

CDSS NEWS

WINTER 2017-2018



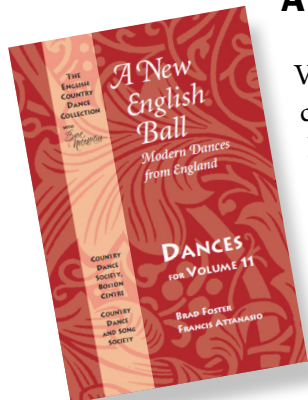
COUNTRY DANCE AND SONG SOCIETY

founded in 1915

BALANCE AND SING

Store Update ~ Winter 2017 - 2018

A New English Ball: Dances for Vol. 11



Volume 11 of the English Country Dance Collection focuses on dances by modern English composers, primarily Pat Shaw, who opened the door to modern composition in the second half of the 20th century, and whose Centenary it is this year. After the passing in 2013 of former editor Helene Cornelius, Volume 11 is the first dance booklet edited by Brad Foster.

Dances included are: Amy, The Betrayed Lover, Dear Papa and Dear Mama, Delia, The Fast Packet, Josephine, Koepoort Galliard, Mr. Ganiford's Delight, Mr. Ganiford's Maggot, The Pride of Newcastle, Stepping Stones, Turn of the Tide, Up on a Lofty Mountain, and White Wheat. 41 pages, 2017. \$9.00

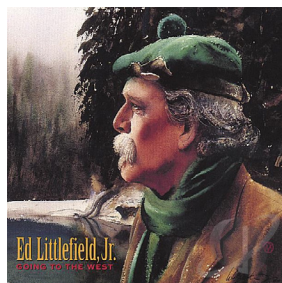
Heart Centered Kirtan

Founded by former CDSS staff member and long-time Pioneer Valley musician Jeff Martell in 2013, *Heart Centered Kirtan* offers a modern interpretation of the ancient practice of kirtan, devotional call-and-response singing, by weaving inspirational texts from ancient India into their own original blend of rock, blues, and reggae.

In January 2016, Martell tragically died in an automobile accident just a few months into recording a CD of songs with his partner Libby Volckening. Since that time, Volckening has been working with Garrett Sawyer of Northfire Recording Studio to transform those last recordings of Jeff's voice into a beautiful tribute to the duo and the music they created together. CD \$15.00



Going to the West



Ed Littlefield, Jr. is a member of Marley's Ghost, a band that takes you from reggae to folk to the blues without missing a beat. On his solo CD, *Going to the West*, Ed focuses on traditional music. This album reflects Ed Littlefield's passion for old time music and the tradition of people gathering in their homes and community halls to play fiddle tunes and folk songs.

Tracks included are: Going to the West, Johnson Boys, You'll Find Her Name Written There, Been All Around This World, Pretty Peggy-O, Miss Julia's Waltz, Waterbound, Kingdom Coming, Standing in the Need of Prayer, Sail Away, Ladies, Green Light on the Southern, Over the Waterfall, Miss Julia's Dream. CD \$15.00

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CDSS NEWS

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

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To receive store and office updates, please add news@cdss.org, office@cdss.org, and store@cdss.org to your address book.



The Country Dance and Song Society is a national leader in promoting participatory dance, music, and song which 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, www.cdss.org.

front cover: Fiddle workshop during the Missoula Old Time Social, a first-time event held on April 20-22, 2017 to gather musicians and dancers in Western Montana (photo by Ali Solomon); see article on pages 8 - 9. *back cover:* Photo of hands by Doug Plummer

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 (maximum size for most articles: 1,200 words, 600 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, 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 www.cdss.org/events. To include an event, send name of event, date, location, sponsoring group, website to events@cdss.org.

BE SOCIAL WITH US!



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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. 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 www.cdss.org/join-renew#planned-giving.

Pat MacPherson Retires from CDSS



Photo by Stewart Dean

It's been over 24 years since I started working at CDSS, first as Publications Coordinator and now as Director of Education. All along I have been thinking to myself: I have the best job ever! And I do—my time at CDSS has been full of laughter, ardent discussion, and passionate commitment. And yet, it is with a mixture of excitement and sorrow that I have decided to retire.

I have reached that magic age when the time seems right to re-evaluate, re-adjust, and think about the future. I have been a dancer and musician since the age of five, and I continue to feel most myself when among my dancing friends. That has not changed. Two years ago, I started to feel that it was time for me to consider moving on—to offer a place at CDSS for someone else—because I feel we can use different ideas and ways of doing things in order to thrive as an organization. What has changed also is my desire to explore new places (camping and hiking come to mind); new work adventures (I've already starting offering my musical and writing skills at Revels North, in Hanover, NH, working with my ex-colleagues Nils Fredland and Mary Wesley); and importantly, new ways to offer my skills to the wider world.

I have been waiting for the right moment for this transition and now it has come: CDSS is in a great place, with our new Executive Director, Katy German, at the helm. I will miss everyone here, and especially the opportunity to work with Katy, but at the end of December my time at CDSS will be over.

I will definitely be at camp—dancing, singing, playing music, and goofing around, like I do. I hope to see you on the dance floor sometime. Come and say hello!

