

CDSS NEWS

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WINTER 2012

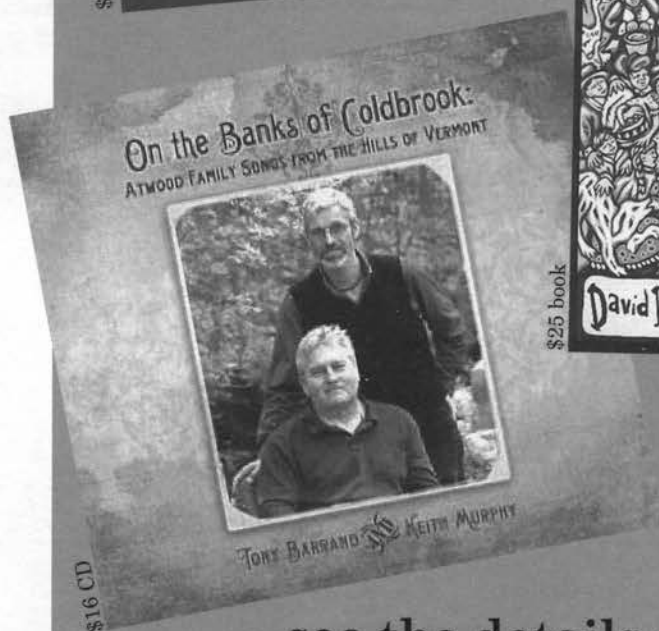
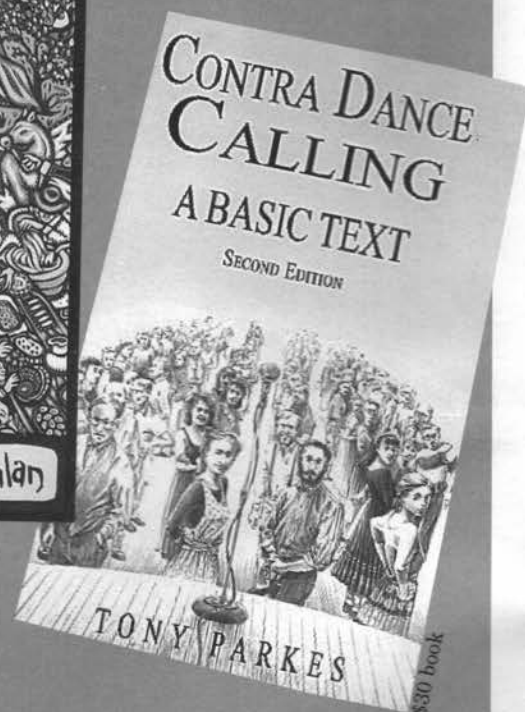
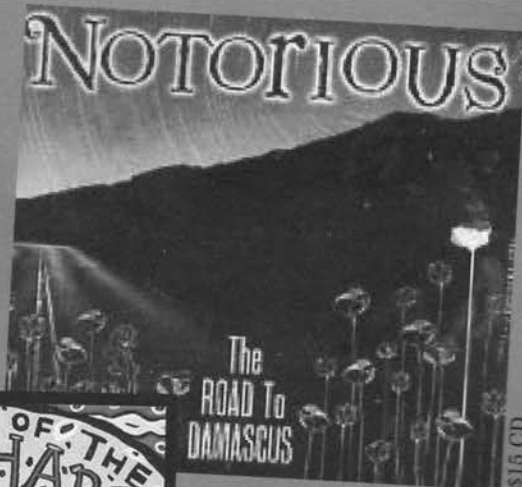
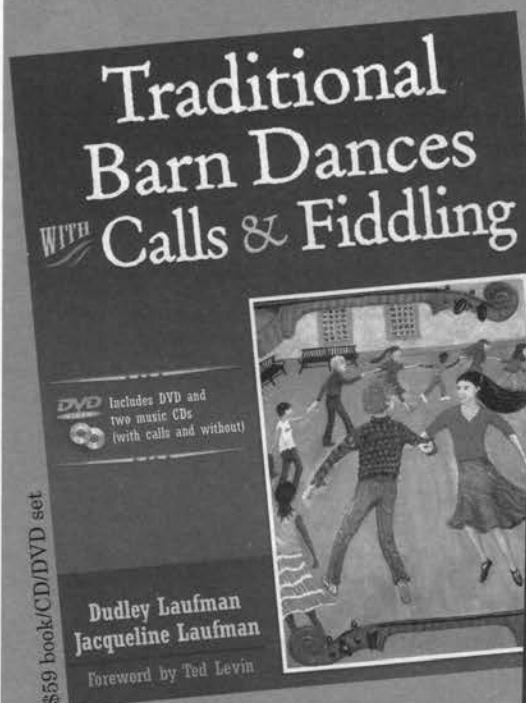


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CDSS NEWS

ISSN 1070-8251 Winter 2012

Editor—Caroline Batson
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► Email Updates ◀

CDSS is going greener by emailing 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.

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ADS & ARTICLE SUBMISSIONS

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 articles: 1,500 words; 750 words for event reviews). Please send to news@cdss.org. 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 (NEW RATES as of 1/1/12)

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

Founded in 1915, Country Dance and Song Society celebrates and preserves 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 this newsletter, online members list, occasional print members list, ten percent discount from the store/mail order, and early registration for our summer programs. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

Cover: Puttin' on the Dance conference, White River Junction, Vermont, 2011;
see article on page 12; photo by Quintin Aspin

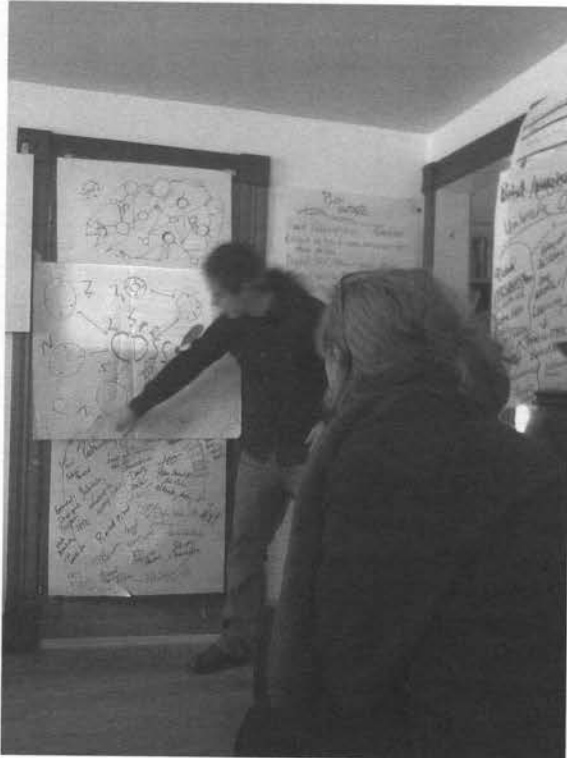
CDSS Is Listening

by Deb Jackson, Chair, CDSS Transition Task Group

Thanks to all of you who took the time to provide feedback on our recent community survey. We heard from over nine hundred individuals representing forty-five states, five Canadian provinces, and seven other countries. We also heard from a variety of local communities across North America who hosted meetings to talk about their hopes and dreams for CDSS. An amazing response!

Eleven members of the CDSS Board, Staff, and Transition Task Group spent October 31st reviewing the data findings and suggestions. Despite a record snowstorm, significant storm damage, and power outages on the eve of the meeting, we were able to meet at the home of Steve Howe and Meg Ryan who had heat and a gas stove. Nancy Jackson, the transition consultant, facilitated our meeting.

