

# CDSS NEWS

WINTER 2016-2017



COUNTRY DANCE AND SONG SOCIETY  
CELEBRATING A YEAR OF SONG IN 2016

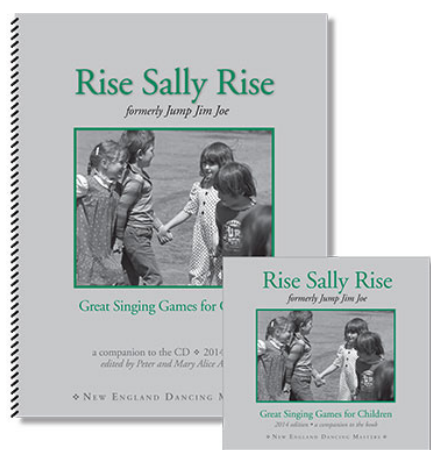


# Balance and Sing Store Update ~ Winter 2016-2017

## Tone Chamber

by Rachel Bell

This debut solo album from accordion player and tunesmith Rachel Bell contains 13 tracks of traditional music with a contemporary twist, drawing from French, Celtic, contra dance, and English influences and performed on accordion, fiddle, piano, mandolin, clarinet, and guitar. Joined by guest artists Karen Axelrod, Andrew and Noah VanNostrand, Eileen Nicholson, Julie Vallimont, and Susan Kevra, Rachel's playing is infused with a contagious enthusiasm for her instrument and a deep love for the musical traditions she carries. A perfect gift for any music-lover in your life! \$16.00



## Rise Sally Rise (book and CD)

from New England Dancing Masters

The 2014 edition of the original 1992 collection of 21 of Peter and Mary Alice Amidon's favorite traditional singing games from the US and British Isles. Includes tips on teaching dance in the classroom, transcriptions of the melodies, and a glossary of dance terms. The CD features the Amidon family (when Sam and Stefan were sopranos) singing the songs accompanied by a variety of instruments, with two new replacement cuts ("Alabama Gal" and "Noble Duke of York") that are dynamic accompaniments for classroom dancing.

Book, 46 pages, \$17.00. CD, 20 tracks, \$15.00.



## Need a Gift Bag?

Consider wrapping this year's holiday gifts in a stylish, yet practical CDSS tote! Available in two designs: "Dance, Play, Sing" or "Centennial Logo." Both bags are made of 100% cotton canvas with black trim. The "Dance, Play, Sing Bag" measures 14" x 14" x 5" with 26" straps and a front pocket. The "Centennial Logo" bag is slightly larger, 18" x 13" x 6" with 14" straps and includes a key lanyard. Either style makes a handsome dance bag with ample space for shoes, water bottles, and more. \$16.00



B E L L S

**Morris bells!** Buy yours early this year—add one or two to your winter hat. Put them on the Yule tree. The small ones also make intriguing toys for cats. Then reuse them in the spring to refurbish your bellpads. For size and price info, see <http://store.cdss.org> for more info. Ring in the new year!

413•203•5467 x 3

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# CDSS NEWS

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Board bios and photos at <http://www.cdss.org/about-us/governing-board>.

To receive store and office updates, please add [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org) and [store@cdss.org](mailto:store@cdss.org) to your address book.



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 dance, music and song bring to individuals and communities. We educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the 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: Pourparler, September 2016 (photo by Melissa Layton); see "A Learner's Paradise" by Sue Hulsether on p. 5 for a report about Pourparler.

# Letters and Announcements

## SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to [news@cdss.org](mailto:news@cdss.org) (maximum size for most articles: 1,400 words, 700 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

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

### DISPLAY AD SIZES & RATES

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

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

### SENDING ADS

Ads must be black and white or grayscale and in PDF format. Send electronically to [news@cdss.org](mailto:news@cdss.org), with check or Visa/Mastercard info sent the 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)

The UPCOMING EVENTS calendar is online at <http://www.cdss100.org/events>. To include an event, send date, name of event, town/state, sponsoring group, website to [events@cdss.org](mailto:events@cdss.org).

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## SUPPORT

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

## PLANNED GIVING

Does your will include the Country Dance and Song Society? 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, go to <http://www.cdss.org/join-renew#planned-giving>.

## Letter from A. Rima Dael



My five years at CDSS have been a time of great excitement and growth. I have cherished my time with you. I am stepping down from my Executive Director role to seek opportunities that better fit the needs of my family. I chose to let the Board know my decision before securing another job so that I could work with them to plan my exit and to help ensure a smooth transition.

I am so very proud of what we have accomplished together through the Centennial celebration and the Spread the Joy Campaign. CDSS is an organization poised for tremendous growth. We are becoming recognized as a champion for traditional dance, music and song communities in North America, and I will watch with much excitement and anticipation as CDSS moves forward.

I move on with a sense of enormous gratitude to all of you who have worked so hard to build CDSS into an adaptive and resilient organization. I am working with board members and staff as we begin the transition process and want to do what is best for CDSS in every way possible during this time. Toward those goals, CDSS has created an Executive Transition Committee, chaired by Doug Plummer. Please direct questions regarding the transition to him at [2doug@dougplummer.com](mailto:2doug@dougplummer.com). CDSS will update our website with more information over the coming weeks to share news of the transition, <http://tinyurl.com/h9c49mz>.

It will be difficult to leave, and this is not a full good-bye, merely "I'll see you on the dance floor and at Camp." Again, my deep affection to all of you and my gratitude for having the opportunity to do the work of building community through dance, music and song.

*Yours in dance, music and song,  
Rima*

*Above: Rima Dael and CDSS VP Dorcas Hand at the November 2016 Executive Committee meeting in Madison, WI (photo by Doug Plummer)*

## Summer Jobs at Pinewoods Camp

Want to live at camp this summer? Participate in all the dance and music programs? The following jobs are available at Pinewoods for the 2017 season: camp manager, cooks, kitchen and grounds crew. Fulltime crew is needed from May 26-September 6. Volunteers are needed for at least three to four weeks throughout the summer. For more info, go to [www.pinewoods.org/jobs](http://www.pinewoods.org/jobs), or Pinewoods Camp, 80 Cornish Field Road, Plymouth, MA 02360, [manager@pinewoods.org](mailto:manager@pinewoods.org), 508-224-4858.



## A Learner's Paradise

A learner's paradise: that's what Pourparler is to me. We dance, we learn, we teach, we talk, we sing, and then we dance some more. Most importantly, we form and nourish professional relationships that support our work as dance leaders.

Pourparler is an annual gathering of dance leaders who specialize in school populations and community dancing. Pourparler has occurred annually since 1997 when it was started by international dance leader Sanna Longden as a chance for dance leaders to gather and talk about their work. Ever since that first small gathering in Sanna's home, Pourparler has been hosted each year by local leaders in different parts of the county. The 2016 Pourparler was held September 22-25 in Eugene, OR. In contrast to other conferences or dance weekends, Pourparler is simply a gathering of colleagues, with neither staff nor keynote speakers. Rather, all share and learn. Additionally, Pourparler is unique in that it joins dance leaders from different genres of folk dance. Contra, square, and English country dance callers, international folk dance leaders, community dance leaders, music teachers, physical education teachers, and musicians all join to lead, to learn, and to give.

So what happens at Pourparler? This year, 52 colleagues from around the US and Canada gathered in a lovely old grange hall in Eugene. Beginning with Thursday night's Welcome Dance Party, we didn't stop dancing and talking until Sunday morning's Let's Just Dance Together session, after which we dispersed with tired feet and full hearts. We shared dances, teaching tips, stories, songs and games. A sampling of session topics hints at the variety that the weekend included: Favorite Starters/Mixers/Icebreakers, Music Games and Movement Activities, Dances from Different Cultures, and Dances for Seniors and Differently-Abled Folks. Pourparler participants led two public evening dances, one international and one contra.



photo by Melissa Layton

During our three days together, we danced a wide variety of contra, square, circle, and international dances. Each session included a combination of recorded international tunes and live music played by Pourparler participants who hopped from dance floor to stage when they were summoned. Down the hall from the dancing space, our mealtimes provided opportunities to discuss additional topics in interest groups, such as Making a Living at This, Classroom Management, Using Technology to Organize Dance Materials, and Using Dance in the Music Classroom. Our goal, at all times, was to address the needs of becoming better dance teachers, leaders, and callers. What did we gain? New repertoire, examples of different teaching techniques, idea sharing, professional conversations, encouragement, brainstorming, inspiration, advice—and most of all, connection with colleagues from coast to coast. Pourparler is this, and much, much more.