Pat MacPherson, Director of Education

2018 Lifetime Contribution Award

Bill Alkire has positively impacted the world of American traditional dance for over 70 years. On Sunday, February 25th, there will be a celebration to honor Bill with the CDSS 2018 Lifetime Contribution Award. This open-to-the-public occasion will be held at the Unitarian Universalist Fellowship of Wayne County in Wooster, Ohio. The presentation will begin at

2:00 pm followed by a dance until 5:00 pm with invited callers leading contras, squares, mixers, and English country dancing for all. You can learn more about this event at www.woosterdance.com/lifetime-award and RSVP by contacting Susan English at senglish@umich.edu. To read about Bill's remarkable contributions to traditional dance throughout his life, visit www.cdss.org/community/lifetime-contribution-award.



Song Representation in the CDSS News

Dear Friends—As a longtime member of CDSS, I have been delighted to see the “CDSS Sings” column. I also love traditional dancing, but “CDSS Sings” goes a small way toward providing some balance in a very dance-heavy publication. I grew up on singing calls, and I have called them, and I enjoy them. But please: ‘A Singing Square Dance’ in the Fall 2017 issue should be a dance article, and should not displace an article about traditional song in “CDSS Sings.” Yours in traditional song and dance, with at least a little more representation of song!

Steve Woodbury

The CDSS Sings editor responds:

Dear Steve—Thanks so much for taking the time not only to weigh in on the “Singing Square Dance,” but also for expressing your delight in the “CDSS Sings” column. As a CDSS board member who shares your love of traditional song, I introduced the column and continue to curate it. The ‘wedding’ of song and dance was my particular interest when I invited Bob Dalsemer to write his piece, although I can see it would be easy to construe it as more of a dance-focused article than a song-focused one.

Please do look at our wonderful “Song of the Month” feature on the CDSS website. We introduced it in 2016 in celebration of the CDSS Year of Song, and are still going strong. Judy Cook, ballad singer from Oberlin, Ohio, is the current curator. Past columns are archived on the site (cdss.org/community/song-of-the-month)—great for building song repertoire and being introduced to a wide range of sources.

Lorraine Lee Hammond

Making Waves: Why a Women’s Weekend?

In December 2016, Dela Taylor Murphy and I were deep in a conversation about our shared experience of being women in the contra dance community. We both found that post-2016-election conversations with our friends and colleagues seemed to be profoundly sincere, troubled, and important. Around us, we were watching the Women’s March materialize. It was clear that we were not alone in feeling shaken and vulnerable, and we were not alone in feeling stronger when we spent time with other women.

As we spoke of the importance of our contra dance communities to us at that time, Dela asked: “What would a women’s contra dance weekend look like?” We began to list the topics we wanted to discuss: the female experience on the dance floor and in the wider contra dance community, feminist labor and leadership, decolonizing our traditions, how to best care for ourselves and each other in community spaces, queer expression in cultural acts like dance.... The list went on, and grew to encompass other things we wanted to share—space to make art, time to really relax— and to cultivate in our community.

This was the birth of Form the Ocean. Designed for women (specifically, those who identify as female, non-binary, genderfluid, genderqueer, trans, and/or femme), we imagine this weekend to be about more than dance. Held at Chimney Corners in Becket, Massachusetts, in May 2018, the weekend will feature an all-female cast of stars: Gaye Fifer calling, Anadama (Emily Troll, Bethany Waickman, and Amelia Mason) playing, and Carol Boyer as lead sound technician. In addition to our contra dance sets, we will offer dance workshops on initiating figures and flourishes (from both left and right positions), waltzing, intentional self-care, and communication.

This weekend is about forming the ocean of women who will gather for an adventure and leave to spread the ideas, care, and enthusiasm we hope they find together. We know it is necessary for community health to create a space where women can come together—to dance, to create, to have powerful and challenging conversations. What is possible when women gather? What will it mean for the folk community and beyond? We’d like to find out.

Avia Moore

Registration opened in September, and the weekend was 50% full by the end of October. Find out more at formtheocean.com.

CDSS Sings—Swing and Turn, Jubilee

by Lorraine Lee Hammond



Jubilee (also known as *Swing and Turn, Jubilee*) is a lively Appalachian song that I learned from Kentucky treasure, the late Jean Ritchie, in the early 1970s at CDSS Folk Music Week at Pinewoods. Jean invited me to teach dulcimer and that week was my introduction to Pinewoods and to CDSS. May Gadd taught English country dance wearing white gloves and keeping rhythm with a snare drum. As my students were learning from me, I was learning from May and from Jean in a continuum that is at the heart of CDSS.

Jubilee is a year round song, welcome in a song circle by the winter fire and equally at home as a gamesong danced on the lawn in the cool of a summer evening. The “Swing and turn” chorus makes this a singing call in durable song form that is the signature of a play-party standard.

The stanzas are quatrains with an end rhyme match for the second and fourth line. This familiar verse form welcomes what Tony Saletan taught me to refer to as “zipper” verses;

verses that wander from song to song. Perhaps a singer loves a verse and includes it at any opportunity in any song. Perhaps a singer wants the song to last longer, or can’t remember a verse and pulls in a fast substitute. This is a song that has survived and even thrived with such treatment.

Regarding the song’s origin, I turned to Mudcat Café online for help and was richly rewarded. I recommend this Digital Tradition resource to all singers of traditional song as a place of conversation and inquiry about traditional music.

