



COUNTRY DANCE AND SONG SOCIETY

*Continuing the traditions. Linking those who love them.*

# Balance and Sing

## Store update ~ Winter 2013-14

### 2014 Contradance Calendar

by Doug Plummer

It's here—Doug Plummer's 2014 Contradance Calendar! Makes the perfect gift for the contra dancer on your list! A 12"x12" premium quality wall calendar showcasing Doug's much-admired photography of contra dances from across the country.

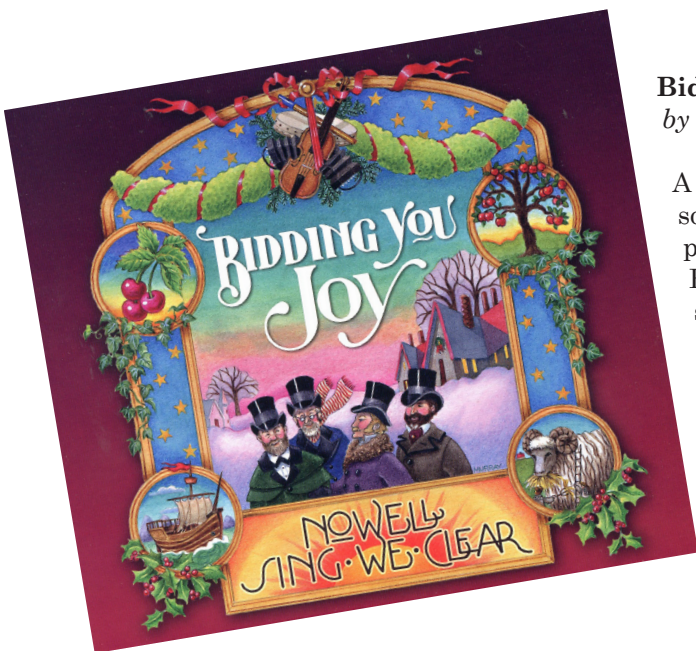
"For many of us," Doug says, "contra dance is a wellspring of bliss. We drink from it every time we go to the dance. We connect, wordlessly, with our partners, with our circle, with the line and with the room. We all feel the moment together. We feel joy within these orderly movements. Some of us improvise and play. But most of all, we connect with a community that values inclusiveness and shared joy. These are the feelings I try to record with my camera."

Among the photos in the 2014 edition are: May Madness, Clarkdale, AZ; ContraEvolution, Greenfield, MA; Lovett Hall, Dearborn, MI; Techno Contra at Glen Echo, MD; and more! Get yours today! \$20.00



### Bidding You Joy

by Nowell Sing We Clear



A new recording from the group, Nowell Sing We Clear. Hear some of the finest singing in English folk song tradition, performed by Andy Davis, Tony Barrand, John Roberts and Fred Breunig. The songs come from an age when the midwinter season was a time for joyous celebration and vigorous expression of older, perhaps pagan, religious ideas. Tracks are Sing Nowell, Masters in This Hall, Awake! Behold!, The Old Hark Hark, I Saw a Ship, Cold December, Mummers Night in Oshawa, Apple Tree Wassail, New Zadoc (While Shepherds Watched), O the Holy Holly, Oh Bethlehem, The Worcestershire Carol, Penny for the Ploughboys, Stay and I'll Sing, The Derby Ram Goes to Sea, The Door of the Year, and Villagers All. \$15.00

413·203·5467 x 3

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www.cdss.org/store



# CDSS NEWS

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

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### Get Emails from CDSS

We occasionally email store and office updates. Be sure your inbox will accept mail from [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org), and [store@cdss.org](mailto:store@cdss.org) to receive them.

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Want to contact the Board? Write to them at [office@cdss.org](mailto:office@cdss.org); we'll be happy to forward your message. Biographies and photos of Board members are at <http://www.cdss.org/governing-board.html>.



The Country Dance and Song Society is a national leader in promoting participatory dance, music and song that have roots in North American and English culture. We believe in the joy that participatory dance, music and song bring to individuals and communities. Within the US 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](mailto:office@cdss.org), <http://www.cdss.org>.

front cover: Dancers at the Fergus Contra Dance, Fergus, ON; photo by Kris Corley (see article beginning on page 12)  
back cover: Megaband Dance, Portland, OR; photo by Doug Plummer

# 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](mailto: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 <http://www.cdss.org/upcoming-events.html> to see UPCOMING EVENTS. To include an event, send date, name of event, town/state, sponsoring group, website or phone/email to [events@cdss.org](mailto: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](mailto: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)

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<http://blog.cdss.org>

## SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit <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 ensuring that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information about bequests, wills, etc., go to <http://www.cdss.org/planned-giving.html>.

## ASCAP/BMI Clarification

I just read the article about techno contras (interesting! And very glad you mentioned about the dark lighting causing problems—the Portland techno dances have been too dark).

I have a comment about just one part of this fine article. Will writes "most traditional contra dance music is in the public domain or under Creative Commons license, and the music industry lawyers..." This statement is misleading. It is true that trad music is PD, but most contra dance bands today play many, many tunes that are under copyright. In fact, it would be really hard to find a contra dance where only trad tunes were played. Quite a number of these copyrighted tunes are also registered with one of the licensing agencies (ASCAP, BMI, SOCAN, PRS and others), all of whom have reciprocity when it comes to collecting fees. I would venture a guess that it would also be hard to find a dance where a licensed tune was not played. Whether ASCAP chooses to go after the venue for a licensing fee is another matter. But in any case, I think that musicians should be aware that much of the music they are playing is probably under copyright and could be registered as well.

*Sue Songer, Portland, OR*

## Congratulations

We're in a celebratory mood these days as we move closer to our Centennial—see the Tour update on the next page—and we'd like to recognize others who have important dance, music and song anniversaries coming up. Do you know someone who is celebrating a milestone? Please share the news with us; email to [office@cdss.org](mailto:office@cdss.org).

For instance, the Vissenbjerg Country Dancers in Denmark recently celebrated their twenty-fifth anniversary, as did callers P.E Christiansen and Inge Aakilde. We received the following note from Margit and Frede Olsen who live in Tommerup:

"Thank you so much for the Certificate of Appreciation that Erik Lilholt brought us to our twenty-fifth Anniversary of Calling and Dancing... We had a wonderful evening—one hundred thirty-four dancers, four musicians, nine callers... Good food, good humor, good music, everybody happy."

## Obituaries

Obituaries for these friends will be in the online version of this issue, posting in early December: Bertha Hatvary, English country dance caller and former director of CDSS, October 15; and Allan Block of the Canterbury Country Dance Orchestra in New Hampshire, October 23.



## Happy Birthday to Us

The Country Dance and Song Society will be one hundred years old in 2015. Our Centennial celebration goals are to:

- raise the visibility of traditional dance, music and song,
- reach and connect people in and outside our community who were not connected before,
- affirm that our participatory arts can change lives.

We hope you'll join us. Plans will be announced as they're confirmed; see below for one of them.

## Centennial Tour Update—Where We'll Be Going

You may remember us telling you last time about the CDSS Tour, a special project we're planning for our Centennial. Inspired by our residential summer camps, with its triple emphasis on learning, fun and community, we think of the Tour as "Camp on the Road." Some of the best teachers and performers around will be visiting several communities for a stay of up to ten days, offering workshops, master classes and special events.

In October we reviewed thirty-seven applications, and we're pleased to announce the seven groups who have been chosen to be our local partners for the Tour. Staff and schedule information will be announced next year. Thank you to everyone who applied—we wish we could visit you all!