What we learned from the data: Many people are not aware of the breadth of services and supports that CDSS is already providing. Clearly, we need to communicate better! We also found overwhelming interest for CDSS to develop more ways for members and groups to connect with each other.



CDSS blogmaster Max Newman and Board member Nancy Boyd during one of the meetings at the meeting; photo by Marie Dalton-Meyer

Following are some of the highlights of what we learned (stay tuned to our website and Facebook for a link to the survey findings):

- Deliver workshops online or via skype technology.
- Send callers/musicians to places that cannot afford the talent.
- Partner with the National Dance Education Organization.
- Develop more tech communications (iPhoneApp, Google apps, dance locator and more) so we can use CDSS as a portal to connect with others.
- Use the diverse talents of our members as volunteers to move the organization forward.
- Provide groups with kits/posters/incentives/ CDSS logo for our own website so we can help talk about CDSS and all it has to offer.
- Find ways to do more outreach outside of New England.

People also suggested the following six be our broad goal areas for the future:

- Build wider awareness of, and participation in, our kinds of dance and music. (47%)
- Become a central reference hub, online and offline. (36%)
- Support local and regional initiatives to increase participation. (33%)
- Produce great summer camps. (32%)
- Encourage interaction among a wide network of dance and music communities. (28%)
- Become a hub for conversations and information sharing online and off. (20%)

We outlined the areas that we need to address first and began work on identifying priorities for the next three years. The day ended with an exciting discussion about desired skills, experience, and style requirements for a new CDSS executive director; the job listing is now posted on our website.

The Transition Task Group is grateful to you for sharing your thoughts. It was important to hear and respond to your ideas. We are optimistic about the future for CDSS that you are helping to shape.

Letters and Announcements

Dance Helps Soldiers Over Many Wars

I was very interested to read the article in the Summer 2011 edition ("Traditional Dance for Soldiers with Post Traumatic Stress Disorder," by Deborah Denenfeld) about dancing helping injured soldiers and wondered if many of your readers realize this is not a new concept.

It is well recorded that some of Cecil Sharp's team, in conjunction with the YMCA, were doing this "behind the lines" in France in World War I. Two in particular were Daisy Caroline Daking and Helen Kennedy North, Douglas Kennedy's sister. This has been well known by members of the Elsie Jeanette Oxenham Society (EJOS) for many years as in some of her "Abbey Girl" series of books she relates the stories. She uses pseudonyms for several of the HQ staff of the time including "The Prophet" for Sharp himself, "Joshua" for Douglas Kennedy, "Madam" is Helen Kennedy North, and "The Pixie" is Daisy Daking. (May Gadd appears as "The Little Robin," but not in this connection.)

DCD told her story in, among other places, the YMCA Journal, *The Red Triangle*, for 1918, calling it "The Very Best Job In France." This is given in full in a new book published by the Oxenham Society in 2011 with other accounts of the work and activities of the early years of the English Folk Dance Society (EFDS), in particular an account of a horse-drawn caravan trip undertaken by DCD just prior to the outbreak of WWI in 1914. In issue 69, September 2011, of *The Abbey Chronicle* is part one of two about HKN by Georgina Boyes which mentions her being in France too.

Further details of the book, *The Fine Companion*, by Hilary Clare and the EJO Society can be obtained from Ruth Allen on abbeybufo@gmail.com.

*Gillian Jackson, EFDSS and EJOS member
Cheltenham, England*

Related articles: "Splendid Stuff for...The Boys," March/April 1988, a letter from Miss Daking to Cecil Sharp, describing her work with English soldiers in France in 1917; and Allison Thompson's article, "Elsie J. Oxenham: The Abbey Girls and the English Folk Dance Revival," May/June 1999. Both are in the News Archives, www.cdss.org/newsletter-archives.html.

The Search Is On

The search for an Executive Director at CDSS has begun; deadline for applications is January 13, 2012.

Please see our website for the job description,
www.cdss.org/ED.html.

Website Improvements

If you're shopping in the store or consulting the online Members Directory, you'll find logging on simpler; each page of the site now sports a yellow login bar across the top. Forgotten your username or password? You can email yourself a reminder, then go ahead and change your username to one you'd prefer. The store, too, features friendlier navigation, so you can more easily search for a specific item, or browse by category to find enticing new items.

Staff Transition

We welcome Bob Blondin to the CDSS staff as Business Manager, and wish a fond farewell to Interim Operations Manager Adina Gordon who did great work for us in 2011.



Grant Received

The Massachusetts Cultural Council awarded a grant of \$8,400 to support our ongoing work. We are very grateful for the support.

Newsletter Changes

The publication schedule is moving up a month; issues will now come out in March, June, September, and December. Publishing earlier and closer to the deadlines will allow us to give you more of the news more quickly. Late-breaking news will be in the the shorter, electronic messages, going out around the same time.

Ad rates are going up; new fees are listed on page 3.

"More Dancing!"

by Lynn Ungar

I think I deserve to be congratulated. For the first time ever, I have actually kept a New Year's resolution. Yep, from the first of January 2010 right through to January 2011 I have consistently and diligently followed through with my resolution. This, in the face of the fact that hardly anybody ever actually does what they commit to as the year begins. The key to my success is clear. I don't have extraordinary will power or determination. What I had was the right resolution.

My resolution for the past year has been: "More dancing!" (Always with the exclamation point.) That's it. More dancing! How it has worked, pretty much, is that every time I've had to decide whether to go dancing or not, I've decided to go—even if it was hot or I was tired or I needed to get a pet sitter while I went off for a weekend of dance camp. I just decided to say yes.

Now, it's easier to say yes to something that you want to do anyway than to something noble but uninspiring, like flossing your teeth. But here's what I've learned: I can choose joy. You can too. This seems to me like a pretty important thing in a world where all the problems, from lack of jobs to climate change, seem pretty overwhelming. There's a lot of super-depressing stuff in the world. You don't need a list. But however sad or mad you might be over the state of the world, you can find what gives you joy, and choose that.

I'm not suggesting that we should ignore all the problems.

The world surely needs people who will write their senators and go to marches and call their representatives and make signs and use less energy and recycle and help feed the hungry and all the long list of things we can do to help make the world a better place.

But in the long run, I think the energy to do all those things come from choosing joy. You can inspire people to a certain degree by sheer terror. And there's plenty to be afraid of just on the environmental front alone. Knowing all the terrible things happening to our planet can be a kick in the pants to make some changes. However, if we're going to keep those changes going, if we're going to find new and creative ways to build better lives, then I think we're going to have to draw on some deep wells of joy.

Here's the thing, though. There are a whole lot of people in the world who are interested in selling us entertainment, rather than joy. Joy is that feeling that comes spilling out from inside of you when you are really engaged with something that you love. I feel joy when I'm contra dancing, spinning and twirling down a line of people, catching the eye of each person who approaches, taking a hand and then moving on, being caught and tossed and caught again as the music pulls us forward. That's me. Maybe you feel joy helping things to grow in your garden, or watching the basketball you've thrown swish into the net, or speeding down a hill on your bike as the wind makes

your eyes water, or paddling a kayak, or building harmonies in a choir or orchestra, or watching people enjoy something that you cooked yourself. Joy bubbles up inside and spills out onto the people around you.