Concerning the origins of the song, I quote Jean Ritchie, from an exchange on that site with the late Sandy Paton of Folk Legacy Records in March, 2001:

“Well, Jubilee IS a Ritchie Family gamesong, but I never did a (copyright) on it because it was collected from another source in the community—everyone

Above Photo: Jean Ritchie at the Nantucket family home of John C. and Olive Dame Campbell. The children are (left to right) Richard Cary, Marcia Butman, Lorin Cary, and Brad Butman. Marcia and Brad are the great niece and nephew of Olive Dame Campbell, who was largely responsible for inspiring Cecil Sharp to take his Appalachian travels and start collecting. (Photo by Robert Butman)

around knew it. A lady named Marian Skein wrote it down at Ary, KY, and it was published by (Mr.) Lynn Rohrbough, Cooperative Recreation Service, Delaware, OH in 1939.

The verses we sing are pretty well set, as we sang just the number to get us through one turn of the game (circle for as many as will, but our living rooms would hold just about six or seven couples). There's a reel down between the lines at the end, then another couple leads out, as in the Virginia Reel. If anyone needs my verses, holler."

Jean Ritchie—Mudcat Café, Digital Tradition online:
<https://mudcat.org/thread.cfm?threadid=31807>

The verses wed flawlessly with the tune for *Jubilee*, and suit both lively dance tempo and slower song circle tempo. But the tune itself has traveled many paths. It is a common choice for the ballad of the *Gypsy Davy*, and on our CDSS website (see Web Extras at the end of this article) you will find a link for Woody Guthrie's recording that pairs what I think of as the *Jubilee* tune and the *Gypsy Davy* text. "All out on the old railroad" becomes, "The master he came home last night, inquiring for his lady" and this durable melody has acquired an entirely different storyline.

Take it further back in time and listen to Scottish traveller Jeannie Robertson's superb singing. In her distinctly Scottish version of *The Gypsy Laddies*, the opening line of the verse is again the familiar musical phrase used by Jean Ritchie and Woody Guthrie. That link is also on the website (again, see Web Extras) along with a link to Jean Ritchie's own performance of *Swing and Turn, Jubilee*. The song also appears in Jean's book, *Folksongs of the Southern Appalachians as Sung by Jean Ritchie*, reissued by University of Kentucky Press in 2016.

On this page, you'll find the notation for *Jubilee* along with a smattering of the verses that have found their way in over time.

Lorraine Lee Hammond is a renowned singer, songwriter, teacher, and performer. She lectures in American Folk Music at Lasell College, Newton, MA, is Music Director of WUMB-fm Boston's Acoustic Music Week and Weekend programs, and is currently finishing her second term on the CDSS governing board.

WEB EXTRAS: Listen to *Jubilee* (sung by Jean Ritchie), *Gypsy Davy* (sung by Woody Guthrie), and *The Gypsy Laddies* (sung by Jeannie Robertson) at www.cdss.org/news

Jubilee

American Traditional
 From the singing of Jean Ritchie

C

All out on the old rail - road All out on the sea.

5

F C

All out on the old rail - road, Far as I can see.

9 Chorus:

F C F C

Swing and turn, ju - bi-lee, Live and learn, ju - bi-lee.

VERSES:

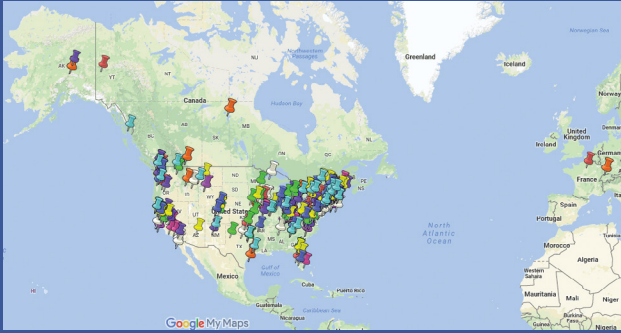
Hardest work I ever done, working on the farm,
 Easiest work I ever done swing in my true love's arm.

Saddle up the old gray mare, who will be the rider?
 Ride on down to the cider mill, fetch a jug of cider.

Wish I had a big white horse, corn to feed him on,
 Pretty little boy to stay at home and feed him when I'm gone.

Some will come on Saturday night, some will come on Sunday.
 If you give 'em half a chance they'll be back on Monday.

CDSS Funds at Work



The map above shows grants offered in the United States, Canada, and Europe since CDSS first established the grant program in 2008. See a larger version of this map and brief descriptions of the 2017 grant offerings at www.cdss.org/support-services/outreach/our-funds-at-work

In 2017 alone:

22 grants offered to individuals & organizations

Total dollar amount offered **\$5,750**

to help support **6** dance series, **5** ECD/contra workshops, **4** dance weekends, **4** dance events, **2** song events, and **1** publication

CDSS funding is available to help **YOU** create an event or project to support your music, dance, or song community.

Grant application deadlines are February 1, June 1, and October 1. To apply, visit cdss.org/outreach. Contact Linda Henry at 413-203-5467 x105, outreach@cdss.org, for more information.

Outreach Far and Wide

News from CDSS Grant Recipients in Calgary, Alberta and Missoula, Montana

The following excerpts are from the grant report submitted by Leslie Gotfrit:

The Hip To Be Square Old-Time Community Dance series has been created to revive the tradition of called dances and live music in Western Canada. Since January 14, 2017, six dances have been held in small towns in Alberta and British Columbia. Seventy to 150 participants attended each dance, along with around ten band members and many volunteers.