### United States

ARIZONA—Tucson Friends of Traditional Music\*  
KANSAS—Lawrence Barn Dance Association\*  
OREGON—South Coast Folk Society (Coos Bay)  
TEXAS—Traditional Austin Area Dance Association  
WEST VIRGINIA—Morgantown Music and Dance Group

### Canada

NOVA SCOTIA—Metro Square and Round Dance Association (Halifax)  
ONTARIO—Fiddlefern Country Dancers (Owen Sound)

Two alternate groups also were chosen if one of the above has to drop out; they are Bellingham Country Dance Society (WA) and Village Green English Country Dancers (Winnipeg, MB).

\* Tucson and Lawrence will be partnering with their regional groups.

**For more about the Centennial and the Tour, see <http://www.cdss.org/centennial.html>.**

## CDSS Camp Jobs Available

Each year we need help running our summer dance and music camps; if one of the jobs below appeals to you, write to Steve Howe, Director of Programs, [camp@cdss.org](mailto:camp@cdss.org). By the way, we've recently added some mini-courses to next summer's programs; see the 2014 schedule, <http://www.cdss.org/programs.html>.

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 CDSS's Pinewoods programs from June 26-August 30, at Timber Ridge from August 9-17, and at Ogontz from August 1-9. 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 for CDSS crew positions at Ogontz and Timber Ridge, and at Family and Campers' weeks at Pinewoods, for evening monitoring of sleeping children as well as for assistant lifeguards at all Family and Campers' weeks.

## Group Membership Challenge

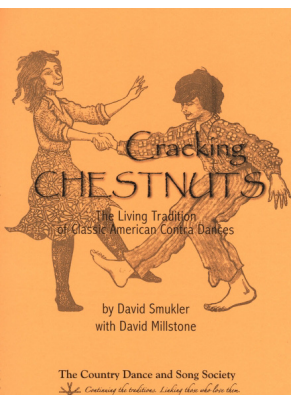
Group Affiliates, you should have received the Group Affiliate Resources Handbook, membership brochures and more. Those of you directly involved in organizing dance and song activities are aware of why it's important to support the national organization, but many of your local participants may not be, and we hope you will encourage them to join.

To encourage you, and as a thanks for all you're doing to support dance, music and song in your region, we're offering some incentives! See [http://www.cdss.org/tl\\_files/cdss/images/membership/membershipchallenge.jpg](http://www.cdss.org/tl_files/cdss/images/membership/membershipchallenge.jpg).

To get credit for encouraging someone to join, it's important that you remind folks to indicate "I was encouraged to join by..." with their membership payment. Questions? Please don't hesitate to let Christine know: [christine@cdss.org](mailto:christine@cdss.org).



## Cracking Chestnuts —The Journey



In March 2004 a group of twenty-two callers met in Syracuse, New York, for a day of dance and discussion about classic contra dances. This workshop inspired the “Cracking Chestnuts” column in the *CDSS News* (2004-2007), authored by Syracuse caller David Smukler, with occasional history-related columns by David Millstone. In 2008 CDSS published *Cracking Chestnuts: The Living Tradition of Classic American Contra Dances*, a book based on

the series, describing seventeen dances in detail, and arguing for an inclusive approach to contra dancing, one which embraces the newer and older dances alike.

Meanwhile, David Millstone has been collecting video of chestnuts for years (see Square Dance History Project, <http://squaredancehistory.org>), and he and David Smukler agreed that video of the dances in the book, plus the twenty in its appendix, would be a valuable learning tool for callers, and an important historical collection.

In March 2014 the Syracuse Country Dancers held another Callers’ Gathering focused on chestnuts, and used the occasion to collect footage of additional dances. After months of editing, videos of all the dances (including multiple versions of some dances) in the book are on our website, <http://www.cdss.org/cracking-chestnuts.html>.

Click on the name of the dance in the Table of Contents (<http://www.cdss.org/cracking-chestnuts.html#toc>) and you will be directed to the YouTube video. Metadata includes tune, where and when the video was created, caller, musicians and notes.

The book, *Cracking Chestnuts*, is available from the CDSS Store, <http://www.cdss.org/product-details/product/cracking-chestnuts.html>.

Thanks to Mary Wesley, David Millstone, David Smukler, Lynn Nichols, the musicians, the videographers, and all the dancers who appear in the videos, happily dancing “chestnuts,” the classic contra dances of New England.

*Pat MacPherson*  
CDSS Education Department Director

From our Facebook page: “What a terrific resource! Thank you!!”



## Help Us Help Others!

Scene: a typical day in the CDSS office. The phone rings. A staff member answers it, and hears:

- “Help! We need insurance...like, yesterday!”
- “I’m trying to start a new dance series. What do I do first?”
- “Camp is beyond my budget....but I reeeeeeally want to go!”
- “Can you help us with our IRS Form 990?”
- “We need help developing musicians to play for our dances!”
- “I need two hundred morris bells!”
- “Is there a contra dance near....?”
- “I’d like to promote my event with an ad in the News.”
- “Where can I find instructions for...?”
- “How do I apply for a grant from my local arts council?”
- “If we had just a little financial backing, we could...”

Simply put, your support of CDSS helps us help others—individuals, groups and communities who reach out to us every day for help making dance, music and song flourish in their lives.

We love this work! But we can’t do it alone. We count on the support of friends like you. Please make a generous year-end gift to CDSS today. It’s tax deductible, and it will really help.

*Robin Hayden*  
CDSS Development Director

P.S. Want to increase the impact of your donation? Schedule your gift for Valley Gives Day on 12/12/13 at [valleygivesday.org/stories/Cdss-National-Office](http://valleygivesday.org/stories/Cdss-National-Office).

## Reaching Out—CDSS Outreach

In October 2013, a total of \$3,200 from CDSS Outreach Funds was offered to support these projects and events:

### Eleanor Roosevelt Community Dance

starter dances to inspire young people and families to dance (CA)

### Dare to Be Square Tennessee

intensive weekend for training southern square dance callers (TN)

### Coaching Grant

training sessions for Dragonfly, a newly-formed teen contra band (MA/VT)

### Freedom Middle School Outreach

contra dance instruction for over 600 middle school students in conjunction with dance weekend (FL)

### Travel Grant

to help budding caller from Kentucky attend Youth Dance Weekend (VT)

### Wild Rose Garland Legacy Project

publish booklet/CD of dances collected by the garland team; to be offered in CDSS store (OR)

### Second Sunday Square Dance

traditional square dance series to build community of young dancers (MA)

### Free Contra Dance for Beginners

free admission contra event geared towards beginners, paired with experienced dancers; cosponsored by Country Dance New York and CDSS (NY)

### Contra Dance at the University of Florida

on-campus dance to build interest in contra dancing among students and wider community (FL)

### Youth Traditional Song Weekend

youth-focused (not youth-exclusive) weekend of participatory traditional singing including leadership training (MA)

If you have ideas about events or projects to support your music, dance and/or song community, CDSS can help. Contact Linda Henry at [outreach@cdss.org](mailto:outreach@cdss.org) or 413-203-5467 x 105. The 2014 grant deadlines are February 1, June 1 and October 1. To apply, visit <http://www.cdss.org/support-funding.html>.

**CDSS Outreach Funds at work...  
helping others make things happen.**

## What's New at CDSS

We've refreshed our homepage, <http://www.cdss.org>.

See highlights of the 2013 CDSS Lifetime Contribution Award celebration for Glen and Judi Morningstar, <http://www.cdss.org>, posting in early December.

Our summer camp schedule is posted at <http://www.cdss.org/programs.html>. Celebrate the new year by registering for a week or two!

For the first time in fifteen years the CDSS Governing Board is recommending that the our bylaws be amended. This is expected to occur in January. Members are asked to keep an eye out for the voting materials and return them quickly. Your vote is important.



## Matching Scholarships for CDSS Group Affiliates at Our Summer Camps

Are there up-and-coming leaders, musicians, callers or administrators in your community would be enriched by attending one of our summer programs at Pinewoods, Timber Ridge or Ogontz?

