

# CDSS NEWS

WINTER 2018 - 2019



COUNTRY DANCE AND SONG SOCIETY

*founded in 1915*



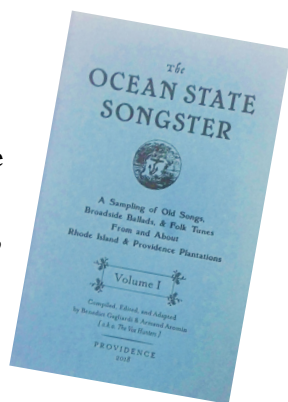
# BALANCE AND SING

## Store Update ~ Winter 2018-2019

The holiday season is just around the corner – check out some of these great new offerings from the CDSS store. Keep an eye out for our online holiday gift guides and even more books, CDs, cards, jewelry, and clothing for the dancer, singer, or musician in your life!

### Ocean State Songster from The Vox Hunters

This wonderful new book is a collection of 29 songs and 27 tunes celebrating the musical heritage of Rhode Island. Includes folks songs of Rhode Island historical relevance or authorship, broadside ballads, orally transmitted “family songs” and migrant ballad variants, as well as fiddle, fife, and other instrumental tunes. The song melodies and tunes were either transcribed from field recordings or amalgamated from multiple sources and include historical and source notes for each. Compiled and edited by Benedict Gagliardi and Armand Aromin, The Vox Hunters. Booklet - \$18.00



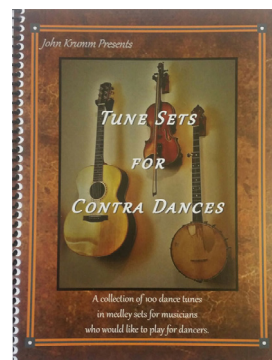
### More, Please! by Eloise & Company

The latest offering from two of the contra and folk scene's brightest stars, Rachel Bell (accordion) and Becky Tracy (fiddle) who form Eloise &

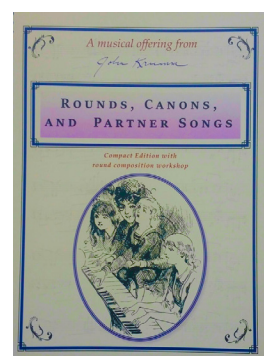
Co. with guitarists Andrew VanNorstrand and Owen Morrison. The debut offering by this band features wonderful tracks from French tunes to traditional jigs to songs composed by both musicians as well as by Keith Murphy and others. CD - \$15.00

### Tune Sets for Contra Dances by John Krumm

A great book for musicians who read music and have the opportunity to play for dancers but don't have the repertoire or experience to put together sets of tunes for an evening. Includes 100 tunes arranged by John Krumm in sets of 2,3, or 4 that make perfect medleys for contra dances. Has 8 sets of marches/polkas, 8 sets of jigs, and 8 sets of reels as well as 18 individual waltzes. Book - \$20.00



### Rounds, Canons, and Partner Songs by John Krumm



The latest edition of Rounds, Canons and Partner Songs by John Krumm includes all of the old favorites, like Onawa's Waltz, Dance For the Nations, The Road is Callin, as well as a number of new songs. Over 60 songs in all, organized by theme (People, places, Whimsy, Sacred/Spiritual, Seasonal, Childhood/Family, Nighttime, and more). Has notes about leading a round workshop and on each song in the book. Book - \$20.00

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# CDSS NEWS

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Contact the Board at [office@cdss.org](mailto:office@cdss.org); we'll forward your message. Board bios and photos are on our website at: [cdss.org/about-us/governing-board](http://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 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 printed newsletter, 10% discount from the store, early registration for our summer programs, and more. 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), [cdss.org](http://cdss.org).

*front cover:* Changing the world one family dance at a time! Children (and adults) enjoying the Kindred Spirits Family Dance series in Ames, Iowa (photo by Judy Keeling)

# 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: 1,200 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. To reserve, fill out and submit the form at [cdss.org/cdss-news-insertion-order](http://cdss.org/cdss-news-insertion-order).

## 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 EVENTS CALENDAR** is online at [cdss.org/events](http://cdss.org/events). To include an event, navigate to the bottom of that page and click on the words "Add an Event" in the blue box. You can also email [events@cdss.org](mailto:events@cdss.org).

**BE SOCIAL WITH US!**



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<http://blog.cdss.org>

## SUPPORT

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

## PLANNED GIVING

Does your will include the Country Dance and Song Society? Please consider ensuring that the programs, publications, and services that matter to you continue in the future with a bequest. Read more about this and sign up at [cdss.org/join-renew/legacy](http://cdss.org/join-renew/legacy)

## Nominations Sought for Lifetime Contribution Award

The Lifetime Contribution Award is an opportunity for CDSS to honor and thank individuals who have made exceptional contributions to the mission and vision of our organization. Through dance, music and song they have inspired, instructed and led by example.

Your help is needed in the search for the next recipient of the award. Do you know an outstanding caller, musician, singer or community leader who has made an extraordinary contribution to CDSS? Has this person worked with CDSS for more than 20 years? Examples 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. See a list of all the honorees, including 2019 recipient Sue Songer of Portland, OR, at [cdss.org/community/lifetime-contribution-award](http://cdss.org/community/lifetime-contribution-award).

The Lifetime Contribution Committee is planning some changes to the nomination process. We'll use an online survey from now on to streamline the process. Look for an announcement in early 2019 for instructions.

## Puttin' on the Dance 3 Update

Breaking news for dance organizers of the Northeast! For many months, Dela Murphy and Coral Breuer worked hard to build some initial groundwork for creating a POTD-3 conference. We are grateful for all the time and energy they poured into this first planning phase. For a variety of reasons, those plans have been postponed, and a new plan has emerged. We are pleased to announce that Lisa Sieverts will chair a committee to organize POTD-3, sometime in 2020 in the Northeastern U.S.

A project manager by trade, Lisa has organized dances in Boise, ID, Nelson, NH, and Peterborough, NH, and she worked closely with Larry Jennings on his book, *Give-and-Take*. She is also on the board of the Monadnock Folklore Society. Lisa attended POTD-1 and believes strongly in the POTD mission. We're thrilled to have her at the helm!

In July 2019, we will send out a call for folks to join the organizing team for POTD-3. If you have ideas, enthusiasm, or questions before then, please contact the advisory board at [puttinonthedance@gmail.com](mailto:puttinonthedance@gmail.com). For ongoing updates, visit [puttinonthedance.org](http://puttinonthedance.org).

Yours in traditional social dance,

Puttin' On the Dance Advisory Board:

Emily Addison – POTD-2 chair      Linda Henry – POTD-1 co-chair  
Chrissy Fowler – POTD-1 co-chair      and CDSS Liaison



## Burt Feintuch Made His Mark



Burt Feintuch, ethnographer of traditional music, author, editor, contra-dance musician, folklore professor, film producer, record producer, and director of the Center for the Humanities at the University of New Hampshire, died on Monday, October 29th. Burt was an active dance fiddler in the New Hampshire Seacoast

region, appearing many times with the Lamprey River Band and Old Favorite.

Burt's career documented traditional musical forms ranging from the Northumbrian pipes in North East England to African-American gospel music in Kentucky to contemporary Scottish music on Cape Breton Island in Nova Scotia to the street and club music of New Orleans and finally to the zydeco-fueled trail rides of Texas and Louisiana. He was a member of the Library of Congress National Recording Preservation Board and represented the American Folklore Society at the United Nations' World Intellectual Property meetings. He authored seven books, including an encyclopedia documenting the culture of New England, which was co-edited with New Hampshire Senator David Watters. He produced numerous albums of traditional music for Rounder and Smithsonian Folkways. Black gospel music, refugees in New England, and black history in New England, respectively, were the subjects of the three films he produced. He secured many grants, including ones from the Mellon Foundation, the National Endowment for the Humanities, and the National Endowment for the Arts.

Beloved as a witty, sardonic, and caring father, brother, partner, and colleague, Burt maintained his irreverent sense of humor even after he fell ill. When told he needed surgery that could impact his brain, he said, "Well, I hope this brings back my Hebrew." And, "If you're going to map my brain, will you please put in some points of interest?"