One dance included families during the first half, one was solely a family dance, and the rest were adult dances. Each dance has been an unqualified success. People whose paths would never cross elsewhere are holding hands and laughing on the dance floor. Most participants stay until the very last dance, and people often ask us to come back to their town soon. We even have groupies who come to every dance, no matter the distance.

Each community has a different flavor, but the result is always a feeling of community, joy, playfulness, and connection. We always get a range of ages, from teens to folks in their late seventies who are delighted to see old-time dance make a comeback. But it is the large numbers of young adults in their twenties and thirties that make us particularly hopeful.

One of our goals is to develop a community of old-time musicians to play for dances. Before each dance we offer music sessions to help them increase their repertoire and skill. We run through every tune the caller (me) has chosen for the dance program, and we cover various aspects of band etiquette. Then the organizer provides a casserole dinner.

From dance to dance the band members vary greatly, but the music is getting stronger with each dance. They travel up to 250 kilometers to play a gig, so we often spend weekends together as it is not possible to return home the same day. This has been helping to build community as well as skills.

Each dance starts at 7:00 pm with a small band playing

Testimonials from the Hip to Be Square Dance Series

"I had never been to a square dance before and had no idea what to expect. The night I went to a Hip To Be Square dance, I encountered a roomful of very excited, very smiley, very welcoming folk. The evening was about meeting great people of all ages, learning awesome new dance moves, and laughing until my sides hurt. I had blisters from my cowboy boots at the end of the night and a grin on my face that lasted several days."

~ Ellorie M (university student)

"This is as much fun as fresh powder!"

~ Chris (avid snowboarder)

anything from bluegrass to their own originals. We have three sets of 45 minutes of community or "barn" dancing from the Anglo-American tradition—reels, squares, circles, mixers, scatter sets. There are two breaks with more "tweener" bands, and we end at 10:30 pm with the Waltz Mixer, which is often people's favourite dance.

In the fall (of 2017) we will host a few more dances to achieve our goal of eight for the year. Our next goal is to be able to pay our talent more than gas and small honorariums for the "front row" musicians. We would also like to fund skill development workshops.

Thank you, CDSS, for believing in Hip To Be Square Old-Time Dance. Small towns in Western Canada thank you, too.



Here are excerpts from the grant report submitted by Chelle Karcher:

The first ever **Missoula Old Time Social** took place on April 20-22, 2017 in Missoula, Montana. This weekend provided an opportunity for musicians and dancers in Western Montana to gather, connect, share, and dance. It also introduced many newcomers to Old Time music and dance.

The weekend was a huge success, thanks in part to the CDSS grant that supported callers and musicians for the evening Family Dance and Community Square Dance. In addition, the schedule included an old time music jam, family concert, shape note singing, and workshops in square dance calling, clogging, guitar, banjo, yodeling, and fiddling (see a fiddle workshop photo on the cover).

Participating bands came from Helena, Bozeman, and Missoula, with two special guest fiddlers from Los Angeles and Toronto. Participants were generally local with some attendees from as far as 50 miles away. They ranged from elementary school-age to retirees, with a large group in their 20s and 30s at the evening dance.

Over 20 volunteers pitched in throughout the weekend, making this a true community event. Also the daytime workshops were taught on a volunteer basis. All these efforts helped make it possible for this first Missoula Old Time Social to break even.

Many attendees have expressed great enthusiasm for this event and interest in having more frequent square dances and music workshops in our area. Numerous people have asked if we will plan another Old Time Social in the future. The Old Time music and dance community in Western Montana has been somewhat fragmented over the years, and this weekend brought people of all ages and experience levels together.

We believe the momentum that has been generated by this first event will carry us forward. Thanks again to CDSS!



Participants dance during the Missoula Old Time Social (photo by Laura Lundquist)

Report from the CDSS Governing Board

Contributed by board members Nancy Barbour (NJ), Dorcas Hand (TX), and John Seto (CA)

The current CDSS Governing Board consists of 22 individuals from 15 states plus Washington, DC. Members come from all regions of our country, and include representatives from contra, English country dance, ritual/morris, song, LGBTQ, and non-white communities. 2017 was a critical year as we underwent several important transitions, including a not-quite-yet (but almost) complete upgrade of office technology systems from many separate tools to one integrated structure; consideration of budget issues and systems in light of consultant insights; and most importantly, the selection of our new Executive Director along with several staff changes.

Now at the end of the year, CDSS has met these challenges with grace and determination. And we are stronger because of them. The tech efforts are moving toward integration and testing, with confidence in better efficiency and compatibility. The Board is stepping up to model giving as a CDSS core principle by agreeing to raise \$25K. Most important of all, our work from October 2016 until summer to define the job description for the new Executive Director has led us to the ideal candidate. We are thrilled that Katy German is already beginning to take us in positive and new directions. We thank everyone who carried this work forward, specifically those in the ED Transition, Exec, and Fund Development committees.

How does a board spread across a continent get things done?

Glad you asked! While much of the work of Board committees is done via conference calls, face-to-face meetings bring the chance to engage at greater depth on many topics. The three official organizational meetings in 2017 included two Executive Committee meetings—February in Atlanta, and November in the Boston-area (specifically Sudbury). These meetings were open to the other Board members, and many were able to attend. In Atlanta, our focus was the ED transition, especially that pesky but all-important job description. We also appreciated extensive training and workshops to clarify roles and responsibilities of staff, ED, and Board—important relationships critical to the health of any non-profit organization. And we worked to understand and potentially implement better decision-making models.



