 inch tongue and groove floor that has a heavily worn varnish finish with lots of bare spots.

The floor is also uneven which adds to the sticky dance floor problem.

The wax coating totally eliminates the sticky floor, and also masks the unevenness.

Just a dry mop between workshops and at the breaks maintains the floor throughout the four-day dance camp.

No water is used at any time on the floor after the wax is applied.

Two major advantages of the wax: 1) less strain on dancers' feet, knees and hips, especially during the swings, 2) a total lack of dust.

Even with rugs at the doors, gravel and dirt from outside gets tracked onto the floor, but has no major effect on the wax job. The floor stays smooth from Friday night through Monday afternoon.

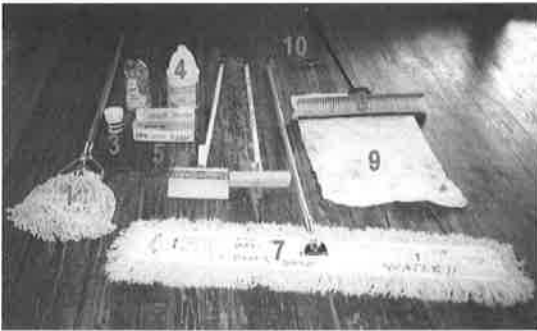
One (1) gallon of wax, used in this method, covers about 4,000 square feet.

Working alone, it takes about four (4) hours to sweep, clean, let dry, and wax the floor. The wax should dry for about two (2) hours. I try to wax the floor the day before the dance starts.



Equipment and Materials

- 1) Clean string mop
- 2) One (1) quart liquid cleaner with ammonia; Lysol, Ajax, or Arm and Hammer
- 3) Measuring cup
- 4) One (1) gallon super Hil-brite self polishing floor wax. 100% pure number one prime Carnauba (Manufacturer: Hillyard, Inc., 302 North 4th Street, P.O. Box 909, St. Joseph, MO 64501; 800-365-1555 or 816-233-1321, www.hillyard.com/Material.asp?catind=1&x=2&pid=HIL0050006&cid)
- 5) Small flat plastic pan to hold wax
- 6) Two (2) sponge mops with hand wringers
- 7) One (1) clean dry mop
- 8) One (1) good wide push broom
- 9) Several clean dry towels that fit the width of the push broom
- 10) One (1) hand-clamp to hold towel onto broom
- 11) One (1) mop bucket (not shown)



Sweeping



- 1. Use a small broom to sweep around edges, posts, doors, etc.
- 2. Use a push broom to get the big stuff.
- 3. Finish with a dry mop to get as much dust and grit as possible.

Broom and Towel Set up



- 4. Put towel on floor and set push broom on it, as shown.
- 5. Fold short end of towel over the back of the push broom.
- 6. Fold long end of towel over the front of push broom and clamp the towel to the broom handle



Cleaning Solution



- 7. Measure about one (1) cup of liquid cleaner with ammonia.



- 8. Add cleaner to mop bucket.



- 9. Fill bucket with hot water.

NOTE: Liquid cleaner with ammonia and hot water combination helps to lift food, spilled drinks, soda, etc.

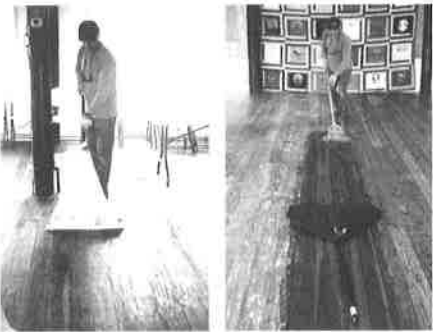
Cleaning



- 10. Don't wring mop too dry; some water is needed on the floor to suspend the dust and grit so the push broom with towel can pick it up.

- 11. Push the broom and towel down the floor over wet areas to a wall or stopping point.

- 12. Unclamp the towel and lay the dry end of towel in front of the broom, and move the broom ahead to a dry area. Fold the wet end of the towel over the back of the broom, and the dry end over the front of the broom. Re-clamp the towel to the broom handle.



If one person is working, mop only two (2) push brooms wide and follow immediately with push broom and towel so the floor stays wet for complete cleaning. If two people are working, one can mop and the second can follow with the push broom and towel.

Repeat with dry towels as needed. Floor must be completely dry before waxing. If the floor is not cleaned like this, you will wax over the dust and grit and wind up with a non-skid floor. Change the moping water as needed.

Waxing



13. Pour about 1 inch of wax in the plastic tub. Soak the sponge mop in wax and wring it out. Barely dip the bottom of the mop in the wax and scrape it off on the edge of the tub. This gives enough wax for a light coat over a 4 x 4 foot area.

14. Tap the mop on the floor as shown over the 4 x 4 foot area to distribute the wax evenly. Tape and water bottle denote 4 x 4 foot area in photo.