Are there people with a strong commitment to your group who would bring home what they learn and put it into action to benefit your local events?

If so, consider participating in the **CDSS Matching Scholarship Program**. We can often match, dollar for dollar, scholarships offered by CDSS affiliate groups to send people to our camp programs. Covered expenses can include the camper fee as well as travel costs. Here's a link for more info, <http://www.cdss.org/priority-matching-scholarships.html#matching>.

*Scholarships for individuals also are offered for camp; see our website for information, <http://www.cdss.org/scholarships.html>.*

# Connecting the Dots with Tools and Support (Director's Report)

by Rima Dael, CDSS Executive Director

I came home one night to find my daughter playing her ukulele and shouting out "Guess what, Mom, I'm doing my reading homework!" "Okay...", I said hesitantly. My daughter went on to explain that out of her classroom's lending library, the source of nightly reading homework, she found music books. These books allowed her to read folk stories with accompanying music (with chords) and lyrics. "So cool, Mom, I get to sing and play my ukulele for reading homework!"

Yes, so very cool indeed! My daughter's second grade teacher has connected the dots for my daughter. Reading is definitely way more exciting when you can combine stories, songs and playing music. We know that using arts as tools in our classrooms enhances learning by boosting creativity, confidence and problem-solving for kids. All three were in play (pun intended) as I watched my daughter read, figure out how to play the new songs, and try to sing and strum at the same time. So my daughter reads more, is more excited to learn in the classroom, and she feels that her teacher really gets her.

I share this story, not just as an example of how arts can be integrated into a classroom, but for the example of connecting the dots. CDSS is hoping to do that more and do it better. What do we mean? Like dropping books with music and lyrics into a lending library, we want to drop our skill-building tools into your midst to help you become better dancers, musicians, singers, callers, organizers and leaders, and to make sure you know about them! To make YOUR learning of traditional dance, music and song more fun and more supported. And to let you know that we get you!

For instance, one place where we promote our tools of skill-building and support is through our

nine CDSS summer camp weeks. The experience and connections gained through these weeks is invaluable.

And do you know that we have matching scholarships for CDSS group affiliates? We match up to half the expenses of coming to camp if an affiliate offers a scholarship to one of their members. This kind of support has helped one hundred twenty-five callers, organizers and musicians attend one of our camp programs since we began matching scholarships in 1998. It's a great way to get up-and-coming talent to camp to have that experience and make those connections, and we love partnering with our affiliates in this way. Details are available here: <http://www.cdss.org/priority-matching-scholarships.html#matching>.

We also have other scholarship opportunities that help those who might not otherwise be able to make the investment for skill-building at camp. Check out that scholarship information at: <http://www.cdss.org/scholarships.html>.

Have you seen the refreshed CDSS website? Our goal is to make it easier to find tools and resources. From our homepage you can now easily go to Resources to find information on CDSS publications, online library, how-to guides, and support and outreach funding.

Finally—we'll be "dropping" our tools and skill building opportunities along the road during the CDSS Centennial Tour in 2015 (see page 5 for an update). See you there.

Happy dancing, singing and playing! Thanks for a great 2013!

Warmly,  
Rima

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## Behind the Beat ( a poem)

by Dudley Laufman

Best way to keep a runaway square dance band in tow is to pull in on the reins going down hill on the B music and notch it down a hair just before you start up the A hill and not to worry who speeds up it, could even be you, but you're the boss, keep everyone focused, might have to repeat this practice a few times, maybe every time, not a bad habit anyway. Take it nice and easy is what old Dick Richardson used to say. Play behind the beat boys, behind the beat. When you get old like me and don't want to climb fast up the A Hill, you take a little rest before you start. Or when you're dancing the Money Musk and you shuffle clog through the dance like old Louis Pasquerelli, barber and paving cutter from Keene there, dancing along on the right and left, elbows bent, swaying and stepping and you think he'll never make it on time but his right hand is there on the nut for the once and a half around no waste of time like some dancers who hurry up and wait standing there looking up at the caller thinking What a good guy am I getting here ahead of everyone while Louis dances behind the beat and wins every time.



# On Open Stages

by Luke Donforth

I love contra dancing. It's a big part of my life. I enjoy it as a dancer, as a caller, and as a musician. I've been lucky enough to share in dance communities around the country. And around the country, several communities have the occasional open mic for callers and open band for music. I heartily encourage both of these traditions separately, but do not think they should be paired together by default.

I got my first gigs at open mics. It was a great way to try a little bit, and significantly lowered the entry barrier. It also meant I could do one for part of the evening, and still dance part of the evening. There is a camaraderie for the performers and a sense of building community as a whole.

But here's my "however" on open stages. Open bands are usually not as solid as gigging bands that are hired for an evening. I want both to exist, and I dance to both. I go to an open band evening expecting that things won't be as tight. There's more likely to be sound problems, more time will be spent figuring out sets, the tune changes might not be as smooth or dramatic, etc.

Open mic calling is usually more disjointed than hiring one caller. Several callers may only have one or two simple dances to call, and they might be very similar to each other. Or you may get aspiring choreographers all trying out their new challenging dances. The teaching may be spotty. There may be more late calls or miscalls than from a touring caller. I'd wager there is less of a shape or cohesive structure to the overall choreography of the evening.

All of those things are fine. Dancing is building community. It's not all dance nirvana. But during a dance, it's an interaction between the band, the caller and the dancers (facilitated by the sound person and organizers, never forget them!). If the band isn't as polished as it could be, you hope the caller or the other dancers help elevate the evening. If the callers are a little rough, it'd be nice to have great music and dancers. Having open bands and open mic calling often knocks two pillars of the dance down a peg (and some experienced dancers might anticipate that and decide to spend that evening's energy elsewhere).

As a caller, working with an open band is often harder than a regular band. They might not have established or practiced communication protocols. Their tune book is probably constrained. Giving inexperienced callers, folks possibly calling their first dance, the added challenge of working with an open band does not simplify their task, facilitate their success, or give the best chance to grow the dance tradition.

As a musician, working with multiple callers in rapid succession is challenging. They describe what they want from the music differently, and have different signals for how long and when they prompt changes. Giving inexperienced dance musicians, folks possibly playing for their first dance, the added challenge of open mic calling does not simplify their task, build their confidence or give the best chance to grow the dance tradition.

Now, I would certainly rather there be an open band and open mic than no dance. Have the dance. That's key. There are also fabulous dance series out there with a long tradition of open band and open mics together, and they can rock your socks off. They're built around solid, experienced anchors that organize and mentor, but it's still not the easiest pairing.

There are other ways of nurturing the next generation of talent. With musicians, it's possible to sit in with an established band and play in the back or without a pickup. It's a little more difficult with calling, but established callers can guest a slot or two for a new caller. There are also caller development groups like the Mad Robin Callers Collective (Vermont) and Hatchlings (Missouri).<sup>\*</sup> Callers and bands can utilize house parties as low stakes venues with smaller audiences. All of these are excellent ways to continue a vibrant dance tradition and help new talent develop.

If you have a regular dance series (weekly or monthly) that usually hires in bands and callers, and you occasionally have open mics and open bands, I applaud you for building the dance community and continuing the tradition. But I ask you to consider having your open calling on a different night than your open band. Most open stages don't get paid. Possibly use a bit of the door to pay an experienced caller more to work with an open band, or maybe hire a hot band that will elevate an evening of developing calling. Keep building the community. Mix experienced folks with the new blood. Keep dancing.

<sup>\*</sup> *Web extra—Articles about the collectives, by Mary Wesley and Martha Edwards are available through the online version of this issue, <http://www.cdss.org/cdss-news.html>.*

*Luke Donforth is a dancer and caller living in Vermont. His dance, Voyager, appeared in the Summer 2013 issue of the CDSS News, and his article about participating in this year's Catapult Contra Showcase, was in the last issue.*



## Cascade Promenade—A Northwest Dance Phenomenon

by Gordy Euler

The Cascade Promenade is one of the Northwest's premiere dance events. It is held every year in March and in 2014 will include dances in multiple cities over five days. As with most dance events, the Promenade started with a small idea, and it shows what homegrown cooperation and volunteerism can accomplish.