He is profoundly missed by his daughters with his first wife, Maxene Feintuch: Sophie, a program officer at an international human rights organization in New York and Hannah, who teaches English to recently arrived immigrant middle schoolers in Chelsea (MA) Public Schools. In addition to his daughters, he is survived by his

We have been thrilled that participants from over twenty states and two provinces have joined each of our first two web chats! If your community is interested in **Increasing Youth Involvement** at your dances, please encourage your organizers to join our next web chat on **Wednesday, January 16 from 8:30-9:30pm EST**. Several organizers from far and wide will share successes from their communities on this topic, and we'll include time for Q&A.



To join the web chat (by computer or phone), use this link to submit an online RSVP form by **WEDNESDAY, JANUARY 9: [goo.gl/vPTTQ6](https://goo.gl/vPTTQ6)**. We will send instructions via email on Friday, January 11th about how to join the call on the 16th. Please fill out the form even if you can't join us but want to hear about future webchats.

Recordings of the first two CDSS web chats are available on our website. To hear groups from coast to coast sharing their experiences with **Boosting Attendance** and **Creating a Thriving Open Band**, check out: [cdss.org/resources/how-to/organizers-resources#cdss-web-chats](https://cdss.org/resources/how-to/organizers-resources#cdss-web-chats). Please share these links with any organizers you know who might benefit from this valuable resource.

siblings, Robert, a painter in New York; his sister-in-law, Rona Pondick, a sculptor in New York; his sister, Betty Weinkle, an executive in Colorado; and his long-time partner, Jeannie Banks Thomas, a folklorist who often accompanied him during his fieldwork.

## Princeton Country Dancers Celebrates Forty Years of Dance, Music, and Fellowship

As always, it's hard to contend with the passing of time, and forty years! Well, it seems impossible. But it's also a reason to celebrate. Princeton Country Dancers (PCD) has been a force to be reckoned with on the east coast since 1979, and on May 29, 2019, we will gather to honor that force with an all-day dance featuring the local luminary band Hold the Mustard and the extraordinary PCD pick-up band — often as many as 50 members strong! Set aside the date to come and

join our celebration; there will be videos, a slideshow, performances by our local ritual teams (Millstone River Morris, Griggstown Lock Rapper, Handsome Molly, and maybe some surprise guests), a display of the quilts made FOR members of the community BY members of the community, and much, much more. Details can be found as they're solidified at [princetoncountrydancers.org](http://princetoncountrydancers.org).

~ Ellen Harrison, Princeton, NJ

## Contra and Consent

When I go to a contra dance, I have implicitly given consent to being asked to dance by the people there.

When I agree to dance with someone, I have consented that we will negotiate what role to dance and what line to dance in. They may condition their consent to dance with me based on me being able and willing to dance the role that they don't want to dance. We may line up at the closest line, or choose the shortest line, or they may guide me somewhere else and I don't generally ask why, though I could.

When I agree to dance with someone, I consent to various sorts of touch — hold hands, swing, allemande, etc. If I don't want to do those things with that person, I probably shouldn't dance with them. If I can't do those things, I need to let the person know "no flourishes" or whatever my limitations might be. I also expect dancers to offer/ask questions about liking to twirl, or getting dizzy easily, or other things that will enable me to be a good dance partner to them. When I had an injury, I told my dance partner, as well as what accommodations/work-arounds I could use.

I consent to certain kinds of touch and interactions with all the dancers in line. I expect that I might need to allemande or hold hands with everyone in the line, and if I am not willing to do that, I shouldn't be in the contra dance line. If I need to do some small accommodation, like maybe offering a hooked-elbows allemande, I can do that. I also see dancers who are wearing slings or braces or who have differently-configured arms than I do, and when I come across them in a line, they use body language to let me know things like "just grab my elbow as though it were my hand" or "here, I'm putting my other hand across my body, so you have something to hold on to". And we dance fine.

I consent to certain kinds of touch and interactions with the dancers who are dancing not-my-role in the line. I assume that I am going to swing them, hold their hands,

and courtesy turn them/be courtesy turned by them. At some dances which use "gents" and "ladies", there is an assumption that all men are gents and most women are ladies. So I'm agreeing to swing women/be swung by men and women, depending on what role I'm dancing. In dances that call "larks and ravens," I expect dancers of any gender may be dancing any role, and that I'm agreeing to swing or be swung by anyone of any gender.

When you see a dancer who has a "two hand turns only" sign around their neck, you give them a two hand turn when it is time to swing. You don't ask them if they have an injury, you don't ask them about shoulder surgery, you just dance with them in the way that they've asked for. Maybe they find swings to be uncomfortably intimate, maybe they just find them uncomfortable.

Some dancers have a strong preference for which role they dance. I don't. Some dancers have a strong preference for which gender(s) they dance with. Some don't. Many of the dancers who have a preference for what gender to dance with stick to dance venues that reflect those preferences, but not all do.

I think it is great when someone steps outside their comfort zone. But I recognize that most of us are only okay being a *little* bit outside our comfort zones. Step too far into the unknown and unfamiliar, and we get anxious or afraid or become inclined to break easily.

Contra dancing is a community dance, and people need to dance with each other in some ways in order to make things work for everyone. And maybe you show up some place that has norms which are more outside your comfort zone than you expected. But if we can help people to stretch a little bit at a time, we can expand their comfort zone.

~ Les Addison

## Feedback on the Digital-Only Fall CDSS News

We know we took a risk making the Fall CDSS News a digital-only edition. We received lots of feedback — *thank you!* — both positive and negative, and I'm including a sampling of the comments here. Know that we hear your concerns, and as a result when we offer a digital issue in the future, we will also offer a print-on-demand option:

*"Congratulations on the electronic distribution of the Fall*



CDSS News. I would be happy to receive all issues this way."

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"I would be pretty disappointed if the magazine became digital only. I've sat at my desk and read the issue through, but that is not the way I want to read it. I'm not keen on reading on a screen; and I like being able to take the print magazine with me when I am out and about, partly because I find that reading it in pieces produces more reflection."

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"I'm super disappointed not to get a hard copy version of the CDSS News. I really like the magazine and enjoy reading it as hard copy. I read too many things electronically at work, so things that are sent to me electronically, I never read. I know there's all sorts of good things you can do digitally, but if it doesn't get read, it's not that helpful. I know I could print it out, but that doesn't happen."

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"The digital version of the CDSS News is just about worthless to me. Sorry to be such a Luddite, but I read through the News over the period of a month or more, and I don't want to have to sit at my computer 5 or 10 times a month, and open a web page to do that. I also can't put the computer on the music stand and play the music, as I can with the print version."

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"I love the digital option — it's the first time I've read the magazine within 48 hours of receiving it in years."

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"I am very unhappy with this change. I do not read items of any length online and do not have print capability at home so it is difficult to print a pdf. Basically, the CDSS News will be lost to me."

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"Wow. It's really beautiful online! The colors really pop! I might have to change my mind about hating the whole idea of stopping the print version."

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"Thanks for making this change! As much as I like reading the newsletters from CDSS, I feel bad taking them to be recycled. This will make all the content accessible, and take up less space!"

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"I'll read it, but I still object."

"Understand that digital is the way everything is going — but I can't easily put a "digital issue" of CDSS news on our paper based flyer table. Our community still leans heavily toward folks in their 50s and 60s. We like paper."

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"Inevitable, I guess, but it makes me sad..."

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"As an individual member I am happy to receive this digitally, but as a group organizer I am disappointed. We put our copies, current and past, on our flyers table at every dance. A number of our dancers pick them up to look at, and usually remember to leave for others to enjoy. Your hard copy on our table is one of the ways of keeping CDSS visible to the greater community."

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"That's disappointing as none of my electronic newsletters get read. I'm glad you are saving money, but to me it is not worth the trade off."

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"Yay for being able to download as PDF... I really like reading print on paper more than on screen, so this gives me the option to print the issue to keep with my other copies. Thank you!"

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"So old codgers (like me) that really do not like computers at all just have to get out of the way so you youngsters can spend hours and hours looking at a screen instead of dancing or singing or playing music. Phooey!"

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"An impressive newsletter, thanks for putting it out! I can see why you're excited about generating a digital version, with links embedded and such. I will say that the primary way I read the CDSS News is as a bathroom magazine, and so the digital version means I'm a lot less likely to actually read it cover to cover. I hope the print versions stick around for a while still. If they go away, I'll understand."

