

CDSS NEWS

WINTER 2012-2013



COUNTRY DANCE AND SONG SOCIETY

Continuing the traditions. Linking those who love them.

Balance and Sing store update ~ winter 2012-2013

New CDSS Publication!

We've just produced our first CD-ROM: the *Syllabus* for Dare to Be Square, the mega-event held at the John C. Campbell Folk School in November 2011, which was made possible with major financial funding from CDSS.

Nils Fredland, a member of the CDSS Publications/Education Department, led the *Syllabus* project and he and California caller and CDSS Board member, Lynn Ackerson, took on the mammoth task of transcribing the dances and discussions. As Nils writes in his introduction "square dance descriptions on a page are elevated by the skilled calling of a master" and this makes this syllabus/audio package an invaluable resource for dance callers, musicians and historians.

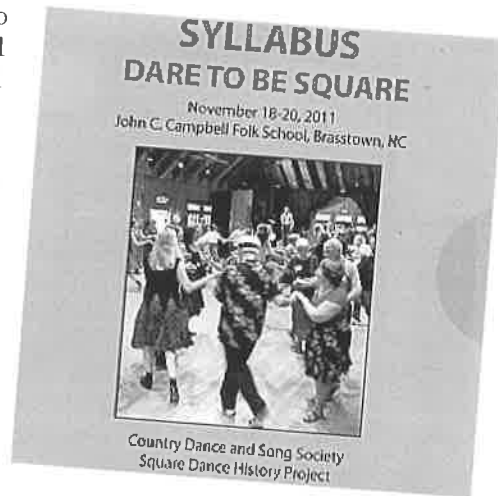
Each of the six master callers at the weekend brought a unique approach to square dancing: Bob Dalsemer, who produced the event, taught dances from Maryland Line, Maryland; Bill Litchman taught traditional Western squares; Tony Parkes showcased New England squares; Phil Jamison's specialty is Southern Appalachian squares; and Larry Edelman taught the dances he learned from Jerry Goodwin, a caller in rural southwestern Pennsylvania.

The CD-ROM includes the 80-page *Syllabus* PDF, with a transcription of every dance presented during the three-day event, plus valuable teaching tips and background information, and 158 audio tracks, with the walkthrough and calls for each dance (a total of over ten hours of music and calls) plus an index to the video clips of each dance, which can be viewed at <https://www.youtube.com/user/SquareDanceHistory>.

The six callers at the workshop are also consultants for the Square Dance History Project, directed by CDSS President David Millstone and the Dare to Be Square event was their first opportunity to meet face to face for discussions and interviews. See the 24 taped interviews at <http://SquareDanceHistory.org>, as well as the massive archive of square dance materials which is being built.

Many thanks to the musicians at the workshop: veteran performers Steve Hickman, Claudio Buchwald, Jim Morrison and Sam Bartlett. CD-ROM, \$20.

~ Pat MacPherson, Director of Education Dept.



Strike the Harp: An Irish Christmas Revels

This lovely mix of Irish vocal, choral and instrumental music, capturing the sound of 2012's Christmas Revels in Cambridge, Massachusetts, draws you into the joy, celebration and mystery of the winter season and will sustain your spirit throughout the rest of the year. This is a studio recording, so audience coughing and sneezing is not heard—only strong singing and vibrant music. CD, \$13.

413•203•5467 x 3 store@cdss.org www.cdss.org/store

CDSS NEWS

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► Email Updates ◀

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



Country Dance & Song Society

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

front cover: Learning the shape-note scale, Camp Fasola Europe, Chmielno, Poland, September 2012; photo by Ewan Paterson (see page 10).
back cover: English and American Dance Week, Pinewoods 2011; photo by Doug Plummer

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

Letters and Announcements

SUBMITTING ADS AND ARTICLES

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

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

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

AD SIZES & RATES

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

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

SENDING ADS

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

DEADLINES

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



Follow us on Facebook,
www.facebook.com/cdss.org, or our blog,
<http://blog.cdss.org>.

SUPPORT

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

PLANNED GIVING

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

Website Kits Being Considered

We are exploring the idea of providing a website kit, to make good sites easier to create and maintain (the kit will, of course, be adaptable to the needs of each group). Before beginning this project, it seems wise to ask a few questions. What features and characteristics are most critical? What do you see on other sites that you'd love to add to yours? Please take a minute to respond to our brief survey—to let us know your needs, your ideas, and how we can be most helpful: <http://tinyurl.com/CDSS-website-survey>. Thanks for sharing your thoughts!

David Means and Scott Higgs
CDSS Web Technology Task Group

Rethink Those Tunes?

I'm compelled to write about my increasing discomfort and dislike of what I see as a move in contemporary English country dance music towards the style of contra music.

The simplest tests of whether a piece of music is really right (to me) for English country dance is "can the melody be sung?" and does the melody stick in your mind or even haunt you?

Much of the original English country dance canon *were* songs (though the words to most have been lost). For starters, and the traditional benchmark, go through the first Barnes book*—tune after tune is singable, with beguiling, sparkling *melodies* and grace in every measure. In their pre-media period a catchy melody and lyrics was one of the central ways to advertise and communicate a persistent message in politics, commerce and everyday life—a good melody was key—and *Barnes I* is full of them. More recently the work of Pat Shaw, Fried Herman, Charlene Thompson, Jonathan Jensen, Colin Hume, and much of the lovely music of *Barnes II* is just as melodic.

But increasingly I see contemporary English country dance music showing up with the hammering, driving, ornamented and arpeggiated style that I associate with contra tunes. These tunes just don't have much melody—doodley, doodley, doodley (reels) or tata-tata (jigs). While they have a lot of punch and drive, that's a downhill path ("Let's top that with something even punchier and more driving!!") that, to me, leads away from the grace and inner harmony of classic English country dance music. And if you strip away the arpeggios and ornamentation of that sort of music, there is hardly anything there; it would take an operatic recitative to "sing" it. To me it's shallow, clever artifice that all sounds the same. What it is perhaps, is the music that falls readily to the hands on violin. In fairness, there is some such in the original canon, like the Devil's Horse, a.k.a. Black Nag, but they are a small minority.

So, I'd ask those of you who write and call dances to consider: is the music really tuneful, singable, really an English country dance melody...or more of a contra tune?

Stewart Dean, Kingston, NY

* *Barnes Book of English Country Dances Tunes (Vols. I and II)*, by Peter Barnes, available through the CDSS Store, <http://www.cdss.org/store-home.html>, and elsewhere.

Summer Fundraising Goal Reached

Scholarships, and many of our outreach and education programs, are funded in part by the generosity of participants at our summer programs. This summer, we exceeded our goal of \$52,000! Many thanks to everyone who contributed by donating an item to the auction, bidding at the auction, and/or making an outright gift in support of Scholarships and Special Programs.

Our annual appeal is now underway. We hope you will participate! It's easy to make a secure gift online, at <http://www.cdss.org/appeal>, or you can send a check to CDSS, 116 Pleasant Street #345, Easthampton, MA 01027.

Robin Hayden, Director of Development

Membership Dues Going Up on March 1

The Governing Board has approved an increase in Basic Membership rates for the first time in seven years. Basic Individual membership will change from \$45 to \$50; Basic Family membership, from \$65 to \$75. All other rates, including those for Limited Income and Groups, will remain the same. The new rates will take effect on March 1, 2013.

Raising our membership rates will allow us to keep up with rising costs and strengthen our organizational capacity. At the same time, we're continuing to find ways to enhance the value of membership, offering more services and resources specifically for members (like our new partnership with Fractured Atlas; see the Director's Report on page 7).

If your membership expires between March and July of 2013, you may choose to renew early—before March 1—at the old rates. If you take advantage of this offer, please include a note letting us know what your payment is for. Thanks, as always, for your support of CDSS through membership!



Camp Jobs Available ~ Apply Now!

Each year we need help running our summer dance and music camps. If one of the following jobs appeals to you, write to Steve Howe, 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 June 27-August 31, at Timber Ridge from August 10-18, and at Ogontz from August 2-10. These include bookstore and auction management as well as other logistical tasks.

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 partial scholarships are also available at Ogontz for kitchen and/or grounds work, at Timber Ridge for setup work, and at all Family and Campers' weeks, for evening monitoring of sleeping children as well as for assistant lifeguards. See the back page of this issue for weeks, dates and week directors.

Steve Howe, Director of Programs

Updates and Corrections to the Last Issue

The photo of George Fogg in the straw hat (page 7) was taken by Jeffrey Bary during the Orion Longsword Jubilee celebration in 2011; the photo of George in costume was taken at Martha Mary Chapel at Longfellow's Wayside Inn in Sudbury, Massachusetts and was courtesy of Lynn Bjorklund. The obituary for Mike Head came from HATDS's website, not the Houston Chronicle. The correct name for the band mentioned in the Toronto Island Dance article is Back Up and Push.

~ GIFT MEMBERSHIP ~

Give the gift of CDSS! A CDSS membership makes a great gift for students, young families, new dancers, the musicians or organizers in your community—the possibilities are endless. Take advantage of our special holiday discount: now through the end of the year, Gift Memberships (individual or family) are available at the incredibly low price of \$20 each. SPECIAL HOLIDAY OFFER—We're also offering an amazing package deal: for \$40 (\$36 + shipping) you can purchase a Gift Membership PLUS Contra Dance Calendar, a savings of \$49 off the regular combined price. This offer extends through December 31, 2012. Orders must be received by December 17 for delivery before Christmas—go to <http://www.cdss.org/product-details/product/gift-membership.html> to order. For new or lapsed members only; not intended for current members.