It all began in July 2009 with a lunchtime conversation at the annual Festival of American Fiddle Tunes in Port Townsend, Washington. At the table were several dance callers, musicians and organizers from up and down Interstate 5 in Oregon and Washington. The original idea was to organize a dance event patterned after the Roadhouse, which is the dance venue at the Northwest Folklife Festival in Seattle. Dancing at the Roadhouse runs from late morning until the evening, and the bands and callers change every hour. It was not a stretch to come up with name of the "Portland Roadhouse" as a nod to its Seattle namesake.

A smaller group of the original lunchtime conversationalists formed as the Portland Roadhouse Committee, and off we went. Committee members are from as far north as Bellingham, Washington and as far south as Roseburg, Oregon along I-5 (over four hundred miles). As such, committee meetings are almost entirely by teleconference, which has worked well.

There was lots of discussion about how to organize the day. It was decided that there would be eight bands and eight callers. Each band would get sixty-five minutes on stage, with a ten minute changeover time. This remains the formula for the day's events.

The Portland Megaband dance happens on a Saturday night, so it was decided that the Portland Roadhouse would be held the next day. A fair number of folks come from out-of-town for the Megaband dance

and having the Portland Roadhouse on Sunday would give them an additional dance experience. Of course, local dancers liked the idea as well, as it gives everyone an opportunity to extend the energy and excitement associated with the Megaband dance the night before.

The Roadhouse Committee worked through the tasks of finding a suitable hall; booking bands and callers; booking sound; recruiting volunteers for a variety of things like set-up, clean-up, manning the door, and finding house and stage managers. The initial voyage of the Portland Roadhouse was on March 14, 2010. The Portland Roadhouse is now a CDSS Group Affiliate with nonprofit/tax exempt status through CDSS.

So, what has this to do with the Cascade Promenade? Well, conversations among Roadhouse Committee participants continued. It was quickly noted that there are dances in Seattle on Thursdays and Fridays, dances in Vancouver on second Fridays, an English country dance in Portland on Fridays, and dances in Olympia and Eugene on second Saturdays. The conversation turned to the idea of linking all of these dances with a common theme. Dance organizers in these cities were contacted by the committee and all agreed that this was a great idea. As it turned out, the second Saturday Olympia dance had already been moved to Friday night to be between the Thursday night Seattle contradance and the Saturday night Portland Megaband dance.

The next thing that was needed was a name for the event, which was now a dance series. Several names were considered by all the dance organizers. My personal favorite was the "Upper Left Coast I-5 Large Carbon Footprint Event," and although accurate, it lacked that certain *je ne sais quoi*. The name that stuck for the event was the Cascade Promenade.

The Cascade Promenade is anchored by three major events:

- The THURSDAY LAKE CITY DANCE in Seattle is a dance marathon at the community center where dancing starts at 8 pm and ends at 11 pm with no walkthroughs or breaks in the music. Dancing morphs between contras, waltzes and squares. Callers and bands work together so that transitions between them are seamless. In 2013 there were seventeen callers and six bands involved. In 2014, the dance will be on March 6 and will be a benefit for the Northwest Folklife Festival.

- The PORTLAND MEGABAND DANCE takes place in the Smith Memorial Center ballroom at Portland State University. The Portland Megaband is a contradance band with seventy-five musicians, and the dance usually has an attendance of five

hundred or more. The dance is also a benefit—for the Portland Country Dance Community scholarship fund. In 2014, the dance will be on March 8.

- The PORTLAND ROADHOUSE DANCE happens at a community center in Milwaukie, a suburb of Portland. The dance runs from 11 am to 9 pm, and, as mentioned earlier, each band/caller get sixty-five minutes on stage. This event as well is a benefit, and the recipient the last two years has been the Northwest Folklife Festival. The idea of the Roadhouse is to showcase bands and callers from all over the Pacific Northwest. There is no application process; the eight callers and eight bands are invited to participate. Musicians and callers don't get paid other than with a travel stipend if they are from out-of-town. In 2014, the Roadhouse will be held on March 9.

In addition to Seattle and Portland, Cascade Promenade dances take place in Bellingham, Olympia, Vancouver and Eugene. Olympia has even added two dance events on the Saturday morning/afternoon of the Megaband dance.

One of the other ideas that came from the Roadhouse Committee is that of an "Iron Dancer" award. Dancers get a passport-type document stamped at the dances they attend, and at least four of the Cascade Promenade events have to be attended to qualify. The award links all of the participating dance communities. This year there were drawings for prizes for those that got the award, and there were twenty-seven Iron Dancers.

The Cascade Promenade has been successful (not to mention a ton of fun!) because of the uniqueness of the events and because of the work of a dedicated group of committee members and organizers. Each dance continues to be run by its own group of organizers under the banner of the Cascade Promenade. The committee believes it is important to support dance communities and continues to emphasize the 'benefit' aspect of the three major events toward that end.

For additional information, check out [cascadepromenade.org](http://cascadepromenade.org) and [portlandroadhouse.org](http://portlandroadhouse.org).

*Photo on previous page by Doug Plummer.*  
*WEB EXTRA: For more photos, see our website, <http://www.cdss.org/cdss-news.html>.*



# News from Canada ~ Finding My Tribe and Bringing It Home

by Janice Ferri



I discovered contra dance rather late in life. A friend who had recently attended some dances and spoke about the joy of having dance in her life again persuaded me to go with her. I felt that I was taking a big step out of my comfort zone by going to a dance that I had never heard of and had no idea how to do, with people I had never met. Today, I find it is important for me to remember what I thought I was risking—looking foolish, unable to catch on to the dances, feeling like an outsider, nobody asking me to dance, and generally having a terrible time. In Ontario where most people have never heard of contra dance, this is what many newcomers expect.

To make a long story short, despite my gloomy predictions, it was love at first dance for all the usual reasons—being swept up in the music of the live band (which I had not expected), the warm welcome, dancers who gently pointed me in the right direction when I made a wrong turn, the caller who taught each dance, the excitement of everyone dancing with everyone, the energy, the smiles and eye contact, the hand clapping and swinging. To my surprise, I felt that I belonged. In fact, after a couple of months, I started to tell friends that I had found my tribe.

This happened in Guelph, Ontario in the fall of 2010 and the band was Relative Harmony. By the spring of 2011, I had begun to wonder out loud with some friends if it would be possible to start a regular contra dance in our home town of Fergus, Ontario. By that time, dancing once a month in Guelph just wasn't enough for me. We talked with the caller, Judy Greenhill, who suggested that we do a pilot project of two dances over the summer when most other dances were taking a break. This was very good advice. First, it allowed us to test the waters for interest in a Fergus dance. Secondly it showed us the other side of the love of dancing—the need to find a proper hall and pay the rental, to pay the band, do the publicity, and get ready to welcome dancers into a dance community.

Although these dances were not wildly successful, we were encouraged enough to start a regular dance on the fourth Friday of each month. There is a saying that “if you build it, they will come,” but in my experience, they will only come in sufficient numbers to cover the costs if you constantly find ways to share your enthusiasm with people. This includes posters, ads in the public events section of the newspaper, radio and cable TV interviews, and writing the occasional article for the newspaper. Talking to church groups and doing a simple demonstration is good and can also lead to a photo in the local paper.