15. Spread the wax over the 4 x 4 area. Four by four feet is just the right space for a light coat of wax. Repeat until floor is waxed. The dancers will buff the wax. (Note: The Hillyard people state that one gallon will cover 1,500-2,000 square feet, but this method covers 4,000 square feet.)

Dancing



William Holbrook Beard (c. 1824-1900)

Balance and Sing

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HELENE CORNELIUS & FRANCIS ATTANASIO At Home: Dances for Volume 5

A founding purpose of the English Dance Collection was to provide small dance groups with quality music recorded at dance length and tempo. For that, Volume 5 may be the most useful book of the series. Where a gathering

of two to four couples would find dupe minor dances frustrating and triple minor dances prohibitive, this volume provides twenty-two set dances which can be performed in a living room, dining room, family room or finished basement; hence the title, "At Home." Of the dances, the most common form is three-couple longways (ten dances), of which three are mixers. There are also three dances for three couples

in round (or circle) formation, one of which is a mixer, and there are seven dances for four couples (four in square formation, three longways). To complete the volume, there are two dances for two couples.

Historical note from the book: Some of the most complex and challenging dances in the English dance repertoire are set dances. While a longways dance consists of one pattern repeated over and over again, set dances often have a different pattern each time through the music. The most recognized three-couple longways set pattern is: Up a double, Siding, Arming (USA) in which the standard movement is done each time through the A music. The pattern done to the B music can be the same each time in some dances, or more often, is different each time for the B music. Many set dances have the same dance pattern each time through the music, but because the dance includes a progression, each couple will have a different path with each repetition. Finally, the most complex and challenging set dances are those in which there is no repetition at all from start to finish. With the

challenge of set dances come the potential for greater satisfaction in these dances, and the exposure to a wide breadth of the styles and figures in the English country dance form."

So, pull up the rug, push back the furniture and enjoy the experience of dancing in your own home.

BK	\$14
CD (by Bare Necessities)	\$16

Helene Cornelius started attending the CDS, Boston Centre English dancing sessions in 1951, when Louise Chapin was teaching and calling all the Boston CDS dances. Since



1963, she has been leading dances for the Boston Centre, as well as calling and teaching English country dancing at many other weekend and weeklong gatherings, and she was the first recipient of CDSS's Lifetime Contribution Award (2002).

Francis Attanasio has been dancing since age five, when his mother gave him his first lesson. He started English dancing in 1984, at the Boston dance, and has been a student of Helene (and her husband, Arthur) ever since. Francis has supported English dancing at Boston Centre, at balls and events around the country, and at Pinewoods Camp. His current activities include serving on the English Dance Committee of CDS, Boston Centre and the Board of Pinewoods Camp, Inc., and dancing with Pinewoods Morris Men and Still River Sword.

For more on the English Dance Collection CDs and books, see www.cdss.org/store-home.html.

Cover design for the English Dance Collection books and recordings: Chris Reynolds; photo of Helene and Francis: David Cornelius.

ANDREW SHAW

Farnicle Huggy: Interpretations of late 17th and early 18th century English Country Dances

This book contains directions and musical notations for twenty dances, with information on sources and historical context, and, as an appendix, a short article on the annual collections of *Twenty Four (New) Country Dances* published by the firm of John Walsh.

REBECCA KING, JON BERGER, JIM OAKDEN
Farnicle Huggy

A collection of sixteen English country dance tunes to accompany most of the dances in Andrew's book, and played by three of the San Francisco-area's finest dance musicians. Instruments include piano, flute, zils (Rebecca), violin, viola, button accordion, mandolin (Jon), and clarinet, recorders, accordion, banjo, octave mandolin, gaita (Jim).

The dances and their tunes include The Highlanders Humours, Well House, Widows shall all have Husbands, Broomberry Market, Mr Lane's Magot, Lilburn's Trott, Rebecca Ridinghood, The Cookow, The Royal Gailliard, Pretty Miss Larn, Epsom New Wells, Mr. Eaglesfield's New Hornpipe, Bonny Kate of Perth, Masquerade Royal, Mac Donald's March, Farnicle Huggy (all on the CD, plus these four which are in the book only: Royal Navy, Black and Gray, The Merry Hop, and Bury Fair).

Historical note from the book: Many of the dances in Andrew's previous books have drawn on the works of the eighteenth century English choreographer Nathaniel Kynaston; none are in *Farnicle Huggy* but the connection persists, he says in the book's Foreward: "The strangely named title dance, and five others...are taken from *Twenty Four New Country Dances Compos'd by a Person of Quality...Recommended to*

Mr. Nathaniel Kynaston, published by John Walsh in 1718. They form the core of this collection...reveal[ing] the high quality of this choreographer's work...The term Person of Quality was in common use. In this context, it was meant to preserve the anonymity, at least formally, of someone whose social status would normally preclude them from the composition of music or dance..."