Pourparler has received significant support from CDSS over the years in the form of financial contribution, scholarships, grants, and publicity. This year, I was honored to receive a grant from CDSS to cover my registration. On behalf of myself and the hundreds of participants over the years, I offer a heartfelt thanks to CDSS for its continued support of Pourparler. Thank you! For information regarding next year's Pourparler, refer to [www.nfo-usa.org/pourparler.htm](http://www.nfo-usa.org/pourparler.htm).

*Sue Hulsether, Viroqua, WI*

*Sue Hulsether works bringing dance to schools and communities, and is writing a book on her work (helped by Pat MacPherson, CDSS Education Director and editorial consultant).*

## Dance to Cable TV

Public Access Television (PAT) is a cable television service that allows members of the public to use video production equipment and facilities and to create and cablecast their own content to the local community. Long ago we (Henry and Jacqui) used PAT equipment in Traverse City, MI to create a 30 minute DVD, "Dancing Contras: An Introduction to Contra Dancing." Over the years the PAT in Traverse City has aired that video hundreds of times; channels in Ann Arbor and Grand Rapids also aired it

Public Access Channels are desperate for content. A show that originates outside the municipality is often referred to as "bicycled," "dub and submit," or "satellite" programming." If you contact your local PAT and ask them, as a service to your community, to air our recently created 40-minute video "English Country Dancing—An Introduction," we will send you (for free) two copies of our DVD, one for you to give them to air and one for you to keep. They can view the full DVD at <http://www.upnorthmedia.org/upnorthtvsched.asp> (our local "UpNorth TV Channel 189" Cable Access Channel). So far, our video has been somewhere on the schedule every single week I checked.

Anyone can watch it online anywhere in the USA, anywhere in Europe. Unfortunately the video you see is not HD although our DVD is (1080p). The CDSS Store sells both our DVDs.

Henry and Jacqui Morgenstein, [henry@henryandjacqui.com](mailto:henry@henryandjacqui.com)

## Fall Mountain Folk Festival Successfully Turned the Pages

For some 60 years the Fall Mountain Folk Festival has taken place at Levi Jackson State Park in London, KY, originally put on by Berea College dance program, but for the past 20 years the Folk Circle Association of Berea has organized the event. After several years of declining numbers of participants, challenging financiers and a worn-out facility, the FCA board decided to make a bold move instead of closing down the event for good.

During the last weekend of September the 62nd Fall Mountain Folk Festival was held at Russel Acton Folk Center in Berea, and almost everything exceeded our modest expectations. A lot of young and very skillful dancers showed up from near and far.

*Letters-FMFF continued on p. 21*

## *(Dance Musicians, continued from p. 7)*

A good leader will welcome new people. Introduce yourself, ask a few questions to make them feel welcome, and learn a bit about their musical tastes and level. I don't like to scare away shy people, but if they seem like they would like to start a tune, this would be a good time to ask.

Encourage players to suggest tunes. As an experienced player, you will have many tunes that you want to play, but as a leader, it is a great thing to be inclusive, and to encourage other players. Some players are burning to play a tune or tunes, but many are reluctant to make a suggestion. With the shy folks I will often ask "What would you like to hear?" The subtle implication is that they won't need to start the tune or even play it. Another way for the session to feel inclusive is to end a set of tunes with something that most or all people know. Spank it!

A good leader will also learn and remember some of what each player knows and likes to play, to make sure everyone feels included.

One of the most important roles of a jam session leader is dealing with "problem children." Someone new to the group may be playing in an inappropriate style, or too loudly, or they may be rhythmically challenged, or all of those and more. If you can see that the jam will be seriously disrupted by someone, it is the role of a leader to deal with it. Try taking that person aside and gently tell them that there is an issue. Listen to their response, and consider their point of view before offering suggestions to fix it. If the folks are reasonable, they will try to make the necessary changes.

As a leader, you have a lot of experience with the music. The knowledge and insights you have can be shared with players. It may come in the setting, where you might say "On this next set of tunes, let's listen closely to the rhythm and see how tightly we can play together." You may take a few moments during a break to show a new player a particular technique that will make things easier. You may help set up workshops outside the session, led by local musicians or touring musicians.

Jam sessions can be a wonderful opportunity to share music with friends and acquaintances. For all participants, go out and play! Learn and enjoy.

*Dave Firestine plays mandolin and other string instruments with STEAM! and The Privy Tippers, and can be found at the epicenter of Carp Camp at the Walnut Valley Festival (CA).*

# Dance Musicians—Making Jam Sessions Great, a guide for participants and leaders

by Dave Firestone

Greetings! Are you interested in learning more tunes and playing music with other enthusiasts? There are groups of musicians all over the world getting together to play in jams or jam sessions. In this article I would like to help you prepare to be a good participant and a good leader in these music-sharing experiences.

First, you need to find a session. When I'm looking for a session in a new location, I often start by going to a local music store. The folks working there, or hanging out there, will probably know what is going on locally. If you are looking for Irish music, you can also check [thesession.org](http://thesession.org), which has a database of sessions around the world.

## For the Good Participant

When you arrive at the session, listen and observe before getting your instrument out. Each local session will have its own unwritten (sometimes written) rules and etiquette standards, as well as a musical focus (Old Time, Irish, etc.). As you listen, can you feel that this is your musical family? Is this the music you play or want to play? If so, relax and enjoy, listen, learn and play what you can. If not, listen and learn, and you may be converted. The point here is that each session has its own musical environment, and as a Good Participant, you should respect that.

Part of deciphering the structure of a session is determining what kind of leadership exists. Sometimes there is a designated leader or leaders. Some sessions may have a group of experienced musicians sharing the role of the leader in a casual way. In either case, these leaders are experienced players, know the local repertoire, and have established the local session etiquette. Hopefully, they will share their knowledge and be encouraging.

In sessions without a leader, you may “go around the circle”: each person, in turn, chooses the next tune. It might be a little more difficult to discover the focus of these sessions. But even in these jams, there will be some players who take on a leadership role.

Be prepared to contribute. Keep a mental or physical list of tunes that you know. If/when you are asked for a suggestion, you will be ready. You may be shy and just want to play along, but wouldn't it be more fun to

play something you know? One common guideline in sessions is that the person who starts the tune sets the tempo, and that person has the responsibility to end it.

Once you've surveyed the scene and feel comfortable with the culture, wait until the current tune is over and there's a little lull. That is the time to pipe up with a quick “can I join you?” or “room for one more?” The addition of an extra chair can be disruptive—you don't want to encroach on another player's bowing space, and a little rearrangement might be needed. Also be aware of whether there's room for another of your instrument. Generally it's okay to have many fiddles, but two basses or drums won't always go over well. So some instruments have to do more turn-taking than others. If you do foot percussion, or play the egg shaker or washboard or other musical “toys,” ask if such additions are okay.

The first time you join a session, you should be on “guest” behavior. Once you become a regular, you'll know how things roll with this particular group and you can be more assertive in contributing.

A great session experience happens when everyone plays together with a single tight rhythmic groove. **Listen, listen, listen to the rhythm and become part of that.**

## For the Good Leader

The role of a good leader is to facilitate (sorry for the corporate word intrusion) the session. For me, this means getting some good music going, and keeping it going with appropriate minimal breaks for a drink and chat. The leader often comes early to help set up chairs, to create a good physical space for the jam. They will often reserve seats for strong players who will form the rhythmic and melodic core of the jam.

As a leader, you will need to speak clearly and loudly enough to be heard. I like to hear clean starts and endings. To help this happen, I try to announce the names of tune(s) to be played and the key(s), and I will count in the start (“One, two, three, four”). Before the end of each tune, I will usually call out “one more time,” or “Home,” to indicate a change is coming. These cues are often not done at sessions, but I think it helps us to play better together.

*continued on previous page*





## Teaching Folk Music History— an interview with Jeff Warner

by Ralph Morang

Jeff Warner stretches out in a Windsor chair at the Athenaeum in Portsmouth [NH] and talks about folk music, the Portsmouth Maritime Folk Festival and being the 2016 recipient of the Lifetime Achievement Award from the Country Dance and Song Society.