Entertainment, on the other hand, is something that someone else gives to you (or sells to you). You can have fun watching TV or playing a video game, but when the show is over or you stop the game the fun is pretty much gone. You haven't connected to the world or the people around you, and you probably haven't really connected with your own soul, either. Entertainment is OK, but it doesn't pull you wider or deeper. It doesn't remind you that this world and all the people and other beings we share it with are precious. It doesn't bubble up from inside you and overflow as love. It's enjoyable in the moment, but it's like eating junk food—have too much and you don't feel fed, you just feel kind of sick.

Maybe this New Year's you'd like to take a look at how much of your free time goes to entertainment, and how much goes to creating joy. What truly lifts your spirits, and what leaves you feeling flat when you're done? What makes you feel connected or creative or caring? What makes you feel dull or distracted or disinterested?

When you have it figured out, you can make your own New Year's resolution to follow your own particular path to joy. I'm still working on mine for this year. I'm thinking maybe "More singing!" sounds good.

"More Dancing" was first published in the online newsletter for CLF (Church of the Larger Fellowship, Unitarian Universalist, www.clfu.org), January 2011. The author is Minister for Lifespan Learning and lives and dances in California. Our thanks to Norm Stewart for bringing the article to our attention.

Library Holds Past and Future

by Pat MacPherson,
CDSS Director of Education and Publications

My colleague Rowena Roodman and I recently took a road trip to the CDSS Library and Archives to deliver a car full of records and magazines. As soon as I entered the library workroom, I regretted not being able to stay more than a few hours, because it is a fascinating place.

The CDSS Library and Archives are housed at the New Hampshire Library of Traditional Music and Dance at the University of New Hampshire in Durham, created in 1992 to collect and provide access to the University's music collections. The Library reflects a range of the world's music, but the principal focus is on English and American music and dance. And its main purpose is to serve researchers: historians, folklorists, musicians, callers, and dancers—in other words, dear reader, you!

Kate (Kitty) Van Winkle Keller (co-author of *The Playford Ball* and prolific editor of historical dance manuals) was the early mover in getting the CDSS material to such a good home. Through her visits to the early Ralph Page weekends, Kitty met Professor Bill Ross, Head of the Milne Special Collections and Archives at the UNH Library. Bill's predecessor, Robert Reed, had worked with Marianne Taylor and Ted Sannella to bring Ralph Page's mammoth archives to the University in 1986. It was clear to Kitty and Bill that the CDSS collection would fit in well with Ralph's collection. When CDSS moved from New York City in 1987, the library and archives were moved to Kitty's home in Pennsylvania for processing, pending a decision as to where they should eventually be housed. Kitty worked on the collection, sorting archives, identifying duplicates, filling in magazine runs, etc., and around 1990, produced an electronic catalog. By then she had moved to Maryland (and moved the

library along with everything else!). In 1993, CDSS's director Brad Foster and the Library Committee gave the official thumbs up and Brad arranged the move. Bill Ross drove down to Kitty's to carry off the whole library, some one hundred book cartons.

For Rowena and me, our visit to the Library and Archives was akin to a pilgrimage. Rowena especially has spent many hours cleaning, processing, and cataloguing new material to add to the collection. Our first order of business was to meet Bill and the archivists, Roland Goodbody and Nancy Mason, and their first order of business was to give us a tour of the library. First we examined the beautiful reading

room, and then their workroom, a real "behind-the-scenes" place. It is a large, light-filled space, full of recent deliveries, like ours, work tables, tools to repair books, computers, massive shelving units operated by hand-turned cranks, and carved out of the back corner, space for Roland and Nancy's desks. The work associated with the traditional dance and music collections is only a fraction of their responsibilities. They also are caretakers and guardians of, among many collections, the papers of the New Hampshire poet Donald Hall, a substantial set of books and art on angling, a collection of wonderful pop-up books, currently on display, and the New Hampshire Library of Traditional Jazz.

After a lovely lunch, our guides opened the door to the main storage room, full of fifty-seven feet long, double-sided shelves, standing over six feet high, tightly packed and mechanically operated. You open up a set of shelves, they slide smoothly apart, and you sidle down the row, wanting to open every box and book—Betty White's (not *that* Betty White) paperback on popular dances, Evelyn K. Well's correspondence, the complete

continued on page 17



Photos courtesy University of New Hampshire, Durham.

Chesapeake Dance Weekend Celebrates Thirty Years



On April 13-15, 2012 near Annapolis, Maryland, the Folklore Society of Greater Washington will present the thirtieth Chesapeake Dance Weekend (CDW). It may be that CDW is the longest running residential contra dance weekend around, but even if it's not, it's had a great run and continues to be a treasured annual event for many dancers. The first weekend in 1982 featured the structure that has been largely maintained throughout: a New England band and contra dance caller, a Southern band and square dance caller, a teacher of a traditional step dance style, some other kind of traditional dance form.

Like any volunteer-run event, the organizing committee has gone through many changes over the last thirty years, but much of the original vision has remained. The original organizers set a goal of not having the same band or caller more than twice, in order to force themselves to avoid having the same staff over and over, no matter how good they were! While the rule has been broken some over thirty years, the weekend has hosted an amazing list of legendary dance leaders and musicians (see box). Another early goal was to include older tradition-bearers among the staff and we have had the opportunity to hear and hang out with some of the real originals, most of whom are no longer with us. On the other hand, in recent years, the tradition-bearers are frequently younger musicians, raised in the tradition, and the weekend has hosted several bands whose members were all born since the weekend started. We've also had several "second generation" bands, whose members are the sons and daughters of musicians who performed in the weekend's earlier years. And with the recent surge of younger dances in the DC area contra and square dance scene, the weekend has welcomed younger dancers as well as musicians.

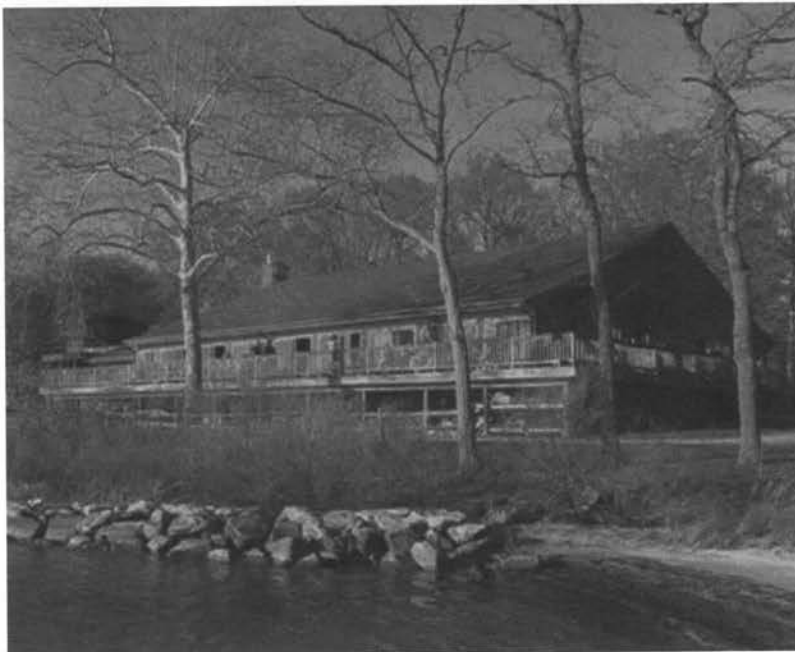
The weekend is held at YMCA Camp Letts at the mouth of two rivers that flow into the Chesapeake Bay, just south of Annapolis, Maryland. The Camp itself has evolved quite a bit over time and for the last twenty years we've enjoyed dancing in the spacious, wood-floored dining hall with large windows and a large deck overlooking the water. The mid-April date means that the weekend happens at the tail end of the Washington cherry blossom season with newly green trees and spring flowers. It's a treat for attendees from farther north

who are still waiting for spring. Although we've had some chilly weekends and snow on at least one occasion, there's usually one afternoon when the urge to sit in the sun on the deck overcomes a good share of the dancers. (You can see this in Doug Plummer's excellent video of the CDW 2010 "Love from Thin Air," www.youtube.com/watch?v=AjUbC5h2rfk.) It's also a bit like the opening of the season for a lot of dancers, who are thinking about their summer dance week/festival plans and enjoy the occasion to catch up with dance friends they haven't seen over the winter. Some have been attending for more than twenty years. There have been several marriages that were sparked at camp. We also remember some dancers who are no longer with us and we're happy to see a second generation of dancers (or is it the third) starting to attend.