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"Oh my goodness! What a tremendous Fall CDSS News issue. Congratulations to everyone else who had a hand in this volume. I am so impressed!"

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"Just reading the digital fall news -- good job! Although I'd still rather have a paper copy, but then again, I'm a dinosaur."

# Surprising Harmony, Made Sweeter by YOU

by CDSS Executive Director Katy German

**2018** has been an exciting and fascinating year here at CDSS! This was our first year with a remote Executive Director, and that has required embracing technology in a new and different way. It seems odd to work with dance, music, and song traditions that require human togetherness and close proximity, and yet spend so much time focusing on technology. But there is surprising harmony in our work. In building out our Salesforce capabilities, we are creating a system that allows easier member engagement and **improved customer service**. By harnessing **video conferencing** technology to bridge geographic divides, CDSS is facilitating the exchange of ideas and inspiration across the continent.

This year also brought us a new **5-year strategic plan**, one that sets high standards for our programs and pushes CDSS further out into the world of participatory arts. Everything we do will be held up against this plan to ensure that we are staying on course and following through, with a strong emphasis on community engagement and evaluation. I am a big believer in data-driven decision making. I want the systems and programs we put in place to be useful, relevant, and forward-thinking. And we are going to need YOUR HELP ensuring that the work we do meet these criteria. **In 2019 CDSS work will lay the foundation for smart data-driven growth in the coming years, including:**

- Launching **CDSS Commons**, an interactive integrated online portal for members, where you manage the contact information we have for you and your household, access the online directory, register for camp, renew your membership, make donations to support our work, and more!
- Initiating **Annual Affiliate and Member Surveys** to help us better understand what services and support our Affiliates and members need from CDSS
- Engaging camp program advisors and participants in defining the **programmatic Mission & Vision for each camp session**
- Expanding on our successful pilot program, hosting **quarterly web chats for organizers** that focus on topics identified by our Affiliates and web chat attendees
- **Realigning our grants program guidelines** with our new Core Values and Strategic Focus Areas
- Recruiting new **community-supported Task Groups** in order to tap into the skills and expertise present in our fold. If you or someone you know has a background in traditional archiving, digital archiving, folk arts in education, arts advocacy, or arts marketing reach out and let me know (katy@cdss.org).

As this year comes to a close I urge you all to become a part of the CDSS mission. Thank the callers, organizers, musicians, song leaders, and sound technicians in your lives. Tell the people with whom you dance and sing how much your community means to you. And **send in a year end contribution to CDSS**, to help us continue to provide excellent resources, training, and opportunities to connect and inspire!

**We** believe that  
singing, dancing, and  
making music together  
*enriches* our lives  
*builds community*  
*speaks to the needs* of the present



**Give to our Annual Appeal  
at [cdss.org/donate](https://cdss.org/donate)**



# Stories from the CDSS LEGACY OF JOY SOCIETY

GAYE FIFER

**I**t was definitely time for me to write my will, although I hope not to use it for a good many years. In thinking about what has been a big part of my life, it seems appropriate to designate CDSS as a major beneficiary of my assets. My first husband introduced me to contra dancing over 40 years ago, and I've never looked back. After 15 years of dancing, I realized that someone has to do work to keep the dances going. What a revelation! As a result, I learned and grew in taking leadership roles to sustain and nurture my community (local and beyond). This has led me to so many enriching experiences and helped me be the person I am today.

I took my daughter to her first dance before she could walk, and she grew up going to CDSS Family Camp every summer. I attribute much of her self-assurance and poise to the dance community and her experiences interacting with all ages. She found community at dance camps and continues to create community wherever she goes. In a world where we can lack connection and common purpose, we have both found these in our music, song, and dance lives.



*I am honored to help this work continue by providing more resources to CDSS so the organization can be even more effective over time.*



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*"In a world where we can lack connection and common purpose, we (my daughter and I) have both found these in our music, song, and dance lives."*

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If you'd like to join the CDSS LEGACY OF JOY SOCIETY, fill out the online **Request to Join form** at [cdss.org/legacy](https://cdss.org/legacy) or call Robin Hayden at 413-203-5467 x107. CDSS will work with you to contribute a joyous photo, a zippy quote, and your own legacy story. Considering including CDSS in your estate plans but don't know where to begin or what your options are? Fill out the **Expression of Interest form** [on the website](https://cdss.org/legacy).

# Dancing in Canterbury

by Dudley Laufman

Canterbury New Hampshire is a small town in central New Hampshire. It is only there four days a week. At the last town meeting there was an article to add another day but we voted it down. There is an abundance of professional people and commuters and their black top driveways, but there are still some characters like me, or Hugh Fifield ( logger) Roy Hutchinson, Tim Meeh (maple farmers) Luke Mahoney and the Glines (dairy farmers), and a few aging hippies.

In April of 1943 the town burned to the ground. Grange hall, store, church, a few houses, all gone. There was no fire department. Mud season. Folks living on the west side of town came to get mail few days later...no town. To raise money to rebuild the church and store, and establish a fire department, they decided to have dances. Canterbury was a Baptist community so this was a challenge. They called them marches rather than dances, and this got them off the hook. The town hall had been spared. A band, The Bucket Brigade, was put together. Paul Ambeau played banjo, Ruth Rogers on piano, Charley Waldron, drums, and the minister played clarinet. They did the Virginia Reel (the Henry Ford corner version,) twice, a Portland Fancy (a two couple version) twice, a Paul Jones, (grand right and left and waltz) and a grand march. Foxtrots, waltzes and polkas spliced in between. There was no caller. Didn't need one.

These dances were run weekly, then monthly (from 1943 til about 1957), and finally faded out. But they raised



*The Canterbury Morris Dance Team (photo © Lindsay Holden)*



*The Canterbury Morris Dance Team (photo © Lindsay Holden)*

enough money to rebuild the church, store, and set up a fire house with one engine.

In the early 1960s, I started a loosely-formed group of musicians that played for dances in and around New England. In 1972, this group was named the Canterbury Country Dance Orchestra (CCDO) by Newt Tolman. I told Newt that we should call ourselves the Nelson Band, as that is where we played mostly. I was the only one from Canterbury, but Newt said "How many people in the Budapest String Quartet are from Budapest?"

Christopher Booth, a resident of Canterbury, started running contra dances in Canterbury at the Parish House sometime around 1980, arranging for different callers with some of my musicians. Chris dropped the ball so I took it over for two years. By this time (late 1980s) the greater dance community had grown. Folks were traveling some distances to go to dance events. Only a few folks from Canterbury attended our dance, so I closed it, giving it to David Harris who moved it to being every third Saturday in East Concord. Before I did that, we held one dance in the Parish House, music by the CCDO, Mary DesRosier calling. It was the only time the CCDO has played in the town that carries their name.

We have an active morris side. We are the largest oldest mixed side in the world, all of us from Canterbury. Four men and boys, twelve women, and five musicians, plus three fiddles, a melodeon and a drum.



So here's the way it is now: Whenever there is a fifth Saturday in the month, we host a dance at Wind In The Timothy (my home) where we have a little dance hall in the house. Otherwise we hold the dances in the town hall or parish house or some other venue in town.

On New Year's Day we have The Ride, taking all the musicians in town, eight fiddles, one melodeon, two drummers, one banjo, one flute, and descend on four different homes. They ply us with beer and good food. For this generous feast we sing a wassail song, play some tunes, the morris dancers do the Heathbroom Stick Dance, do a short mummer's play, get the company of the house to dance the Ribbon Dance, winding it up with singing Drive Dull Cares Away. On to the next place and two more after that, then wearily stumble home saying "That's it."

Near the end of January, we host a Burns Night in our home. This is a celebration of the birthday of Robert Burns, Scottish poet. We have a haggis made in a crock pot, sing some of Burns' lesser known songs like Corn



Dudley Laufman(photo © Lindsay Holden)

Rigs, Rantin' Rovin' Robin, Whistle And I'll Come To Ye My Lad, and dance Strip The Willow, Foula Reel, or Haymakers Jig to such musics as Corn Rigs, Highland Laddie, and Cock Of The North.