Recent Outreach Funds Offered

For the October 2012 quarter, CDSS support totaling \$2,300 was offered to the following projects and events:

- Traditional Arts Weekend (instruction for contras, calling and rapper at 25th anniversary of annual festival, MI)
- Fresno Callers Workshops (training sessions for beginning contra and English country dance callers, CA)
- Uptown Greenville Square Dance (series introducing squares to new area, including calling mentorships, NC)
- Dancing at Freedom Middle School (contra dance workshops and final dance with Wild Asparagus, FL)
- Traditional Arts Exchange (planning grant for event organizer in OH to build new program for bringing contra and English country dancing to China)
- Empty Bowls Contra Dance (community contra dance and fundraiser for LA Regional Food Pantry, CA)
- Fairbanks Musicians Workshop (weekend training event for English country dance musicians, AK)
- Dandelion Romp (workshops at student-organized contra dance events weekend at Oberlin College, OH)

Want to support traditional music and dance in *your* community or region? CDSS can help! Contact Linda Henry at linda@cdss.org or visit <http://www.cdss.org/support-funding.html> to apply for funding. Application deadlines in 2013 are February 1, June 1, and October 1. And you can help grow our Outreach funds—to donate to Outreach and Scholarships, go to <http://www.cdss.org/special-funds.html>. To see a list of Outreach support projects, visit <http://www.cdss.org/our-funds-at-work.html>.

CDSS Outreach Funds at work



Fiddle Camp, OR, 2012

helping others make things happen

TESTIMONIAL ~ "I cannot envision how CDSS could have been more helpful. Providing the financial security to back part of the stipend for our dance master gave our camp the opportunity to grow in a different direction. ...Our campers are looking forward to more dance instruction [and] imagine how the development of future community dancing in the Pacific Northwest is affected by these musicians who have discovered how music and dance are bound together in an equally active relationship." (~ Carla Arnold, Fiddle Camp, Wallowa, OR, 2012)

Lifetime Contribution Award Recommendations Sought for 2013

Nominations for the next Lifetime Contribution Award must be received by January 2, 2013. Send your recommendations to awards@cdss.org or to Awards Committee chair Mary Devlin, mary@mdevlin.com. If you prefer snailmail, send information to Mary at 2230 SW Sunset Drive, Portland, OR 97239.

Your recommendation must include the name, address, phone number and email address of the person you are recommending as well as your own name and full contact information. **NEW:** Recommendations must be for living persons. Please include a one-page explanation of why the person deserves the award.

For additional criteria, please see the last issue (page 5) or visit our website at <http://www.cdss.org/awards.html>.

Lifetime Award Party

The award celebration in October for George Fogg was terrific! See our blog: <http://blog.cdss.org/2012/10/a-festive-celebration-for-george-fogg/>.

Recent Deaths

Obituaries will be on our website by mid-December for the following friends and members: Ivor Allsop, Arthur Cornelius and Joan Barnert Goldstein.

Director's Report

by Rima Dael

It's been an exciting year at CDSS. My visits to camp this summer, and my ongoing work with the Board and staff, has confirmed for me the importance of the job we do supporting traditional dance, music and song. As we continue to plan for Centennial events in 2015 and look at opportunities to strengthen our work by creating strategic partnerships with other national organizations, I've been doing some reading and research, and have found an exciting report from the James Irvine Foundation. In part, it says:

"People are engaging in the arts in increasingly active and expressive ways. There is a growing awareness in the arts field of what has come to be known as participatory arts practices. Arts funders and arts organizations are examining this seismic shift toward a participatory arts culture and figuring out how to adapt in new and creative ways that will have long-term benefits to arts organizations and the people they serve." *

That's just the beginning of this phenomenal report. You can access it at <http://www.irvine.org/images/stories/pdf/grantmaking/Getting-in-on-the-act-2011OCT19.pdf>. I am so very excited with it because it is a great model to discuss what we instinctively know in our participatory art: we are the audience *and* the artists. What we do is not spectator art—it is collaborative and creative. I agree with the report's authors "that the arts organizations that will thrive in our current environment will be the ones who create new and meaningful opportunities for people to engage." Our collaboration with strategic partnerships, and with you, will support what we do into the next generation and beyond.

Speaking of strategic partners, as a first step, we've teamed up with Fractured Atlas,

a national nonprofit organization that provides a range of support services for the independent arts community. I'm a big fan of this organization and I am thrilled that we've developed this relationship. Through the Fractured Atlas's Open Arts Network we can offer CDSS members services such as health insurance and online courses. Simply visit <http://www.fracturedatlas.org/cdss> and fill out the online Associate Membership application. You will instantly become an Associate Member of the nation's fastest growing arts service organization. And it's all free! Thanks to Jeff Martell, CDSS Store and Services Manager, for making this happen.

Finally, please support our year-end appeal, <http://www.cdss.org/appeal>. If you have not already received a copy in the mail—and even if you have!—you won't want to miss the expanded stories online. Between now and the end of the year, we'll be highlighting personal stories on our blog—personal stories that illuminate the wonderful work your support makes possible, through our scholarships, grants, conferences, strategic partnerships, teacher training and educational resources. We're absolutely counting on your year-end giving to fund these programs in the coming year, so please give generously!

As we approach the holiday season, I have so much to be thankful for in my first six months with CDSS. I am thankful for a dedicated Board and staff, but most of all, I am thankful to YOU, our members and friends, for your continued passion and support of our work.

*My heartfelt thanks,
Rima*

P.S. Feel free to email your thoughts to me at rima@cdss.org after reading the Irvine Foundation report.

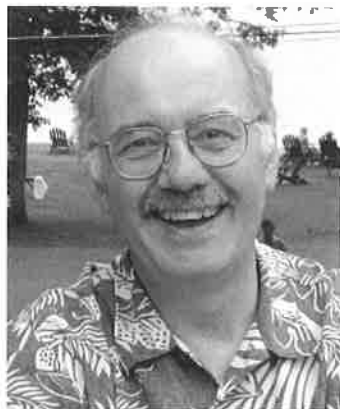
* Brown, A. S., Novak-Leonard, J. L., and Gilbride, S. Getting In On the Act: How arts groups are creating opportunities for active participation (Report, 2011, October, page 2; The James Irvine Foundation)



Rima, partially hidden behind her daughter Karana, with Anna Luciano, Family Week, Pinewoods 2012; photo by Erin Nolan

President's Report

by David Millstone



What an exciting time this is for Country Dance and Song Society!

After a period of transition—Brad Foster moving into his Emeritus role after twenty-eight years at the helm, an interim year under the leadership of Marie Dalton-Meyer, the successful search for a new Executive Director—I'm happy to report that CDSS is moving steadily forward. An experienced nonprofit professional, Rima Dael has brought fresh insights and expertise to the E.D. position and she has enthusiastically immersed herself in the world of traditional music, dance and song that we all enjoy so much.

When Rima was hired, we expected that she would push staff and Board in new directions. Little did we know! The staff is energized and working well under her leadership—staff members speak about her professional expertise, supportive attitude and sense of humor—and the Board is being challenged to clarify goals for the organization and to examine how it might function more effectively. We're looking at the basic structure of CDSS, examining whether there are changes we can make in how we are organized and how we can best serve the interests of our members now and in the future.

It's been a busy twelve months. CDSS-supported regional conferences, brought together dance organizers in the Northeast (White River Junction, Vermont) and Midwest (Cincinnati, Ohio), and plans are underway for a similar event in the Southwest. Drawing on classic recordings, we released another booklet/CD package of classic English country dances. We continued publishing the companion booklets to the Boston Centre/Bare Necessities series, bringing the total to ten, with more to come; after publishing the English country dances of choreographer Charles Bolton on our website, we will be doing the same with the compositions of Ken Sheffield. In the American realm, we published a booklet providing transcriptions and musical arrangements for the Shindig in the Barn CD of singing squares. Staff participated and

supported the Keith Blackmon Memorial Weekend, a celebration of this veteran caller from upstate New York, and CDSS is preparing a collection of dances from his repertoire. We also released our first CD-ROM publication (see page 2), a detailed syllabus and audio files from the Dare To Be Square weekend held at Brasstown, North Carolina, in conjunction with the CDSS-supported Square Dance History Project, which launched its own website this fall.

The CDSS Board, an energetic group, established seven—count 'em, seven!—Task Groups at its annual meeting in April:

- **Contra Dance**—Contra dancers are a growing, dynamic segment of the population. What materials, resources or services can a national organization offer the burgeoning contra dance communities around North America? How can we bring groups together within a region to share resources and learn from one another?

- **New Camp Location**—For decades, CDSS has been known for our signature camp programs, first at Pinewoods, later at Buffalo Gap, Timber Ridge and Ogontz. Although our camps are popular, they are expensive to staff, putting them out of the reach of many would-be campers. We offset some of that challenge with generous scholarship support—CDSS provided some \$50,000 in scholarships last summer—but travel costs can be an additional barrier. Particular attention is being focused on three underserved areas—the Rocky Mountains and Southwest region; upper Midwest (Michigan, Wisconsin, Minnesota); and central Canada, in the Winnipeg vicinity. Can we find an appropriate venue for a new CDSS camp?

- **Song**—The Harmony of Song and Dance program at Pinewoods has established itself as a popular summer offering, and CDSS is supporting the Youth Traditional Song Weekend in January. What additional ways can we help strengthen the role of song in our communities?

- **Dance Musicians**—We are blessed with large numbers of musicians providing music for English country dance, contras, squares and family dances. Indeed, increasing numbers of people are trying to make a living as dance musicians. How can we increase the pool of musicians, improve musical quality, and offer services that will benefit musicians?

- **Technical Assistance**—CDSS has a handful of large affiliate groups, but many smaller affiliates have expressed a need for help with their

websites. This issue of the newsletter contains a note from the Website Technology Task Group about their questionnaire seeking more information about specific needs (see page 4).

Two other task groups are looking into internal issues that may help the Board function more effectively. How can we make better use of volunteers around the U.S. and Canada? What changes will make it easier to set policies? Should we modify the basic governing structure of the organization?