The very best way of sharing your love of contra dance is by word of mouth, one or two people at a time. Whenever I meet people and they ask me what I do, I always say that one of my projects is organizing contra dances in Fergus. “What is contra dance?” they ask. At this point, my friends roll their eyes as I launch into an enthusiastic sales pitch for contra dance. If they seem interested, I ask if they would like to be on our email list and usually they give me their contact information. Then I whip out a small flyer from my purse with the dates of the next dances and say I hope to see them there. Friends say I have become a “contra evangelist.”

An important and enjoyable way of publicizing our dances is to go to dances in other towns. At these venues I meet others who have been bitten by the contra bug and who are likely to come to our dances. I always take our flyers for the information table as well as a sign-up contact sheet. I am always amazed at how far contra dancers will drive to get their “fix.”

As we began our second year, we set up our own web site, [ferguscontradances.ca](http://www.ferguscontradances.ca). This was a big step and is still a work in progress. One of the features is a calendar with dates of local dances highlighted. A click on the highlighted date brings up the poster for the dance. Currently we advertise dances in Owen Sound, Durham, Guelph, Hamilton and Toronto as well as our own. Dance organizers in other towns will usually return the favor and advertise our dances on their website.

Now in the fall of 2013, we are well into our third year of dancing and can look back with a sense of satisfaction at how far we have come.

We have a contact list of well over a hundred people and have moved to a better venue. We are beginning to develop a core of regular intermediate dancers. We are grateful to our house band, Relative Harmony, and caller, Judy Greenhill, for their encouragement as well as great music. Louisa Kuitert who creates our posters and designed and maintains our website is an important behind-the-scene presence. The *CDSS News* has been a help to us in connecting us to the larger dance scene and printing articles with advice and comments that I often quote.

Our goals for the future include finding ways to welcome and nurture new dancers while also providing challenging dances for experienced dancers; attracting more university students by supporting carpooling and incentives to bring new people; attracting young families by perhaps offering a one hour family dance time at the beginning of the evening. Our main goal, of course, is to continue to be able to draw from this deep well of joy that we create together.

*For more about the Fergus dance, see <http://www.ferguscontradances.ca>.*

*Janice Ferri began contra dancing in 2010 and has not looked back. She always hosts a party at her house after the dance where everyone sings together. Dancing, singing, eating, drinking together—does it get any better?”*

*Photos for the article are by Kris Corley; the article’s author is dancing on this issue’s cover (she’s in the striped skirt on the right).*







## The Way It Is Is the Reason I Started Doing This Stuff in the First Place

by Peter Siegel

In 2001, I received a message from Bob Dalsemer asking if I would join the instructor team for Dance Musicians Week at the John C. Campbell Folk School. Lifelong mentor, fiddler, caller and instructor extraordinaire David Kaynor had thrown my name out to Bob, the music and dance coordinator at the school at the time. At that point I was living in Western Massachusetts playing with David and the Greenfield Dance Band and had been devoting much of my time to being a touring singer songwriter. I had been in the contra dance scene picking tunes for about a decade. My musical influences were a woven patchwork of the folks that had surrounded me growing up in New York—Jay Unger, Lyn Hardy, Molly Mason, Sonny Ochs, Pete Seeger. Being born into a family of activists and labor organizers, community was most important and music was (and is) the vehicle and the glue that tied it all together. We were raised to believe that music and dance for music and dance's sake is not enough. Community first.

“Sing behind the plow!” is one of the great mottos of the John C. Campbell Folk School. Upon first look into the Folk School it seemed to be a kind of Brigadoon, a place stuck in time. Of course, I mean that in the best way. At that point in my life I was lamenting the waning of “community” in “community dance” and was excited to see a place nestled in the far west mountains of North Carolina, founded in the 1920s by the grandmother of the twentieth-century folk music revival, Olive Dame Campbell. Mrs. Campbell based the philosophy of the Folk School on the Danish tradition of *folkenhojskolen* which aims to foster culture and tradition through noncompetitive adult education—metalwork, quilting, woodwork, photography, cooking—happening alongside a rich tradition of music and dance, with folks from the surrounding Brasstown community invited to weekly concerts and dances and given special admittance into classes. I heard a student once comment “This place is like a kind of Whoville!” referencing the idealistic village from *How the Grinch Stole Christmas*. This is exemplified best by the very fact that each dance ends with a short goodnight song, sung with hands joined in a circle. The facilities



are surrounded by hills, rivers, lush gardens, outdoor folk sculptures and paths through the woods. Best of all, the dancers are not contra “dancers”—they are mostly just folks from the community. Their gauge of a great experience is more based on who they got to see that night, not how slick the floor was or what tempo the band had played. I had found my place, or maybe the place found me!

This July will be my thirteenth and Dance Musicians Week’s twentieth (!) year. Since 1994 the staff has included Larry Unger, John Krumm, David Kaynor, Bob Pasquarello, Susan Conger, Sue Songer, Naomi Morse, Susie Secco, and myself among others. Over the course of the week, the instructors (two fiddlers, a picker and a piano player) corral up to thirty-plus students in large group activities (dancing, discussions, jams), small group coachings, and individual lessons. Every day ends with a contra dance, at the beginning played for by the instructors, and by the end of the week almost exclusively by the students. Students are assembled into bands where they prepare a set of music (or four!) to play for the boisterous evening dances. The joyous and refreshingly simpler feeling of the week is also fed by the very fact that very few class participants are “insiders” in the dance scene. Sometimes students come to the week never having danced, or only having played a few tunes on the porch. On the other hand, we’ve had stellar jazz or bluegrass pickers, professional classical players and many who could belt out an old gospel hymn. Sometimes they’re back for their tenth year; many levels of players support one another. Just like a CDSS week, this is THE great accomplishment

Ultimately what DMW does is tie together, in a neat little package, the marvelous culture of Brasstown, North Carolina. The Folk School and the week bring different ages, backgrounds and tastes together. I have seen hesitant men, women and couples there for quilting or Windsor chairmaking become lifelong contra dancers because of the evening dances. Craft instructors come back to use their instructor “resource” to take our class for free, and suddenly someone I knew as a master woodworker is a great bass player too! If all the world was like the Folk School, no one would hesitate to try something new, help a fellow friend, and respect the beauty that we create together. If all the dance world was like Dance Musicians Week, there would be more people dancing and playing this stuff!

There are many camp experiences that offer

instruction, dancing and a wonderful time. Of course I love all of the dance weeks and weekends that I have been fortunate to be a part of. The Folk School is just a bit more special as it rekindles some of my formative and warm childhood memories. Being in the Hudson Valley in the 1970s I danced and sang for the love of family and community at a political function or a Sloop Clearwater meeting with Jay, Lyn, Pete, the Hudson River Sloop Singers, etc. Art, craft, music and dance for its own sake was useless unless it bound the community together. The John C. Campbell Folk School remembers what it’s all about. After twenty great years, David Kaynor, Sue Songer, Naomi Morse and I try our hardest to uphold the doctrine of Olive Dame Campbell at Dance Musicians Week. Come join us sometime!



*Peter Siegel is an award-winning singer songwriter and player of traditional tunes from around the world. He has recorded extensively, most recently on Pete Seeger’s Grammy award winning CD “Tomorrow’s Children.” His songs, tunes and musings have been published in various places over the years including Sing Out! magazine, and the Portland Collection. Most important to Peter, he’s currently a Vermonter, a music teacher and father of Zinnia and Case Siegel.*

*Photos by Keather Weidman; courtesy John C. Campbell Folk School.*

*Dance Musicians Week will be July 6-11, 2014. That gives you time to go to Brasstown, and then head north for CDSS’s dance and music camp season*

# Yoga for Dancers—Thumbs, Wrists, Shoulders and a Postural Epidemic

by Anna Rain



My occupation as a yoga instructor means that I observe how people use their bodies even when I'm not teaching. (This is a mixed blessing: sometimes I get way too invested in my perceived discomfort of strangers' bodies!) I note body postures that are clearly detrimental to their owners, and I pose questions to myself about what's going on with the body I see and how it might be made more comfortable. In the past year, I am increasingly challenged and distressed by an at-rest stance that I see out in the world: hands on hips/waist, with thumbs forward (see left photo).