A resident of Portsmouth, Warner is a solo act, playing banjo, guitar and concertina, but performs occasionally with his partner, Barbara Benn, and with Bruce MacIntyre. Mostly, he performs in schools as a New Hampshire State Council on the Arts roster member, but can sometimes be found at Book and Bar in Portsmouth. His Arts Council programs include performances, lecture-demonstrations, workshops, master classes and school residencies.

He also makes about 30 appearances a year for New Hampshire Humanities, <http://www.nhhumanities.org>, with five “Humanities to Go” programs: on logging, seafaring, songs of old New Hampshire, “Banjos Bones and Ballads,” and a program for young people. Any organization can host a program, even if the organization is not nonprofit. The events just have to be free and open to the public. One of his most memorable appearances was at the men’s prison in Berlin. “It was an amazing time. The guys are always grateful,” he said.

In 2000, Warner and Peter Contrastano co-founded the Portsmouth Maritime Folk Festival. They based it on festivals on the British Isles they had attended, where performances are held at venues throughout the town center, bringing music to where the people are. They determined that Portsmouth’s historic center was an ideal place for a festival. The festival’s Web site says, “We have celebrated our local and national heritage of seafaring and maritime trades by taking nautical songs and music to the restaurants, pubs, cafés, churches and streets of Portsmouth...”. The festival is held on the last weekend in September, with free events both Saturday and Sunday.

Warner jokes about The Maritime Folk Festival coinciding with the Portsmouth Fairy House Tour on the same weekend. “There are guys [and women] playing music all over town and children wearing wings.”

Photo by Ralph Morang



"I'm a Greenwich Village baby," he said about growing up in New York City, immersed in the folk songs and stories his parents collected on trips in rural areas up and down the East Coast.

Growing up, folk music was the family avocation for Warner and his brother, Gerret. Their parents, Frank and Anne, became well-known collectors of folk songs, documenting traditional singers all along the Eastern seaboard. Frank and Anne, hunting for a dulcimer maker in the late 1930s, also found a treasury of forgotten songs. On their vacations from full-time jobs, from 1938 to 1966, they traveled the Adirondacks, the Appalachians, New England and eastern Canada, collecting folk material. Jeff and Gerret went with them on the later trips. Jeff is the editor of his mother's book, *Traditional American Folk Songs: From the Anne and Frank Warner Collection* and is producer of the two-CD set, "Her Bright Smile Haunts Me Still," the Warners' recordings of rural singers, many of them born in Victorian times. Jeff and Gerret, a filmmaker, have created "From the Mountains to the Sea," a two-hour, multimedia and live presentation with the voices and photographs of the singers and their land as collected by their parents.

Asked if becoming a musician was inevitable, Warner said, as a kid, "I started on guitar, but I was awful." He was in the glee club in junior high school. It was when he got inside the folk community, he said, that he found his passion.

After receiving a bachelor's degree in English at Duke University and completing a two-year tour in the Navy, Jeff was editor-in-training at Doubleday Bookclubs until a friend asked if he would help run the Guitar Workshop, a nonprofit music school, on Long Island. He stayed with the workshop nine years.

He then traveled nationally for the Smithsonian Institution in an American traditional music program.

In 1997, he arrived in Portsmouth.

"I taught myself to be a temp," Warner said, even working for the city Public Works Department. Soon he was on the New Hampshire Council on the Arts artist roster.

In the way that things go full-circle, from late April through early June, Warner will return to the United Kingdom.

"I'll be all over the country. They still have folk clubs and 300 folk festivals," he said. He'll perform at three festivals, Upton upon Severn, Chippenham and

Chester, and attend seminars in Glasgow.

And in the fall, Warner will go to Vancouver and visit libraries, schools and clubs.

The Country Dance and Song Society, the organization that recognized Warner with the Lifetime Contribution Award, was founded by Englishman Cecil Sharp, who came to this country in 1915 to teach traditional English folk dances. Warner, a past president of the CDSS, said it runs a summer camp in Massachusetts [and elsewhere], where anyone can come and learn how to dance and learn the music. The award announcement says, "Jeff is one of the nation's foremost performers and interpreters of traditional music and an advocate for bringing folk music to people of all ages, through his deep knowledge and love of American and English folk songs. His warmth and encouragement of singers, both experienced and new, young and old, has enriched many lives."

### Warner's discography

- Solo CDs are *Long Time Travelling*, WildGoose Records, 2011, and *Jolly Tinker*, Gumstump Records, 2005.
- With other musicians: *Short Sharp Shanties, Volume I*, WildGoose Records, 2011; *Steady As She Goes*, Smithsonian Folkways Recordings, 2006; *Old Time Songs for Kids*, with Jeff Davis, 1987; *Two Little Boys: More Old Time Songs for Kids*, with Jeff Davis, 1994.

*This article appeared on the Portsmouth Herald website, March 20, 2016, <http://www.seacoastonline.com/portsmouthherald>, under the title "Teaching folk music history: Portsmouth's Warner honored with lifetime achievement award." It is reprinted with permission.*

*To hear Jeff sing, see the link for "The Baldheaded End of the Broom" at <http://www.cdss.org/lifetime-contribution-award-main/2016-lifetime-contributor-jeff-warner>.*



*ALSO IN THIS ISSUE OF THE NEWS: Read an excerpt from Jeff's "Some Suggestions for Teachers," beginning on the next page. He also is guest author of the "CDSS Sings" column—"Her Bright Smile Haunts Me Still," beginning on page 15.*

# Folklore and Folk Songs—Some Suggestions for Teachers

by Jeff Warner, American Traditions



*Musician and scholar Jeff Warner has been performing since he was 8 years old. He learned songs from his father and scholarship from his mother, the renowned music historians Frank and Anne Warner. Add to that the serendipity of growing up in NYC's Greenwich Village during the post-WWII folk revival movement and you have a passionate singer and musician who has been sharing his knowledge with audiences and in schools for the past 40 plus years.*

*He points out he is not a traditional singer (someone who has acquired the traditions through ethnicity or community ties) but a singer of traditional songs. He takes a historical approach to the music and has become known as a "folklorist/historian and community scholar." In describing his work, he says he teaches American history and culture through traditional song, borrowing a phrase from historian David McCullough, who said, "my mission is to make history as interesting as it really was." Below is an excerpt from Jeff's "In-School Program: A Teachers Guide," which he has kindly allowed us to share with our readers.*

**The following suggestions for teachers do not require prior knowledge of folk music or folklore.**

The best way to use folk music in the classroom is to sing: to teach the songs and use them to illustrate the curriculum, whether it be history, social studies, English (the ballads as early literature, oral literature as a concept), music (there is exciting and unusual ear training material here for both vocal and instrumental students) or art (knights, ships, period dress, trains—images abound in traditional song). While singing in the classroom can be intimidating for non-musicians, we encourage that it be tried. My teacher friends tell me that it is worth the initial pain.

Folksongs provide first-rate material for reading and teaching reading. While they often do provide new vocabulary words for students (and teachers), folksongs usually use only the simplest words, yet manage to describe events and tell stories that are fascinating to young people. This is especially true when the songs are first sung by the students.

My primary concern is to bring Anglo and African-American folksong into the classroom. However, students may gain a better understanding of traditional song if it is introduced as one of the many forms of folklore, which also include stories, expressions, games, rhymes, customs and other traditions.

An additional benefit of a class gathering its own customs and lore is that the students study themselves as a distinct culture or group in the same way they might study ancient Egypt or modern Australia. They begin then to understand that they themselves are as valuable—with the same wealth of ideas, history and integrity of culture—as are people long ago or far away.

Studying themselves, as individuals and as a group, will give students a new appreciation of each other through their cultural differences and similarities, and can make students increasingly proud of their own backgrounds.