In March we do a Wearing Of The Green dance where we dance the Siege Of Ennis three times, the Siege of Carrick, Bridge of Athlone, and The Haymakers, using Irish tunes. On the last Sunday we play in Brian Hutchinson's (Roy's son) sugar house. He has enough room for dancing and we do the family version of Virginia Reel several times and sing Maple Sweet. We get two gallons of maple syrup for our pay

In May we have the Sweets of May Dance (an English dance set to an Irish tune) and we do that dance several times and sing the Padstow song and Hal-an-tow.

In June we put on a mid-summer dance.

In July comes the Canterbury Fair and the morris team takes over. They get the crowd involved several times doing the Winster Galop.

October finds us at the Dido Bendigo dance (which celebrates the hunt) and December the Boxing Day Doo where we dance Christmas Hornpipe, the dreaded Ribbon Dance, and the Holly Berry.

As well as the above listed dances, we usually do Brandy Sherbrooke, Over the Top, Low Backed Car, Portland Fancy, Paul Jones, the Polka Contry, The Rye Waltz, Gay Gordons, and The Roberts. No duple minor improper contras and no squares except when we travel to western Connecticut or Vermont. No newly composed whole sets or circles. Don't need them. Folks are content with the program as it is. To many of them, it is the first (and maybe only) time they will dance these old time dances. New dancers, rather than new dances. The old dancing masters in Scotland had new students each year, so they didn't have to be writing new dances.

That's it for dancing in my village.

*Dudley Laufman is a renowned contra and barn dance caller and musician. He attended his first dance as a boy while working at the Mistwold Farm in Fremont, New Hampshire in 1948. He was a founding member of the Canterbury Country Dance Orchestra. At age 87, Dudley is still fully engaged as a dance caller for local country dances throughout New England.*

# Introducing the CDSS Commons!

*by Sarah Pilzer, CDSS Director of Operations*

For us here in the office, one of the most highly anticipated features of CDSS transitioning to using Salesforce is the integration of our website and database. Before now, any online transaction (camp registration, membership renewal, donation, etc) required staff to spend time and effort to manually process the information before entering it into a database record by keystroke. I am very excited to share with you that we are now poised to implement a new innovation that will give you a brand new set of online tools for more efficient communication with CDSS. Welcome to the CDSS Commons!

## What is the CDSS Commons?

We are creating a digital community space, built on the Salesforce Community Cloud platform, which will integrate with Salesforce record data to allow logged in users secure access to information about yourselves and your interactions with CDSS. With its own unique look and feel, the CDSS Commons is intended as a companion to our website (cdss.org) and not a replacement for the majority of our online resources, such as the Organizers' Portal and the books and music Store.

## Why should I use the CDSS Commons?

The CDSS Commons will be the place where you can manage the contact information we have on record for you and your household, register to attend camp, renew your membership, and make charitable donations to support our work. The online forms related to these areas that were previously found on cdss.org will now exist in the CDSS Commons.

It will also be the home of our newly revamped Member Directory! That's right; we're bringing back this sorely missed benefit in a new format. As a member, you will have access to a special section of the Commons where you'll be able to search for and connect with other members in your local community and beyond.

If you are a leader of a Group Affiliate, you will be able to use the Commons to keep your entry in the Affiliate Directory up to date so that dancers, musicians, and singers can know all about the amazing activities you organize.

We will continue to develop additional features for the CDSS Commons to enhance your experience of the community and bring you further benefits.

## How can I access the CDSS Commons?

When the CDSS Commons launches, you will receive an email welcoming you to the community and instructing you on how to log in for the first time. Some parts of the Commons will be publically available, but logging in is the only way to see data specific to you. You can navigate between cdss.org and the CDSS Commons through hyperlinks on both websites.

Please be on the lookout for more communication from us over the next few weeks regarding this new technology. We expect to go live in early January and I know I speak for the entire CDSS staff when I say we will be thrilled to see you in the Commons!

**CDSS offers a wealth of opportunities to hone your skills in dancing, singing, calling, and playing at our summer camps for adults and for families. Join us this summer to lift your spirits and refresh your soul! [cdss.org/camp](http://cdss.org/camp)**



*photo by Mitch Diamond*

## All Join Hands

### *Dispatches from the world of community dancing*

• Shindig • Sit Squares • Solstice Swing • Urban Barn Dance • Barn Dance • Ceilidh • Chicken and Egg Dance • Community Dance • Downtown Dancin' • Contra Dance • Dances for Every Body • Dancin' in the Seats • Dancing Well • Family Dance • Farmer's Frolic • Folk Dance • Friday Fling • Hip to be Square • Hoedown • Hoolyann • International • Old Time Country Dancing • Old Time

### Calling for Weddings by Marian Rose



Photo by Doug Plummer

There comes a time in every dance caller's life when you are invited to lead the dancing at someone's wedding. Most of us see this as a tremendous honour, because you are being asked to help create their dream day. But it is also a tremendous responsibility, as there are so many variables to juggle to provide a satisfying experience for the married couple and their guests. It's a gig that requires all the skills that a dance leader can muster: skilful preparation, ongoing communication, repertoire, performance, and improvisation.

#### Pre-communication

More than other dance-calling gigs, weddings require pre-planning and detailed conversations about logistics. The

more information you have, the more likely the experience will be a success and less likely that unfortunate situations will arise. Early in my calling career, I was contacted by a woman who wanted me to lead dancing at her son's wedding. I neglected to ask her if her son knew about this, and when I found out on the day that the couple was less than enthusiastic about the idea, it was too late to avoid an embarrassing situation. Other callers have their own stories:

Sue Hulsether: *Half-way through the dance, the mother of the bride came up to me, without a smile on her face, and said, "Does this band know any regular music? A bunch of guests want to do regular dancing."* It took me a bit of back and forth to figure out what this meant, but it obviously meant some of them were tired of me calling!



David Millstone: *Many years ago, I was hired to call for a wedding and when I arrived on the scene, I was directed to a nearby building: "That's where the dancing will be." So I asked, "About what time do you plan to arrive?" "Oh, we're not going to dance. We just wanted to have dancing at the wedding for some of the guests to enjoy.*

In order to avoid such uncomfortable situations, it helps to ask pointed questions: Whose idea was it to have dancing at their wedding? What kind of dancing? Are the couple and/or their guests experienced dancers? What style? What ethnic backgrounds will be represented at the wedding? Are there any dance traditions that are important to them? Will there be children? Alcohol? How long do they want to dance? Will their budget allow for live music?

Details of the space and sound system: Where will the dancing take place? Is there a dance floor? Is it large enough? Who supplies the sound system? When and how does the set-up occur? Will they use your sound system for speeches and DJ dancing? (and if so, make sure the money reflects the extra time you are there with your equipment.) What happens if they are running late?

The answers you get to these questions will help prepare your repertoire to match their vision and to ensure that the event runs smoothly. It is often the case that dancing at a wedding is shorter than the organizers had imagined. After the dinner and the speeches, the cake-cutting and socializing, there is sometimes only time enough for two or three dances before people start saying their good-byes. Furthermore, unless they are seasoned dancers, wedding-goers are likely to be dressed in clothing that is not conducive to hours of swinging and sashaying. People are there to celebrate and socialize, which does not always take the form of called dances. It is therefore important to be clear with the organizers how long they expect to dance, and what happens in the (highly likely) event that things get behind schedule. Andy Davis says: "Sometimes at weddings I feel overpaid when there is not a lot of dancing happening because the toasts are taking twice as long as scheduled...other times I feel underpaid because of the constantly changing schedule and the occasional intoxicated guest."

## Repertoire

When planning the dance repertoire, it is important to keep in mind that a wedding is primarily a social event,

and not a dance in the way that we (dance enthusiasts such as CDSS members) would expect it to be. There will likely be significant chatting in the background, which makes a good headset mic an invaluable tool. It is important to emphasize to the couple beforehand that if they are dancing, then their invited friends and family are more likely to want to dance as well. There are many wonderful ways to feature the wedding couple, and to encourage people from the two sides of the family to mingle and get to know each other. The photographer will love you if you let them know about possible Kodak moments (sashaying, waltzing together, etc.).