Finally, throughout this past year, planning groups have been laying the groundwork for the CDSS Centennial celebration less than three years from now. In March of 1915, in New York and Boston, Cecil Sharp established two American affiliate groups of the English Folk Dance Society, the start of today's CDSS. From that small beginning, we've grown to an organization with hundreds of affiliate groups and thousands of individual and family members. It's time to draw attention to our work as we expand our offerings with new initiatives: Centennial publications, strategic partnerships with kindred organizations, community celebrations throughout the United States and Canada, tours of bands and callers, and a dynamic and expanded website. Stay tuned!



(*Sacred Harp Singing*, continued from page 12)

space located in an abandoned former mansion and library. (Many singers returned to this location for a second ad hoc social Sunday night, putting off our inevitable departure for a few more hours.)

On Sunday the singing was slightly more subdued—a core group of participants had been singing now for nine straight days and were, unsurprisingly, tired, but the singing was nonetheless strong all day. As the convention wound down thanks were given to the Polish organizers of the weekend's (and the week's) activities; the teachers, organizers and planners of camp; the singing masters who had helped get Poland singing going; and two United States-based nonprofit organizations who had supplied free Sacred Harp songbooks for use at the convention.* After singers resolved to meet again for a future Poland convention, and took announcements of upcoming singings to be held around the world, the class sang a favorite song, "Hallelujah," to bring the convention to a close. After singing on the shape notes, the singers spontaneously rose to their feet and began to shake hands and embrace—taking the traditional parting hand that concludes most Sacred Harp conventions in the United States.

At these unprecedented international gatherings, singers from across Europe and the United States formed new life-changing emotional connections made possible through community singing. Transplanted to these fertile new grounds, Sacred Harp singing facilitates cultural exchange and continues to inspire community and forge emotional and spiritual connection as it does in the United States. In the wake of these events, Sacred Harp singing in Europe seems stronger than ever before and poised to experience continued growth.

Jesse P. Karlsberg is a singing master, composer, organizer and singer (tenor and bass) in the Sacred Harp singing community and travels regularly to singings across the United States and Europe. He is a CDSS Board member and also serves on the board and as vice president of the Sacred Harp Publishing Company, the organization that prints the book, The Sacred Harp. A New England native, he now lives in Atlanta where he is pursuing a PhD in interdisciplinary liberal arts at Emory University.

Here are some videos from the many posted on youtube from the UK and Poland Conventions by user bigglories; the links will be posted on our website with this article by mid-December:

- *Singers from across Europe and the United States take the parting hand while singing "Hallelujah" at the conclusion of the first Poland Sacred Harp Convention:* <http://www.youtube.com/watch?v=1bbvDc7js8A>
- *Allison Blake Steel of Chatham, New York leads "I'll Seek His Blessings" at the first Poland Sacred Harp Convention:* <http://www.youtube.com/watch?v=R2gJbXFc8LQ>
- *Jesse P. Karlsberg of Atlanta, Georgia leads "Alabama" at the first Poland Sacred Harp Convention:* <http://www.youtube.com/watch?v=wAMerk4QdnE>

* The Sacred Harp Publishing Company (originalsacredharp.com) donated the cost of shipping the songbooks and the Joe Beasley Memorial Foundation (joebeasleymemorialfoundation.org) donated the cost of the books themselves. The Publishing Company now offers subsidized shipping for all international Sacred Harp case orders so that the cost of books in places like Poland and Australia isn't prohibitively high. The Beasley Foundation often donates cases of songbooks to new singing groups that can't afford a case to use as loaners to newcomers to their regular singings.

"Come Sound His Praise Abroad" Sacred Harp Singing across Europe

by Jesse P. Karlsberg



If you've attended CDSS camps, folk festivals or folk schools you're likely familiar with Sacred Harp singing, a sacred, shape-note, a cappella, group harmony-singing tradition with deep roots in the U.S. South that has spread across much of the country in the past forty years. What you may not know is that Sacred Harp singing is currently experiencing unprecedented growth in Europe.

This September was a watershed moment in this growth: Camp Fasola—a Sacred Harp singing school and summer camp held each summer in Alabama—had its first European session, near Gdansk, Poland. Bookending Camp was two Sacred Harp conventions: the seventeenth annual United Kingdom Sacred Harp Convention (hereafter UKSHC), held this year in Winnersh, England, and the first Poland Sacred Harp Convention, held in Warsaw. I was lucky enough to attend all three events. What I witnessed was extraordinary excitement, rapidly growing convention organizing capacity, extremely capable full-voiced harmony singing as accomplished as that heard in the United States, and an unprecedentedly international setting for powerful emotional and spiritual connection and love of singing together. An added delight of bringing Sacred Harp music to such new and unusual places was the opportunity for cultural exchange. At every stop along the way, Sacred Harp singers were treated to songs, dance and crafts relating to local folk traditions.

Popularity Spreads in Europe

Sacred Harp singing was first introduced to Europe in the mid-1990s through tours of the United Kingdom by Larry Gordon's Vermont-based children's singing ensemble Village Harmony, and a small chorus organized by Wesleyan University music professor Neely Bruce. The first singing convention in Europe, the UKSHC, was established in 1996.

While singing has steadily grown in England since that time (there are over twenty-five annual singings held in the country at present) the introduction of this music to other European countries is a much more recent phenomenon. In 2008 I accompanied musician and ethnomusicologist Tim Eriksen to teach a weeklong Sacred Harp workshop at a music festival in Jarosław in southeastern Poland—a booking arranged by Eriksen's Polish wife, Magdalena Zapędowska-Eriksen. The phenomenal response to this workshop laid the foundation for weekly Sacred Harp singings in two Polish cities and formed bonds that led Polish singers to make subsequent trips to sing in the United States and hold additional singing schools featuring American teachers in Poland over the next few years.

In 2010, Juniper Hill (a former student of

Neely's) began teaching at University College Cork in Ireland and established a Sacred Harp singing college course. The enthusiastic group of young singers who enrolled quickly set up a second singing in downtown Cork which drew additional participants. The Cork singers held the first Ireland Sacred Harp Convention in 2011, an event attended by healthy American, English and Polish contingents. Meanwhile, a group of singers had begun meeting weekly in a Bremen, Germany World War II bunker to sing Sacred Harp; New York City-based singer Aldo Ceresa and London singer Michael Walker quickly organized a pair of singing schools in Germany to build on this interest. Word of Sacred Harp singing traveled across the social networks of many of these singers, spawning new groups in Dublin, Belfast, Glasgow, Paris and Berlin in 2011 and 2012—with individual singers in the Czech Republic, Switzerland, Italy, Lithuania, and the Netherlands also looking to build local interest in this tradition.

The United Kingdom SHC

Held on September 15-16 in the village hall of Winnersh, a small town outside of Reading, the UKSHC kicked off our trip. More than twenty-five Sacred Harp singers from the United States were joined by a large contingent of younger singers from Cork, Ireland, dozens of singers from across England, and representatives from Poland, France, the Netherlands and Scotland. The convention's secretary reported that one hundred forty-five singers had registered—making this the largest UKSHC to date.

The Convention was capably run by Michael Walker and meticulously organized, with timetables (British for "schedule") posted around the hall, along with information on such essential matters as the locations' nearby pubs. Given the difficulty of singing for hours while suffering from jetlag, I was particularly thankful for the steady stream of tea and coffee available at every break! The singing itself was enthusiastic and well-balanced, with a degree of choral blend perhaps a little bit more evident than at many Sacred Harp conventions in the United States. The class of singers excelled at singing the New England fuguing tunes such as "New Jerusalem" and "Evening Shade" that have been English favorites since the early days of singing in the country, but a number of singers led Southern camp meeting tunes, and contemporary plain and fuguing tunes, demonstrating the European singers' expanding Sacred Harp musical vocabulary.

After supper on Saturday, the English singers held a social back at the village hall which featured performances by acclaimed Irish traditional singer Aine Ui Cheallaigh, and Mellstock Band founder and concertina player Dave Townsend. Dave has long

been a fixture at Sacred Harp singings in the United Kingdom. Aine, of Cork, encountered Sacred Harp singing at the first Ireland Convention in 2011 and traveled that summer to attend singings in Alabama.

Camp Fasola Europe

On Monday many of the singers present at the UKSHC made our way to Chmielno, a small town in the Kashubian region of northern Poland where we were joined by additional Polish and German singers for Camp Fasola Europe, held September 17–21. Camp was held at Wichrowe Wzgórze (which happens to mean “Wuthering Heights”), an EU-funded retreat center devoted to the cultivation and preservation of traditional Kashubian dance, song, and crafts.

This international group of about sixty campers enjoyed classes taught by lifelong Alabama singers David Ivey, Karen Ivey and Judy Caudle, Sacred Harp composer P. Dan Brittain, Tim Eriksen, English singer Chris Brown, and me. The campers were more eager to learn than any other group of students I’ve encountered, and were a talented and enthusiastic bunch. During the week campers learned the traditional “rudiments of music,” attended classes on the various skills and responsibilities connected to Sacred Harp singing (ranging from setting the key to songs by ear to preparing food for “dinner on the grounds”), and had opportunities to learn about historical and musicological aspects of Sacred Harp singing as well. Camp also featured a singing every evening, organized each night by a different group of campers. P. Dan Brittain—whose songs in *The Sacred Harp* were already much loved by Sacred Harp singers in Europe—was a particular favorite of many of the campers. His morning “rudiments” classes introduced new singers to many of the oral traditions of west Georgia Sacred Harp singing in the 1970s, where Dan himself had learned to sing this music. A session during which campers sang many of Dan’s unpublished songs was also a favorite.