The program itself is pretty much straight ahead dancing, with a core of contras and squares spiced up with whatever else is featured, ranging from English and waltz to Cajun and French Canadian to African and Sorority Stepping and more. All have been enthusiastically received. Late night jam sessions have been a tradition. More recently, a late night technocontra has snuck in.

Bottom line: if you have great musicians, great callers, and enthusiastic, friendly, great dancers, you can't help but have a great time. This year's CDW will feature Joseph Pimentel, Crowfoot, Cis Hinkle, The Tractor Family (Judy Hyman, Jeff Claus, Richie Sterns, Larry Unger, and Mark Murphy), Matthew Olwell and Emily Oleson (step, tap, and clogging) with Steve Hickman and John Devine. More information: www.chesapeakeedanceweekend.org/.

For two special features, the delightful Chesapeake Address (a riff on the Gettysburg Address) and Doug Plummer's video, go to our website, www.cdss.org/cdss-news.html. Article photos courtesy the author.



Joel Bluestein is a Washington, DC area dancer, fiddler, member of the musical Bluestein Family of California, and is one of the originators of the weekend.

Partial Listing of Past CDW Staff (with apologies to those left out for lack of space)

CALLERS: Chip Hendrickson, Bob Dalsemer, Bridget Edwards, Jim Morrison, John Krumm, Brad Foster, Ted Sannella, Larry Edelman, Steve Zakon-Anderson, Kathy Anderson, Sue Elberger, George Marshall, Frank Hall, Tony Parkes, Ron Buchanan, Cis Hinkle, Mary DesRosiers, Beverly Smith, Robert Cromartie, Joseph Pimentel, Beth Molaro, Lisa Greenleaf, Nils Fredland

MUSICIANS: Double Decker Stringband, Michael Kline and Jerry Milnes, Rodney Miller, Steve Hickman, The Horse Flies, Mary Lea, Peter Barnes and Ruthie Dornfeld, Billie McComiskey and Brendan Mulvihill, Laurie Andres, Critton Hollow Stringband, Wild Asparagus, Bob McQuillen and Greengate, The Hellbenders, The Hillbillies from Mars, Lotus Dickey, The Bominators, Fresh Fish, The Poodles, Red Mule Stringband, Ralph Blizard, Grand Picnic, Big Hoedown, Nightingale, Airdance Trio, The Groovemongers, Notorious, Flapjack, Great Bear Trio, The Uncle Norms, The Hoover Uprights, Jacqueline Schwab, The Percolators, The Latter Day Lizards, The Moving Violations Trio, Old Sledge, Elixir

OTHER STUFF: Clogging, tap and step dance: Donnie Gilchrist, Kate Murphy, Burton Edwards, Sue Truman, Eileen Carson, Chris Belliou, Sandy Silva, Judy Ericson, Kari Smith, Laura Lewis, Jean Denney, Linane Wick. English: Genny Shimer, Brad Saylor, Joseph Pimentel. Cajun: Dewey Balfa, Balfa Toujours, Squeeze Bayou, Charivari, Josephine, The Pine Leaf Boys. Waltz, tango, vintage: Richard Powers, Matthew Duveneck, Anna Gilbert. Balkan: Zlatne Uste. African: Sankofa. African American Sorority Stepping: Step Afrika. Québécois: Reveillons.

Choosing Dances for Older Adults

an excerpt from *Don't Stop Now* by Judy Chaves

Don't Stop Now: A Guide to Leading English Country Dance Classes for Older Adults, by Judy Chaves (CDSS, 2011), offers practical advice on safety, set-up and equipment, programming, choosing and adapting dances, tempo, calling and teaching, all based on her experience with the Wake Robin retirement community in Vermont. It also includes adaptations of thirty-two classic English country dances, one of which we've included here.

The best advice I was ever given by another dance instructor came when I was about to teach ECD for the first time to very young children and was wondering how I was going to get them to side gracefully. "Eliminate the siding," he said to me, "and replace it with something simpler, like a two-hand turn. In fact, you should feel free to mess with the dances as much as you need to."

This advice, to adapt—or "mess with"—dances to meet the needs of a group, is probably the single most important piece of advice in this booklet. If, by eliminating a step or two from a dance, or by substituting one figure for another, you can make a dance accessible and safe for the class, do it. Remember: enabling older adults (or young children, or whoever is in your class) to dance is the goal here, not maintaining choreographic or stylistic accuracy.

Recognizing dances that will work for the class is probably the biggest challenge of teaching this group. What might seem the perfect dance on paper can prove more confusing or trickier than you'd foreseen, on the actual dance floor. And sometimes a dance you're not sure the group will be able to do, will prove to be quite simple for them. No matter how much thought and planning you put into choosing dances, there will be surprises.

Music. Look for tunes that don't lose their melodic integrity and are still full of energy when they're slowed down. There's a good chance there will be classical music lovers in a class of older adults, so the dance Handel with Care, any tune by Purcell, or danceable music played by an early music group, like the Baltimore Consort, are always good choices. Waltzes tend to be favorites.

Level of challenge. It's important to remember that you're not looking for "easy" dances," but are applying a particular set of criteria to the selection process, based on older adults' physical and mental challenges, particularly dizziness, balance, and memory.

There shouldn't be too many turns in a dance, and turns shouldn't follow one right after another. By "turn," I mean any figure involving a relatively quick, sharp change of direction: turning single, one- and

two-hand turns, circling, half- and full-figure eights, Sharp siding, heys, gypsies, casting. We have long adopted a policy of substituting most turn singles with setting, replacing all Sharp siding with Shaw siding, and replacing every 1-1/2 two-hand turn with a slow and leisurely half-turn.

Try to avoid figures that cause crowding and might result in collisions. This is especially important if your dance space is limited. Such crowding can occur when both women lead simultaneously between the men (or vice versa) and cast back to place.

A dance should have a low potential for causing confusion, particularly in the early stages of the class. It should be relatively short in length; all its figures should be done within the minor set, rather than venturing into sets above or below; it should maintain one orientation for the set rather than have frequent changes in orientation; and there should be as much symmetry and consistency as possible to the figures. As the group gains experience, you can, of course, try introducing some of these "confusion factors" and see how things go.

The dance should be able to withstand a slower tempo without its figures becoming Tai-Chi-like or dull.

When the class is ready for increased challenge, look for dances with intellectual challenge, rather than physical ones. For example, John Tallis's Canon has nothing physically challenging in it (once the turn single is removed), but has a great intellectual challenge in its being a canon. Newcastle, especially its final figure (minus the turn single), would also provide intellectual challenge. On the other hand, dances like Fandango and Prince William, i.e., dances with the physical challenge of contiguous turns in the heys and contrary corners, might not be appropriate.