The CDSS Governing Board listens as treasurer Craig Meltzner (CA) makes a presentation at the Annual Meeting in Amherst, MA. (Photo by Doug Plummer)

The Annual Governing Meeting takes place every April in Western Massachusetts, and is the main event for board members. The 2017 Annual Meeting opened with a song of spring from outgoing Board member John Mayberry (Toronto), which helped us connect with each other and to the broader community that we serve. This year we welcomed Tom Colligan as interim Executive Director, new business manager Melissa McCullen, and three new board members: Peter Baker (MI), Susie Lorand (MI) and Beverly Francis (NJ), who are just beginning their 3-year terms. As Beverly noted, “It was interesting to be in a room of dance and music enthusiasts from all over the US and Canada. Quite a range of heartfelt points of view were expressed on the topics before the Board. I was impressed by how the Board made its way through the thickets of procedure and policy and differences of opinion. And it was great to be part of a board that includes songs and dances on its meeting agenda!” New Board member Peter Baker (MI) “enjoyed the willingness of the Board to listen to each other and engage in a constructive dialogue.”

The Annual Meeting affords an important opportunity for Board members and staff to interact face-to-face, and this year we applied the speed-dating concept to small group discussions on Education & Outreach with Pat MacPherson, Salesforce transition and store operations

with Sarah Pilzer and Lynn Nichols, Advocacy and Development with Robin Hayden, and Camps with Steve Howe. In addition, a primary area of focus for this year was to hire and transition to a new Executive Director. The Transition Task Group, led by board member Doug Plummer (WA) mobilized quickly to hire an interim Executive Director, and then focused on the search and hiring process to find the next leader for CDSS.

This year the Board has also set a goal to continue to build skills as individuals and as a collective governing body, focusing time at each board meeting on continuing education and learning. We focused in 2017 on financial stewardship and development, with training and activities led by Director of Development Robin Hayden and Board member David Shewmaker (DC). One enlightening exercise was a sharing of testimonials from individual Board members—what roles do dance, music, and song play in our lives, how has the mission of CDSS been impactful to us, why do we serve on the Board, and why is CDSS worthy of support? Through the sharing of our individual stories, we learned more about each other and were inspired by the messages of community, sharing, family, growth, making a difference to others, and the importance of those who have maintained the traditions and the facilities that allow us to keep moving forward.

We all believe strongly in the mission of CDSS and are committed to serving the organization and its members. In October in Sudbury, we welcomed Katy to her first meeting as ED, to lead us as we began to focus on strategic planning, and as we pick up threads of work left static until there was a new ED in place. Katy brought some key staff members to join in a special session to kick off strategic planning. After a year of diligent work and patience, it was gratifying to feel the energy and excitement in the room as we got to work.

Why do we travel around so much?

We believe that a core function of the Board is to build connections with and represent our affiliate dance communities all across North America. In order to do that, it's important to spend quality time with folks—dance, sing, eat, and share ideas together. We are continually impressed by the graciousness of local hosts who extend their warm hospitality, share their talents in music, song, and dance, and share with us insights, current challenges, and unique characteristics about their

home communities. In many cases, it's a rare opportunity for representatives from several dance, music, and song traditions to gather in one place for focused conversation on what unites them. Through these traveling meetings our Board keeps a finger on the pulse of the wide CDSS community as it spreads across North America. We gain important feedback from the community meetings which were well attended in both Atlanta and in Sudbury, and we love to dance and sing with our larger community! Atlanta offered a contra one night and an English dance the other; Boston offered a contra on Thursday for those who arrived in time, and two English dances on Friday and Saturday. We will be in San Diego this February, and deciding soon where to visit in Fall 2018 and beyond.

What's on the horizon?

In the coming months we'll be announcing our new Board members, including our next Board President. We'll also be diving into strategic planning by evaluating our strengths, capabilities, challenges, and gaps that we face as an organization, factoring in the changes emerging in the external landscape, and defining the strategic priorities that we need to address in order to meet the future needs of CDSS members and communities. This is an exciting time for CDSS, and the Board and staff are looking forward to working together to chart out the future of this wonderful organization.

For more information about the CDSS Governing Board, go to www.cdss.org/about-us/governing-board.



President David Millstone (NH) shares a laugh with board member Pam Paulson (WI) at the Executive Meeting in Atlanta. (Photo by Doug Plummer)

Two Contra Dances

by Melanie Axel-Lute

Salute to Dave Colestock

Becket

- A1 Circle left three quarters, step to a wave
Balance right and left, Rory O'More spin to right
- A2 Neighbor allemande left once and one quarter to long waves at side, right hand to new neighbor
Balance right and left, Rory O'More spin to right, past new neighbor
- B1 This neighbor balance and swing
- B2 Ladies allemande right once and one half
Partner swing
Start again with same neighbors

Author's Notes: Dave was a caller and organizer from Harrisburg, PA who died in May 2017. His enthusiasm for contra dance and his goofy sense of humor will be missed. I would classify this dance as intermediate—not difficult but not for a beginner-level crowd. For music, I would use something bouncy, jigs or French Canadian reels, though Dave really loved what he called “hoedown” music, which would probably work as well. Teaching Tips: Emphasize that the Rory O'More spins go only one way. Especially note that after the first one, dancers need to grab left hands for the allemande.