BK \$18
CD \$17



ANDREW SHAW
Emperor of the Moon

This book contains the directions and musical notation for eighteen dances, with information on sources and historical context, and notes on the little-known dancing master Richard Motley (c. 1688-1710). Andrew Shaw is one of the United Kingdom's most sought-after English country dance leaders, widely regarded for his detailed knowledge, high standards, wit, and clear instruction, with an emphasis on style.

PAUL HUTCHINSON, JOHN HYMAS
Emperor of the Moon

The CD, which contains recordings of all but one of the dances from the book, are performed at dance length and tempo by Paul Hutchinson (accordion) and John Hymas (violin and viola). The combination of Paul's unique accordion style with John's classical and jazz influenced playing produces dance music of the highest quality which has been an inspiration in the re-creation of the dances, serving as a welcome reminder for those lucky enough to have danced with them at the annual Halsway Manor weekends [in England] and elsewhere, and as the next best thing for those who have not yet had that pleasure.

Dances and their tunes include Captain's Magot, Chester Ladies, Draw Cupid Draw, Dunrobin Castle, The Emperor of the Moon, Jumpers Chase, Kind and Easey, Love and a Bottle, Love in a Hop-Yard, The Old Maid in Hopes, Royall Fishery, St. Albans, The Soldier and the Sailor (book only), The Spanheim, Tomson's Whim, A Trip to Holy-Well, The Tunefull Nightingale, Vigo.

BK \$15
CD \$23



Cover designs for Farnicle Huggy and Emperor of the Moon by Sandy Eastoak.

PORTLAND MEGABAND
Beneficial Tradition

The Portland Megaband in Oregon began in 1996 with twenty-five musicians and has grown to eighty players, each bringing unique energy and expertise to the group. This all-volunteer band is open to any musician, on any acoustic instrument, at



any experience level, and its members range in ability from professional to novice. The ages of current Megabanders span eight decades and they play on thirty-one different instruments. The band's tight, cohesive sound is the result of each member's commitment to bringing their best to the group combined with highly focused rehearsals. Some musical arrangements are worked out in advance, but many of them arise spontaneously at the dance and are communicated to band members through an elaborate set of predetermined hand signals by conductors Sue Songer and Gordy Euler.

Each year, usually the second Saturday in March, dancers from all over the Pacific Northwest and points beyond join Portlanders at the Megaband Contra Dance. The dynamism of the band in sync with the feet of hundreds of enthusiastic dancers makes for a supercharged experience for dancers and musicians alike, and that dynamism is captured on the CD. The music has been edited down to fit the time requirements of one disc, but almost all of the original switches between tunes have been preserved and the planned arrangements are intact. Proceeds from the annual dance go to the Portland Country Dance Community scholarship fund for musicians, callers and dancers. With Dan Pearl's permission, the band used the title of his popular contra dance, Beneficial Tradition, in the CD's title. (Dan wrote the dance for the Dance Musicians Development Fund, an annual benefit dance run by the Folk Arts Center of New England.) The "Tradition" part of the title comes from the English country dance Pat's Tradition by Cor Hogendijk, which features the zigzag figure also found in Dan's dance. Happily, the benefits and the traditions endure in this recording.

CD \$15

Cover design for A Beneficial Tradition by Gay Pulley.

MAGIC FOOT
Stomping Ground

Magic Foot brings together the talents of four inventive players—Colin Lindsay, Chris Stevens, Brendan Taaffe, and Stefan Amidon—who are



charming audiences from South to North with their driving, high energy music. Rooted deeply in the Irish tradition, the lads pull inspiration from a wide array of sources—French accordion players to James Brown—to create their own sound, and are equally adept at

lifting dancers' feet off the floor and warming the soul in concert.

CD \$16

GEOFF WOLFE (editor)

William Winter's Quantocks Tune Book

This new tune book, published by Halsway Manor Society, in Somerset, England, contains 376 tunes selected from the manuscript of William Winter, a fiddle player who lived from 1774 to 1861 in the Quantock Hills of Somerset.

He played in a church band and for country dances, and worked as a shoemaker in the villages of Lydeard St. Lawrence and West Bagborough. The introduction to the book describes Winter's life and music as well as life in Somerset in the early nineteenth century. You'll find here many unfamiliar tunes as well as new versions of familiar ones—jigs, waltzes, polkas, hornpipes and marches. The accompanying CD

contains thirty-two tunes (from over three hundred in the book), and are played by Rob Harbron (concertina), Miranda Rutter and Nancy Kerr (fiddles), with Tim van Eyken (melodeon). This book will appeal to dance and other musicians and anyone interested in the musical history of the West Country.

BK \$39

Cover design for Magic Foot by Will Lisak; for William Winter's by Chris Molan.