Related story: Judy and co-instructor Val Medve's story on teaching the dance John Tallis's Canon at Wake Robin, "Cheers for the Canoneers!," CDSS News, Summer 2010, www.cdss.org/newsletter-archives.html.

Dance Adaptation

from *Don't Stop Now*, by Judy Chaves

Adaptations in italics.

The Queen's Jig (duple minor longways)

- A1 1-8 1st corners side (Sharp style); set and turn single.
A2 1-8 2nd corners the same.
B1 1-2 1st corners change places.
3-4 2nd corners change places.
5-8 Partners face, balance back, and change places.
B2 1-6 All right hands across.
7-8 All turn single.

Adaptation

- A1 1-8 1st corners *side-by-side right, side-by-side left*.
A2 1-8 2nd corners the same.
B1 1-2 1st corners change places.
3-4 2nd corners change places.
5-8 Partners face (*don't balance back*) and change places.
B2 1-8 *All right hands across; left hands across.*



Reasoning. The first change I made was to turn the Sharp siding, which involves rapid, tight turning, into Shaw siding. Since Shaw siding requires 16 beats in order to be symmetrical (and feels off-kilter when only half done), I filled the entire A music with siding. Since I was going to have to substitute the turn single of the original with something else anyway, this worked out nicely. Eliminating the balance back in B1 gives partners enough time to change places without rushing.

The final adaptation, to fill the B2 music with right and left hands across, came about when I realized that if I eliminated the final turn single (which I'd have to do because the group simply doesn't do turn singles), the right hands across would have to fill 16 beats (and this, to music that would be slowed down!). So instead of having the class do something painfully slow and uninteresting, I made the figure symmetrical, busier, and more fun.

Historical Source: *The Dancing Master*, 11th Ed. (Playford), 1701.

Modern Source: *The Playford Ball*, Kate Van Winkle Keller and Genevieve Shimer (CDSS), 1994.

Music: David Douglas and Paul O'Dette *Apollo's Banquet*; *Bare Necessities Vol. 12 A Playford Ball*

(The motivation for using this dance was David Douglas and Paul O'Dette's recording of it on their CD, a fabulous early music rendition of the tune.)

To order the book: www.cdss.org/store, store@cdss.org, 413-203-5467 x 3.

We Are Not Alone

by Linda Henry, CDSS Outreach Manager

CDSS Outreach has supported several regional leadership conferences: in the Northwest (Portland, OR, September 2006), the Southeast (Greensboro, NC area, October 2010), and the Northeast (White River Junction, VT, November 2011); this article is about the latter. The next conference will be in the Midwest in August; stay tuned.

Here's a picture that's worth thousands of words! This amazing group converged in White River Junction, Vermont on November 11, 2011 for Puttin' On the Dance, Northeast Dance Organizers Conference. As CDSS Outreach Manager and a dance organizer myself, I had the tremendous opportunity to help plan, lead and participate in this remarkable weekend. This experience has brought me several life-changing revelations.

In the kickoff session on Friday night, my fellow conference organizers Chrissy Fowler, Delia Clark, Mary Wesley and I took turns speaking to a room full of eighty eager participants. As my turn approached, I mentally rehearsed the topics I had chosen to cover. All of a sudden I had a strong realization that there was something more I needed to say: the beginning of this event would bring something significant to an end—the feeling that we are alone. This feeling that we so often encounter in our dedication to bringing music and dance to our communities would soon be dispelled. The connections and resources that would be generated during the next forty-eight hours will be available to us from now on!

As the weekend unfolded, an array of sessions and activities were offered to support these organizers of contra, English country, square, gender-role free, community and family dances. The overall program was designed to address many aspects of creating and sustaining a successful dance series: clarifying our visions, building healthy dance organizations, marketing, making it happen (working with dancers, callers, musicians, sound), variety of visions, and long range vision. All twenty-four sessions were led by participants who shared

their expertise and facilitated discussions (see www.puttinonthe dance.org for session content). It was impressive to realize that this newfound community of organizers could pool their skills and experiences to create an event that would be so beneficial for us all.

Another important ingredient of the weekend was rejuvenation. On the first night, we carpooled to a local middle school for an all-conference dance. The level of excitement in the room was palpable. We organizers who work so hard to bring joy to our communities got to be guests at a dance that was created especially for us. The next night we had a great time swelling the ranks at David Millstone's second Saturday contra dance in Norwich.

As the weekend came to a close, Delia led an

activity to encourage us to identify one specific step we would take back home to move our dances forward. We wrote our intentions on colored paper, including a "by when" date, our name and phone/email. Standing in a large circle, we followed Delia's instructions to fold our papers in a particular way, and it quickly became evident that we were each making our own paper airplanes. At the count of three, we launched our commitments across the circle, then picked up

one of a different color to read and discover who our "accountability buddy" would be. After finding our partner in the crowd, we talked briefly about being in touch after the conference—one more reminder that we are not alone.

Our next opportunity is to infuse all our dance communities with the wonderful energy and ideas we gained during the conference. On the homefront, I'm

continued on page 17



The participants, including the four organizers (front row, l-r): Mary Wesley, Chrissy Fowler, Linda Henry, Delia Clark; photo by Quintin Aspen.



News from Canada ~ Mayne, the Little Island That Dances

by Lael Whitehead

Very few people have heard of Mayne Island. One of British Columbia's Southern Gulf Islands, Mayne is located exactly halfway between Vancouver and Victoria. It is a modest little place. Roughly circular in shape, the island measures only twenty-five square miles, and is home to only twelve hundred permanent residents. Our community is a motley patchwork of retirees, aging boomers, gardeners, small farmers, trades people, artists, writers, musicians, hermits, curmudgeons, Lions service club members, drunks, potheads, Anglicans, pagans, rednecks and yoga buffs. Most of the time we even manage to get along with one another!

Some people think that not much happens on Mayne Island. It's true that life here has traditionally been tranquil and slow-paced. Formerly, if you weren't keen on playing cribbage on Fridays, or badminton on Mondays, if you hesitated to join the theatre society, or the garden club, or the quilter's guild, you may well have found yourself at a loss for something to do in the long lonesome evening hours. For years you may have wondered whether leaving the excitement of the city for such country isolation hadn't been a giant mistake after all.

That is until recently. A few years ago something out of the ordinary happened to our sleepy, unsuspecting community, and life has never been the same since—Mayne Island discovered country dance.

It started with a class offered in 2006 by

resident "renaissance man," Brian Crumblehulme who has lived on Mayne for decades and been involved in just about every aspect of island life. He is a gardener, carpenter, food historian, cook, erstwhile hotelier, actor, director, and political activist, and also a former member of Vancouver's Historical Dance Society and passionate about dance.

The official focus of the class was ballroom dance. Although I'd never been particularly drawn to this genre, I love dancing generally and was eager to seize any opportunity on offer. There were about eight of us in Brian's class. For several weeks we muddled our way through foxtrot, polka and swing. Then we took a stab at salsa and tango. We waltzed and samba-ed and jived. I enjoyed the dancing, but wasn't smitten. One night, however, Brian decided to introduce our group to English country dance.

I still remember those first sessions vividly. We all, at the beginning, felt out of our depth. The unfamiliar figures were downright baffling: "set and turn single" was awkward and ungainly; "four changes of rights and lefts" produced collisions and a few muttered curses, but there was something magic about the music. The thought of learning to move with grace to such uplifting melodies was tantalizing. And I loved the fact that, rather than the exclusiveness of couple dancing, this form of dance brought everyone in the room together in a shared experience.