If one observes a hand from this position away from the body, it looks like this, a shape not conducive to healthy hand-functioning (below) I questioned my students who stand like this, and I found that many have stiffness in both the thumb



and shoulder joint, and that this nonintentional stance caves to cranky joints. When the hand is contorted this way, however, the wrist and thumb joints are not challenged to stretch or maintain a healthy and desirable range-of-motion. (See "Hands and Feet," *CDSS News*, Fall 2011 for poses that support healthy hand, finger and wrist action.\*) I note that many people who have this habitual stance are likely too young to have stiff thumb joints, but I also know that inhibiting joint movement at a relatively early age limits the range of motion way too soon.

Astute yoga practitioners will notice that the "thumbs forward" hand position is certainly that found in the inversion shoulder balance, where the upper arms press down and hands assist the lift of the back body. This is correct action only if the entire palm is near the spine and flush with the skin of the back. (In the full inverted pose, the thumbs are parallel to the index fingers and not out to the side around the waist.) Such correct action requires working toward desirable flexibility in the thumbs, wrists, and shoulders (center photo).

When the hands are on the hips with the thumbs forward, the shoulders almost inevitably





roll forward, which collapses the chest and causes the thoracic spine to curve in the upper back. (See “Opening the Shoulders,” *CDSS News*, Spring 2010) for more extensive instructions on optimal shoulder action.\*) While it is possible to roll the shoulders back at the same time that the thumbs are forward, one must work that action conscientiously. Why not bring that same amount of attention to creating a healthier stance for all joints involved?

Begin with external rotation of arms—upper arms roll from the inside out, and the thumbs spin back (top right). Now roll the shoulders back, bend the elbows, and take the elbows back and slightly toward each other behind you. Bring the hands to the waist—or even better, slightly back to the top back hips—and see that the fingers are forward. Notice how the wrist is flexed: this action releases the stress of wrist-extension in computer work and in many hand positions used by musicians—bowing hand, fingering frets (lower right photo).

I recommend the posture described in the previous paragraph as your eventual goal, but if you’re interested in changing your habit, I also think it’s imperative that you start with where you are. Change begins first with awareness, and ideally only moves to something different when you have a clear sense of why you’re using your body in one way and how you’d like to use it instead.

When you’re standing and waiting for something (like “hands four”), note your stance. Thumbs forward like the picture at the beginning of the article? If so, recognize the position of your



shoulders, wrists and thumbs. How do all your arm and hand joints feel? Take your hand away from your body without changing its position. Is your hand comfortable in that position? Where are your shoulders and how do they affect your chest, your upper back? Slowly adjust the shoulders and hands as described above and see how they feel (in addition to “unfamiliar”!). If you are convinced of the benefit of challenging the thumb, wrist and shoulder joints to their healthy capacity, I hope you take the time to observe yourself, how your body feels, and make changes that support stronger and happier hands and shoulders.



*Anna Rain deeply appreciated the connection made with the sensitive hands of a discerning partner. She hopes her new band Jack Rose (with Melissa Running, Miranda Weinberg, and Christopher Jacoby) will play at NEFFA this year.*

\* Links to these articles will be in the online version of this issue, <http://www.cdss.org/cdss-news.html>.



# The Boys of Urbana

by John Coffman

Dance formation: Becket

- A1            Circle left three-quarters (8)  
              Zig left (2), zag right (2) to meet new neighbors;  
              men allemande left halfway to face this new neighbor (4)
- A2            Neighbors balance and swing (16)
- B1            Long lines forward and back (8)  
              Ladies allemande right once and a half (8)
- B2            Partners balance and swing (16)

© John Coffman

Author's notes: To "zig left," gent leads partner left out of set; the momentum from the circle left keeps flowing into the zig left. To "zag right," lady leads partner back into set past current neighbors to face new neighbors, and then a little more so the two gents are almost left shoulder to left shoulder.

The dance was written for Euphor, a great band (mostly) from Urbana, Illinois. My wife, Kathy, and I live in Cape Girardeau, Missouri, a smallish college town of about 35,000, about a hundred and fifteen miles south of St. Louis. I have been dancing since 1998 and calling since 2005. Kathy and I are the primary organizers for our local twice-monthly dance.

~ J.C.

Editor's note: This is a wonderful dance for early in the evening, or for a mixed experience-level crowd since it is relatively simple but has an interesting twist.

~ L.A.

See "The Boys of Urbana" danced at <http://www.youtube.com/watch?v=WCpmxejD3Wg>



## Welcome, Lynn!

We welcome Lynn Ackerson to the *CDSS News* as a dance editor. Lynn began contra dancing in 1998 when a friend suggested she stop spending so much time at work; six months later she was at her first dance camp and two years after that she called her first evening of contras. She now calls contras and squares on both coasts at weekends, festivals and camps; programs dance series and weekends; and treks east often enough to be a regular at the Ralph Page Dance Legacy Weekend and New England Folk Festival. Lynn has been on the boards of Bay Area CDS and CDSS, and she is an originator of the recent Contra Dance Callers Survey done by CDSS.

~ C.B.

# CDSS Sings—Imagining “The Last Words of Copernicus”

by Jesse P. Karlsberg

“The Last Words of Copernicus” is a lively yet simple shape-note song sung a cappella in four-part harmony. Likely composed between 1859 and 1862, the song fuses the musical form of a late-eighteenth century New England fusing tune—in which different vocal parts enter in turn with rhythmically similar musical figures—with the spare harmonic flavor of a mid-nineteenth century southern campmeeting tune or revival spiritual. The curiously titled and unusually catchy song also exemplifies the imagination and musicality of its composer, then twenty-something Sarah Lancaster, a member of a talented West Georgia singing family with musical roots extending back to the court of the sixteenth and seventeenth century English monarchs. As much as any song contributed to *The Sacred Harp*, an 1844 Georgia shape-note tunebook used today by singers across the United States, Europe and beyond, “The Last Words of Copernicus” has captured the imagination of interested listeners. It achieved the widest circulation of all the recordings Alan Lomax made of Sacred Harp singing in the 1940s and 1950s, and it was sampled in Bruce Springsteen’s 2012 single “Death to My Hometown.”

Included as a three-part song in the 1870 fourth edition of *The Sacred Harp* (sans alto), “The Last Words of Copernicus” was first published in *The Organ*, a weekly newspaper “superintended” by Sacred Harp compiler and Hamilton, Georgia resident, Benjamin Franklin White. Lancaster chose to set her tune to the first two stanzas of a 1755 hymn text by Philip Doddridge, which glorified the “divine abode” of God where the “stars are but ... shining dust” and even the “refulgent” brilliance of the sun pales in comparison to “the Father of eternal light.”

Perhaps drawing on her finishing school education at Hamilton Female Seminary, and inspired by the hymn’s vivid celestial imagery, Sarah Lancaster associated these words with the sixteenth century astronomer Nicolaus Copernicus, whose life was profiled in nineteenth century schoolbooks such as the McGuffey Readers. The title of her composition reimagines the words of this eighteenth century hymn as the dying remarks of the great astronomer, who lived from 1473–1543. As a creative act, Lancaster’s title stands alone among the songs she and her contemporaries contributed to *The Sacred Harp*. (1)

Perhaps the most instantly recognizable musical feature of “The Last Words of Copernicus” today was not in Lancaster’s original three-part

setting. The alto entrance to the song’s fusing section features a simple figure located at the moment in the song where the two highest parts drop out, leaving the altos singing exposed, with relish, at the top of their range. The song’s alto part—likely written by Alabama Sacred Harp composer Seaborn McDaniel Denson—first appeared in a 1911 edition of *The Sacred Harp* supervised by Atlanta, Georgia, singer Joseph Stephen James. The book was one of several early-twentieth century revisions of *The Sacred Harp* that added alto parts to songs and made other changes in response to contemporaneous musical trends.