One of the high points in the evening is the first dance, which can take many forms, but which absolutely must feature the wedding couple. In some traditions, the evening begins with the married couple waltzing alone, and then inviting other guests to dance snowball-style until everyone is dancing. Others may want to do a choreographed dance that they have prepared, and still others just want to let the caller get things started. Deborah Denenfield uses the 'Village Escort' method to get folks to the dance floor. "Take the fiddler with you and go get the new couple. You lead them, and all go around the floor as you invite people to join the procession to the dancing." Peter Amidon was asked to create a recessional after the ceremony, which he did with great success. As always, the complicity of the wedding couple is essential: they can help by encouraging everyone to join in.

The repertoire of dances at a wedding should, like all community dances, be simple, fun, varied, and conducive to helping people get acquainted. Weddings are usually intergenerational and have the added dimension of combining two people's social circles. For this reason, the



Photo by Doug Plummer

dance leader would be wise to learn a bit about the people present, where they have come from and their relation to the celebrants. This information can be used throughout the evening to feature certain people and to add to the fun. The general wisdom among the contributors to this article is that you will likely never call a duple minor contra, and even simple squares may be beyond the scope of the evening (except, of course, if a large percentage of the guests are familiar with those dances). Favourite dances include the Grand March, Farandole (spiral), scatter mixers, the Virginia Reel, Pattycake Polka, Circassian Circle, Galopede, Grand Salute (Les Saluts), Portland Fancy, Alice Lake, Tunnelmania, Bridge of Athlone and El Capitaine. Many of us, for obvious reasons, have tried to call Haste to the Wedding, a simple sicilian circle, and have found that even that was more complicated than was warranted in the situation.

Older couples who may not want to participate in the more aerobic dances will sometimes get up for couple dances like the polka, waltz, and schottische. Novelty dances such as Sasha, the Butterfly, the Chicken Dance and the Paddle dance are crowd-pleasers and can be effective in encouraging reluctant folks to dance. It can't hurt to have a recording of the Macarena, the Can-Can or Cotton-Eyed Joe, just in case.

You will, of course, take every opportunity to feature the couple and various members of the assembled crowd. Use an older relative or a group of children to demonstrate. Everyone from one family go into the centre and form circle. Everyone who has known the couple for 10 years or more .... Everyone from out of town ....

Chrissy Fowler: *"Recently I called a wedding which featured a bride's family of Lithuanian descent and the wedding couple wanted to include some of the dances her "grandpa" had done with her family for aeons. The bride's sister taught the dances, the top-notch band carried the tunes off beautifully, and everyone was soooo happy, particularly the wedding couple."*

Andy Davis: *"Researching a couple of Greek dances and having a band able to play the music - as best as they could - meant so much to the family who came from far and wide. Doing those couple of dances was an entrée into everyone having a blast with the New England repertoire that the couple wanted to share with the rest of their families."*

Laraine Miner: *"Many years ago I was engaged to call Ceilidh dances for a wedding between a Scotsman and his American bride. A large contingent of the Scottish side of the family came all the way from mother country clothed in dress plaid ready to dance! I showed up armed with such Ceilidh dances as Gay Gordons, Dashing White Seargent, St. Bernard's Waltz, and we had a lovely LIVE celtic band. But I was only allowed to call one hour of dancing. An entourage of Sottish folk in their 70's came up to me (the "crier,") to express their disappointment with how little dancing was allowed. "In Scotland we dance till the wee hours".*

## Perks – food, pay

As with other details, it is worth finding out in advance the details of your supper. In most cases, the band and caller are given the same meal as everyone else (which is often excellent), although the timing may be different because of set-up and other logistics. However, this should not be assumed, as many of us have had uncomfortable experiences where the 'hired help' were not allowed to mingle with the invited guests.

Then there is always the sticky question of how much to charge. In general, people are willing to pay more for a wedding than for other events, but sometimes they see this as a line item where they can save some money. When you are discussing this with the organizers, consider the time and effort you will be spending, who is supplying the sound system, how far you have to travel, and other details. It is instructive to find out how much local photographers, caterers and DJs charge for such an event. Don't sell yourself short. You are a professional and are adding a unique and essential element to the wedding celebration.



Photo by Doug Plummer

Sue Hulsether suggests that they: "...call up a plumber and ask them what they'd charge to work six hours on a Saturday night. Each of the 5 of us (band/caller) will gladly take half that plumber's rate."

## Recognize diversity

In case you haven't noticed, traditions and social norms are changing rapidly in the 21st century, and this is especially true with weddings. The wedding couple, as well as their guests may represent widely disparate social and political backgrounds and it is our ongoing responsibility to be aware of that reality. There are likely to be people in attendance who would react negatively to being asked to always dance in man/woman couples (others may insist on it) and we can no longer assume that the married couple will be a man and a woman. Many community dance leaders are used to presenting gender-free dances, so that should not be a stretch. However, the same may not be true for the families attending. It is worth your while to mention this in your early conversations with the organizers and be extra sensitive about it on the day.

Even if the couple in question is young and heterosexual, we can't necessarily assume that they are planning to set up house and produce a troop of children. Wishing a couple health and fertility may seem like a generous thing to do but given that many couples already have as many children as they want, or are struggling with fertility issues, it may be more sensitive to avoid the issue or to simply wish them abundance.

## Remember – it's a party! Have fun!

Unfortunately, it is not within the scope of this article to describe the moves of individual dances mentioned in this article. Look for great resources in the Children and Community Dances section of the CDSS Store.

As I write this, community dance leaders are gathering in San Antonio, TX for Pourparler, sharing dances, songs, laughter and experiences that they have had spreading the joy of dancing. It is a wonderful, life-affirming event that is great for learning repertoire and tools of the trade. For more info: [nfo-usa.org/pourparler/](http://nfo-usa.org/pourparler/)

*Marian Rose is a musician, dance leader, linguist and former CDSS board member. Find out more at [marianrose.com](http://marianrose.com).*

# Contra Dance: Come With Me

*by Rick Mohr*

October 2017

Duple Improper

Level: Intermediate

Suggested Tunes: Smooth jigs like "Maison de Glace" and "The Orphan"

- A1 Half hey (gents pass left shoulders to start) (8)  
Right shoulder gypsy with neighbor (8)
- A2 Circle left 3/4 (gents lead neighbor (6)  
Swing partner (10)
- B1 Half hey (ladies pass right shoulders to start)(8)  
Left shoulder gypsy with partner (8)
- B2 Broken circle right 1/4 (ladies lead partner) (2)  
Zig right with partner to pass neighbors (2)  
Zag left to meet new neighbors (2)  
Swing new neighbor (10)

Gypsy-to-circle is a rare and fine transition. This dance offers it with contrasting symmetries — clockwise with neighbor (led by the gents), and counter-clockwise with partner (led by the ladies).

In the walkthrough I suggest stopping after the A1 gypsy with ladies back-to-back in the center facing neighbors. Then neighbors join "side hands" — gent's right and ladies' left — making a nice connection as the gents lead into circle left. Likewise stop after the B1 gypsy, when the gents are back-to-back in the center and partners can join those same side hands. Now have the ladies lead just a few steps right and across the set, stopping with everyone in original positions (across from partner, facing neighbor up and down). From there, walking the zig-zag progression is straightforward. Now everyone is on board for a second walkthrough without stops, with the ladies leading the novel B2 transition smoothly.

Technically this dance doesn't start in "improper" formation, but don't tell the dancers. Begin the first walkthrough with a neighbor swing; then when you're ready to start the dance leave everyone next to the neighbor they've just swung rather than backing up to original places.

Thanks to Kathy Anderson for pointing out how to connect the gypsy-to-circle transition years ago in Jim Kitch's dance "Bees in the Shower." I've been trying to double it up for years, finally arriving at this satisfying version after many attempts.

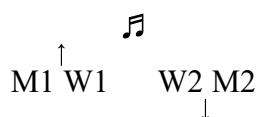


# English Country Dance — Renewal

by Gary Roodman

Duple Minor Longways Improper, Historical English Style

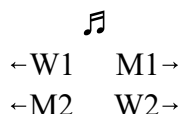
- A1 1-4 Taking hands four, circle halfway and fall back.  
5-8 With Ptr, back-to-back.
- A2 1-4 W change on the corners and turn R (the long way) to face Ptr along the line (plenty of time), *while* M turn single R and face Ptr along the line.  
5-8 With Ptr, 2HT once around and a quarter to end with Couple 1 facing up in the M's line and Couple 2 facing down in the W's line, M on the L, W on the right.