After the singing on one evening, the campers were treated to a performance by Tim Eriksen, whose wide-ranging musical output stretches from folk to punk to world music. Another night a Kashubian folk song and dance troupe performed. Kashubian language and culture was repressed during the Soviet occupation of Poland; during this time, Kashubians developed a system of pictures paired with music as a means of teaching Kashubian words to young people without arousing suspicion. In a remarkable inversion of the performer-audience dynamic, the Kashubian folk ensemble asked our group to sing a song for them at one point during their concert. After it concluded, our groups took a joint photograph. As was the case at the social in Winnersh, the presence of Sacred Harp

singing in Poland had proven to be an opportunity for cultural exchange.

On to Warsaw and the PSHC

After a day-long bus trip to Warsaw featuring the “first Autokary Sacred Harp Convention” (Autokary means “bus”—highlights included an hour-and-a-half long break for a nap and an attempt to get passengers in a bus the next lane over to sing with us), campers made their way to their hosts’ houses for some much needed rest. The next morning, these singers joined others who had attended the Convention the previous weekend, and a large crop of Polish singers and fresh arrivals from abroad for the first Poland Sacred Harp Convention (PSHC), held September 22–23.

Running late the next morning, the singers I was staying with and I could already hear the sound of singing as we walked through the gates of Warsaw University. We turned around a corner, and were stunned by how full and beautiful the sound was that flooded out of the second-story singing room across the courtyard below. The sound intensified further as we made our way into the Geography Department building and walked up the stairs. In the room were over a hundred people, the most international group of Sacred Harp singers ever assembled, singing together beautifully. The result was intensely moving.

The PSHC was led capably by two of the singers who had attended the workshop Tim and I had led four years ago: Malgorzata Perycz, and Justyna Orlikowska. These singers and the rest of the Polish crew had done an extraordinary job organizing the convention, which ran so smoothly that their work was practically invisible. These singers had organized rides for dozens of international guests and had arranged for host housing for more than half of the convention’s attendees; visitors were staying not only at Polish singers’ homes, but at their parents’ houses! The sound at the PSHC was excellent—all four sections were strong, and the class handled difficult fuguing tunes and anthems such as “Norwich,” “Alabama,” and “Easter Anthem” as ably as slow and simple plain tunes. The class soared to an energetic and emotional highpoint during the hour after “dinner on the grounds” on Saturday when—energized by a satisfying lunch of a variety of Polish delicacies piled high across four tables—singers from Poland, the United States, the United Kingdom and Ireland were called one after another to lead the class in a sequence of high-powered and lively songs.

Singers gathered that evening for an excellent social, featuring a *cappella* Polish and Balkan singing and a band leading Polish traditional dancing. The social started at a café and wound its way to an art

(continued on page 9)

Dancing the Dance, an essay

by Tom Webb

When does dancing arise in the dance? What elements make the difference between going through the motions and being fully caught up in the music, figures, style, other dancers, and the dance? Nikki Herbst inspired this question by her demonstration one morning at English Week at Pinewoods 2012 when she plodded down the dance floor, then turned, and after two steps began to glide back toward the stage. The moment of transition was quick enough to be imperceptible, but the transformation of her movement into dancing took my breath away. That shift on her part, however, is only one element of what it takes for dancing to arise in an English dance.

Let me attempt to chronicle the evolution by describing my own transition from getting through the figures to dancing them when learning a new dance. Having found a partner, I stand in a longways line and wait for the instruction to begin. Listening to the music is a good place to start if the teacher calls for a few bars of the tune. So much of the spirit of the dance comes across there. Then she or he tells us the figures, which we walk through, and they provide the scaffolding for the dance.

But here the sense of dancing can get lost. The figures are often taught in a disconnected way, and I can get fixated on trying to memorize them and their sequence. As the dance begins, I am often working to remember the first figure and what comes next. My timing can be off, especially when going from the initial figure or two into the next. As I move around looking

at my partner, corner or neighbor as the dance requires, I may not feel a connection or be moving in synch—most other dancers are also searching, testing and feeling for how the dance flows. Before long I emerge in my progressed place when the first full sequence of the figures ends, and I am ready for another try.

What a wonderful gift from our dance form that it repeats the figures and movement not once but many times. I get to discover the choreographer’s genius (or not) in making one figure lead into the next as I face and partner with the different people in my set and sometimes the next set. I also begin to look along the line and move in concert with the other dancers as well as opening to the music and the tune as its phrasing tells me about timing and, well, phrasing of the figures. Meanwhile, underneath it all is the style of my dancing that carries me, whether in a glide like Nikki’s or in a rant step or skip depending on the music and the dance.

Now it’s the third time through, and I seem to have the figures sorted out along with their transitions being better timed to the music, and I am relating to my partner and each new second couple in turn. The dance has gained a cohesiveness and a spirit with its changes in pacing from swift to still or alternatively with its continuous flow. I can feel myself becoming part of it as the world spins about while my eyes meet my partner’s and sparkle with hers as we both sense a charge from getting “it.” Like magic, I have stepped through some boundary where

time expands and I move from another place while feeling the pull outward and inward to where just the dance resides—that space held in the meeting of our eyes as we turn together or gypsy. We release into the dance and music and catch the flow from one figure effortlessly into the next, and the music fills our beings.

What is fascinating is that exactly how I am dancing the dance can vary with my partner. I love the sense of symmetry and timing. If she chooses big sweeps and an open style, then I work to match her. On the other hand, if she is taking it easy and conserving her strength, then that will set my style. I love this variety in the dancing. What a great feeling of being met or being able to meet another dancer with my version of her dancing. We may be setting together in a slow waltz, and just timing my body to sway with hers can bring the dance alive. Sometimes she is playful and then we have a whole other thing going. Maybe she casts a mock stern look for some misstep or improperly offered hand or arm, and I realize that I must imagine her in her flowing gown and act accordingly by standing a bit taller and taking a more aristocratic air. Now we are in synch and the tone is set. We have escaped back over two hundred years and transported ourselves to a hall in England. It’s a waking dream until the dance ends with a bow and curtsy. Suddenly we stand face to face in t-shirt and shorts and smile our goodbye. All around us the shuffle starts as others partner for the next dance.

Yoga for Dancers ~ “Shoulders Back”... and So Much More

by Anna Rain

If someone in your life (your mother, perhaps?) has told you to “stand up straight!” chances are the first thing you do is throw your shoulders back. This is a great start. “Shoulders back,” however, isn’t a sustainable action if that’s all you do. Without compensating action, aggressive Shoulders Back throws the ribs, the abdomen and the hips forward, skewing alignment and compressing the low back. Often, too, the chin goes up, which shortens the cervical spine—the neck.

How can you educate the subtle supports that make the rolling back of the shoulders an action that brings about a more sustainable alignment, one that lengthens, lifts and supports the entire spine? When the shoulders habitually roll forward, the muscles just above the front armpit—the pectoral muscles—get short. Until those muscles are systematically lengthened, the shoulders can’t resist the call to roll forward. Here’s a pose to open the pectoral muscles.

Review Yoga for Dancers column, November/December 2008 (feet parallel and hip width apart, quadriceps engaged, torso long and lifted). Keep all these actions! As best as you can, see that the top front thighs move back; don’t let the hips move forward—I’ll explain the details of these actions later in the article.

Here are the muscles that you’ll need to know: the trapezius muscle is across the back of your shoulders (photo 1); when someone gives you a shoulder rub, the trapezius is the object of that pressure. The tricep muscle is on the underside of the upper arm (photo 2).



Then: take a strap or rope at least four feet long and hold it behind your body, palms facing forward (photo 3). Hold the strap loosely and keep



your hands in line with your arms (i.e., don’t bend the wrists either forward or back).

Proceeding carefully and gently:

- Roll shoulders back and soften the trapezius down
- Stretch arms back and up (photos 4 and 5)
- Release trapezius down and hug the triceps into the upper arm bone
- Soften neck, jaw, eyes
- Let strap slip (reluctantly!) through your fingers
- Breathe through the nose (not the mouth) smoothly and rhythmically
- Use your peripheral vision or a mirror to see that the hands move up evenly
- Keep the top thighs and hips back; don’t let them swing forward

Be methodical: move through the list of actions several times as the arms lift back and up. Don’t release the strap too easily, and don’t grip too tightly. You may not raise the strap very high, and that’s fine. Find the balance of challenge and ease that works for your body. When the strap has come as close to the back of your head as it’s going to, move the strap back to the place where it was the most challenging and stay there, breathing smoothly and letting the pectoral muscles gradually get longer.

You’ve now given your shoulders an idea of how they might find a new residence on your body. So many of us wear our shoulders in front of the body; with repetition of this pose, can you find a comfortable and ever-more-natural position with the shoulders behind the side mid-line?

With the shoulders exploring this new “Back” aspect, we move to two other actions that keep the

body in alignment: the balance of the low ribs, and the balance of the top thighs and middle buttocks. When the shoulders are back,



we often throw the front low ribs forward. See what that feels like: take the shoulders back strongly, then trace the bottom of the ribcage on your front body. Do you see how they naturally thrust forward to compensate for the shoulders moving back? Continue tracing around to the side ribs and feel what you can of the back low ribs—also called the floating ribs. When the front ribs poke out, the floating ribs fall, shortening the waist. What you can’t actually reach with your fingers, imagine; take your brain there. Now practice correct action: move the front low ribs back, toward the back body; at the same time, lift the back low ribs away from the waist. The action of the back low ribs moving up lengthens the waist, and this helps keep the abdomen from falling forward.

Now explore how you might adjust yourself so that you can have the shoulders roll back and restrain the front low ribs from being thrown forward. See if you can do all these actions:

- Shoulders back and down, trapezius down, shoulder blades down in the direction of the waist
- Front low ribs back—straight back toward the spine
- Back low ribs up—away from the waist and toward the neck

Be patient with yourself. Learning new body vocabulary is like learning a new language, and until you practice (and make mistakes and feel awkward and get frustrated and think you’ll never get it), the actions don’t come easily. In the process of developing sensitivity and awareness to these areas, this progression is common: establish shoulders back and trapezius down (first action); then take low front ribs back (second action); lose first action; find first action; lose second action (several iterations of this pattern...); finally integrate first and second action; move to back low ribs up (third action); lose all actions. Only your commitment to improve and your focus on correct action (combined with no expectation of immediate results) will eventually bring about lasting change. Keep working at it! You took a long time to learn to write the alphabet; you’ll learn these actions with practice.