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One Hundred Years of Morris Dancing in America

by Rhett Krause

This new year may be used to mark an anniversary worth celebrating: the centenary of the morris dance in North America. A precise date of the beginning of a cultural event is often difficult or impossible to pin down and can be the subject of disagreement. Just try, for example, to find consensus on what year baseball or football began. And it is no different in this case.

Some will no doubt point to the 1589 voyage of Sir Humphrey Gilbert to Newfoundland, where he famously planned to bring morris dancing and hobby horses to "delight the savage people whom we intended to winne by all faire means possible." If so, our celebration would be a tad late, as the centenary should instead have been before even the birth of George Washington's father. But there is good reason to doubt morris occurred on that voyage (if for no other reason than no native peoples were encountered), and even if it did happen, it established no tradition and contributes nothing to the current situation.

The nineteenth century saw examples of what has been termed "theatrical morris" in which a company of actors includes something they call a "morris dance" as part of a play taking place in Tudor or Stuart England. These dances were of unknown provenance, though likely to be inaccurate creations of the company which simply came and went leaving no trace or influence behind. Thus they are not worthy of a meaningful anniversary celebration. (Of curious note, it was the use of dance and song in a production of *A Midsummer Night's Dream* that first brought Cecil Sharp to America).

An additional odd reference is of a morris dance performed for May Day celebrations at the Manchester (New Hampshire) Universalist Church in 1898. It is impossible to know what this was, but again it does seem clear that it was not part of an ongoing tradition.

If it is thus very difficult to agree on what was the first morris event, or if an event were isolated, poorly documented, of doubtful accuracy, or of relatively small importance, then it is reasonable instead to try to decide what year is most *significant* for the start of a custom, even if it not include the first example of it.

In my opinion, three distinct events of 1910 combine to make it the year most worthy of celebration. I have little doubt that additional research will turn up even earlier occurrences, and indeed probable

dancing in 1908 and 1909 is mentioned below, but in the sense that 1492 remains the most meaningful year in the European Discovery of America, so I think 1910 is the most meaningful for American morris, no matter how many Leif Erickson equivalents in morris may subsequently be discovered.

Educators and Humanitarians

The first event was the growth of morris dancing in the public schools and elsewhere as part of an international folk dance component of physical education. This is a large part of the history of morris dance in America which remains little researched and underappreciated in its scope. For example, I suspect many would be shocked to think that what were probably the largest massed displays of morris ever anywhere were in Central Park early in the twentieth century by the students of the New York Public Schools.

The Progressive Movement of the late nineteenth and early twentieth centuries attempted to address social woes of the era related in part to urbanization, industrialization, and immigration. A small offshoot of this philosophy was the benefit of physical exercise especially for the urban tenement dwellers and school children who may find little of it otherwise. This was not just for physical fitness, but for potential improvements in behavior. In 1910, Dr. C. Ward Crompton of the New York Public Schools, lectured that "Exercise diminishes crime" and that he believed that not only health but morals were helped by exercise (*New York Times*, May 15, 1910).

International folk dance as part of this exercise had two additional perceived benefits. First, a reconnection of immigrants with their own traditions. And second, that folk dance was a form of exercise considered suitable for girls of that time

Mary Wood Hinman of Chicago was one example of the remarkable Americans who were part of this process. She began teaching folk dance at Jane Addams Hull House in the 1890s, in agreement with Addams' 1909 opinion that "recreation is stronger than vise and recreation alone can stifle the lust for vise." She would collect Headington dancers from William Kimber in 1909, and by 1910 morris dancing by Chicago school children under her direction was well documented in the press, which noted "a series of graceful movements which Miss Hinman has been able to dig out of the rural districts of England and

bring to America.” (*Chicago Daily Tribune*, February 26, 1910; I am indebted to Andy Bullen for his research into Chicago dance.)

Elizabeth Burchenal would have a similar role in New York City after quitting her position as an instructor at the Teachers College of Columbia University to research and promote folk dance the rest of her life, holding several positions of importance in New York and founding the American Folk Dance Society. Much of the dancing in the New York schools in these early years is due to her and her opinions that “The city child is handicapped by restricted play,” and “girls get too much amusement and not enough play.” (*New York Times*, February 23, 1913)

Jim Brickwedde quite plausibly believes Burchenal may have taught morris in New York as early as 1908 and collected dances in England about the same time, but I have no proof of this at this time. This very early dancing in New York is supported by the first American publication of an individual morris dance, “Laudnum Bunches,” in C. Ward Crampton’s 1909 *The Folk Dance Book*.

A measure of the importance of these early physical educators and humanitarians can be glimpsed in the earliest records of the American branch of the English Folk Dance Society (later the Country Dance and Song Society). The meeting to first form the Society in 1915 was chaired by Crampton, and Burchenal was elected one of the four officers, with Hinman to join as Treasurer in 1916.