## **1. Folksongs Are Old Enough That the Author Is Forgotten (or, at least, unimportant)**

- Make up a list of tales, songs, games or rhymes (or jokes?) that are commonly known to the class or a section of the class. Have them try to trace where each was learned. Determine how long the students have known them.
- Ghost stories or scary stories exist wherever there are children. Have students tell their stories and see if there are any common themes or motifs. Did the students make them up? Do they think the stories are old or new?
- It might be interesting to chart the rise and fall of any one or two currently popular songs. Most commercial songs have a surprisingly short life span. Popular music is highly ephemeral when

Photo by Ralph Moring



compared to traditional song. Not only because pop songs suffer from media overkill, but because they don't seem to provide the same depth of pleasure to kids over a long period of time as do songs learned from family and peers.

## **2. Songs and Stories Change Through Oral Transmission**

- Compare jokes, songs or stories as they are related by several members of the class. Note how a single story can vary from teller to teller, yet remain basically the same. How did this variation occur?
- Have the class try the game of “telephone,” “operator” or “Chinese whispers.” Use small groups of five to seven people, make the story short (usually one sentence) and include in the sentence some unusual adjective or twist of events. Each person then whispers the story into the ear of the next. By the time it reaches the final person, the “story” might have significantly altered. This is an amusing and effective way to demonstrate how stories change as they are passed orally from person to person.

## **3. Folk Music Often Comes From Working People**

- What are some of the differences in the ways that well-off people have lived in comparison to working people? It is particularly helpful to visit an historical museum where a clear demonstration of the differences in the two life styles is evident.
- Make two columns. In one, list observations about a cowboy's life as depicted on television or in films. In the other column, list the realities of his life.
- What are some of the reasons that a farmer's son in the mountains of Kentucky could be singing the same songs his grandfather sang, while a lawyer's daughter in Philadelphia was unaware that her grandmother, who once lived on a farm in—anywhere—ever sang old songs?

## **4. Folksongs Come From Groups That Are Isolated and/or Culturally Separate From Each Other**

- Have the class think of groups to which they belong, such as teams, clubs, Scouts, school grades, classes.... What kinds of traditions or customs or songs are peculiar to each of these groups? Which traditions and stories have been

created by their present group? Which have been learned from previous generations of club members or from school mates?

- Ask students to consider their own families as one such distinct group and to look at their own family folklore:
  1. What kinds of traditions (holiday and non-holiday) do their families enjoy?
  2. Where do these traditions come from? Are they religious or ethnic in origin? Are any of the traditions unique to their families? If so, how did they get started?
  3. What songs are sung within the family? When were they sung: at holidays, on birthdays, at bedtime, on long car trips or on camping trips? Has anyone in the family made up songs that everyone in the family now sings?
  4. When did their families come to this country? Do they know anything about where their ancestors came from and why they emigrated?
  5. Have students talk to their parents and grandparents about their own childhood experiences. How would students in the class compare their lives to those of their parents when their parents were children? What games and songs were popular with these previous generations? Are any of these still popular with the students? Discuss the reasons why some traditions survive and other fade with time.
  6. If there are any family members who sing traditional songs, who are good storytellers or who practice traditional crafts or ways of food preparation, teachers should consider inviting them to class. Or, have students bring family artifacts to class for discussion: photo albums (old or new), sketches or paintings done by family members, old fashioned tools or clothes, recipes, or journals. There is no better way to illustrate folklore/oral history than to draw on community and family resources, thus demonstrating to students how traditions begin and live in their own lives. Family involvement in the classroom has the additional benefit of bridging the gap between school and home as separate spheres of learning.

**Web extra!** Jeff's full “In-School Program: A Teachers Guide,” is a web extra with the online version of this article, <http://www.cdss.org/programs/cdss-news-publications/cdss-news>.

# News from Canada—Opening the Doors of Cooperation for Traditional Dance, Music and Song in the Northern Wilderness

written by Bev Bernbaum, an interview with Katie Avery

In early 2011, I had an awesome opportunity. I was working on a project in the territory of Nunavut (NU). It was the farthest north I'd ever been in Canada. I spent four weeks in Iqaluit, the capital of NU, and another week in Cambridge Bay, a hamlet in the center of the territory north of the Arctic Circle. If you use Google Maps to find these two places, you'll see that Iqaluit is a three to four and a half hour flight from Toronto, Ottawa or Montreal, and Cambridge Bay is a six hour flight from Calgary, all cities with traditional dance, music and song communities that have been featured in the "News from Canada" column.

Even though I was only going to be in the north for five weeks, I was a bit concerned about not having a dance or music outlet for that long. Some relatively local contra dance friends connected me with a couple of musicians who had spent three years living in Iqaluit. I got in touch with them to gather information about the town, advice and local

to be in Iqaluit!

I wish now that I'd taken some pictures at the session. If memory serves, there were six to eight people there, all "from away" with different stories about what had brought them to Iqaluit. There were fiddlers, whistle players, guitar players, and me with my little banjo. They played mostly Scottish tunes and changed keys often (tricky for a banjo player) but I held my own often just strumming chords. It was such a treat to be in the company of these lovely welcoming folks and to have something in common to do other than work. Traditional music had brought us together.

I asked them about other forms of music, dance and song in Iqaluit. They told me that these kinds of things were typically organized by people from away who found themselves in the north, often just temporarily for various lengths of time. They told me about someone who had organized a community choir that met once a week and that was still going strong. They told me about a fellow who had come up years before and organized a square dance. Apparently some of the local Inuit had gone to it and claimed it as Inuit dancing. That fellow had long since left so the square dance had fallen apart but someone else had come more recently and organized a swing dance to recorded music. The swing dance was still happening sporadically. They mentioned that the tune jam ebbed and flowed with the mix of musicians changing as people came and went, but they'd always managed to maintain a core to keep it going. Interestingly, traditional aboriginal dance, music and song events seemed carefully hidden from this outsider.

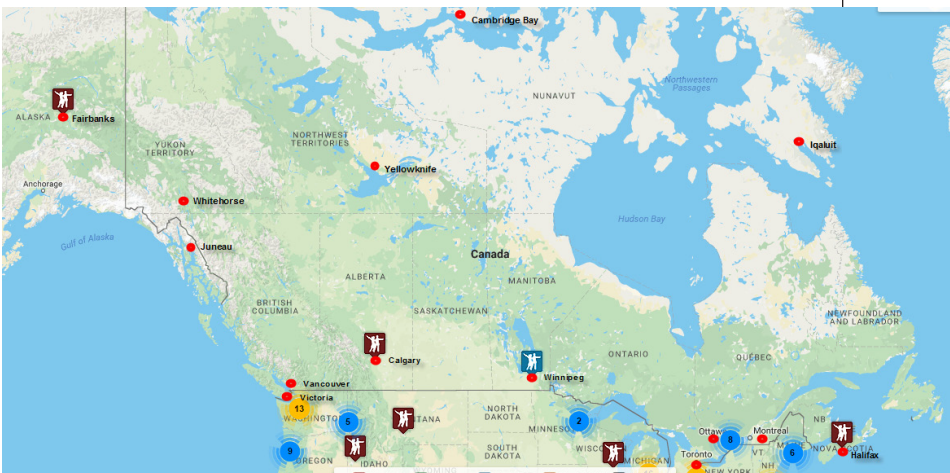
contacts. We had a great chat and I found out about a tune jam session that happened monthly, often at the home of a famous polar explorer. I was intrigued!

When it came time to go, I packed up my 3/4 size "pony" banjo since it would fit in the airplane overhead compartment and literally headed to the great white north. It was January 2011. I got in touch with the jam session folks and as it happened, the timing was perfect and there was one planned while I was going

I had no such luck in trying to find a jam session or any other activities related to dance or song in Cambridge Bay but that didn't really surprise me. In 2011 Iqaluit was a relatively busy town with a population of 7000 people<sup>1</sup>. Cambridge Bay only had 1200 people<sup>2</sup> and by the time I arrived there in February, it was the bleakest winter. The farthest I was willing to walk was from the clinic to the

1 <http://nunavuttourism.com/regions-communities/iqaluit>

2 <http://nunavuttourism.com/regions-communities/cambridge-bay>





apartment I was staying in due to the dark and cold, only three blocks. I was relieved that I was only in Cambridge Bay for one week. But I actually loved being in Iqaluit because it had an energy that I really enjoyed, and I'd love to go back.

Since then, I've often wondered about the other northern territories to the west, Northwest Territories (NWT) and the Yukon Territory (YT), and whether any traditional dance, music and song activities were happening there. I was delighted when I found out that Katie Avery, a soon to be thirty-something fiddler and Suzuki violin teacher from Guelph, ON had moved to Whitehorse, the capital of YT.