The Fall 2009 column—Align the Spine—addresses the same goals in slightly different language; refer to that article for another explanation of alignment.

While you’re working on the shoulders and ribs, take some of your awareness to your hips. A very high percentage of folks in our culture let the hips come forward—in front of the plumb line between the ears and the ankles. To master correct alignment of the hips, we must learn and maintain two seemingly contradictory actions. One—Top Thighs Back: with the feet parallel and hip width apart and the quadriceps

engaged, trace the crease of your top thighs (photo 6) and take them back, toward the back thighs. This is a subtle action, but one you will be able to see if you look at yourself sideways in the mirror. Two—Middle Buttocks In: with your index finger and thumb in an L-shape, smooth the buttocks down from the top to the bottom crease, away from the waist. Do this again, and this time, stop with your thumbs on your tailbone (photo 7). The L-shape of your hands shows the part of the buttocks to take forward, the middle buttocks. This is not a pelvic tilt; it’s a subtle forward action that checks the Top Thighs Back movement. (Now there’s a resistance I’d join! Can you imagine the posters?)

I’ve been writing this with dancers in mind, but all these actions are beneficial for musicians, too. If you stand when you play, you can bring increased balance to your body by practicing these actions first when you’re not playing and then gradually incorporating them into your playing stance. Even if you can’t maintain Shoulders Back/Front Low Ribs Back/Back Low Ribs Up constantly while you’re playing, working these actions more and more into your non-playing life will keep your spine more supple and supported, which will keep you from calcifying into your performance hunch.

Once you have the gist of all these actions, your task is then to make them natural. Think of this work not like taking vitamins (once a day, maybe...) but more like drinking water (you can almost always use another glass).

All this subtle work has been while you’re standing still, and certainly that’s the place to learn and practice it. Improving your alignment will only be of lasting benefit if you take it on the road. When you’re waiting for the elevator, can you intelligently take your shoulders back? When you’re circling left, can you open the pectoral muscles and keep your top thighs back? Remember, it’s like a language: you feel more and more natural only if you practice. Expand your body intelligence: see if you can become more sensitive and more aware of the subtle actions that bring about healthy alignment.

Anna Rain recently passed another level of assessment in the Iyengar Teacher Certification lifelong marathon. She’s now an Intermediate Junior II. Only ten levels remain (sigh...). As a reward for surviving this assessment, and with the kind assistance of Sam Bartlett, she plans to obtain and mess around with a bouzouki. Many

thanks to April and Jerry Blum for the pictures for this column.



"Good Morning, Michigan!"

Henry Ford, Benjamin Lovett and Lovett Hall

by Rick Szumski

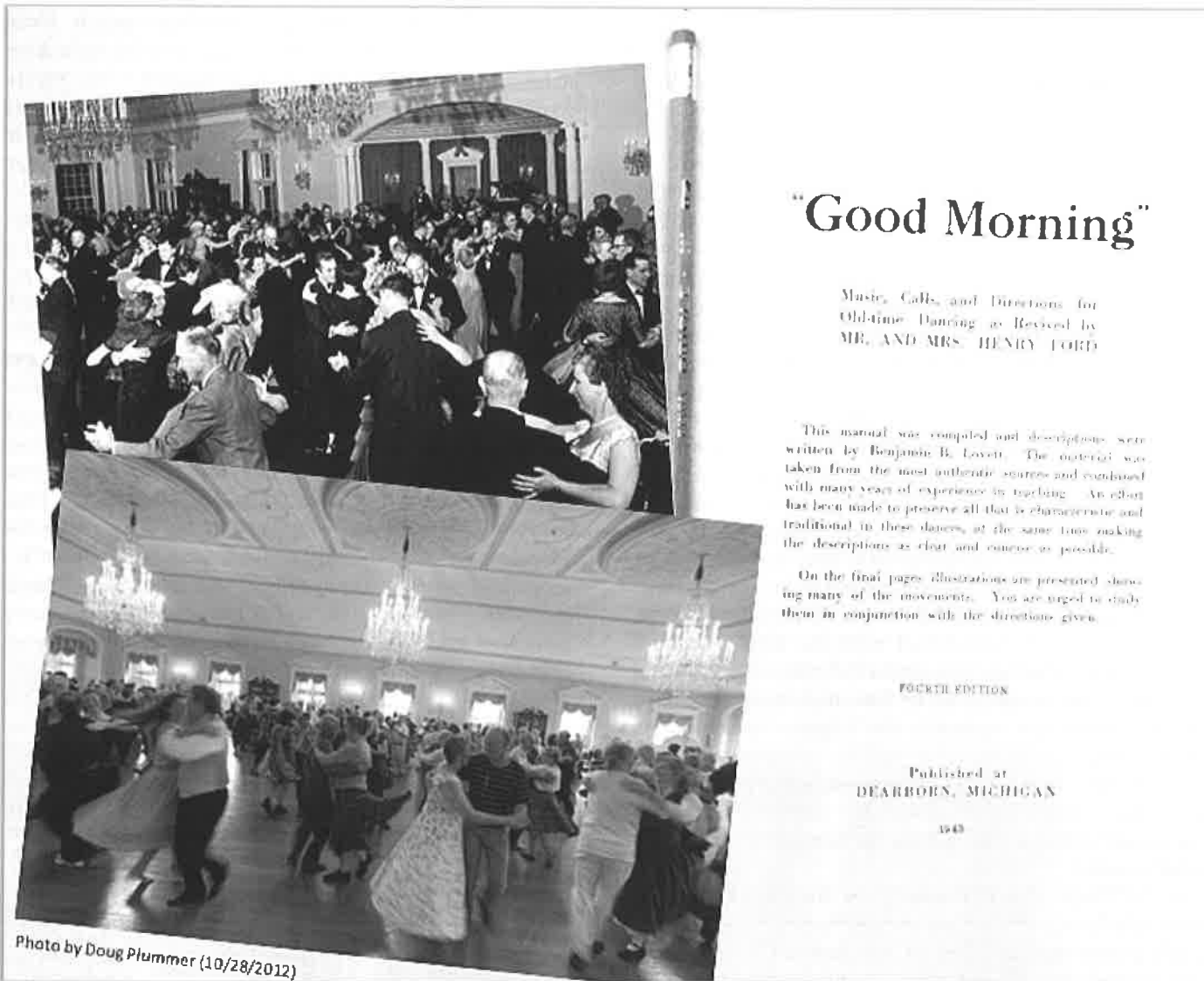


Photo by Doug Plummer (10/28/2012)

Photos for this article used by permission of the Henry Ford Museum and by Doug Plummer. Top left: Dancing in Lovett Hall, 1940s; bottom: the seventy-fifth anniversary, October 2012; right: *Good Morning: Music, Calls, and Directions for Old-time Dancing as Revised by Mr. and Mrs. Henry Ford*, 1943 edition.

Many people credit Henry Ford with inventing the modern automobile, but that honor officially goes to Karl Benz. What many people do not credit Henry Ford with is leading a major revival of traditional music and dance in the first half of the twentieth century. To honor that accomplishment, two callers, two bands, and 350 dancers converged upon Lovett Hall in Dearborn, Michigan on October 28, 2012 to celebrate the seventy-fifth anniversary of Lovett Hall. This historic and magnificent dance hall was built by Ford for what he called "old-fashioned dancing." Built with style, the hall can hold up to 500 happy dancers enjoying the Burmese teakwood sprung dance floor, magnificent Czechoslovakian chandeliers, a vast second floor balcony, a stunning red-carpeted stairwell leading up to the ballroom, and no support columns to impede the dancing. Local oral tradition holds that the floor is sprung by valve springs from Ford engines. Perhaps this is partially true because the teakwood floor is actually mounted to iron rails and supported by coil springs giving it a very lively feel.

How is it that the man we know for his Model T, modern production line, vast River Rouge Complex, and famous five dollar-a-day wage enjoyed traditional dancing so much that he built such a dance hall? It all started when Henry Ford attended old-fashioned dances as a young man and developed his lifelong love of dancing. It was at one of those dances that he met Clara Bryant who became his wife. Like the rest of America, the young couple became preoccupied with all the exciting changes going on at the time and gradually lost touch with dancing. Raising a family, starting an automobile company, and building the largest manufacturing facility the world had ever seen, the Rouge Complex, kept them very busy indeed. Wealth and fame followed, but all this was somehow not enough. One day Clara suggested to Henry that they attend an old-fashioned dance like the ones they remembered from their youth. They searched but found that no traditional dances were being held anywhere nearby so decided to run their own dance. It failed because they didn't have the right music and couldn't remember the dance sequences.

Ballrooms and the Dancing Master

Henry was developing an interest in historic ballrooms at the time and began buying inns and restoring them. One such inn was the historic Wayside Inn in Sudbury, Massachusetts. After the inn, and more importantly, the ballroom were fully restored, the Fords decided to try out the ballroom with an old-fashioned square dance. In searching for a caller they discovered a well-known caller named Benjamin Lovett. Ford and Lovett met for the first time in October 1923, kicking off what would turn out

to be a two-decade traditional dancing partnership whose rewards we still enjoy today. Henry convinced Benjamin and his wife Charlotte to move to Dearborn where they would call and teach dancing and generally promote traditional music and dancing. Charlotte, a caller, dance instructor and accomplished dancer herself, worked alongside her husband in what became their life's work together. Lovett Hall was named to honor their accomplishments.