The turning point came for me while learning

an elegant three couple dance called The Braes of Dornoch. My partner and I were executing a slow and elegant two-hand turn, eyes locked, arms extended. The soulful melody infused my body and I began to move in perfect sync with the music. Suddenly I felt time and place fall away. I felt as if I had been translated into pure light, pure energy. All the day-to-day tensions and worries of life evaporated. Only the music and the movement and the sense of a deeply shared human connection were left.

I was hooked. So, it turns out, were most of the others. When Brian's class was over we decided to form a dance club with an emphasis on various forms of country dance. We called ourselves Dance On Mayne. We took turns "calling" simple dances for each other. Brian's wife, Mary, began to play the piano for some of our dancing, along with Dave, a flautist (and leather worker) living on the island. We also used CDs for the faster dances.

Our group was very small at first; at times we felt discouraged, but we persisted. Eventually, new people joined. Pamela Rice, who had been an active member of a Scottish dance group in Langley, BC, moved to the island and soon had us learning Scottish country dances. Not long after that Ken Brock, who has a background in contra dance, joined the group and began calling for us. With more dancers on the dance floor the energy and enthusiasm of the group soared. It was a positive feedback situation: the more dancers we had, the more fun we all had dancing. The more fun we had, the easier it became to attract new dancers to join in!

These days we meet every Sunday afternoon for a couple of hours and divide our time between English, Scottish, and contra dancing. We have five regular callers who take turns facilitating the dancing. We've grown from six dancers to fifteen or more. Not bad for such a small community.

Dance On Mayne now sponsors three annual events open to the public and to off-islanders—a Hallowe'en contra dance, a Robbie Burns supper (with lots of Scottish ceili dancing), and an English country ball. We also host several less formal "dance-outs" during the summer. For each event, we try hard to arrange billets for anyone coming from out of town, and often party late into the night after dancing in good ol' Mayne Island style. Members of the dance communities in Victoria and Vancouver have told me that our dances are some of the most enjoyable dance events they attend in the whole year.

Our first English country ball was pretty slapdash, with music provided by a pick-up band

and all of us taking turns calling the dances. But as time has gone by, we have become more professional. Now for both our contra and English dances we hire experienced callers and bands. Last year our English country ball had seventy dancers, some coming from as far away as Seattle and Portland.

What I find especially wonderful is how country dance is starting to become a regular part of other island events. Dance On Mayne members have participated in the Fall Fair Parade, performed at island fundraisers, and been a feature act at our local church fair for the past several summers. Country dance has also become a key part of our annual Mayne Island May Celebration. Every year, on the Saturday of the May long weekend, two or three hundred people gather at the farmer's market outside the Agricultural Hall. Dance on Mayne, as well as Quicksbottom Morris Dancers from Victoria (my husband, Richard Iredale, is a member), each perform a set of dances before a huge circle of spectators. Then the entire crowd processes down to the park, first to watch the Green Man crown the May Queen, then to gather round the festive Maypole while sixteen women dance the colorful ribbon dance. The celebration concludes with circle dances involving the whole community, followed by lots of cake and lemonade. Even those who seem shy or unfamiliar with dancing are soon grinning from ear to ear as they are swept into the circle. At such times, I fully believe that dancing could solve all the problems of the world. There is certainly no better way to promote a sense of harmony and community that I know of.

Hopefully our example will inspire other small communities around the province to rent a hall somewhere, put on their dancing shoes, and get the music going. We have shown that it's possible to start very small, to be inexperienced at both dancing and calling, and still to have a whole lot of fun. Furthermore, persistence pays: skills improve with practice, and once word gets out that dancing is not only great exercise, but one of the most joyful, life-affirming and community-strengthening activities, we humans can engage in, numbers can't help but grow. Dance On!

Lael Whitehead dances, writes, and makes music in the Gulf Islands of British Columbia. She is an active member of and frequent caller for the Victoria English country dance community. See Dance On Mayne's website: danceonmayne.shawwebpace.ca.

Photo courtesy the author

"News from Canada," which debuted last year, features news about Canadian events or groups. Ideas for articles should be sent to Rosemary Lach, rosemarylach@yahoo.ca, or Bev Bernbaum, wturnip@sympatico.ca.

Dance Series + Lower Fees + Youth = Dance Series

by Jens Dill, President, Bay Area CDS

Ten years ago, we were struggling with concerns about the longterm viability of our dances in the San Francisco Bay area. Attendance at our dances was dwindling, our population of regular dancers was aging, and several competing dances had started up in the surrounding area. The general answer was obvious: we needed to do a better job of recruiting and retaining new dancers, especially younger ones.

We started by talking. For several years, the Board of Directors scheduled annual all-day "intensive" brainstorming meetings, often inviting participation from dance managers, regular dancers, and some of our more vocal critics. When CDSS Youth Intern, Ethan Hazzard-Watkins, passed through the area in 2009, we took him up on his offer to hold a meeting to discuss youth recruiting and related issues, and invite representatives from all the regional country dance societies. These meetings were highly successful: lots of ideas put forward, lots of connections forged, but not very fruitful. It was hard to find volunteers to do the work and not much of a gain from the things we did manage to do.

But the discussion did work in a way. It raised awareness about the experience of contra dancing, with the real result of an overall improvement in making our dances friendly and welcoming to newcomers. There is an emphasis now at our dances on greeting newcomers, making sure they get experienced partners, and helping them learn, and there's a lot more emphasis on being willing to dance the "other" role if the gender balance is off; this has been helped enormously by the local popularity of genderfree dances.

The key breakthrough came without our being aware of it. One of our local musicians asked us to institute a special student price for our Berkeley dance so that he could encourage more of his on-campus friends to come to the dance. We tried it, as we were trying lots of other ideas, and it worked. (It worked at that dance, but not at our other dances in Palo Alto and San Francisco, even though they were just as close to a major university campus.)

What we learned is that special youth pricing doesn't work just by itself. You have to get the word out. You have to buttonhole people, one by one, and sell them on the event. Once they are (a) aware of it, and (b) think it might be fun, then the fact that there's a special discount price for them ("They want me!") kicks in and seals the deal. But just putting the

price in your publicity materials doesn't often make the sale. The fellow who brought the idea to the Board also acted as a recruiter, bringing his friends, some of whom brought their friends, until the youth presence was a self-sustaining element of the dance.

I can't emphasize it enough. Set your youth price, and then get out there and sell it to people. The golden key is finding people with the charisma and drive to bring a group of their friends along with them. Once you have a core group of young people, they will help bring in more. And when you get them, get them involved—invite them onto the Board, ask if they are interested in learning to run the sound equipment, put them in charge of something. Not all will respond, but the ones that do are the leaders of the future.

Our youth price policy at regular dances is to charge about half the going nonmember rate, proportionally more if we have a "special" dance with a higher door price). We define youth as under thirty or with a valid student ID.

The next successful thing we did was to offer youth scholarships at our camps and weekends. Sharon Green, who took the reins of our Fall Frolick dance weekend, proposed offering free admission to young people and pay for it by soliciting for donations from the more well-to-do campers. We admitted the young people as work-traders, which meant that the scholarships only had to cover the lower work-trade admission rate. It worked. This year, we ended up with twice as many youth scholarship applicants as budgeted for. Sharon put out an email solicitation for more donations to cover the scholarship costs and had pledges in hand within twenty-four hours.