Just to give you a sense of how far north and west that is, Whitehorse is a two to four hour flight from the traditional dance, music and song communities in Vancouver, Victoria and Calgary. Across the border in Alaska, Juneau is a 2-1/2 hour drive and 6-1/2 hour ferry ride away, and Anchorage or Fairbanks typically involve nine hour flights due to the multiple stops required. Compared to Iqaluit and Cambridge Bay, Whitehorse is a *huge* metropolis with a population of approx. 26,000<sup>3</sup>. I chatted with Katie via Skype recently to find out how she happened to be in the westernmost territory of the Canadian north.

Katie just celebrated the fourth anniversary of her arrival in Whitehorse in September. Back in 2012, she had dinner with her violin teacher who suggested that because Katie was young and single, she might be interested in a grand adventure teaching for the nonprofit Suzuki Strings Association of the Yukon (SSAY). The program had started 21 years ago but had not had a live-in teacher for the last five years. The organization would apply for grants and fly teachers to Whitehorse every six to eight weeks for a weekend or a couple of weeks at a time. Katie emailed to say she was probably interested in the live-in position and to find out more but didn't hear anything back. Serendipity prevailed and while she was visiting some Canadian friends in Egypt, met some friends of a neighbor who just happened to be from the Yukon and knew about the SSAY program and the quest for a live-in teacher. Very small world. The next day while Katie was in Cairo, she'd received an enthusiastic email from Whitehorse saying they had not received her first inquiry, definitely wanting to talk to her.

"When I came and took over, it felt like this program was really on the verge of collapse. It really felt like if I hadn't have shown up when I did, that there just wouldn't have been enough students left to make it worth someone's while to move here," Katie said, though she admitted that she could be wrong about

that. She began teaching group and private violin classes for the SSAY upon arrival in Whitehorse. She explained that Suzuki training is a classically-based method traditionally used to teach violin to young children<sup>4</sup>. Katie took over a group of public school students in her second year from another teacher. Since all of the groups and private students were learning the same curriculum, after a while she suggested combining the groups together to achieve some economies of scale but that was met with strong resistance from the association. After 2-1/2 years of trying to work within the politics, Katie decided she'd had enough.

Katie has been teaching Suzuki method on her own in Whitehorse for the last year and a half. She has 20-25 private students and continues to teach the public school program that has another 20 kids. Now the only person she officially works with is a teacher at the school who does the kid wrangling, grant writing and organizational management. All she has to do is show up and teach. It's a great synergistic relationship. "Now that I'm teaching by myself, I can have group classes that mix my private students with the public school students and everybody wins," Katie said. Her beginner group class has 3 year olds and 12 year olds in it learning the same curriculum and it's just not a big deal. Her more advanced group has ages 6 through to adults in it. "Everybody benefits from a multi-generational class."

Katie gave me a very basic primer in Suzuki method, describing it as having elements of folk upbringing. Everyone learns the same songs in the same order so everyone can play violin together, and by and large progress to the next levels together, assuming similar amounts of dedication and practice time. She said that in cities with a larger population base, Book 1 students in a group class will all be within three years of age of each other. But Whitehorse is too small to support having classes separated by age, and even by ability level, so she's had to be creative about creating classes and developing repertoire that will engage her mix of students.

With all the students taking Suzuki violin, I asked Katie if there was any traditional music, dance or song scene in Whitehorse. She mentioned that there was a bit of a traditional music scene. She tried to facilitate a folk jam without categorizing it into a specific type of music (e.g. Irish, old time, etc.) but that involved teaching people how to participate in that kind of a forum and proved onerous so she stopped hosting them. However, that led to meeting musicians who already knew how to play folk music and she has a small group of people who like to get together to play fiddle tunes. Katie mentioned that there's a small Bluegrass community that has a camp

<sup>3</sup> <http://www.hikebiketravel.com/25539/25-fun-interesting-facts-whitehorse-yukon/>

<sup>4</sup> [https://en.wikipedia.org/wiki/Suzuki\\_method](https://en.wikipedia.org/wiki/Suzuki_method)

every year that brings some excellent musicians up to Whitehorse. There's a folk club that has a concert once a month in a church basement with an open stage and a featured performer, not always traditionally based. Katie played her favorite solo concert there last year and really appreciated the nice listening audience. She mentioned that there is lots of live music in town but it's happening in bars and is more of an outlet for rock and roll and jazz.

When I asked about dance, Katie told me that a group called the Fiddleheads hosts two to three family-style barn dances a year. They usually have a fiddler and a piano player and a caller that Katie thought had come from away with some square or contra dance history. "People really love it."

Katie coached the Fiddleheads for the first three years she was in Whitehorse. Her understanding is that the Fiddleheads started as an extracurricular Suzuki activity. "The kids that were in the Suzuki program also wanted to do some fiddling so that was an extra class." Over the years, it had become its own organization but was also lacking in teaching leadership at the time Katie arrived so she took it on too. However, as the Suzuki program became more popular she focused her time and efforts on that since there were very few people there with her skill set. Katie handed off the Fiddleheads to another fiddle teacher in town.

Uniting all of the musicians in Whitehorse as much as possible is important to Katie and has been her goal. She encourages crossover for the students. She has several private Suzuki students who are also part of Fiddleheads. Katie, the two part-time Suzuki teachers and the Fiddleheads teacher are well connected and stay involved in the greater community to get the kids participating as much as possible. And she really could not be happier about the work she's doing right now. "It's pretty great." She's settled nicely into her role as teacher and likes that she's been able to bring so many different sorts of people together to play music and seeing how they inspire and motivate each other. "It's a great bunch of kids and adults."

In the YT, Katie occasionally mentions that she misses contra dancing and people tell her to just start a dance! But it's not quite that simple. She said "if someone really into contra moved to Whitehorse and knew how to call, it would be totally possible to get a dance started. People are really into that kind of activity, something active that's also social is really good for the winter time." But it would take serious commitment to advertise and market in order to bring people out. She suggested having a contra dance class to teach some people how to do it first and then have social dances.

We talked about potential funding for school programs to teach contra dancing classes. Katie mentioned that there is a "vast amount of arts funding" available in YT but in order to be eligible as an individual, you have to have lived there for a year. She told me that the school Suzuki program she's teaching offers violins and free lessons during the school day to kids that are interested, but she doesn't know how the school funding works.

Katie's comment about someone moving to the area to start an activity reminded me of the comments I'd heard when I was in Iqaluit. It often took people to come from away with the commitment to start something and make it happen. I'd mentioned to the jam session musicians in Iqaluit that I was a contra dance caller and that I thought that they'd make a fine band. They were interested but four weeks just wasn't enough time to make a dance happen, and then I was gone. In January of this year, I thought I might end up working on a long term project in Whitehorse. I think that was when I first found out Katie had moved there. As it happened, that project never came to fruition but if it had, I would have contacted her to see if we could put something together. In my mind, there's opportunity for more traditional dance, music and song in the Canadian great white north. The tricky part is getting there and staying there long enough for the doors to open.

*Katie Avery was born in Guelph, ON and raised on folk and classical music. After graduating from U of T with a music degree, her life led her to the Yukon where she teaches full-time to a wonderful bunch of students in the art of fiddle and violin playing. She is in high demand there as a versatile musician and enjoys playing and recording with many other local musicians*



*By day, Bev Bernbaum is a healthcare information system consultant and often travels to faraway places for work. By night, she has been calling contra dances since 1998 at home in Toronto, across North America, in New Zealand and Denmark. Bev recently completed her second term on the CDSS Governing Board but continues her quest for great stories for the CDSS News from Canada column she co-manages with Rosemary Lach.*



# CDSS Sings—Her Bright Smile Haunts Me Still

by Jeff Warner

According to the Lester S. Levy Sheet Music Collection, “Her Bright Smile” was written—or at least first published—in Philadelphia in 1857. Sigmund Spaeth, in *A History of Popular Music in America*, 1948, says it was “A real hit of 1868.” The music was by W. T. Wrighton, words by J. E. Carpenter.

The Roud Folk Song Index at the Vaughn Williams Memorial Library in the UK (<http://www.vwml.org>) finds the song in scores of songsters and broadside collections. “Bright Smile” was very popular, on both sides of the Atlantic, at the end of the 19th century.