- B 1-4 With Ptr, lead up or down the hall and fall back to form a line of four across the set *facing Ptr*.



- 5-8 FRACTIONAL HEY AND LEAD AWAY: W pass Ptr by the R, loop R and face out (put out L hand), while M weave across the set and also face out (put out R hand).



- 9-12 With Nbr, lead away and turn as a couple.  
13-16 Sweep back into a gypsy with Ptr once around.

MUSIC: “Ashes” by Rebecca King. Rebecca wrote this tune to convey a sense of loss after seeing the remains of a friend's home following the California wildfires in 2017.

*Calculated Figures*

*Gary Roodman*

*October 2018*

$\text{♩} = 101$  (A)  $Dm^{(\text{open})}$

$Cm$   $Cm$   $F$   $Gm$

1.  $Cm$   $F$  2.  $Cm$   $Dm$

(B)  $Gm$   $E\flat$   $B\flat$

$Cm$   $Gm$   $Cm$   $F$   $Gm$

$E\flat$   $B\flat$   $Cm$   $F$

$Gm$   $Cm$   $Dm$   
Last Time



photo by Cindy Cuthbert

Embrace the joy of contras and squares, English country dance, morris & longsword, folk song, and traditional music in a warm supportive community at our week-long camps for adults and for families. [cdss.org/camp](http://cdss.org/camp)

# CDSS Sings — Songs for Surviving: Reflections on the Lullaby

*by Rachel Rudi*



**I**t is an inwardness, wintertime. A folding into ourselves and kindling of what is most glowing and pulsing. We aren't always eager for the cold, but one morning we look outside from inside, there is a shift, and the starkness is centering. The twists of frost are playful.

If seasons were genres, winter would be a lullaby. With so much having gone dormant, our voice has the time and room to be precise with its intentions. It eddies closely around us in the quiet and floats about the living room, and well-built songs can be slowed down, stretched out, almost whispered. It feels truest then, doesn't it?

I used to sing lullabies to children living in a domestic violence shelter. It is a hard place to describe, hard to sketch for you the currents and tidal waves of trauma in that house, the violence of poverty crashing down on each

minute. The rocky path forward. The slowness of trusting safety. The ways children express suspicion of it by acting out the violence they have seen. Also, the stunning and humbling humanity in every moment.

Rest is essential to healing from violence. Lullabies are powerful salves but require tireless labor, and intergenerational trauma easily forces people to divest from them; to families undergoing chronic stress, a child's nap can seem like an utter luxury. You need time, quiet, calm, and warmth. When such stability is not possible, the day's structure erodes and naps are the first thing to go. Mothers in shelter had not been allowed to prioritize their children's need for sleep, and when most were children themselves, no one could guard this time for them either. I had the privilege of showing them the songs were real.



For the first few weeks, children resisted with all that they had, fighting against the darkness they knew they would find as they slept. They had never been safe. They had always been on alert. There was no reason to trust me. Trust is earned. I don't know why it continued to rise up in me, but for years, I found myself coming back to the old heartbreak song, "Adieu, False Heart."

Adieu, false heart, now we must part  
May the joys of the world go with you  
I've loved you long with a faithful heart  
But I never anymore can believe you

I've seen the time I'd-a married you  
And been your constant lover  
But now I gladly give you up  
For one whose heart is truer

My mind is like the constant sun  
From the east to the west it ranges  
But yours is like unto the moon  
It's every month it changes

You think you are too good for me  
You think I am forsaken  
But if you think that I care for you  
You are very much mistaken

When I lay down to take my rest  
No scornful one to wake me  
I'll go straight away unto my grave  
Just as fast as time can take me

The tune, whose composer is unknown, was recorded by Fiddlin' Arthur Smith and the Delmore Brothers in 1938. Their sturdy track appears on the fourth volume of Harry Smith's *Anthology of American Folk Music*. Linda Ronstadt and Ann Savoy's 2006 album was titled *Adieu, False Heart*, and their minor version is delicate and introspective ([youtube.com/watch?v=DomX40ECvSI](https://www.youtube.com/watch?v=DomX40ECvSI)). But when I sang it I always heard the harmonies arranged by Emily Smith of the Starry Mountain Singers. Listen to their a cappella rendition from their 2010 album, *Goodnight Trail*. I learned it from them, years ago: [starrymountainsingers.bandcamp.com/track/adieu-false-heart](https://starrymountainsingers.bandcamp.com/track/adieu-false-heart).

I am not sure what about the tune was so comforting and feeding for so long. That's the sort of thing we can

never truly know, I suppose. The melody is not flimsy or saccharine. It has just enough intrigue. Best of all, you can let those long notes hang on for ages, chewing them into half-voiced hums and testing awakeness.

I sang this song softly as toddlers wailed. I sang it and traced spirals on their backs. I sang it for two, three, four hours. When they fell asleep on top of me, I sang it while they dreamt. I sang bed instead of grave. I sang it through a bloody nose when a child was learning trust. I sang it and wondered who they would be. Wondered if they would remember. If their ancestors knew it. I sang it and mourned lost time. I sang it for those who'd been robbed of their songs. I sang it and wished I could have sung it for the people who hurt them. I sang it knowing they might hurt people. I sang it and missed them as I held them. I sang it knowing the world was on fire. I sang it so they would know what songs can do. I sang it and sobbed and during those years no one knew my heart more than those children. I remember when they started asking me for it. I remember when a boy mocked me by singing it to his brother and both unwittingly fell asleep. I remember visiting a child a year after she left shelter. When I got home I wrote the moment onto a piece of paper: and then the toddler stops you mid-sentence to begin singing herself to sleep with the lullaby she'd never sung but that you spun around her for months and months and you remember that song might just bend our trauma toward justice and we might be okay.

I believe in the survival strategies of our world's most oppressed people. Spinning lullabies around each other is vital to these strategies. We are in dark times. As we go inward to tend the songs we love and the work we must do, remember: lullabies are work songs. Singing them is labor. Their singers, pushing through their own fear, are warriors. We have the choice to keep songs for ourselves or become emergency responders. These songs might save our lives.

*Rachel Rudi is a song worker interested in rivers, community safety, and how people know land. She seeks opportunities to chart and understand how songs, lineages, traumas and liberations flow in and out of each other. Lately, her projects explore boundaries versus borders, what lives in lullabies, and how colonization shapes (response to) crisis. She lives on ancestral Wabanaki land in what is commonly known as Barre, VT.*

# News from Canada — Toronto Women's Sword Tour to the North of England: The Traditional Home of Sword Dancing

*by Bev Bernbaum and Laurie Cumming, with contributions from the TWS team*

After two years of planning, Toronto Women's Sword (TWS) began a whirlwind tour of the North East of England in July 2018. What follows is an account of our stays in Sheffield, Goathland, Darlington and Northallerton. The trip was made even more memorable by the World Cup happening alongside our dancing adventures.

On Saturday after a hearty, almost full-English breakfast/brunch prepared by Sheffield Steel Rapper at Jo Maher's place, we all donned our kit and headed out to meet up with Gaorsach Rapper for our first dance out in Sheffield. So fabulous to be dancing with two other great all-women teams! We danced at all the favorite dance haunts in the city including: The Bath Hotel, The Uni Arms, The Closed Shop, The Hallamshire House, The Wellington, Ship Inn, and then Shakespeare's Ale and Cider House for drinks and takeaways.

Sunday we met up with 5 Rivers and Handsworth for an afternoon of dancing at the picturesque Old Horns Inn overlooking the Bradfield Moors. It was one of those perfect, sunny days in the English countryside for dancing and, we found out that our sword-dancing icons in Handsworth have adopted our approach to making the double-triangle lock. A true testament to the folk process to be sure. Our warmest thanks go out to all of the dancers and their families for making the trip to Upper Bradfield to dance with us!

Later that evening the team met back at Ron and Jenny Day's beautiful house to enjoy their garden, a fabulous feast which they had prepared, and just a few G & T's. Ron surprised us by playing a slideshow of our last trip to Yorkshire in the Spring of 2004, TWS has gained some new members and lost a few but we certainly seemed to be having as good a time then as we were having this time 'round. The evening ended with a quiet sing and we all left to go back to our hosts knowing that we had a hike in the Peaks to get ready for the next day.