“The Last Words of Copernicus” has been popular among singers as far back as records of Sacred Harp song-use extend. An analysis of the minutes of singings held over the past eighteen years shows the song to be the twenty-sixth most popular out of the five hundred fifty-four songs included in *The Sacred Harp*, 1991 Edition, the most recent revision of the tunebook. Analyses dating back to the mid-twentieth century show a similar degree of popularity. (2)

In 1959, immediately after portable stereo recorders became available, Alan Lomax, then working for the Library of Congress, set out on his now well known “Southern Journey” to document music across the U.S. South. He visited a Sacred Harp convention held at Corinth Church in Fyffe, in northeastern Alabama, where he recorded two full days of singing. “The Last Words of Copernicus” was one of two songs recorded during that trip included in a sampler album that comprised the first volume of Prestige’s Southern Journey series. When Rounder Records reissued Southern Journey in 1997, “The Last Words of Copernicus” was included in the sampler once more. (The entire recording of the 1959 convention is now available online through the Association for Cultural Equity Online Archive.) Perhaps because this particular recording was so accessible, a producer of Bruce Springsteen’s album *Wrecking Ball* (2012) included a sample of—you guessed it—the song’s alto fusing section entrance in a musical interlude that recurs throughout Springfield’s single “Death to My Hometown.”

As Sacred Harp singing has spread internationally in the early twenty-first century, Lancaster’s imaginative naming of “The Last Words of Copernicus” has proved serendipitous. In Poland, where groups in Warsaw and Poznan have sung from *The Sacred Harp* since 2008, singers have taken a

special interest in the song, whose Polish namesake is a national hero. The local groups have sung the song to celebrate Copernicus's birthday, and it remains a favorite tune year-round. In 2009, the International Union of Pure and Applied Chemistry (IUPAC) proposed the name "Copernicium" for a recently discovered chemical element. The element's atomic number, 112, is the same as the page number for "The Last Words of Copernicus" in *The Sacred Harp*. A coincidence? Probably. Efforts at bringing Lancaster's composition to the attention of a representative from IUPAC are still underway.

The story of "The Last Words of Copernicus" exemplifies the unexpected twists and turns a song may take across its history of publication and performance. A product of the enigmatic imagination of its composer, with some added punch thanks to the later addition of an alto part, "The Last Words of Copernicus" is, above all, great fun to sing. So try it out!

## Endnotes

(1) Other contributors to *The Sacred Harp* named songs after fellow singers (e.g. "Rees," "White," "Dumas"), meaningful places ("Alabama," "Corinth," "Abbeville"), or their associated hymn texts (e.g. "Bound for Canaan," "Holy Manna," "Loving-Kindness").

(2) In one of these earlier studies, another song of Lancaster's, titled "Sardis," emerged as the most popular of all the tunes in *The Sacred Harp*—sung at four out of every five singings.

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1. Association for Cultural Equity Online Archive: Southern U.S. 1959 and 1960, Fyffe, AL. Recorded by Alan Lomax. <http://research.culturalequity.org/rc-b2/get-audio-ix.do?ix=recording&id=326&idType=sessionId&sortBy=abc>.
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3. McGraw, Hugh W., et al., eds. *The Sacred Harp*, 1991 Edition. Carrollton, GA: Sacred Harp Publishing Company, 1991.
4. Springsteen, Bruce. *Wrecking Ball*. Columbia Records, 2012.
5. Steel, David Warren with Richard Hulan. *The Makers of the Sacred Harp*. Urbana: University of Illinois Press, 2010.

*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.*

*His article, "Come Sound His Praise Abroad"—Sacred Harp Singng Across Europe," was in the CDSS News, Winter 2012-2013.*

## Web Extras

Links to these web extras will be with the online version of this article at <http://www.cdss.org/cdss-news.html> in early December. Well worth a listen!

1. <http://www.youtube.com/watch?v=PNifUi9JQqs>

Siblings Justyna Orlikowska and Olgierd Orlikowski lead "The Last Words of Copernicus" at the second Ireland Sacred Harp Convention, Aula Maxima, Cork, Ireland, Saturday, March 3, 2012. Polish Sacred Harp singers have taken a special interest in the song, the text of which was reimagined by its composer Sarah Lancaster as the dying words of the Polish astronomer Nicolaus Copernicus.

2. <http://www.youtube.com/watch?v=UASyS-jUKKI>

Bruce Springsteen's 2012 single "Death to My Hometown," off the album *Wrecking Ball* (Columbia Records, 2012). The song samples the lively alto entrance to the fugal section of "The Last Words of Copernicus" from a 1959 recording by Alan Lomax.

3. <http://research.culturalequity.org/rc-b2/get-audio-detailed-recording.do?recordingId=4577>

Velma Johnson leads "The Last Words of Copernicus" during the fifty-sixth annual convention of the United Sacred Harp Musical Association, Corinth Church, Fyffe, Alabama, Sunday, September 13, 1959. Alan Lomax, who recorded the convention, described the song as "good music" and the rendition as "vigorous" in his notes on the session.

***Sacred-harp singing oftens pops up at our summer programs, sometimes scheduled, sometimes not. See our class descriptions after January 1, 2014 at <http://www.cdss.org/programs.html>.***



# The Last Words of Copernicus. C.M.D.

Music by Sarah Lancaster, ca. 1859–1862 (tenor, bass, and treble) and  
Seaborn McDaniel Denson, 1911 (alto).  
Words by Philip Doddridge, 1755.

Ye golden lamps of heav'n farewell, With all your feeble light; Farewell thou ever changing moon, Pale

Ye golden lamps of heav'n farewell, With all your feeble light; Farewell thou ever changing moon, Pale

empress of the night. And thou refulgent

And thou refulgent orb of day, In brighter flames arrayed;

empress of the night. And thou refulgent orb of day, In brighter flames ar-

And thou refulgent orb of day, In brighter flames arrayed;

orb of day, In brighter flames arrayed;

My soul which springs beyond thy sphere, No more demands thy aid. aid.

rayed; My soul which springs beyond thy sphere, No more demands thy aid. aid.

# Obituaries

**Allan Block**  
**Bertha Humez Hatvary**  
**Louis/Louisa Killen**

## Allan Block



Fiddler Allan Block died on October 23, 2103; he was 90 years old. Allan was a musician with the Canterbury Country Dance Orchestra decades ago, and he played in numerous other groupings, with a specialty of old-time southern Appalachian tunes. Before moving to Francestown, New Hampshire, he had a shop in Greenwich Village where he made sandals, belts, and other leather goods. His shop was a hangout for folk musicians in the 1960s and Allan gave a young Bob Dylan some guitar lessons. In recent years, he split his time between New Hampshire and Florida.

Below is a poem by Dudley Laufman which he posted on the Pourparler listserv; here is s a video clip of Allan fiddling in 1986:  
<http://www.youtube.com/watch?v=yh-E9Fr0Iuw>.

*David Millstone, Lebanon, NH*

## MOWINGS

Up here they take the common verb, to mow, extend it to its participle; mowing, and derive a noun for what is mowed: mowings.

The cut grasses, the so-called "mowings,"  
in falling to the mower, give their name  
directly to the fields on which they grew.  
New England hayfields are called "mowings."

The natives pronounce it flatly, unaware of how it ripens with each use, how it fattens on their parsimonious tongues.