I have been singing the song for years, but only recently looked at the original text and tune (<http://levysheetmusic.mse.jhu.edu/catalog/levy:127.082>), finding significant differences in the melody and some differences in the text. And that’s as it should be when a song passes from a commercial life into the oral tradition.

I came to the song in a most happy way. My parents Anne and Frank Warner collected the song in a fishing village on the Outer Banks of North Carolina in 1951, from a woman named Eleazar Tillett. Eleazar (a Bible name) had been born in the early 1870s. When my parents met her in the summer of 1940, she didn’t sing, as far as I know. There is no recording of her from that year. The songs they got in that visit were from her husband, Charles “Tink” Tillett. Eleazar wrote to the Warners the next spring, telling of Tink’s sudden death that winter. But she said that if they would come back the next summer, she would try to remember his songs. They did go back, of course, continuing a relationship with the Tillett family that went on for decades.

Eleazar sang some remarkable songs: “Come Love Come”/“Nancy Till” from the minstrel repertoire, the moving “Southern Girl’s Reply” out of the American

Civil War, a version of “Time to Remember the Poor,” and a “Jolly Thresher”/“Honest Labourer” that could have come directly from the Copper Family repertoire in Sussex. She and her sister Martha Etheridge also sang “Her Bright Smile Haunts Me Still.”

Anne and Frank Warner met in New York City in the 1930s, married and settled in Greenwich Village. In 1937, a friend introduced them to folk song collector Maurice Matteson who had recently been song-finding on Beech Mountain in western North Carolina. He showed them a lap dulcimer that had been made by Nathan Hicks, there on Beech Mountain. In the ’30s, few people outside of the Appalachians had seen a dulcimer. The Warners wrote to Nathan to see if he would make one for them. He said he would; then, in the summer of ’38, instead of waiting for the dulcimer in the mail, the Warners borrowed a car and set off for North Carolina to meet this mountain man and his family. They began a lifelong friendship with the family and came to love the songs they sang. It started the Warners on a 30 year hobby of finding songs in rural parts of the eastern US, and meeting important traditional singers including Lena Bourne Fish in New Hampshire, John Galusha in the Adirondacks, Frank Proffitt in North Carolina—and the Tilletts on Roanoke Island on the Outer Banks.



*The Tillett family, Wanchese, NC, 1940 (by Frank Warner)*

In 1951, my brother Gerret and I were old enough to allow further collecting trips (we got to go along), and 1951 was the first trip with a tape recorder, technology that had only recently become commercially available. That summer, at the taping session at the Tillett’s house in Wanchese, I was probably in the room.

In 1974, the Warners gave their entire 1,000-song collection to the Library of Congress. In 2000, Gerret and I, with hopes of making the Warner collection a bit more accessible, put together two CDs of the

most important songs (and listenable voices) for Appleseed Recordings. The first album was entitled *Her Bright Smile Haunts Me Still* (Appleseed 1035), with Eleazar singing the title song.

In 2009, the North Carolina Symphony decided to create a show based on music, both Anglo and African-American, from the Outer Banks. They asked me to sing “Bright Smile” as part of it. Singing Eleazar’s song in front of hundreds, backed by a symphony orchestra, will be long remembered.

Here’s the text from the original 1857 publication:

’Tis years since last we met  
And we may not meet again  
I have struggled to forget  
But the struggle was in vain  
For her voice lives on the breeze  
And her spirit comes at will  
In the midnight on the seas  
Her bright smile haunts me still  
For her voice lives on the breeze  
And her spirit comes at will  
In the midnight on the seas  
Her bright smile haunts me still

At the first sweet dawn of light  
When I gaze upon the deep  
Her form still greets my sight  
While the stars their vigils keep  
When I close mine aching eyes  
Sweet dreams my senses fill  
And from sleep when I arise  
Her bright smile haunts me still  
When I close mine aching eyes  
Sweet dreams my senses fill  
And from sleep when I arise  
Her bright smile haunts me still

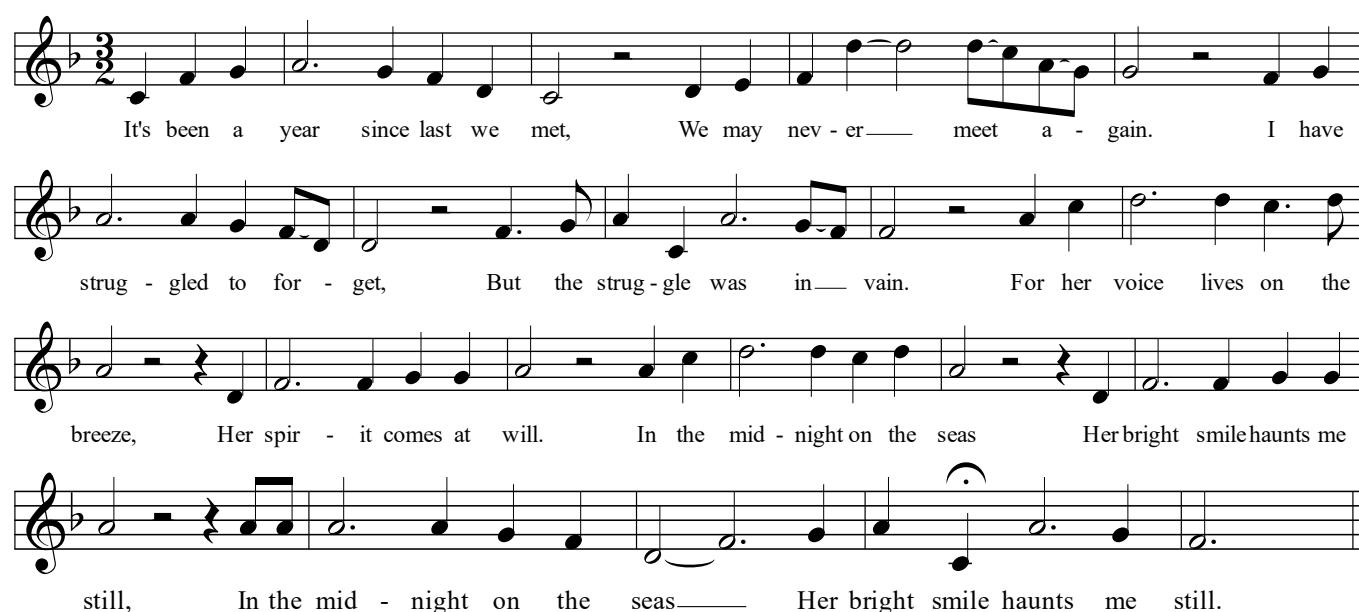
I have sail’d ’neath alien skies  
I have trod the desert path  
I have seen the storm arise  
Like a giant in his wrath  
Every danger I have known  
That a reckless life can fill  
Yet her presence is not flown  
Her bright smile haunts me still  
Every danger I have known  
That a reckless life can fill  
Yet her presence is not flown  
Her bright smile haunts me still



*Jeff Warner with John Galusha and Flash, Minerva, NY, 1946 (by Frank Warner)*



# Her Bright Smile Haunts Me Still



It's been a year since last we met, We may nev - er — meet a - gain. I have  
strug - gled to for - get, But the strug - gle was in — vain. For her voice lives on the  
breeze, Her spir - it comes at will. In the mid - night on the seas Her bright smile haunts me  
still, In the mid - night on the seas — Her bright smile haunts me still.

1. It's been a year since last we met,  
We may never meet again.  
I have struggled to forget,  
But the struggle was in vain.  
For her voice lives on the breeze,  
Her spirit comes at will -  
In the midnight on the seas  
Her bright smile haunts me still,  
In the midnight on the seas  
Her bright smile haunts me still.

2. I have sailed a falling sky  
And I've charted hazard's paths.  
I have seen the storm arise  
Like a giant in his wrath.  
Every danger I have known

That a reckless life can fill -  
Though her presence is now flown  
Her bright smile haunts me still,  
Though her presence now has flown  
Her bright smile haunts me still.

3. At the first sweet dawn of light  
When I gaze upon the deep,  
Her form still greets my sight  
While the stars their vigor [vigil] keep.  
When I close my aching eyes,  
Sweet dreams my memory fill -  
And from sleep when I arise  
Her bright smile haunts me still,  
And from sleep when I arise  
Her bright smile haunts me still.