Brower’s Book

The second event is the publication of the first American morris book, Josephine Brower’s *The Morris Dance: Descriptions of Eleven Dances as Performed by the Morris-Men of England* (H.W. Gray Co., New York). The book gives instructions for eight Headington and three Bidford dances and beneath the Table of Contents, a note mentions that “These descriptions are taken by permission from the work of Messrs. Cecil Sharp and Herbert C. McIlwaine.” Indeed, the book is extremely similar to *The Morris Book (Part 1)* and covers precisely the same eleven dances.

The significance of this book is not that it offers any new knowledge (it does not), but that it is

intended for an American audience of morris dancers in 1910. Also, while it may have been used as a reference by school teachers, there is nothing in its text or style to suggest that it was meant primarily for use in schools.

Brower was an American-born midwesterner. Little is currently known about the extent of her involvement in the morris dance, although Andy Bullen has discovered an intriguing reference in the *Christian Science Monitor* of June 15, 1914 to a lecture given by Brower in Chicago in which she is described as “the first woman to introduce morris dancing to America.” (Of course, this lecture was illustrated by the morris dancing of Florence Warren Brown; see below.)



Photo of Florence Warren with an unidentified member of her NYC morris team, taken between December 1910 and March 1911; courtesy the author.

Mary Neal and Florrie Warren

The third event was the Esperance trip to America which began with the arrival of Mary Neal and Florence Warren in New York City on December 12, 1910.

Much has been written about how Cecil Sharp and Neal’s Esperance Club had initially cooperated from the earliest days of the revival of morris in 1905, and how by 1908 they had become often bitter rivals. A simplification of the differences would be that Neal appreciated the benefits of the spirit of the dance and getting large numbers dancing, while Sharp wished to accurately record and teach the dance at a high standard.

In Neal’s admittedly biased words (the dances) “are not an entertainment given by a few highly trained exhibitors while the rest stand around and stare. The point is that the whole people join in. It is an eminently democratic thing and can live only as long as it preserves this spirit. The introduction of pedantry, of sophisticated art, would utterly kill the movement.” (*New York Times*, December 21, 1910). In turn, Sharp in 1909 privately considered the Esperance dancers as “rank Philistines and must so be regarded.”

The American trip would prove the high water mark of Esperance influence, and Neal’s position in England would soon rapidly decline until she ceased all involvement in morris with the beginning of the First World War in 1914. But in 1910, Neal’s prestige in the world of morris dancing was roughly similar to that of Sharp, and for her part, Florrie Warren was arguably the most experienced and renowned English

teacher of the morris dance.

Neal and Warren were shocked to find on their arrival that several planned events had been cancelled as Sharp had written ahead expressing doubts on Esperance standards and authenticity. Neal would write back to England on December 30, 1910 that “Cecil Sharp has done his best to poison people’s minds over here. But we are here and he is not!... I do not think he will ever come now.”

Despite this initial setback, Neal kept a steady schedule of lectures and Florrie taught in at least New York, Boston, New Haven, Hartford, and Albany. There would be much press coverage and the occasional high profile event such as Florrie leading a team of morris dancers at Carnegie Hall.

We know now that Americans such as Hinman, Burchenal, possibly Brower, and probably others had taught morris in America prior to Neal and Warren’s December arrival, at least earlier within the year of 1910. It would seem that Neal did not know of this in advance but got some inkling shortly after her arrival. The *New York Tribune* on December 15, 1910 would note that “Miss Neal says that she does not see how the English peasant dances hitherto taught in America can be genuine, for she is sure that she is the first to dig them out from the byways of the mother country.”

Whatever the degree of teaching by Americans to Americans before December 1910, the teaching by England’s premiere instructor who had taught since 1905 and learned from traditional dancers was a different level of transmission and a worthy part of our centennial.

In one very indirect sense, Warren had *already* taught morris to Americans. For Sharp’s hastily written first edition of *The Morris Book (Part One)*, the only edition available until 1912, he had noted some of the dances directly from Warren rather than the traditional dancers, and this had been copied into Brower’s book, so Warren’s dancing was reflected in these two resources used by Americans. Sharp would come to regret this and correct it in his second edition. In a more direct sense, at least two Americans had traveled to England to attend the summer school at Stratford-on-Avon in 1910 where Warren had been chief instructor and thus learned from her in England.

The American tour was to end in March 1911 when Neal and Warren boarded a ship for their return journey to England. But this trip was not to be for Florrie, as she was to play her role in that most romantic of all American morris stories. A young Yale law student named Arthur Brown had been entranced by Florrie at a New Haven performance and corresponded with her since. In the middle of a golf game in Connecticut he made a life altering decision, threw down his clubs, and raced by train to New

York to board the ship himself, instantly proposing to Florrie who accepted and came off the ship before it sailed. They would marry the next Valentine’s Day and Florrie can be fairly claimed as special by both England and the U.S.