The Lovetts' first task was to find out how the early dances were done and compile all this knowledge. Ford sent a team of researchers, led by Lovett, to conduct the research, gathering information from interviews with callers, former callers, musicians and their notes. Their effort culminated in the publication of *Good Morning* in 1926, a book which documented the music and dance traditions of the Fords' youth. It was called *Good Morning* because many of these dances had been "asleep" for decades and were now being reawakened. Without a doubt, some of this music and these dance sequences would have been lost forever had they not been documented in *Good Morning*. With the textbook complete, the Lovetts began teaching quadrilles, gavottes, schottisches, mazurkas, minuets and waltzes, as well as square and round dances to local school children. All of this was free to the students and generously funded by the Fords. Both Ford and Lovett came to see the dance training as a means of teaching other life skills. They felt music and dancing was a healthful way to find happiness and an occasion to learn cleanliness, courtesy, good citizenship and proper social skills.

Class sizes grew and the Lovetts soon had a staff of twelve to fourteen callers whom they had personally taught. The dance programs were refined and formalized, so much so that they were adopted by the physical education programs of many local schools. These dance programs eventually spread to nearly half the elementary school systems in the country with tens of thousands of students now learning traditional dance. As the dancing master, Benjamin was even called "Professor" by Henry because of all his instruction. It didn't stop there; many universities requested Benjamin or one of his staff to come instruct them for a week, often culminating in a grand formal ball, and, again, all free of charge since the Fords funded it. Benjamin was the first caller to be recorded as Henry wanted a recording for teaching purposes in schools, and Henry asked his friend Thomas Edison to make the recording for him.

Hand Me a Wrench or Take Hands Four?

Within the Ford Motor Company there was a blurring between automotive engineering and dancing. Many Ford employees often went to the Fords' dances

[see Editor's note at end]. They might then find themselves doing engineering work in the morning and be summoned to the Engineering Laboratory in the afternoon by Henry himself who would go over some dance steps with an employee whose dancing skills had been lacking at the recent dance. While not officially on the Ford Motor Company payroll, the Lovetts and their staff comprised Ford's Department of Music and Social Dance, certainly an odd part of an organization that builds automobiles. A section of the Engineering Laboratory was sectioned off for dancing and Benjamin conducted many of his dance classes there prior to Lovett Hall being built in 1937.

It was from the Engineering Laboratory that The Early American Dance Music program was broadcast which featured Ford's own Early American Dance Orchestra. The live Saturday night broadcast provided music and calling either simply for enjoyment or for small communities which didn't have access to a band or caller to have their own dances. All they needed was a radio, access to a barn and willing dancers. The program was conducted twice each Saturday, an early broadcast for the East Coast and then a later one for the West Coast. Henry insisted that these broadcasts be live—a recording would not do. The broadcasts only lasted about a year and a half, ending in 1945 when they couldn't be justified as a means of selling automobiles.

Henry put together his orchestra, carefully choosing the instruments to give it just the right sound. The Early American Dance Orchestra, or the Henry Ford Dance Orchestra as it was sometimes known, performed for many of the Ford dances as well as many of the classes the Lovetts and their staff taught. The band traveled widely and performed often. While Henry was never part of the band, he often would rehearse with them playing his \$75,000 Stradivarius just for fun.

So Henry Ford is to contra dancing what Lloyd Shaw is to modern square dancing. Known as the father of modern square dancing, Shaw's *Cowboy*

Dances, published in 1939, was similar in many ways to *Good Morning* in that it documented many dances that otherwise would have been lost. [Editor's note: Similarly, Cecil Sharp's books about English country dance, morris and sword, published earlier in the century, were invaluable in saving many of the English dances from oblivion.]

The 75th Anniversary Dance

The theme of the recent seventy-fifth anniversary Lovett Hall dance was "Something Old, Something New." This theme came across in the selection of callers, bands and dances. The performers for the first half were Glen Morningstar, Jr. and the Ole Michigan Ruffwater Stringband. This band is roughly patterned after Henry Ford's Old Fashioned Band and has put much effort into listening to Ford Orchestra recordings from the 1930s and 1940s to duplicate their arrangements and styles. Glen called some dances and the band played some tunes from the *Good Morning* collection. After the break, the mantle was passed to Danika Murray and Fiddlefire, both from Michigan and both

from a younger generation charged with keeping these wonderful music and dance traditions alive. Almost all the members of Fiddlefire are also members of the same family, the Panning family. The anniversary dance featured some very old dances and also some modern dances, a nod to the fact that innovation and creativity continues to evolve today and remains very relevant to a younger generation of dancers as it was in Ford and Lovett's time.

The smiles and joy evident at the anniversary dance indicated just how meaningful these traditions are today. The dance began with a grand march leading dancers into the hall led by the Cawthon brothers playing bagpipes; it ended with a beautiful waltz. In between there were smiles, laughter, warm embraces and joyful dancing. The Fords and the Lovetts certainly would have been proud. Traditional dances are currently a rarity at Lovett Hall, but



Benjamin B. Lovett (far left) teaching children to dance in Lovett Hall. The baton was used to set the tempo for musicians.

there was a great one there on the last Sunday in October. Dancers traveled from many American states and from Ontario, Canada to join in the celebration. The afternoon concluded with dinner where new friendships were made and old ones renewed. This grand occasion concluded yet another chapter in Michigan's very rich dance heritage.

Editor's note: Ford's employees' attendance was compulsory—first for Ford's executives, and then when they "began to get it right," so was attendance for all at Ford's Friday evening dances. (Dance Magazine, 1997: "Henry Ford and the Revival of Country Dancing")

Congratulations to Lovett Hall on its seventy-fifth anniversary, and thanks to the Michigan folks—the many enthusiastic and talented people who have kept the traditions alive over the years.



Clara and Henry Ford (right foreground), dancing at the dedication of Lovett Hall on October 26, 1937.



Rick Szumski is a dance enthusiast and dance organizer from Ann Arbor, Michigan. He is employed by Ford Motor Company as a sound and vibration engineer and works just across the street from historic Lovett Hall. Much of the history for this article came from Henry Ford and Benjamin B. Lovett: The Dancing Billionaire and the Dancing Master by Eva O'Neal Twork, Harlo Press, 1982

A Lesson from Scottish Country Dancing

by Jamie Tanner

When we dance as a group and you give me your hand,
It doesn't matter if your skin is dark or light
If you are old or young
If you are gay or straight
If you are a man or woman
If you are Christian or Atheist
If you are Democrat or Republican
None of that matters as we dance
I care that your grip is firm
That you support me as I support you
That you help me when I forget a step and I'm ready to
help you if you need it
That we work together with all the people in our set
To make the dance happen, to make it work
That you smile at me when I smile at you
That set of dancers is our little world for a few minutes
One made up of different people getting along and
making something wonderful happen
For that short time we dance together in harmony
With smiles and laughter
If only we could remember this when we exit the dance
floor and leave the hall
And try to dance through Life
With all these diverse and wonderful people
With smiles and laughter

© 2012, Jamie Tanner



The CDSS office mascot, Mr. Pins, kitted out for one of his special holidays, shows off the new CDSS water bottle. The bottles and a tote bag with the new logo are available at www.cdss.org/store.

CDSS Camp Scholarship Recipients for 2012

list compiled by Linda Henry, Outreach Manager

We are pleased to announce recipients for Named, Matching and Youth scholarships for our 2012 camp programs. Your generous donations make these scholarships possible each year—this past summer we gave out a total of \$50,400 in scholarship aid. This includes Work Scholarships (\$11,400) and CDSS Scholarships (\$7,700). More information about giving to, or applying to, a fund is on our website, www.cdss.org.

Recipients are listed with their name, home state and the week they attended. Week abbreviations are: AD, American Dance; ADL, Contra Callers; ADM, American Dance Musicians; CAM, Campers'; EAP, English & American Dance; ED, English Dance; EDL, English Dance Leaders; EM, Early Music; F1O, Family Ogontz; FWP, Family Pinewoods; HSD, Harmony of Song & Dance; SDL, Singing Squares Callers; TR, CDSS at Timber Ridge; TWO, Teachers Training at Ogontz; YAL, Young Adult Leadership. The matching scholarships also include the groups who helped with the match.

Named Scholarship Recipients (\$9,800)

Steve Adams Scholarship

Gideon Morse	MA	FWP
Liana Ray	NY	CAM

Patsy Bolt Scholarship

Emily Furillo	TX	EAP
David Giusti	VA	EAP
ShayLynn Mitchell	TX	EAP
Lisbeth Redfield	NY	EAP
Abi Rhoades	TX	EAP
Sarah Babbitt Spaeth	VT	EAP

Christoffer Carstanjen Scholarship

Joanna Morse	MA	FWP
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Early Music Week Leadership Scholarship

Janette Myette	MA	EM
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Grace Feldman Scholarship

Chris Armijo	IN	EM
Janette Myette	MA	EM

Mary Kay Friday Scholarship

Marguerite Durant	VT	ADL
Solveig Malmhoej	DK	SDL

May Gadd Scholarship

Hilton Baxter	NY	ADL
Susie Bunting	ON	EDL
Dana Parkinson	FL	SDL

Michele Godbout Scholarship

Eleanor Glewwe	MN	HSD
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Bob & Kathleen Hider Scholarship

Grace Reidel	NY	ED
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Jennifer Lehmann Scholarship

Jon Duval	RI	EM
Bob Weiner	MA	EM

Phil Merrill Scholarship

David Prins	NC	ADM
Sarah Thomas	PA	EAP

Peter Redgate Scholarship

Jenna Simpson	VA	ED
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Karl Rodgers/Pinewoods Morris Men Scholarship

Justin Duncan	TX	EAP
Thom Yarnal	MA	EAP

Bruce Weigold Scholarship

Mark Maniak	MA	HSD
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Janie Winkles Scholarship

Jenna Simpson	VA	ED
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No recipients in 2012 for the Ed & Christine Helwig Scholarship or John Hodgkin Scholarship. To learn about all the people whose names grace the Named Scholarships, visit <http://www.cdss.org/special-funds.html#named>.