*From the Anne and Frank Warner Collection; used with permission.*

**Web extras!** <http://www.cdss.org/programs/cdss-news-publications/cdss-news>

- “Her Bright Smile Haunts Me Still” sung by Eleazar Tillett and her sister Martha Etheridge, Wanchese, NC, 1951, recorded by Anne and Frank Warner. Followed immediately by: Conversation, “Let’s Make a Date,” Eleazar Tillett, Martha Etheridge, Anne and Frank Warner, 1951, Wanchese, NC.
- “Her Bright Smile Haunts Me Still” sung by Jeff Warner on *Long Time Travelling*, WildGoose WGS 385, 2011. Caroline Robson, vocals; Jonny Dyer, piano; Vicki Swan, nyckelharpa. © Wild Goose.

*Tune typeset by Kate Barnes*

# Yoga for Dancers—Physical Practice (Outside) Leads to a Settled Mind (Inside)

by Anna Rain

In the course of our daily life, our minds tend to be full of lists, anticipated events (possibly coupled with anxieties), and reflections of past experiences (possibly coupled with regrets). The time we take to focus on precise engagement with our body draws us away from the scattered consciousness of the divided mind and toward the calm, still focus of a settled mind.

The practice of yoga is an eight-limbed path: *asana*—control of the physical body—is but the third stage of this progression toward enlightenment. When we practice *asana*, we use the body as a medium to learn stillness, focus, sensitivity, and awareness. The act of putting the body in poses with precise action requires concerted mental effort. Without the inner focus and attention, the movements of the body constitute “exercise,” (not a bad thing!) as opposed to “a yoga practice.”

Our practice leads us to stabilize our inner selves from the outside in. With time and dedication (combined with not being attached to results; see *CDSS News, Winter 2014-2015*), our practice acknowledges and transforms the distractions inside us, and we are changed from the inside out.

How does this help our dancing? When we work methodically, we find, little by little, the ability to deepen our capacity of connection between the mind and the body. The practice of *asana* makes us more aware of the subtle systems at work. Not only do we strengthen muscles and learn where we might soften and release, but we also have more data about our bodies: we develop strategies for self-care with tightness or hyper-flexibility, with small injuries, with illness or stress. This deepened awareness can lead us to be more grounded, and thence more emotionally available to our dancing community.

This particular pose makes the legs and back stronger and more flexible: the hamstrings lengthen; the outer calves-to-heels increase strength; the abdomen, with correct action, is taken to its optimal place in supporting the low back; the upper back gains the capacity to move in and up.

## Extended Feet Intense Pose

This pose challenges our balance and calls us to establish stability from the outside: the arms, the

legs, the torso. The correct action of the arms, legs, and torso draws the abdomen to support the back body. With repeated practice, the confidence we gain in the pose is one measure of yoga affecting us from the inside out. We begin with the foundational pose from *CDSS News, Summer 2015*.

## Spread-Apart Hands and Feet Pose

Step the feet apart (if you're new at this, start with two feet apart; if you are fairly strong, aim for four to five feet apart) and make your feet parallel by taking the heels away from each other.



Line up the little-toe side of the foot with the short edge of the mat or with lines on the floor. To engage the legs, press the little-toe side of the foot into the floor, and draw the front thighs up from the knee to the top of the thigh. Extend your arms out to the side, straight out from the shoulder, in a T. Stretch

the arms so much that you feel you can touch both sides of the room. (see 1)

With the arms and legs fully extended, lift the side body from the hips to the armpits. The more you keep the arms and legs firm and fully lengthened, the more easily the torso will lift.

To recap:

- Feet apart, with outer edges (little-toe side) parallel
- Front thighs drawn up/quadriceps engaged
- Arms stretched out in a T
- Torso lifted from the hips to the armpit

Now bring your attention to your abdomen. Keep the arms, the legs, and the torso alive and stretched and see where your abdomen rests in this pose. It's likely drawn taut toward the back body, without any clenching, gripping, or holding in. Observe that sensation, and know that that is the fundamental action and correct placement of abdominal integrity (what others might call “core strength”).

From Spread-Apart Hands and Feet pose, we maintain the engagement of the arms and legs, the length of the torso, the resulting placement of the abdomen. Keeping those actions, we bend at the hips



and take the torso forward, eventually to be parallel to the floor. The challenge of this pose is to establish and sustain the correct actions as you come into, be in, and come out of the pose.

- Take the hands to the hip sockets (not the top of the hips) (see 2, 3)
- Draw the abdomen toward the back body
- Roll the shoulders back and the biceps away from each other
- Lengthen the sternum (breastbone) away from the navel
- Move the dorsal spine (in-between the shoulder blades) toward the front body

Now:

- With an exhalation, hinge forward at the hips (see 4)
- Keep the torso moving forward; don't sink back into the hips
- Take the fingertips down to support (floor; stool; chair) (see 5, 6)
- Look forward and extend sternum toward throat
- Lift the abdomen toward the back body
- Keep the upper back straight; don't let it round

To move the dorsal spine in toward the front body:

- Roll the biceps out
- Take the shoulders away from the ears
- Move the side chest toward the wall you're looking at in front of you

Use however high a support you need for your hands in order to keep the integrity of the abdomen and dorsal spine. In the pose, the abdomen must lift to support the low back; the dorsal spine must move away from the back of your shirt to open and challenge the upper back. If you are quite stiff, you might need to have a very high support for your fingers until your upper back gains more flexibility. Lots of columns address this.\*

To come out of the pose:

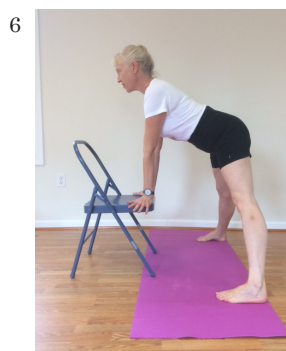
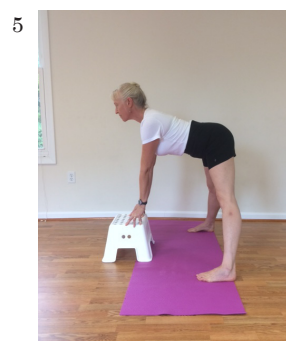
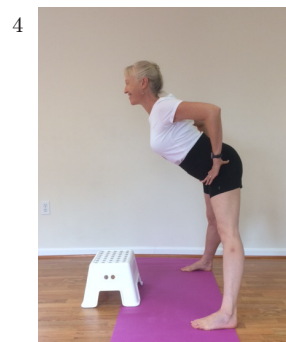
- Firm the legs
- Bring the hands to the hip sockets
- Roll the shoulders back
- Extend the torso forward; don't sink back into the hips
- With an inhalation, bring the torso vertical
- Heel-toe the feet in toward each other, and step the feet together

In the final pose, as well as going into the pose and coming out of it, you want to keep your weight forward (yet not excessively on your hands—the hands are for balance, not weight-bearing!), even as you lift and engage the front thighs and press the quadriceps back into the thigh bone. Pretend your buttocks and back thighs are against a wall: you do have to take the hips back slightly entering and exiting the pose, but you want to minimize that action by keeping the limbs active and the torso moving strongly forward. In the final pose, the hips line up directly over the ankles. (see 5, 6)

As with any pose I introduce in this column, the benefit only comes to you if you practice the pose. Pay attention to the precise actions I describe; note the reactions in your body; develop your sensitivity to the subtle workings inside you. Build the foundation of a strong, flexible body from the outside, then allow the depth of your practice to affect you from the inside.