As a follow up note, Florrie and Arthur Brown’s three American daughters would be special guests at the Marlboro Morris Ale about sixteen years ago, and two of them are alive and well today (Cicely Joslyn of Dekorah, Iowa and Vida Olinick of Edgewater, New Jersey). In February 2009, Mary Neal’s descendents donated her papers to the English Folk Dance and Song Society at Cecil Sharp House in a great act of symbolic reconciliation at Mary Neal Day. I traveled there with Vida, where she was the honored guest of the EFDSS and a key speaker at the event.

Conclusion

I am not one to join in the bashing of Cecil Sharp which periodically comes into vogue. If his work has flaws, it is still a voluminous, outstanding, and most remarkable achievement that has affected English dance and song in America and Britain more than the work of anyone else. We owe so very much to him. Yet the time for his centennial in America has not yet come, and instead we should now honor the memory of those who preceded him in 1910 such as Warren, Neal, Brower, Hinman, and Burchenal—those whose contributions are too easily slipped under the rug and stories forgotten, accidentally or not, due to the later dominance of Sharp and his followers, and their institutional legacies of CDSS and EFDSS.

This year is just the start of a series of American morris centennials of note in the next few years. These will include the first arrival in America of one of Cecil Sharp’s teachers, A. Claud Wright in 1913, the arrival of Sharp himself in 1914, and the founding of the American branch of the English Folk Dance Society in 1915.

Make note of this centennial and recall the earliest pioneers in American morris. Do think of ways you can use this once in a lifetime occasion for publicity for your own morris team and as reason for special events this year. It’s a long time until we can do it again in 2110.

Rhett Krause wrote several articles about morris dancing in *Country Dance and Song* magazine, including, among others, “Morris Dancing and America Prior to 1913,” Part 1 (CD&S, volume 21, 1991, pp 1-18,) and Part 2 (volume 22, 1992, pp 20-25). A former dancer with Marlboro Morris Men and Greenwich Guard, he is interested in American (wooden shoe) clog dancing.

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In The Small Hours
by Thomas Hardy (1840-1928)

I lay in my bed and fiddled
With a dreamland viol and bow,
And the tunes flew back to my fingers
I had melodied years ago.
It was two or three in the morning
When I fancy-fiddled so
Long reels and country-dances,
And hornpipes swift and slow.
And soon anon came crossing
The chamber in the gray
Figures of jiggling fieldfolk—
Saviours of corn and hay—
To the air of "Haste to the Wedding,"
As after a wedding-day;
Yea, up and down the middle
In windless whirls went they!
There danced the bride and bridegroom,
And couples in a train,
Gay partners time and travail
Had longwhiles stilled amain! . . .
It seemed a thing for weeping
To find, at slumber's wane
And morning's sly increeeping,
That Now, not Then, held reign.



Concord, MA; photo: Roger Katz

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Upcoming Events

These are the bare bones—date, event name, town/state, sponsoring group, contact information. The next deadline is February 1 for events on and after April 1. Send information to news@cdss.org or CDSS, PO Box 338, Haydenville, MA 01039. These events and others also are posted on our website (www.cdss.org). For information on regular events for the Group Affiliate see the links on our website.