Ziggity Zaggity

Duple improper

- A1 Circle left, all the way
With partner zig left and zag right, end back-to-back with neighbor (slide to left and back the other way to change places with, and be back-to-back with, the couple you passed)
At end of phrase, push off partner to face neighbor
- A2 Neighbor balance and swing
- B1 Ladies allemande right once and one half
Partner swing
- B2 Long lines forward and back
With partner, circle right around group of four one quarter (to original place), then zig right and zag left to face new neighbors



Author's Notes: This dance got a shout of “This dance is a lot of fun!” at its debut in Clifton Park, NY on October 28th. An intermediate dance, it works best with smooth reels. Teaching Tips: The last move of the dance is not hard, but a bit hard to describe. A demo would clear up confusion. Partners need to move together one place to their right, back to their original spots, and keep moving into the zigzag. Some dancers get confused about which way the zigzags go, though in both cases there’s momentum from the previous moves that should help. Men lead the first, left/right zigzag; ladies lead the second, right/left one.

A caller of both contra and English country dances, Melanie Axel-Lute began dancing in New Jersey over twenty years ago. Now retired to New York's capital region, she keeps busy with calling, dancing (especially with her granddaughters), playing the recorder, and serving on the Board of the DanceFlurry Organization.

Yoga for Dancers—The Spaces In Between the Thoughts: Yoga Esoterica on the Dance Floor

by Anna Rain

Finding the Still Place

Many of us are buffeted these days by the happenings in the world, information delivered to our hands and eyes in a handful of words at a time. The activation to our nervous system saps our energy: absorbing daily tidings is wearying; our spirits are tired.

If you're reading this, likely you already use dance and music as healing balm to your soul. We lay down our concerns and focus instead on the music and the figures. To return weekly or monthly to the company of those in our chosen village (our rarified sub-culture!) gives us some stability.

Sometimes, however, the reflexive thoughts that arise in an evening of dance (concentrating on a skill we wish to acquire; irritation at our own or others' missteps) keep us from finding full communion with harmony inside ourselves.

Even those of us who gain energy from spending time with people benefit from stillness and quiet, ten minutes of which replenishes reserves so easily depleted by the relentless progression of thoughts and other distractions in our lives.

The concepts for the work in this column build on the structures we practiced in the previous column (from the Fall 2017 issue): Descend; Ascend; Broaden; Soften: Strengthen the Muscles that Lift Your Torso.

And for more details about the floating ribs, this may help (from the Fall 2016 issue): Float the Floating Ribs: An Altar for the Heart.

Sit backwards in the chair (see 1). Sitting backwards challenges the body to use muscles—*instead of the chair back*—to lift.

- Sit all the way to the edge, so that the



1

thighs are parallel and are supported by the chair seat

- If your legs are short, put a blanket under your feet; if your legs are long, put a blanket on the chair seat
- Lift the torso as you have practiced from the previous column



2

Adjust the spine thus:

- Buttock flesh descends
- Floating ribs lift (see 2)
- Top of chest lifts (see 3)
- Outer collarbones pull away from each other (see 4)



3

Sit tall. Relax the face and drop the jaw; keep the lips closed. Soften the muscles around the eyes. Look straight ahead, but recede the gaze toward the back of the skull: instead of projecting your gaze forward, draw it in.



4

As you sit, thoughts will come. That's what thoughts do. Let your only attention on them be to recognize their inevitability. Focus not on the thoughts, but instead on the spaces between the thoughts. At first, these spaces will be small, and thoughts will arise quickly. Guide your

attention to the moments between the movements of consciousness; linger in the stillness of those intervals and see if in that lingering the intervals lengthen.

Continue to renew the lift of the body. (Remember—building this capacity takes time. Be gentle with yourself as you acquire the habit.) As you are able to keep the torso lifted, the stabilized outer structure of your body will settle your inner space, and you will find that you can rest inside yourself for moments at a time, in a place of stillness, in between the thoughts.

As you are able:

- reserve critique of yourself: if you find yourself focusing on a thought, shift your attention instead to the space just after the thought ends
- acknowledge you are building stillness muscles, and increasing capacity takes practice and time
- recognize that a mere few minutes of sitting tall and being still inside is refreshing to your system

Taking the Stillness into Dance

How does this relate to dance, then? Think of all the concepts you process while learning and executing a dance: figures; phrasing; awareness of partner, neighbors, the floor; recovery. Our clever minds feed on the business of thought, and we easily assume that the dance is the thought processes we perform.

I propose that the dance is, actually, the spaces in between the conscious thoughts, the thing that happens when we're not thinking about the thing. These moments of drawing out the stillness we practice when sitting may very well open up the space between the thoughts. Our internal dialogues are often the confining conventions of how we think we are supposed to move, the crippling critiques of self and others that inevitably arise in an evening of dance. We are so accustomed to these thoughts—familiar distractions from the purity of dance—that we forget that not having them might be a possibility!

Give yourself the gift of some daily practice of sitting tall and spending time in the intervals between the rising thoughts. Linger in those moments, regardless of how long they last. And the next dance event you enjoy, see if you can take that practice onto the floor: notice the moments when you are in-between conscious thought of the elements of the dance. How long can you draw out those moments? In the same way that well-toned muscles can launch a body into the air or across the floor, the stillness cultivated inside creates a core of integrity from which other movements can blossom.