*\* March/April 2009; Fall 2009; Winter 2010; Spring 2010; Winter 2012-13; Winter 2013-14; Summer 2014; Fall 2014*

*Anna Rain is a Certified Iyengar Yoga Teacher. She dances a lot and plays some music, too. The folks who tell her they read this column make her heart get warm and soft and happy. She would like more gargoyles in her life. Thanks to Buddy System for the swag.*



# Hive Mind—Benefits of Turnover

a crowd-sourced column

*The Hive Mind is a crowd-sourced column with readers sharing insights about different subjects. Our thanks to caller Scott Higgs, column coordinator, and to the participants. In this issue: Some groups have decades of history, managed by the same people. Other groups have frequent turnover in key roles, or work to ensure turnover. In principle, most of us see the benefits of turnover, but in practice it can be hard to find the right balance between welcoming new leadership and maintaining continuity.*

## **Gaye Fifer of Pittsburgh, PA says:**

A couple of years ago we noticed as a community that attendance was dropping off and the energy at dances was not so enthusiastic and positive. One of our younger dancers designed a survey for dancers to complete, trying to assess interest, concerns, issues and commitment. We used hard copies at the dance, our email list, and Facebook to distribute surveys. We received 73 completed surveys, indicating to us that there was a core of committed dancers who cared enough to make their opinions known. We then called a community meeting, where 22 folks came to discuss problems and solutions. A number of them were new, young dancers, interested in being involved. Out of that meeting came some beginning steps to address safety and comfort at the dances (posters on walls, etc.) and a committee was formed to come up with bylaws for a new leadership team (Contra Council). We used CDSS as a resource for writing these bylaws\* and ours were approved at a meeting of the community at one of the Friday dances. We then proceeded to recruit nominees for the Council and had our first election in May 2015. We elected nine council members, each for a three year term. Eventually, there will be three new folks elected each year as a third of the council rotates off. There was an effort made to recruit a mix of ages, interests (callers, musicians, dancers) and experience. The group of community members elected has great meetings! In my opinion, this is due to the fact that we have no big egos, but a willingness to work for the good of the community. We are well on our way to nurturing and maintaining a healthy dance community.

## **Luke Donforth of Burlington, VT says:**

“I can’t let go of the responsibility, because there’s no one else to do it” is a phrase that seems to come up a lot when talking with volunteer organizations doing good work. Unfortunately, it’s often a mask for “there’s no one else to do it because I can’t let go of the responsibility.” If you’re looking to recruit new blood to a board, you better make sure there’s room for those people, and part of that means having the old guard transition out.

The easiest solution I know is term limits. The specifics might need to be tailored for your organization, but two terms of three years is a long time for someone to be doing a volunteer position. A lot will change in that time, but the person might not. Nonprofit organizational best-practices, as well as investors and donors in nonprofits, call for term limits. That doesn’t include musical chairs, where there’s a term limit on positions but the same folks rotate through them. It makes for oligarchies in government, and severs connections to the community for folk groups. Ensuring traditions continue means giving them, whole-heartedly, away.

\* <http://www.cdss.org/support-services/insurance-group-services/nonprofit-tax-exemption#sample-documents>

## ***Next time we’ll be talking about...*** **Welcoming New Dancers**

How do you make new dancers feel welcome, comfortable, safe, and eager to return? Do designated “dance ambassadors” seek out newbies? If you offer free admission, do you collect information (e.g., email address) in return? Do you follow-up? Among the strategies you have tried, which have proved to be more or less successful?

Please share your stories at [www.cdss.org/hive](http://www.cdss.org/hive) before January 18, 2017. We welcome both success stories and cautionary tales—all give helpful perspective.





Hazel White Jodock led the Saturday morning family dance that was free to the community. Musicians were Kendall Rogers, Alice White and Al White.

We believe that we kept the best from the old tradition, added new and twice as many workshops, and extended the dance party till Sunday noon. We are grateful that musicians such as Al and Alice White continued to support our efforts

with their in-depth knowledge about the program. Other younger musicians such as Kendall Rogers, Andrew and Becca Taylor fulfilled their roles with perfection. We are grateful to workshop leaders and FMFF veterans Frank Jenkins, Phyllis Rogers, Peter Rogers, Hazel White Jodock, and dance composer Cary Ravitz for leading the way with great support from others. We took the liberty to cooperate with Contraire Dance Association, who had already scheduled a contra dance Saturday night featuring Darlene Underwood and The Ripples. It turned out to be a massive hit for both FCA and CDA. The quality of the dance was high and probably the best for a couple of years.

Through good and constructive conversations we managed to come up with a concept that appealed to a broad range of dance enthusiasts. Plenty of thanks to the two co-directors, Howard Carlberg and Deborah Thompson, for scheduling and many fruitful meetings. Right now, we are where we want to be three years from now. Learn more about FCA at [www.berea-folk-circle.org](http://www.berea-folk-circle.org), or join us on Facebook.

*Sune Frederiksen, FCA President, Berea, KY*



### Buy Books, Donate to CDSS

CDSS can receive donations from [amazon.com](http://amazon.com). Go to <http://www.smile.amazon.com>, where you'll be prompted to choose a charitable organization. (Be sure to select Country Dance and Song Society in *Easthampton, MA*.) For eligible purchases, the Amazon Smile Foundation will donate 0.5% of the purchase price to CDSS. Every 0.5% helps!

### Recommendations Sought for 2018 Award

Your help is needed! Do you know someone who has made a long term and exceptional contribution to the mission of CDSS? Has this contribution benefited more than one geographical area and/or generation? Has he or she worked in conjunction with CDSS for more than 20 years? If the answer is "yes" to all of these, then you may know a future recipient of the CDSS Lifetime Contribution Award (LCA).

Examples of a significant contribution include: increasing the quality of what we do by inspiration, instruction or excellent example; bringing what we do to new communities; expanding the repertoire of dance, music and/or song through scholarship or original composition; working behind the scenes or enabling others to make these contributions.

Recommendations for the 2018 Lifetime Contribution Award must be received by February 17, 2017. Send them to Awards Committee chair Mary Devlin, [mary@mdevlin.com](mailto:mary@mdevlin.com). Your recommendation must include the name, address, phone number and email address of the person you are recommending as well as your own name and full contact information. Recommendations must be for living persons. Please be sure to include one page highlighting the person's significant accomplishments, innovations and examples of leadership. The Awards Committee may not know the person you are recommending so this is the type of information that would help us get to know her or him. (Please see our website for examples, <http://www.cdss.org/community/lifetime-contribution-award#lifetime>.)

We also want to know if you would be willing to ensure the organization of an award event, or to organize it yourself, if the person you recommend should receive the LCA for 2018. If you are not able to do it, please include the name(s) and contact info for people who will do the organizing. Award events are organized in conjunction with CDSS.

People recommended in prior years stay on the list for consideration until they receive the award (or are no longer with us). The Awards Committee will review new and existing recommendations in March 2017 and submit our recommendation to the CDSS Governing Board for its decision. Thank you for providing informative, thoughtful recommendations. for us to review.

**The recipient of the 2017 LCA will be announced in January.**

**CDSS NEWS**  
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*Change service requested*



2016 has been CDSS's Year of Song, highlighting the importance of song, and community through song, and we've loved every moment of it. It's been a special pleasure to work with Lorraine Hammond, singer, musician, mentor and friend to many. She not only manages the CDSS Sings column, but this year she took on the role of seeker for our Song of the Month contributors. So a big shout out—sing out?—to Lorraine! And to everyone who shared their special song knowledge with us at our camp programs, to everyone who sang along with gusto and passion, and to the busy people who made time to write for CDSS Sings or contribute a monthly song:

For CDSS Sings: Dan Schatz, "Now Is the Cool of the Day" (Spring issue); Jesse P. Karlsberg, "Singing Across the Color Line: Reflections on *The Colored Sacred Harp*" (Summer); John Roberts, "Bold Lovell" (Fall); and Jeff Warner, "Her Bright Smile Haunts Me Still" (Winter).

For Song of the Month selections and introductions: Brendan Taaffe, "May It Fill Your Soul" (January); Lorraine Hammond, "Paper of Pins" (February); Robbie O'Connell, "Bonnie Blue-eyed Lassie" (March); Jesse P. Karlsberg, "Spring" (April); Kim Wallach, "Dancing at Whitsun" (May); Chris Koldeway, "The Press Gang" (June); Hannah Shira Naiman, "Ladies Rejoice, a.k.a. The Ladies Drinking Song" (July); Sarah Jane Nelson, "Farmer's Daughter" (August); Sasha Hsuczyk, "Canaan's Land" (September); Lorraine Hammond and Jon Pickow, "Skin and Bones" (October); and Katy German "Farther On" (November). December's song will be posted soon at <http://www.cdss.org/community/2016-year-of-song>. We can't wait. Happy holidays, everyone! — *Editor*