Some of our other weekends opted for a more modest policy. Our urban contra weekend advertises a youth price of about half the full admission, and doesn't tie it to work-trade. But the young people are eligible to apply for a \$25 work-trade discount, which brings the admission price down into the pocket change range. If they're willing to take on a double work-trade job (working most of Saturday afternoon in the kitchen cooking dinner, or the like), they can get in essentially for free. In the first year of the camp, we had some very efficient recruiters, and now we have a core of young people on our committee and in the extended volunteer crew who pass the word to their friends.

For our weeklong summer camps we worked through the CDSS Youth Scholarship program, where

young people get free admission funded in equal shares by CDSS and by their home dance organization, which sponsors their application.

So we got a handful of youth scholars each year for each of our camps.

It wasn't enough when the recession hit. At one point, we were about a month away from the start of our American Dance and Music Week, and looking at a registration shortfall that would have us losing on the order of twenty thousand dollars (twenty-five to thirty campers). Our Board looked at the situation, and decided to go ahead with camp and make a last minute effort to recruit a couple of dozen additional young people, offering them free admission in exchange for their participation in a workshop focused on how to make camp more attractive to young people. Sam Weiler, who has worked with the CDSS Youth Dance Weekends, was one of the key leaders of that workshop.

It was a success. The young people brought energy and excitement to camp, the workshop produced useful ideas, and the whole experience revived the camp and put it on a new footing. Our twenty thousand dollars loss became an investment in the future.

American Week now has a sliding scale of admissions with three different prices for three different age groups, with the upper bracket basically covering their food and lodging costs, and the younger ones paying less. This year, American Week had close to thirty percent young people, and the camp rocked!

Paying the youth price at American Week also puts you on the work-trade crew, which is now much less work, since there are so many people on the crew and we've moved to a location where we don't have to clean the bathrooms. But the work-trade piece is important. It provides an extra way for the young people to bond as a team, and it gives them a share of running the camp that is both rewarding to them personally and good training for future dance community leadership. It's important to give the young work-traders as much responsibility as they can handle, which also happens to ease some of the load from the older-and-tired volunteer crew.

It's also important to note that young people are much more likely to sign up for camp at the very last minute. It's not unknown for someone to learn about camp the night before it starts, and even if camp is not full, getting them signed up and in can be a bit of extra trouble. But it's worth it, and the youth price makes it possible.

Our Spring Fever dance weekend also took a look at the advice from the American Week youth

workshop. The young people at the workshop said they'd rather pay an affordable price than get a completely free ride. Youth scholarship donations were solicited to make up the difference between the youth rate and the work-trade rate, and the young people were added to the work-trade team. By this time, we had pretty good leads on where to do our youth recruiting, and it worked. The weekend was full of youth energy, and we have great hopes for the future.

At the Board level, we've also been busy. We've set up three new internal funds for collecting donations for youth scholarships, musician scholarships, and need-based scholarships. Our membership and most of our camp and weekend registration forms now include a section soliciting donations for these scholarship funds, which can be used to bail out a camp that has more youth scholars apply than it can fund from its own donations. These funds are relatively new, and I don't yet have a sense of their impact on the finances of the organization. Most camps are still managing to cover their youth scholars with donations they collect from their own campers.

In response to the recent recession, we added a "or pay what you can" policy to the admission pricing for our regular dances. It's something that doesn't often get used, although some of the longterm unemployed use it regularly. It's a way of letting people know that the community is more important than money.

About half of our camps and weekends have a special rate for the unemployed or financially needy. The net result is we get a fuller, more exciting camp that will attract more people next time. So far, I haven't seen signs that it's being abused. The committees for our annual balls and special dances haven't done as much with youth or need-based discounts; the pricing of these events tends to still be affordable, and there's less of a need for work-traders. For our big balls, we've got a tradition of "angels" paying the admission price for people who they think should attend but might be in financial need. So far, we haven't put a more formal program in place there.

We're still learning as we go, but we're quite happy with what we've learned so far, and we think that a properly-supported youth scholarship program can be an excellent investment.

Parts of this article were posted on the English Country Dance Discussion List in October 2011; our thanks to Jens for adapting and expanding it for us. He can be reached at jens.dill@comcast.net. To learn more about Bay Area Country Dance Society, a longtime CDSS affiliate, go to www.bacds.org.

(Library, continued from page 8)

run of *Sets in Order*, and on and on.

Our far-ranging conversations with Bill, Roland, and Nancy encompassed their hopes of collaboration with the University of Denver which houses the Lloyd Shaw Collection and the papers of Bob Osgood, current archival practices, and how to make the library website more user-friendly, to a discussion about the difficulty of creating archives in the electronic age. Working against budget cuts and short-staffing, they are excited by and dedicated to their work. Before we left, Bill was already making a plan to create a more user-friendly landing page for the collections.

Rowena and I are determined to visit the library again, to delve into the treasures kept on those shelves. I encourage anyone who is planning a visit to the seacoast of New Hampshire to do the same.

The website links are:

Library home page: www.library.unh.edu/news/index.php/special-collections-news

The New Hampshire Library of Traditional Music and Dance: www.library.unh.edu/special/index.php/category/folk-music-dance

CDSS page: www.library.unh.edu/special/index.php/country-dance-and-song-society-2

(Not Alone, continued from page 13)

returning to my role as organizer for a community dance in Amherst, Massachusetts. I can see the potential for our series with fresh eyes., and am discovering new ways to help our dance thrive, noticing that my enthusiasm is contagious. As a result, our "crew" is stepping up their level of support and putting their ideas into action. With all eighty conference participants engaged in a similar mission, imagine the impact this is having in dance communities across the continent.

As I return to my work at the CDSS office, I'm realizing that my role as Outreach Manager is taking on a new meaning: Outreach = Reach Out. My conference experiences are providing many new avenues for doing just that. Here are ways dance organizers can reach out to each other and share resources:

- Join Shared Weight, an online discussion group that includes separate lists for callers, musicians, and organizers. To subscribe, go to www.SharedWeight.net.

- Visit www.puttinonthedance.org to access handouts and notes from all conference sessions.

I'm busy compiling planning materials from this event to create a template for future conference organizers, and Chris Weiler, Shared Weight's co-designer, will be working with CDSS to develop more online options to help organizers network and access resources.

The next conference will be August 10-12, 2012 in Cincinnati, Ohio; for information, contact Ryan Smith at smithra@twirlyshirts.com. And if you find yourself needing support with your efforts to foster traditional music and dance, remember that you are not alone. Feel free to give me a call at CDSS: 413-203-5467 x 105 or write to linda@cdss.org.

Related article: Max Newman's posting at blog.cdss.org.



Sending paper airplanes into the midst; photo by Quintin Aspin

Conference Testimonials

"It was fascinating to find that series are so different but yet share so many of the same needs and are facing so many of the same issues. I found learning how other groups have organized themselves and have attacked problems/opportunities to be hugely valuable; I plan to steal shamelessly. I also found after thinking myself "alone" for years is that I'm indeed a member of a supportive, larger, like-minded "organizer community."

Rob Lindauer

"I had high expectations of Puttin' on the dance which were all surpassed. From the ideas generated, community building, and creative synergism, to the great socializing, dancing and abundant fun, it was an energizing weekend that's certain to have a positive impact on the dance community!!

Suzanne Elliott

Devotion Waltz

by Eric D. Shaw

Written for and inspired by Linda and Cliff Gordon

Voice

She walks up the drive ma-king her w - ay to the hall.

Vo.

8 She's a bit ap - pre-hen si-ve she's not been dan - ing for

Vo.

14 long. But the sound of the fid-dle and laugh-ter of

Vo.