WEB EXTRAS: Find links to previous yoga articles mentioned in this article at www.cdss.org/news

Anna Rain is a Certified Iyengar Yoga Teacher and a Certified International Yoga Therapist. Phrasing a figure that uses the music perfectly and that matches her partner and other dancers on the floor is one of her favorite sensations. She also likes throwing a frisbee!



The Dancernot: A poem by Steve Green

Tw'as a frolic for
lissome girls
Their feet so nimble
without care

All eager were the merry boys
But let the wise beware

Do not the square dance anyone
With only eight and phrase untaught
Beware the patter call and shun
The scornful Dancernot

Likewise fear the dance aligned
The eyes that bite, the smiles that hold
Beware the pattern rigid bound
The frownious contra scold

Yet questing souls go oft agley
Long time the dancing goal you sought
So rested thee by the fiddle tree
And stood awhile in thought

As in ponsive thought you stood
The Dancernot with eyes that shame
Rose darkly from the floor of wood
Intent was it to maim

With your love for dance all new
The soulcut words did wound most deep
Unto the heart oh it was true
It joyed to see you weep

"Nevermore I'll dance," quoth thee
As ever thought foretold of doom
No smiles those eyes, no lift those feet
Your thoughts were all a gloom

Yet upon your ears the music played
And brought back life again forsooth
The feet did move and again glissade
The heart cried aloud its youth

Let no one heed the Dancernot
Whose only gift is joy lost sore
Raise thy voice in joyful shout
The floor for dance is yours!

Letter from Executive Director Katy German

I recently wrote to you, “Our world needs more of this.” More twirling and turning! More rousing choruses! More hands making music! Well, there’s more to it than that. One of the most incredible parts of being in this new position is connecting with members and affiliates from across the continent and hearing their stories of how traditional dance, music, and song touched their lives and sustained them in challenging times.

Community does not end when the dance is over or the music stops. We form bonds that last a lifetime, support each other when times are hard, and lift up the spirits of those who are struggling. I am encouraged and inspired by these stories of dance, music, and song communities banding together to offer emotional support when times are tough. This is powerful stuff here, people, and our world definitely needs more of it!

So how do we make that happen? On a local level it takes people like you showing up, volunteering, traveling to gigs, schlepping equipment, learning tunes, helping others learn and grow, and encouraging folks who are just discovering it all. For CDSS, it means providing the resources you need to keep these traditions thriving, facilitating connections with others who share your passions, providing grant funding to help new ideas and initiatives take shape, and helping more people discover what traditional dance, music, and song have to offer.

A big part of our work in 2018 will be crafting our next **strategic plan**. (Woohoo! Any other strategic planning nerds out there? That’s right, be proud!) But 2018 is also going to be a year of *doing*.

Here are just a few of the things that CDSS will be up to in 2018:

- collaborating with local organizers on at least **two regional leadership conferences**
- sharing with our members and other arts organizations the **results of our Canadian census**
- closing the door on outdated data management software and completing the transition to **Salesforce**, a comprehensive system for managing relationships and the information associated with them
- celebrating the 10th year of our **outreach grants** program by increasing grant resources and following up with the 300+ previous grant recipients to capture and share their long-term impact stories with you
- providing our **85th consecutive year** of stellar camp programming, with nine wonderful **week-long immersion experiences in dance, music, and song**, at four facilities, for adults and for families
- sending into the world CDSS’s **first song book**, Tony Barrand’s *On the Banks of Coldbrook*, a collection of songs from Vermont, with music edited by John Roberts
- reviewing our **e-library collection**, improving its accessibility, expanding it with additional resources, and promoting this excellent resource far and wide
- building a stronger **Affiliate Group Network** through CDSS-hosted live webinars on hot topics, common challenges, and new ideas that folks are trying in their home communities
- stepping up our role as **national advocates** for traditional, community-based arts and education, and helping others interested in advocating at the local level to do the same

Photo by Doug Plummer

Friends, your financial support is what makes it all happen. Join us in the work of bringing more traditional song, music, and dance into the world. If you’ve already donated to CDSS this year, thank you! If you’re still considering a donation this year, it’s not too late. Please join me in making a generous, tax-deductible year-end gift to CDSS! ~ KG

TO DONATE: Send a check to Country Dance & Song Society, 116 Pleasant Street, Suite 345, Easthampton, MA 01027, or give online at www.cdss.org/appeal

Song to the Moon: A New English Country Dance

by Colin Hume

Colin writes: “Dvorák is one of my favorite composers—I particularly love the New World Symphony and the Cello Concerto. Rusalka is a fairytale opera, and like many fairytales and most operas it is tragic, but this beautiful song is sung by the water sprite heroine before things start going badly wrong. I hope I’ve written a dance which fits the tune and will perhaps bring it to the ears of dancers who might not otherwise hear it. Musicians will be pleased to hear that I’ve transposed it from G flat to G.”

Song to the Moon

Antonin Dvorak, 1848-1855

Arranged and abbreviated by Colin Hume, 2016

♩ = 90

A

INTRO
PLAY 4 TIMES

G G G G C G C Em D G

B

D G Am D7 G D Am Em Am D

C

C D7 G A7 G/D G Am

C G Bm C / E7 Am D G

Source: Colin Hume's website, colinhume.com

Notes: Originally in G flat and 3/8 time.

Dance: Colin Hume, 2017 **Music:** Antonin Dvorák, 1848-1855

Format: 3 couples longways. The dance is in waltz time. Each sentence is four measures.