Sheep dozing along an old stone wall, climbing to the top of one of the many hills surrounding Hathersage for a spectacular view, practicing rapper tumbles safely in the outdoor pool were among the highlights of our day with seasoned hike leaders Rosie, Hattie and Jo.

Back in Sheffield, we met up with Pecsætan, another great all-woman team dancing Cotswold, for dinner at Church - The Temple of Fun, and then dancing at Kelham Island Tavern and The Gardener's Rest. Along with the dancing, there was some wonderful singing at The Rest. It was a wonderful last day in Sheffield. Huge thanks to all the incredible hosts there who took such great care of us

The next day we headed north to Goathland by way of York for an afternoon of sightseeing (and laundry!). Approaching Goathland we marveled at the purple heather in bloom and the abundance of sheep roaming everywhere. When we arrived at the Community Hut we were feted with copious cups of tea, biscuits, pizza and great conversation by Keith, Chris and the rest of our Plough Stots hosts.

On Wednesday the Plough Stots had arranged a huge coach to ferry us around in grand style. The dance stands included: The Ryedale Folk Museum, The Lion Inn, The Fox and Hounds Inn, The Moors National Park Centre, The Board Inn, The Witching Post, and the Mallyan Spout Hotel. Our day of dancing ended with a delicious BBQ at the Inn on The Moor.

Thursday morning the Plough Stots arranged passage for us (stellar hosting!) on the coal-fired steam engine train from Goathland to Whitby. Apparently, the Goathland train station and train were used in the Harry Potter movies, much to the delight of the Potter fans among us. We all had a great time wandering in the seaside town of Whitby. Back in Goathland we made the happy trek down to Beck Hole for a pint, before hitting the road for the Darlington/Durham area and the incredible Victorian mansion of Catherine and Adrian. The sword lock they placed in their driveway as a wayfinder made us all smile.

After a lazy morning and brunch at the mansion on Friday, we headed to the village of Toronto in Yorkshire, to have lunch and do some rapper dancing at The Toronto Lodge. The ladies from Toronto, Canada, in Toronto, UK. There was poetry in that. Then we headed to the Tunstall Reservoir for a walk around the water with Vince Rutland, and then a quick stop at The Black Lion for a drink. That night was full of cup games, tunes and talk after a yummy

English dinner of mince, potatoes and the best Yorkshire puddings ever. Not only did Catherine and Adrian house TWS, they also put up one of our favorite sword teams, Sallyport Sword Dancers. It was a fun night but we needed to get to bed. It was going to be a very early, long and, according to Vince, emotional day on Saturday. We understood that we'd feel fatigued at the end of the day but, emotional? Little did we know....

The pinnacle of our tour was unquestionably The Durham Miner's Gala. Also known as the Big Meeting, the Gala is the largest annual gathering of trade unionists in the UK. People from across the country descend on Durham City to celebrate the mining industry. It dates back to 1871. We had a 6 am wake up call to have "butties" and then jump on another big coach to head to Wingate, where we'd been invited to march with Sallyport, the Wingate Lodge, their colliery union banner, and brass band through the town. It was an incredibly powerful and moving experience, most of us in tears at some point or another. So that was the emotional part then!

Back on the coach, we drove to Durham City to converge with many, many, many more miner lodge communities and bands along the way. Reportedly, there were approximately 150,000 people in Durham City that day (apparently smaller than previous years!) and as we paraded past the balcony of VIPs, TWS got a chance to dance in front of the crowd! Pretty amazing. Then it was on to a rapper crawl around the pubs, where we also ran into Stone Monkey, long-time dance friends who came to visit us in Toronto a number of years back.

The pub stops that day included Sallyport's usual haunts: The Victoria, The Shakespeare, Ye Old Elm Tree, among others. We learned a thing or two about dancing in extremely tight spaces! We also now know what to do when a brass band bears down on you when you're in the middle of the street in the middle of a dance: get the heck out of the way - and smartly! During the pub crawl, one of our young dancers took a risk and sang A Miner's Life unknowingly to some rather famous local folk singer legends (Chris Wilson, Pete Woods, Graham Unthank and Jim Mageean) at The Victoria. In full vocal support the crowd, including the folk legends, all joined voices in one of the most rousing renditions of the song we've ever heard. Cue the tears of emotion. Again.

After a very long and, yes, emotional day, we took the train back to Northallerton/Brompton to the home and



*The Toronto Women's Sword Team in the Durham Parade (TWS)*

wonderful hospitality of Vince and Sue Rutland to collapse, have a great BBQ dinner and meet up with Pengwyn Rapper, a women's team that had come out of retirement just to spend time dancing with us. The thank you toast on behalf of TWS was given along with a final bout of emotion. It couldn't be helped. Everyone had been so incredibly wonderful to us, every single day. So Vince, we get it. The Gala is an overwhelming and emotional experience, not to mention an event with some fine spots of dancing.

Our final day of the tour was hosted by Pengwyn Rapper and the Brompton Scorpers on Sunday July 15. The day started with a trip to The Forbidden Corner, a unique labyrinth of tunnels, chambers, follies and surprises created within a 4 acre garden in the heart of Tugill Park and the Yorkshire Dales. Then we headed to pubs, The Dante Arms, Coverbridge Inn and Station Hotel, for some dancing and conviviality. And refreshments, of course.

At days end, many of the team started to head off in their own directions, to other places or back towards Manchester to head for home. That night, a few remaining TWS spent the evening with Vince, Sue, and a handful of other Scorpers and Pengwyns at The Green Tree Inn, having dinner and pints and winding down. It was hard to believe that this fabulous tour was at its end.

Thanks again to all of the teams and their families who so generously hosted us. It was such a fantastic week! I don't think any of us will ever forget it.

*A founding member of Toronto Women's Sword back in 1989, Laurie discovered her love of traditional and ritual dance forms including rapper, longsword, contra, Irish set, Scottish Country in addition to old Ontario step-dancing almost 30 years ago. The love affair continues....*



# Marketing Your English Dance: Don't Blame Jane!

*by Lisa Brown, Country Dancers of Rochester*



*Kathleen Suher and Dan Seppeler (foreground) dance past Kathryn Pedersen and Julia Nelson at the 12th annual Jane Austen Ball in Rochester, NY in April 2018 (photo by Dave Boyer)*

Nearly two hundred years after her death, English author Jane Austen (1775-1817) changed the fortunes of the Country Dancers of Rochester (CDR). With the right marketing and outreach, she can change your organization's prospects too.

For 25 years, beginning in 1984, CDR held small monthly English country dances while the contra series flourished with well-attended weekly dances. Less than five years after holding CDR's first Austen event in 2007, the English series had skyrocketed to weekly dances, moved to a larger hall and offered four balls each year, two of which were co-sponsored by the local Jane Austen Society. Jane Austen kickstarted this growth and can help your organization boost attendance.

Austen's six witty, ironic novels, unfinished works, sarcastic published letters and hilarious juvenilia all feature country dancing. The entertainment industry cranks out film or television versions of her books every few years causing a continual renewal of interest. Her enthusiastic, devoted fans are legion, already familiar with English country dancing and predisposed to like it. Half your job is already done.

The first step in marketing to Janeites is to look for Jane Austen clubs in your area. Start with the Jane Austen Society of North America ([jasna.org](http://jasna.org)). JASNA has over 5,000 members and more than 78 regional groups in the United States and Canada. There are also hundreds of more casually organized Jane Austen clubs in almost every

city in North America. Seek out Janeite gatherings on the internet and social media. Ask them to include a link to your organization on their website or blog. Engage with them on social media to gain more visibility with their members and establish connections to other Janeites.

Give an English Country dance demonstration at Jane Austen club meetings. Partner on future projects and special events; name one of your special dances or balls after a ball or location in an Austen novel. This will draw Janeites from near and far as well as home schoolers to your event. Pool your resources by sharing labor and expenses on special events. In Rochester, the Central & Western NY region of JASNA underwrites the student scholarships at our Jane Austen Ball. CDR and JASNA also share business cards; one side has JASNA information and the other ECD details.