New Generation Initiative Scholarships (\$11,400)

Heather Carmichael	MA	AD
Amber Dockery	TX	EAP
Justin Duncan	TX	EAP
Jon Duval	RI	EM
Allison Gerwitz	NY	AD
Dragan Gill	RI	EAP
Eleanor Glewwe	MN	HSD
Erin Hazlett-Norman	NC	HSD
Lauren Hobler	MA	EM
Janette Myette	MA	EM
Sinead O'Mahoney	VT	HSD
Allison Shapp	NY	AD
Sarah Thomas	PA	EAP
Samantha Wilde	CA	EA

These scholarships are a collaboration of CDSS and Pinewoods Camp, Inc.

Youth Scholarships (\$6,500)

Emily Adams	NJ	AD
Johna Applestein	MD	YAL
Elizabeth Bailey	OH	ED
Krista Baker	MA	AD
Mia Bertelli	NM	HSD
Renata Diaz	NJ	AD
Rosalind Diaz	CT	AD
Charlotte Gerhards	GER	F1O
David Giusti	VA	EAP
Eleanor Glewwe	MN	HSD
Jenna Henderson	DC	AD
Jacob Hendren	VA	TR
Lauren Keating	NY	EAP
Alex Laursen	FL	YAL
Rowan Lupton	NJ	YAL
Jennifer Melillo	NJ	AD
Wanda Mesam	GER	F1O
Claire Morrison	NY	EAP
Mel Novner	PA	HSD
Kara Nye	MA	AD
Becca Rhoades	OH	YAL
Becca Rhoades	OH	EAP
Elena Smith	PA	EM
Emma Snope	MA	HSD
Isaac Hare Steig	MA	HSD
Bryan Suchenski	NJ	ADL
Naomi Morduch Toubman	CT	HSD
Emily Troll	MA	AD
Benjamin Welsh	PA	FWP

The Youth Scholarship fund is used to make our adult weeks financially available to youths, age 15-25, and are used in conjunction with work scholarships.

CDSS Matching Scholarships (\$3,600)

Zack Abel	PA	CAM	Philadelphia Area TMAD
Hilton Baxter	NY	ADL	Binghamton Community Dance
Winslow Johnson	PA	EAP	CDSS Pittsburgh
Keara Leibovitz	ON	AD	Old Sod Folk Music Society of Ottawa
Bill Meckel	PA	CAM	Philadelphia Area TMAD
Charlie Muse	NC	HSD	Triangle Country Dancers
Kelly Peper	MI	ED	Ann Arbor Council for TMAD
Bryan Suchenski	NJ	ADL	Princeton Country Dancers
Aleksandra Taranov	NJ	AD	Philadelphia Area TMAD
Laura Winslow	NJ	ADL	Princeton Country Dancers


These scholarships are a collaboration of CDSS and its Group Affiliates; see <http://www.cdss.org/priority-matching-scholarships.html> for more information.




Family Week at Ogontz 2012; photo by Kat O'Brien

Direct donations to the Scholarship Fund and much of the income from auctions at each camp session support these funds which are used at our camp programs. To make a gift, go to <http://www.cdss.org/ways-to-give.html>. Your gift is much appreciated and meaningful to the recipients!

R·A·L·P·H P·A·G·E



Dance Legacy Weekend

JANUARY 18-20, 2013  **DURHAM, NH**

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

- ~ **Nils Fredland & Bob Dalsemer with:**
- ~ **Old New England:** Bob McQuillen, Jane Orzechowski, Deanna Stiles
- ~ **Notorious:** Eden MacAdam-Somer & Larry Unger
- ~ **Friday Night—Calliope; Callers: Tod Whittemore & Bob Dalsemer**

Dancing & Workshops
all day

Grand Dance
Saturday night

Retrospective: A Look at
SQUARE DANCING
Tony Parkes, MC

"Dancing Couple" © Randy Miller, www.randymillerprints.com

Information, flyer:
<www.neffa.org> or
Dave Bateman:
(603) 397-0042,
<rpdlw.registrar@comcast.net>
Under 12 free; 12-25 and
first-time full-timers
substantially discounted!

Dance and music events in Berea, Kentucky

January 25-26, 2013
Swing Shift Dance Weekend
Info: www.berea-folk-circle.org - 859-986-2432

February 9, 2013
Valentine Ball
Info and registration: 859-986-8777

April 12-13, 2013
24th Traditional and Modern
English Country Dance Weekend
Info: www.berea-folk-circle.org - 859-985-5501

April 26-28, 2013
Hands Four Spring Dance
Perpetual e-Motion & Nils Fredland
Info: www.hands4-berea.com - 859-986-8475

July 15 - 31, 2013
Berea Learnshops
Educational opportunities in the Arts.
Info: www.berea.com - 1-800-598-5263

August 16-19, 2013
Berea Celtic Festival
A gathering for musicians and the public
Info: www.berea-celtic.com

September 16-18, 2013
59th Mountain Folk Festival
at Levi Jackson State Park, London
Info: www.berea-folk-circle.org - 859-986-8777

Contra Dance
3rd Friday, 4th Saturday:
Contraire Dance Association. Info: 859-985-5501.

Summer sessions:
Berea Folk Gymnastics Club
Contact : 859-985-3738.

Performance groups
Berea Festival Dancers: Antebellum, Danish & English
performances and workshops. 859-986-8777.

Berea College Country Dancers: workshops and
performances at school, deborah_thompson@bera.edu

Nonesuch Players: English, Morris, sword dances and
annual Wassail Tour. 859-985-5501.

Lexington Vintage Dancers
www.lexingtonvintagedancers.org

The Folk Circle Association of Berea
www.berea-folk-circle.org

TROPICAL DANCE VACATION



Tropical Dance Vacation, PO Box 602, Belchertown, MA 01007
(413) 575-6283 TDV@wildasparagus.com

Created and organized by George Marshall

St. Croix, U.S. Virgin Islands
English Country Dance Week • January 29-February 5, 2013
Bare Necessities with Scott Higgs and Joanna Reiner

Contra/Square Dance Week • February 6-13, 2013
Wild Asparagus with George Marshall and Lisa Greenleaf

The Big Island, Hawaii
Contra Dance Week • March 9-16, 2013
Wild Asparagus with calling by George Marshall
and Shawn Brenneman

Days are yours to explore the islands' diverse offerings.
Evenings come alive with dance and music.
For all the details, plus photos:

www.tropicaldancevacation.com

ORANGE BLOSSOM BALL

Jan 18-20, 2013 - MLK WEEKEND
Freedom Middle School 2850 W Taft Vineland Rd
ORLANDO, FL - HUGE WOODEN FLOOR
GEORGE MARSHALL & WILD ASPARAGUS

The Skytones - Roger Gold, Mara Shea, Laura Lengnick
Orange blossom special callers: ALICE MILMOE & ERIC HARRIS
Swing session w/Sidney & the Syncopats
Waltz Session w/Sound Traveler Band

www.orangeblossomcontraball.com email: **ORANGEBLOSSOMBALL@YAHOO.COM**
Paul Anderegg: Flat foot dancing demo/workshop **Pay it forward: bring a gently used band instrument for FMS Band!**

ORANGE BLOSSOM BALL PRE-REGISTRATION

Jan 18-20, 2013 - ORLANDO, FL

Juggling workshop Sunday morning Before workshops announced (9/1/2012) @ \$80=
other workshops TBA Postmarked from 9/2/2012 - 10/31/2012 @ \$90=
Info: 954-918-5884 Postmarked from 11/1/2012 - 1/11/2013 @ \$100=

REGISTRATION INFORMATION: (Onsite registration will only be available if space allows)

Name: _____ Phone: _____
Street: _____ City: _____ State: _____ Zip: _____
E-mail: _____ ☐ Male ☐ Female

Make checks payable to: Orange Blossom Ball Mail to: OBB c/o David Fenwick 16347 NW 14th St. Pembroke Pines, FL 33028

Since 1925

Brasstown, NC



John C. Campbell Folk School

Join us for a dance workshop in 2013!

Appalachian Clogging Weekend January 25-27, 2013

with 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.

February 22-24, 2013 North West Morris Dance Weekend

with Kathy Henson. North West Morris is a spirited and showy dance style with roots primarily in the northwest of England. Most U.S. teams now perform the choreographed dances on the spot, wearing lace-up clogs and wielding flashy implements such as sticks or slings. There is rhythmic stepping, precision, and irrepressible cheer involved! Join us if you have experience in this dance form and endurance.

Irish Set Dance Weekend March 15-17, 2013

with Jim Morrison. Irish Set dances are descendants of the 19th-century polka quadrille. They are fast-paced, exciting, and so easy to pick up that you'll leave the weekend able to show a set to an unsuspecting group of friends. Prior experience is not needed, but a little endurance and good physical conditioning will help.

Introduction to English Country Dance Weekend April 12-14, 2013

with Bob Dalsemer. Learn some easy historical dances from the 17th and 18th centuries, as well as contemporary dances in historical style and some lively village dances collected in the 20th century. Everyone is welcome, from complete beginners to experienced contra and square dancers (singles and couples).

Intermediate/Advanced English Country Dance Weekend May 3-5, 2013

with Bob Dalsemer and Brad Foster. From the "Playford" dances of the 17th and 18th centuries to the village dances collected during the 20th century, as well as many inventive contemporary dances in English style by choreographers from England, America, and Europe. All dancing will be to glorious live music by A Joyful Noise, along with Atossa Kramer and Mara Shea. Previous English country experience is required.

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

The Houston Area
Traditional Dance Society's
19th Annual...