- A:** Ones right hand turn and then cast to middle place—the lady doesn't spin round, she just goes — as the twos lead up. Ones left hand turn once and one quarter to face first corner—the first man faces the third lady and the first lady faces the second man.
- B:** Half diagonal hey for four. Ones with first corner gypsy right; with partner gypsy left three quarters to face second corner—the first man faces the second lady and the first lady faces the third man.
- C:** Half diagonal hey for four. Ones with second corner gypsy right; with partner gypsy left three quarters to middle place on own side, which leaves the man facing down and the lady facing up.
- D:** Ones right hand star with this couple. All circle left halfway so that the ones are improper in middle place (3 waltz steps), then fall back in lines.
- E:** Ones go to their left: left hand star with this couple. Ones cross and cast to the bottom, threes wait for two measures and then lead up to second place.

Tell Me More — Cottey House

by Graham Christian

One of the dances selected by Kate Van Winkle Keller and Genevieve Shimer for inclusion in *The Playford Ball* (1990) was “Cottey House,” which first appeared in Playford’s *Twenty Four New Country Dances* (1702), and was then added to the 13th edition of *The Dancing Master* the following year, and maintained in the volume through the last edition; Douglas and Helen Kennedy interpreted it for modern dancers in *Country Dance Book (New Series)* in 1929. The dance instructions are unambiguous, but the significance of the dance’s title is less clear. Keller’s notes rightly draw attention to the playful, allusive, and even mystifying customs surrounding dance titles in the period, when gossipy references to figures in the news, pseudonyms, riddles, and snatches of popular song might be expected, and so “Cottey House” seemed. The likely explanation, however, is perhaps even more curious.



Kit's Coty House. Sketch by William Stukeley, 1722

Near the village of Addington in Kent there is a monument of great antiquity called Kit's Coty House, a long barrow of three standing stones topped by a table-like fourth stone. Today, historians suggest that it dates from around 4,000 B.C., but it was noted and described, sometimes with great imaginative flair, by historians and antiquaries such as Lambarde, Stow, and Camden from the sixteenth century onward, as a relic of a romantically savage past. Kit's Coty House was supposed to be the funeral monument of the shadowy figure of Catigern, said to have been the younger son of the early English king Vortigern, who unwisely invited the Saxons into England; Catigern died in battle with the Saxon leader Horsa around 455 A. D. Folk etymology explained “Kit's Coty House” as Catigern's House, built with “coits” (large flat stones); the true meaning of the name remains debatable.

We should not wonder at the intrusion of heroic legend into the genteel assembly rooms of the 18th century; the English had been in the grip of antiquarian fascination with their remote past for more than a hundred years by that time, eager to

discover something raw, authentic, and noble beneath the veneer of contemporary refinement. Samuel Pepys visited the site on 24 March 1668/69: “I 'light out of the way to see a Saxon monument, as they say, of a King, which is three stones standing upright, and a great round one lying on them, of great bigness, although not so big as those on Salisbury Plain; but certainly it is a thing of great antiquity, and I mightily glad to see it.”

In 1722, the pioneering proto-archaeologist William Stukeley (1687-1765) sketched Kit's Coty House in something like its original state, before carelessness and vandalism had diminished its impact. Stukeley, a friend and biographer of Isaac Newton, convinced himself, in the course of his research, not only that Britain's ancient stone monuments had been erected by the Druids, but that the Druids were Phoenician—and Jewish: “the Druids were of Abraham's religion intirely, at least in the earliest times, and worshipp'd the supreme Being in the same manner as he did” (*Stonehenge: A Temple Restor'd*, 1740). By the end of the 18th century, Edward King came to a different, and thrillingly bloodcurdling, conclusion: Kit's Coty House was the scene of ancient human sacrifice, “a great Stone Scaffold, raised just high enough for such an horrid exhibition” (*Munimenta Antiquae*, 1799). That Kit's Coty House was a tomb most scholars now agree; much of the rest is fanciful speculation, except for the lasting gift of this sprightly contribution to the modern dance floor, where human sacrifice is rarely practiced.

Graham Christian is an internationally-known dance teacher and historian. He is most recently the author of *The Playford Assembly* (CDSS, 2015), <http://store.cdss.org>.

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Cottey House. Longways for as many as will.

The 1. cu. cast off and cross over to the 2. cu. place, 1. Man and 2. Wo. lead to the Wall, 1. Wo. and 2. Man do the same at the same time. 2. The 2. cu. do the same as the 1. cu. The 1. and 2. cu. turn back to back and clap Hands, then face about and clap again, then Right-hands a-cross half round, all 4. turn S. the 1. cu. go half a Figure of 8. thro' the 2. cu. all Hands a-breat to the top and back again, the 1. cu. lead between the 2. cu. all a-breat down, the 1. cu. change places while they lead down, then all 4. clap hands twice, and turn their Partners half a turn into their places.

Cottey House (DM 1:17)

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We'd Love to Hear From You!

We're continually looking for ways to make the *CDSS News* a must-read resource for the traditional dance, music, and song community and we'd like your help. In the coming issues, what topics would you like to see included? Do you have ideas for ongoing columns? Dances, tunes, songs, or poetry you'd like to submit? Is there a story you've been wanting to read, or itching to *write yourself*? Get in touch with us. Send an email to the editor at news@cdss.org.