Jan 8-10	Upper Potomac Music Weekend. Shepherdstown, WV. Upper Potomac, upmw.smad.us/index.html. *	Mar 2	Playford Ball. San Jose, CA. Bay Area CDS, www.bacds.org/playford . *
Jan 9	January Fantasy English Ball. Albuquerque, NM. NM FOLKMADS, www.folkmaids.org . *	Mar 11-14	Cascade Promenade. WA and OR. Cascade, www.cascadepromenade.org .
Jan 15-17	Ralph Page Dance Legacy Weekend. Durham, NH. NEFFA, www.neffa.org , 603-659-5612, rpdlw@me.com . *	Mar 13-14	Spring DanceFest. Durham, NC. Sun Assembly ECD, www.sunassembly.org . *
Jan 15-17	Georgy Alabam Square Dance Weekend. Birmingham, AL. Birmingham FOOTMAD, 404-377-6242, www.footmadbirmingham.org . *	Mar 19-21	Spring Fling Weekend. San Jose, CA. Bay Area CDS, www.bacds.org/sw . *
Jan 16	Seattle English Country Ball. Seattle, WA. 206-781-5117, www.seattleball.org , inquiry@seattleball.org .	Mar 19-21	Set for Spring. Dallas, TX. North Texas TDS, www.nttds.org , info@nttds.org . *
Jan 16-23	Pura Vida Dance Camp. Costa Rica. Pura Vida, 518-281-9130, www.puravidadancecamp.com .	Mar 19-21	Gypsy Meltdown. Lake Wylie, SC. Charlotte Dance Gypsies, www.charlottedancegypsies.com , 704-361-6387, gypsymeltdown@gmail.com . *
Jan 22-24	Florida Snow Ball. Tampa, FL. Tampa Friends of Old-Time Dance, www.floridasnowball.com , 727-823-2725. *	Mar 19-21	Playford Ball Weekend. Nashville, TN. Nashville Country Dancers, www.nashvillecountrydancers.org . *
Jan 22-24	Appalachian Clogging Weekend. Brasstown, NC. John C Campbell Folk School, www.folkschool.org , 800-FOLK-SCH. *	Mar 20	Celebration of Spring. Larchmont, NY. Country Dancers of Westchester, 914-693-5577, sites.google.com/site/cdwestchester . *
Jan 23	English Dance Ball. New Haven, CT. New Haven CD, pantheon.yale.edu/~bfr4/NH.English.html . *	Mar 26-27	DownEast Country Dance Festival. Topsham, ME. www.deffa.org/festival . *
Jan 29-31	Fiddle Retreat. Shepherdstown, WV. Upper Potomac Music, upmw.smad.us/index.html. *	Mar 26-28	Bare Necessities Weekend. Pittsburgh, PA. www.cdssp.org . *
Jan 30	Frosty's Meltdown. White Plains, NY. Country Dancers of Westchester, sites.google.com/site/cdwestchester , 914-693-5577. *	Mar 27	Playford Ball. San Jose, CA. Bay Area CDS, www.bacds.org/playford , 650-851-5535, susan@sunassembly.com . *
Feb 3-10	Contra/Square Dance Week. St Croix, U.S. Virgin Island. Tropical Dance Vacation, www.tropicaldancevacation.com , 413-575-6283.	Mar 27-28	Binghamton English Country Ball & Brunch. Binghamton, NY. Binghamton Community Dance, ecd.binghamtondance.org . *
Feb 12-14	Bayou Bedlam. Houston, TX. Houston Area Traditional Dance, www.bayoubedlam.org . *	Apr 7-14	Contra Holiday in Medieval England. Ely, England. Contra Holiday, www.contraholiday.net , 757-867-6807.
Feb 12-14	DanceFlurry. Saratoga, NY. DanceFlurry, www.danceflurry.org/festival . *	Apr 9-11	Chesapeake Dance Weekend. Edgewater, MD. FS of Greater Washington, www.fsgw.org . *
Feb 12-14	Cabin Fever. Knoxville CD, www.knoxvillecontradance.org . *	Apr 9-11	Spring Thaw. Toronto, ON. Toronto Country Dancers, tcdance.org/thaw . *
Feb 13-14	Corvallis Contra Weekend. Corvallis, OR. Corvallis FS, cfs.peak.org/ccw/2010/overview.php . *	Apr 9-11	Learn to Contra Dance Weekend. Brasstown, NC. John C Campbell FS, www.folkschool.org , 800-FOLK-SCH. *
Feb 17-22	Folk Alliance Conference. Memphis, TN. Folk Alliance, www.folk.org .	Apr 9-11	Springforth Ball. Richmond, VA. TADAMS, www.tadamsva.org . *
Feb 18-21	Stellar Days and Nights. Buena Vista, CO. Arkansas Valley, stellardaysandnights.org . *	Apr 9-11	Playford Ball. Brooklyn, NY. Country Dance NY, www.cdyny.org . *
Feb 19-21	Border Morris Workshop. Brasstown, NC. John C Campbell Folk School, www.folkschool.org , 800-FOLK-SCH. *	Apr 10	When in Doubt, Swing! Dallas, TX. North Texas TDS, www.nttds.org , info@nttds.org . *
Feb 20	Something To Do with Chocolate. White Plains, NY. CD of Westchester, sites.google.com/site/cdwestchester , 914-693-5577. *	Apr 23-25	NEFFA. Mansfield, MA. www.neffa.org . *
Feb 26-28	Chance Dance. Cape Girardeau, MO. Cape Friends of Traditional Music & Dance, 573-334-4706, johndcoffman@yahoo.com . *	Apr 23-25	April Showers. White Plains, NY. Country Dancers of Westchester, sites.google.com/site/cdwestchester , 914-693-5577. *
Feb 26-28	Dawn Dance Weekend. Ann Arbor, MI. AACTMAD, www.acctmad.org/ddw , 734-677-0212. *	Apr 24	Portland Raindance. Portland, OR. Portland CDC, www.portlandraindance.org . *
Feb 27	February Fling. Princeton, NJ. Princeton CD, www.princetoncountrydancers.org . *	Apr 30-May 1	English Country Dance Weekend. Brasstown, NC. John C Campbell FS, www.folkschool.org , 800-FOLK-SCH. *
		Apr 30-May 1	Lenox Assembly. Lenox, MA. Lenox Assembly, lenox.assembly@gmail.com .

* Sponsoring organization is a CDSS Group Affiliate.