Bayou Bedlam



February
8-10, 2013

featuring
Adina Gordon

calling
to the music of

Crowfoot

details & online registration at:

www.bayoubedlam.org



Ann Arbor, Michigan Dawn Dance Weekend

February 22-24, 2013

A full weekend of great dancing
Friday night * Saturday daytime
Saturday night * Sunday daytime

Contras:
Lift Ticket
Wendy Graham

English country:
Roguery
Brooke Friendly

Schedule * more info * preregistration
www.aactmad.org/ddw
734-677-0212



Mid-Missouri Traditional Dancers Spring Breakdown

March 15-17, 2013 * Columbia, MO

Contrazz
with
Seth Tepfer

"Spring Breakdown has ALL the elements of a great weekend: a fabulous hall, beautiful ambiance, great music and a wonderful community of new best friends you just haven't met yet."
—Diane Silver

For more information:

mmtdcolumbia.org/dance-weekend/
Contact: Betsy Collins, mmtdsbd@gmail.com



City of Columbia Office of Cultural Affairs



NASHVILLE PLAYFORD BALL WEEKEND

MARCH 22-24, 2013

DAVID MILLSTONE
&
FOX FIRE
KAREN AXELROD
DARON DOUGLAS

Celebrate spring in sunny Tennessee!

Details at nashvillecountrydancers.org



The 14th Annual Binghamton English Country Ball and Brunch

April 6-7, 2013
Binghamton, NY

Dance Master:
Graham Christian

Ball Musicians:
Karen Axelrod, keyboard, accordion
Aldo Fabrizi, mandolin
Eric Martin, violin, viola

www.binghamtondance.org
(registration forms available in January)



THE 5TH ANNUAL LENOX ASSEMBLY

A weekend for experienced English country dancers
with an interest in dancing well

TEACHERS:
PAUL ROSS & ANDREW SHAW

MUSIC:
KAREN AXELROD
DANIEL BEERBOHM
BARBARA GREENBERG

APRIL 26-28, 2013
LENOX COMMUNITY CENTER, LENOX, MA

Applications available on request from:
lenox.assembly@gmail.com

BAY AREA

Playford Ball • Saturday, March 30, 2013

with Sharon Green, MC; Music by Persons of Quality: Rebecca King, Jim Oakden, and Jon Berger, with special guest Mindy Rosenfeld. See bacds.org/playford for details and registration.

"Like" us at [facebook.com/bacds.playford.ball](https://www.facebook.com/bacds.playford.ball)!

COUNTRY

American Dance and Music Week • June 30 - July 5, 2013

BACDS's 32-year tradition continues at La Honda in the Coastal Redwoods of California near San Francisco, within an hour's drive of Bay Area airports.

OUTSTANDING MUSIC

Notorious! (Eden McAdam-Somer, Larry Unger, Sam Bartlett). The Syncopaths (Ryan McKasson, Ashley Broder, Jeff Spero, Christa Burch). The Avant Gardeners (Laura Light, George Paul with Jim Oakden)



CONTRAS, SQUARES, COUPLE DANCING, FLATFOOTING, ETC.
Seth Tepfer, Gaye Fifer, Kalia Kliban.

MUSIC SIGHT-READING & FIDDLE TUTORIALS, SINGING, CALLER'S WORKSHOP, TUNE COMPOSITION, DANCE CHOREOGRAPHY, TRADITIONAL ARTS & CRAFTS, DANCE PHOTOGRAPHY, and more!

\$625 camp fee, with a sliding scale for under 30 or under-employed; as low as \$150 for ages 13-16. Hey for Four for Three! Have three friends sign up for camp at full fee and each name you as their referral, and you can get in FREE! Encourage your friends to come to camp.

Complete details including registration form or online registration at AmWeek.org

DANCE

Family Week • June 30 - July 6, 2013

Join us for six days full of dancing, music, crafts, swimming, games, storytelling, and too much fun.

If you know children who you want to grow up in a culture of kindness, respect, joy, friendship, and love



of music and dance and art, you couldn't possibly do better than bringing them to Family Week.

<http://www.bacds.org/familycamp/>
email: familyweek@bacds.org

SOCIETY

Hey Days • English Dance & Music Week • August 18-25, 2013

In the wine country of Northern California:

English Country Dance: Andrew Shaw, Scott Higgs, & Kalia Kliban
ECD Callers Course (by application): Scott Higgs
Beginning Callers Workshop: Sharon Green
Longsword: Kalia Kliban
Singing and Couple Dance: Adrienne Simpson
Photography Workshop: Paul Bestock



Fabulous Music by:
Childgrove (Debbie Jackson, Anne Ogren, & Martha Stokely), Persons of Quality (Jon Berger, Rebecca King, & Jim Oakden)
Also, Charlie Hancock and Wayne Hankin

Music Workshops, Daily Gathering, Parties by the Pool, and more!
Share the dance traditions you love with a new generation!

BACDS is dedicated to teach, promote and present country and ritual dancing throughout the San Francisco area. For BACDS information, or to contact us, please write to 130 East Grand Ave, South San Francisco, CA 94080. Phone (415) 282-7374. E-mail bacds@bacds.org. Web <http://www.bacds.org/>

PCDC PRESENTS: THE SIXTH ANNUAL PORTLAND RAINDANCE

AN URBAN CONTRA DANCE WEEKEND IN OREGON




GREAT BEAR TRIO

TIDAL WAVE

BETH MOLARO, CALLER

SARAH VAN NORSTRAND, CALLER

APRIL 26-28, 2013

AT NORSE HALL  REGISTER ONLINE STARTING JAN. 1ST

www.PortlandRaindance.org

503-319-1717

© Portland Country Dance Community

Experience a great New York City tradition!

Country Dance New York, Inc. *30th Annual*

Playford Ball

April 13, 2013
Brooklyn Heights, Brooklyn NY

Masters of Ceremonies
Gene Murrow & Tom Amessé

Music by
Hold the Mustard

Paul Prestopino: *Frets, Harmonica and Recorder* Daniel Beerbohm: *Clarinet, Flute and Pennywhistle*
Barbara Greenberg: *Violin* Kathy Talvitie: *Piano*

Contact Myra Lango at MyStuff3@comcast.net

DANCING ON THE EDGE

A magical weekend of dancing and community in the great outdoors

June 14-16, 2013
featuring
Adina Gordon, calling
with
Waverley Station
David Knight, fiddle
Liz Donaldson, piano



Join us for contra and English dancing on the Mogollon Rim in Arizona's high country, one hour north of Payson

www.dancingcampers.org

PRESENTING OUR 7TH ANNUAL DANCE WEEKEND

Ooh La La!

IN RICHMOND, QUÉBEC
July 5 - 7, 2013

AN ABUNDANCE OF CONTRA, SONG, WALTZ AND WORKSHOPS

RICK MOHR
NILS FREDLAND
and DANA PARKINSON
calling with

CROWFOOT & ELIXIR

ALL DANCES TAUGHT IN ENGLISH
FABULOUS MEALS INCLUDED
WWW.OOHLALADANCE.COM



San Diego English Country Dancers Present

The May Faire Ball

Saturday, May 4, 2013

Dance Mistress: Ellen Riley
Music by Foxfire (Karen Axelrod & Daron Douglas)

At The Soledad Club, San Diego, CA
Details: www.thesandiegoball.org

21st Annual FolkMADness Music and Dance Weekend

May 24-27, 2013

Join us in sunny Socorro, New Mexico for a great weekend of dancing, singing, and making music.

Carol Ormand
Dana Parkinson
The Syncopaths
Eric Anderson & Alan Roberts
Kathy Bullock
And more!



Daytime and evening contra dances, workshops in music, dance and singing, morning English Country dances, couple dances, concerts, themed evening dance parties, jam sessions, talent show, kids activities. All meals and lodging included.

Brochure and registration online at www.folkmds.org
lisa.bertelli@earthlink.net 505-983-1321

Sponsored by
New Mexico Folk Music and Dance Society (FolkMADS)
P.O. Box 40421, Albuquerque, NM 87196-0421

Firefly Ball & English Country Dance Weekend

2013 SUMMER SOLSTICE, June 21, 22, 23

Dance surrounded by rustic Adirondack luxury, in the piney heart of New York State's Adirondack Forest Preserve at

Great Camp Sagamore



A National Historic Landmark
Raquette Lake, New York

- Built by William West Durant in the gay 1890s
- Wilderness retreat of the Alfred G. Vanderbilt Family

www.greatcampsagamore.org

Dance Master, Tom Amessé, with the fabulous 3rd String Trio playing Country Dances of the British Isles
Karen Axelrod, accordion, piano
Peter Barnes, guitar, flute, whistle
Aldo Fabrizi, mandolin

All dances taught and walked through.



danceflurry.org/SagamoreECDBall
email: SagamoreECDBall@danceflurry.org or contact Ann Thomas 518-495-9826



Country Dance & Song Society

JOIN US NEXT SUMMER FOR A WEEK FILLED WITH DANCE, MUSIC & SONG.

REGISTRATION BEGINS JANUARY 1ST.
WWW.CDSS.ORG/CAMP

CDSS NEWS
Country Dance and Song Society
116 Pleasant Street, Suite 345
Easthampton, MA 01027-2759
www.cdss.org

Change service requested



CDSS Camp Dates for 2013

It's almost the Winter Solstice—can summer camp be far behind?
Here are our programs and program directors for next year:

OGONTZ (August 3-10, Lyman, NH)

Family Week, Bettie and Steve Zakon-Anderson
Teacher Training Course, Jane Miller

TIMBER RIDGE (August 11-18, High View, WV)

Adult Week and Family Week, Gaye and Rachel Fifer
Community and Classroom Dance Leaders Course, DeLaura Padovan
Contra Dance Callers Course, Rick Mohr

PINEWOODS (Plymouth, MA)

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

*Staff, classes and additional mini-courses will be on our website,
www.cdss.org/programs.html, as they are confirmed.
Registration begins January 1, 2013.*