Other obituaries for Allan may be seen at:

- *National Public Radio*, <http://www.npr.org/2013/10/25/240823242/remembering-uncle-allan-and-his-folk-filled-sandal-shop>
- *New York Times*, <http://www.nytimes.com/2013/11/03/nyregion/allan-block-whose-sandal-shop-was-folk-music-hub-dies-at-90.html>
- *Sing Out!*, <http://singout.org/2013/10/25/sandal-maker-fiddler-allan-block-dies/>

## Bertha Humez Hatvary

Bertha Hatvary, my immediate predecessor at CDSS, died October 15, 2013. She came in at first as Interim Director when CDSS found itself suddenly needing a new leader, then was hired as the full Director for a year or two after that. She'd been involved in CDSS, knew us well, and was very interested in improving and expanding the newsletter. She also came in during a period of transition when the CDSS Exec was in the midst of finding the right way to move on from the directorship of May Gadd while also trying to deal with the growth spurt that was happening at the time with contra, English country, and morris and sword dancing spreading out to more and more parts of the United States and Canada.

I remember her accomplishments as National Director:



- increasing the frequency, size and quality of the *CDSS News*;
- implementing the installation of the first computer for CDSS, a now ancient Vector Graphics machine using the CPM operating system with an unusual for its day proportional font printer;
- editing Ted Sannella's first book, *Swing the Next*;
- overseeing the production of Bob Dalsemer's *West Virginia Squares*, and at least one of the recordings by Marshal Barron, Chuck Ward and the Claremont Country Dance Band;
- and being involved in the development of Campers' Week.

She loved country dancing and music.

*Brad Foster, CDSS Executive and Artistic Director Emeritus*

Bertha was my first ECD teacher. She was a genius at it: she showed us how to stand elongated, how to walk fluidly, how to move the body through space so that the music shone through it. Anyone can teach walking a pattern on the floor; Bertha taught "dancing." I've been grateful for 28 years.

*Maggie Grant*

I have such wonderful memories of Bertha during my first few years as a novice to ECD in New York. She was also a central organizing figure. Her life and contribution deserve to be celebrated.

*David Green*

Beside her excellent dance teaching skills, she was a fun person, in her earnest way. She enjoyed singing, including rounds. In my *Rounds Galore* book is "The Job Not Taken," words by Bertha, music by her nephew Nick Humez, after she regretfully turned down a lucrative position: "I could have worked for Rockefeller/ I could have made a mint/I could have lunched at 21/ I could have, but I di'n't."

She also could take a joke. One night I saw her walking to a dance, so I followed close behind, plaintively asking for a dime for a cup of coffee. (Yes, it WAS a while ago.) She politely but firmly brushed me off until she saw who the pest was. We had a good laugh, then and in later years. A good memory.

*Sol Weber*

She was my predecessor-but-one when I became editor of the *CDSS News*. I knew her as one of the ECD teachers in New York City and always enjoyed her teaching, but I remember her most particularly for her kindness and support during my early editing years. Sometimes it was a comment on an article I'd run, enthusiastically said as we passed each other during a hey or were circling left at a Tuesday night dance, or it was a big smile accompanying "Good job!" Later there were occasional notes from her saying how much she had enjoyed a particular issue. Coming from a fellow editor her support meant something; coming from a friend, it meant something extra special. Thank you, Bertha.

*Caroline Batson*

Other obituaries for Bertha may be seen at:

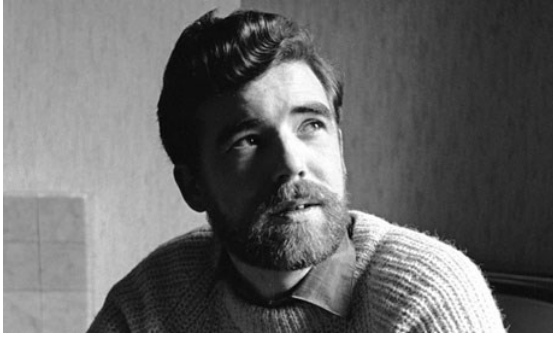
- *Boston Globe*: <http://www.legacy.com/obituaries/bostonglobe/obituary.aspx?pid=167899256>

And a link to her papers at Harvard University, including a family bio:

- <http://oasis.lib.harvard.edu/oasis/deliver/~sch01250>



## Louis/Louisa Jo Killen



Fans of British folk music on both sides of the Atlantic were saddened to learn of the death of Louis “Lou” Killen from cancer on August 9, 2013, at age 79. Lou had been a major force in the British folk-song revival in the 1950s, working closely with Ewan MacColl and A. L. Lloyd, who persuaded him to quit his job as a cabinet-maker in 1961 to devote full time to singing. He was a founding member of the Newcastle Folk Song Club (now known as the Bridge Folk Club) and the High Level Ranters singing group. After contributing to a few records of other musicians, he issued his first solo albums on Topic in 1962 and 1964, “Along the Coaly Tyne,” and “Ballads &

Broadsides,” followed by “Farewell Nancy.”

Just after he began a short-lived marriage to Rochelle “Shelley” Estrin, the short, wiry, bearded singer moved to the USA in the mid-1960s, where, at the recommendation of banjo-player Roger Sprung, he performed for a time at the famous Black Pearl Tavern, Newport, RI. He sang at a British Isles song workshop at the Newport Folk Festival with Pete Seeger, Norman Kennedy, and Joe Heaney, and gained practical square-rigger experience aboard Barclay H. Warburton III’s brigantine Black Pearl. Two records followed: in 1968, “Sea Chanteys,” and in 1969, “50 South to 50 South,” after spending time at South Street Seaport Museum. In 1969, he joined the musical first crew of the Hudson River sloop Clearwater, organized by Pete Seeger, and with the receipts from concerts on the way to New York from Maine they managed to pay off most of the ship’s mortgage. In 1970, he was asked to replace Tommy Makem and sing and record with the Clancy Brothers for a few years. In 1975, he sang with his second wife, Sally Jennings, for arguably his best recording, “The Bright Shining Morning,” on Front Hall Records. Lou and Sally temporarily formed a group with CDSS members John Roberts and Tony Barrand, known as Twankydllo. After his second marriage ended, he married clinical psychologist Margaret Osika in 1979 and lived for a time on Bainbridge Island near Seattle and spent time at the San Francisco Maritime Museum, but then moved back to the UK. There he taught credit courses in folk-singing at Newcastle University, and sang at folk clubs and folk festivals, with occasional brief return visits to the USA.

His third marriage ended in 2000, and he began having feelings that perhaps he should be living as a woman. In 2006, he was diagnosed with cancer, but in 2012 had a sex-change operation and became a woman named Louisa Jo Killen. Fans were supportive of the change. Former wife Margaret returned to help until Louisa’s death.

Lou played the pennywhistle and the English concertina, but preferred singing unaccompanied with his golden tenor voice, making that choice suddenly very acceptable for other singers. He insisted on over-enunciating the words of his songs and chanteys so that everyone could hear all the words; he said that the tendency of some folk-singers to mumble their words was unacceptable. He was insistent that no folk songs existed that were written by anyone presently living (with the possible exception of Cyril Tawney), because to be called a folk song, he said, the work had to have been sung and played for many decades. He received the coveted Gold Badge award from the English Folk Dance and Song Society in 2008. He is best known for sea songs, notably the 1760s song “Pleasant and Delightful” (which he introduced to the world), and the haunting “All Things Were Quite Silent”; chanteys like “The Dreadnought” and “Ro’, Bullies, Ro’” (short for “Roll, Bullies, Roll”—it’s not a rowing song, he used to say); regional songs from Northumberland, such as “The Black-leg Miner,” and “Keep Your Feet Still, Geordie Henny,” and spectacular drinking songs, such as “Jones’s Ale.”

*John Fitzhugh Millar, Williamsburg, Virginia*

Other obituaries for Lou may be seen at:

- *The Guardian*: <http://www.theguardian.com/music/2013/aug/19/louis-killen>
- *Sing Out!*: <http://singout.org/2013/08/10/louisa-jo-louis-killen-passes/> (includes audio of Lou singing “Pleasant and Delightful”)



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