R.A.L.P.H P.A.G.E

Dance Legacy Weekend

JANUARY 15-17, 2010  **DURHAM, NH**

Celebrate the New England Tradition
with an enjoyable weekend of
Fine Contra and Square Dancing

~ **Lisa Greenleaf & Tony Parkes with:**

~ **Latter Day Lizards: Dave Langford, Bill Tomczak & Peter Barnes**

~ **Old New England: Jane Orzechowski, Deanna Stiles & Bob McQuillen**

~ **Friday—White Cockade: Vince O'Donnell, Ralph Jones, RP Hale, Sylvia Miskoe, Cal Howard, & Allan Chertok**

Dancing & Workshops all day | Information, flyer: www.neffa.org or Sarah Dawson, (603) 659-5612, rpdlw@me.com
 Grand Dance Saturday night | Under 12 free; 12-25 1/2-price; first-time full-timers \$25 discount!
 Retrospective: a Celebration of the truly inspirational and varied life of *Marianne Taylor*
 "Dancing Couple" © Randy Miller, www.randymillerprints.com

Celebrating more than 80 years of music and dance



Brasstown, North Carolina

John C. Campbell Folk School

Take time out for a dance workshop!

January 22-24, 2010 Appalachian Clogging Weekend with Annie Fain Liden and Emolyn Liden

Does listening to lively old-time music make you want to jump out of your seat and dance? Learn a variety of basic steps and short routines to live music. It only takes knowing a few steps to dance to your heart's content. Beginners are welcome.

February 19-21, 2010 Border Morris Workshop - Weekend with Liam Robinson

Learn traditional English border Morris dances. This energetic dance style comes from the areas of Herefordshire, Shropshire, and Worcestershire, England. Learn the stepping, figures, and stick-clashing which form these dances and find out more about the history of this fascinating dance style. Beginners and experienced morris dancers are welcome.

**March 12-14, 2010
French Folk Dance Weekend**
 with Christian & Cessany Montcriol & music by David DiGiuseppe
 Take pleasure experiencing French culture through traditional dance and music. The focus will be bourrées and schottisches with a mazurka workshop. Different types of traditional and contemporary dances from various French regions will also be taught. Previous English country, contra, or international folk dance experience highly recommended.

**April 9-11, 2010
Learn to Contra Dance - Weekend**
 with Bob Dalsemer
 Jump feet first into the friendly fun of contra dancing and after learning the basic moves in this beginners' class with a master teacher, you'll be ready to participate in the Saturday night community dance. Singles and couples welcome.

**April 30 - May 2, 2010
English Country Dance Weekend**
 with Ginger Pyron & Michael Cicone and music by 'A Joyful Noise' (Barbara Greenberg, Daniel Beerbohm & Kathy Talvitie), Atossa Kramer & Mara Shea
 Experience the joy of English country dancing from the "Playford" dances of the 17th and 18th centuries to dances collected during the 20th century and contemporary dances in English style by international choreographers. Some previous English country or contra experience is highly recommended.

For more info and to register:
 call **1-800-FOLK-SCH**
 visit www.folkschool.org
 email dance@folkschool.org

CDSS NEWS
Country Dance and Song Society
132 Main Street, PO Box 338
Haydenville, MA 01039-0338

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If your label shows an expiration date between December and March 2010, this is your last issue. Renew soon!
If you've already renewed, many thanks!



Lifetime Contribution Award Recommendations for 2010 Sought

Do you know someone who has made a longterm and exceptional contribution to the mission of CDSS? Has this person's contribution benefited more than one geographical area or generation? Has he or she worked in conjunction with CDSS for more than twenty years? If you answered "yes," you may know future recipients of the CDSS Lifetime Contribution Award. A significant contribution may consist of:

- increasing the quality of what we do by inspiration, instruction or excellent example;
- bringing what we do to new communities;
- expanding the repertoire of country dance, music and/or song, whether through scholarship or by original composition;
- working behind the scenes, enabling others to make any of the contributions listed above (i.e., music or dance event organizing or programming).

Send your recommendations before January 31, 2010 to the Awards Committee chair: Carol Barry, seabarri@hotmail.com. Please include name, address, phone and email of the recommended person, an explanation of why this person should receive the award, and your own name and contact information. The Awards Committee will review the recommendations and submit a short list of nominees to the CDSS Governing Board for its decision in the spring. (Information may also be snailmailed to Carol at 3004 Kelsey Drive, Edmond, OK 73013.)

Ceremonies for the 2009 recipients will be held soon. The award will be presented to Chuck Ward on Sunday, March 28, 2010 at St. Clement's Church, in Berkeley, CA, the day after BACDS's annual Playford Ball; for more informtion, contact sharongreen@post.harvard.edu, 510-654-7974. Details of the presentation to Bob McQuillen will be on our website soon.