21 dan - cers com - bine It's a Fri - day night

Vo.

27 Goff Hall dance and in her world ev - ery - thing's fine.

Vo.

34 Twirl - ing 'round and a - rou - nd with her feet bare - ly

Vo.

41 touch-ing the ground Lost in a mo - ment they had not fore -

Vo.

47 seen Held by the li - ght of of an Ap - ril moon, that

Vo.

56 mo - me-nt en-ded way to soon From that first dance,

Vo.

61 she's been his con - tra dance queen.

- Verse 1: She walks up the drive, making her way to the hall
(Just) a bit apprehensive, she's not been dancing for long
But the sound of the fiddle and laughter of dancers combine
It's a Friday night Goff Hall dance and in her world, everything's fine
- Verse 2: He walks up beside her, (and) politely he asks for the dance
A quick nod and a smile...she offers her hand
At the speed of a wish they are whirling their way 'round the floor
There's a joy in her step...and a feeling like never before
- 1st Chorus: Twirling...'round and around -with her
Feet...barely touching the ground
Lost...in...a moment they had not foreseen
Held by the light of an April moon
That moment...ended way too soon
From that first dance, she's been his contra dance queen
- Verse 3: Now the years have been many; seasons they go rushing by
And time, though cherished, has passed in the blink of an eye
And were you to question now would they change anything past
They'd just smile and reply; "No regrets.....to the last"
- Verse 4: Now they move along carefully, making their way to the hall
She's a bit apprehensive; careful not to stumble or fall
With a wink and a smile he inquires, "Hey, you up for a spin?"...she replies
"Well, I've never been this old before but I'll never be this young again...let's dance"
- 2nd Chorus: Twirling 'round and around, now her
Feet...barely leaving the ground
Lost in a lifetime of feelings and dreams
Held by the light of an autumn moon
Their dance always ends too soon...and
He's still the one and she's still his contra dance queen
- Tag: When the sound of the fiddle and laughter of dancers combine
It's a Friday night Goff Hall dance and in their world everything's fine
Another Friday night Goff Hall dance and in their world everything's fine.

© 2011 Eric D. Shaw

The Story Behind Devotion Waltz

Linda and Cliff Gordon, have been dancing for decades. One evening, as they were just arriving for the Rehoboth, Massachusetts dance, Cliff told me that the Goff Hall dance has been their favorite venue over the years, and they drive almost an hour and a half to get there. Linda has had to slow down and she can move her feet only an inch or two at a time. It takes some time for them to make it up the ramp to the front door, and they usually arrive halfway through the evening, when the band always plays a waltz. Once the waltz is announced, Cliff helps Linda to her feet, and, in something between "dance position" and a hug, they gently rock back and forth to the music. Not long after that, they slowly make their way back to their car and drive home. I have been so moved by both their steadfast dedication to each other and their passionate love of contra dance (and waltzes, of course) that I wanted to write a song for them—their very own waltz. Last January, I had the pleasure of presenting it to them; they were very touched and pleased to receive it. ~ E.D.S.

Editor's note: Our thanks to Shawn Kendrick who introduced us to this lovely waltz. You can hear an mp3 file of composer Eric Shaw singing it on our website, www.cdss.org/cdss-news.html.

Augusta Heritage Reel

by Hilton Baxter, Pamela Moe, Susannah Gal, and Walter Gal

Duple improper

Tune: Elkins

- A1 Arch and under once (8)*
Neighbor swing (8)
- A2 Gents left-hand pull by across the set (4)
Partner swing (12)
- B1 Ladies walk forward to balance long wavy lines to the right and left (8)
Ladies allemande left to face partner, about three-quarters around (4),
partner gypsy (4)
- B2 Gents walk forward to balance long wavy lines to the right and left (8)
Gents do-si-do once and a half to trade places and progress

© 2011 Hilton Baxter et al.

* Arch and under figure: Couples move forward, ones arching over twos. Without turning around, couples step backward to place, twos arching over ones. Also known as "sow the wheat, mow the clover."

Written in a dance writing workshop I led in 2011 at Augusta Dance Week in Elkins, West Virginia, the dance was inspired by a tune composed during a tune writing class four years earlier, also at Augusta. The figures honor West Virginia's geographic properties, especially the mountains, tunnels, and rivers, as well as the southern traditional dance culture.

~ Wendy Graham

Elkins

by Larry Unger and Eden MacAdam-Somer



© 2007 Larry Unger, Eden MacAdam-Somer

This tune was composed during a tune writing class, led by Larry Unger and Eden MacAdam-Somer, in Elkins, West Virginia, at the 2007 Augusta Heritage Festival. Their band, Notorious, later recorded it on the album "Elkins." The liner notes state: "Larry came up with the first few notes and Charlotte Cobos, Mark Goldstein, Patti Goldstein, and Jim Stahler all contributed ideas while Eden tied them all together."

Four years later students in a dance writing workshop at Augusta, led by Wendy Graham, wrote the accompanying dance Augusta Heritage Reel.

Tune typeset by Peter Barnes

Another St. George's Day

by Larry Stout

Longways for three couples

Tune: St. George's Day

- A1 1-2 Set to partner
 3-4 Cross by right shoulder, face right
 5-8 Single file circle halfway to the right
- A2 1-2 Set to partner
 3-4 Cross by left shoulder, face left
 5-8 Single file circle halfway to the left (returning to original place)
- B1 1-8 Ones and twos double figure eight, with ones crossing down and twos casting up to start while threes gypsy then set to partner and turn single
- B2 Shoelace Figure
 1-2 One cross down the center into second place, twos casting up
 3-4 Ones cross down the center into third place, threes casting up
 5-8 All set to partners and turn single

© 2010 Larry Stout

Author's note: I got the tune from a thread on the concertina.net forums called "Something for the weekend, in case it rains." I liked the tune and thought it needed a dance, but there was already a dance called "St. George's Day," to another tune, so I named the dance "Another St. George's Day."

~ L.S.

Tune typeset by Peter Barnes

St. George's Day

The musical score for "St. George's Day" is written in 6/8 time and consists of three staves. The key signature has one sharp (F#). The notes and chords are as follows:

Staff 1: D A D G A D A D

Staff 2: G A D D D G A

Staff 3: D D A D G A D

The score includes a repeat sign with a first ending and a second ending marked "2.".

CDSS NEWS
Country Dance and Song Society
116 Pleasant Street, Suite 345
Easthampton, Ma 01027

Change service requested

Summer Camp 2012

OGONTZ, Lyman, NH, July 28-August 4,
Family Week, Andy and Robin Davis
Teacher Training Course, Jane Miller

PINEWOODS, Plymouth, MA
Family Week, July 14-21, Becky Tracy and Keith Murphy
Harmony of Song & Dance, July 21-28, Peter and Mary Alice Amidon
English Dance Laders Course, July 21-28, Brad Foster
American Dance & Music Week, July 28-August 4, Ethan Hazzard-Watkins and Anna Patton
Contra Dance Callers Week, July 28-August 4, Lisa Greenleaf
English & American Dance Week, August 4-11, Owen Morrison
Early Music Week, August 11-18, Frances Fitch
Campers' Week, August 18-25, Sarah Henry and Michael Gorin
English Dance Week, August 25-September 1, Brad Foster

TIMBER RIDGE, High View, WV, August 12-19
Adult & Family Week, Gaye Fifer
Singing Squares Callers Course, Ralph Sweet and Nils Fredland
American Dance Musicians Course, Eden MacAdam-Somer and Larry Unger

See cdss.org/camps for details and online registration.