This collaboration will be more fruitful when there is at least one person who is a member of both groups. When new folks attend a local JASNA meeting, CDR members immediately invite and encourage them to attend a dance. If your organization doesn't currently have any Janeites, take steps to embed a dancer in area Jane Austen groups.

There are national and regional Jane Austen conferences throughout the year. These gatherings almost universally include an English country dance. Contact the organizers about teaching a class, giving a demo or calling a dance. The Country Dancers of Rochester has a demonstration team for marketing purposes. The majority of their performance requests are Jane Austen related and the team's name, The Meryton Assembly Dancers, reflects



(l-r) Eve Jasinski-Whitehead with Jere Brubaker and Lisa Brown with Eric Borresen at the 12th annual Jane Austen Ball in Rochester, NY in April 2018  
(photo by Dave Boyer)

this interest. English literature programs at local colleges book the Meryton Assembly Dancers every year to teach country dancing to their Jane Austen or 18th century literature classes. Public libraries are always looking for book related activities and a demonstration of country dancing meets their needs.

Each of Austen's books has been turned into theater productions with country dancing a big part of the show. In the Rochester there is at least one scholastic production of *Pride and Prejudice* every year. The directors always need guidance when staging English country dancing. This is a perfect opportunity to market our dance organization. Professional theatre productions of Austen pieces are always popular and draw large crowds although they aren't as frequent as student productions. Working with a touring professional production gives country dancing a wide audience.

There are currently two Jane Austen mini-series in production in the UK. Those series will eventually be shown on public television on this side of the pond. Begin to establish a relationship with your local PBS station now so your organization will be familiar to them when it comes times to promote the latest mini-series. The premiere of these shows will ramp up interest in Jane Austen making this the perfect time to debut your own Jane Austen event.

The topic of Austen in the country dance community is frequently contentious; in online dance forums her name is often met with either silence or derision while dance historians sigh and moan at the very mention of her. The disparagement is mostly based on the use of inappropriately dated dances in the films and the love of Janeites for those dances. "Jane Austen never danced to 'Mr Beveridge's Maggot!'" is the cry of the naysayers. Consider the disinformation about country dancing during the Regency era as an opportunity to engage with Janeites about the history of English country dancing.

Janeites may try country dancing because of Jane Austen but they come back again and again for the dancing.

*Lisa Brown is president of the Country Dancers of Rochester and past coordinator of the Central & Western NY region of the Jane Austen Society of North America. CDR offers both traditional New England Contra Dances and English Country Dances each week with live music. [cdrochester.org](http://cdrochester.org).*



# Taking the Dance With You Into the World With NVC\*

by Harriette Bugel and Bruce Hamilton

**I**n 2008, while dancing to Lift Ticket at Contra Dancers Delight Holiday, I noticed that my partner in a dance seemed clearly content and that his intention to be present, to connect one-to-one, was genuine and not sexual. Later, waltzing with this same dancer, I felt in conversation with him, not just following “his lead.” I had danced with him before, enough times to know that something was different, not just about him but within him. Whatever it was, I wanted some (“Harry Met Sally” moment). During a break he described his practice of Nonviolent Communication (NVC) over time, influencing not just his conversation, but dance style as well. “Here are the words that describe my change: curious vs. knowing; inviting vs. demanding; experiencing vs. expecting.” I was hooked.

## What is this NVC?

A tool, a method of engaging to listen to what is truly alive within ourselves and others. The founder, Marshall Rosenberg PhD, was a clinical psychologist who observed humans habitually defend, withdraw or attack in the face of judgement. Yet we are connection-seeking creatures, and when our need for safety is met, we are capable of empathetic, non-judgmental, compassionate connections. Rosenberg grasped what is now well documented in neuropsychological literature: our brains are wired for deep connection and for building community.

Fall of 2016 came, and with it an awareness that an event blending contra dancing, nonviolent communication workshops and great food was growing in my mental garden. Apparently, it had been growing while I reckoned with physical and sexual violence in the contra community, with the “Black Lives Matter” and “MeToo” movements, political climates around the world and the oral histories of my clients. All of these provided fertile ground for an idea, and the first True Colors Compassionate Communications Contra Dance Retreat was born.

Organizing an entire dance weekend exposed me to how extensively NVC has shaped and is shaping our dance

community. Numerous callers, dancers, musicians and dance organizers use nonviolent communication or conscious building strategies to guide our interactions on the dance floor. One of those is caller Bruce Hamilton, who wrote *Notes on Teaching Country Dance* in 2005 (available in the CDSS store). In the credits, he notes being influenced by Marshall Rosenberg’s *Nonviolent Communication*. Bruce agreed to co-author this article and to answer a few interview questions:

**HB:** When and where you first exposed to NVC?

**BH:** Several ideas are woven together now, and it’s hard to disentangle them. I wanted a way for the students in my callers’ classes to get feedback they were able to take in. But as a caller, you put yourself in a really vulnerable position — offering the thing you love most and hoping others will like it, performing a skill that can only be practiced in real time, in front of others, sometimes strangers. I found that if the students got crisp, relevant feedback, unornamented and undistorted by euphemisms, they could hear it and take it in. Unskilled feedback usually gives rise to defensive feelings in the hearer, so we push it aside and lose the useful stuff. Linguistic devices like “I” messages bury the useful information and are easily seen through anyway. I was trying out a feedback model of my own when someone recommended Marshall Rosenberg’s *A Model of Nonviolent Communication*.

That book aligned with what I’d come up with, but also pointed in a direction that I, an engineer, would never have thought to travel. I read *A Language of Life*, went to an NVC workshop in San Francisco, and eventually got to hear Marshall in person. I also have some of his lectures on DVD and CD and return to them from time to time. I guess you could say I find his approach valuable :-)

**HB:** What prompted you to include NVC in your 2005 book?

**BH:** The Model book does a better job of getting the idea across in print than I can. That’s the only NVC reference in my book, but his ideas pervade my workshops, where



I can present them in person and gently steer. They also inform a workshop handout, “When You’re Not the Caller” and a talk I gave at a Scottish Dance conference in Switzerland.

**HB:** How has NVC impacted your role as a caller, dance organizer, dancer?

**BH:** It’s subtle and hard to put into words. Even the term “nonviolent” is a distracting overstatement. Without saying how (since words don’t work for that) I’ll say that as a dancer I’m more fun to dance with; as caller I can ask more of the dancers and they are more comfortable with me in charge; as a teacher of callers I can, as Joseph Pimentel graciously put it, “... reveal[ed] a whole new world I am still happily exploring.” I sometimes hear “this isn’t a way to call; it’s a way to live” and I attribute that entirely to Marshall’s ideas.

**HB:** How have you seen NVC impact the contra dance community?

**BH:** I have to use words here, and like “nonviolent,” they’ll present a caricature of what I mean. Please try to hear through them. I would say that that I miss the impact NVC can make. The scene seems to be trending away from human-to-human and heart-based interaction and toward a me-oriented activity. I feel a sense of “I paid for entertainment; entertain me,” a valuing of the new for novelty’s sake, a valuing of what makes the dancer look good over what makes the set look good or work well, and an appreciation of the music mostly for how exciting it is. A very few people — Fred Park and Bob Dalsemer come to mind — change the room. It seems they do that just by their being, but that’s the way NVC works. [end]

True Colors Compassionate Communications Contra Dance Retreat 2019 is designed for all participants to learn about NVC through experiencing NVC basics both on and off the dance floor. Who creates the experience? You! Your presence and passion for dancing coupled with a willingness to learn and share are key ingredients. Visualize a typical contra weekend schedule. Add to the mix NVC dance-shops facilitated by fellow contra dancers who practice and teach the NVC model. We will be exploring the four principles of NVC: Observation, Feelings, Needs, and Request in both group work shop format, individual NVC practice opportunities and on the dance floor. In addition to NVC focused danceshops,



the dance weekend organizers, callers, chef and sound crew will be invited to learn about NVC prior to the event and to participate in the workshops as their obligations permit.

Many members of the dance community already seek authentic and respectful connection to each other. The skills of Nonviolent Communication are a subtle but effective tool, and we believe that a retreat like this will be a useful and enjoyable introduction. Are you interested in helping get this started? What would you want to get out of it? What would lead you to invite your friends?

**Save the Dates June 28th - July 4th as we team up with Summer Contradancers Delight Holiday, look for details at [truecolorcooking.com](http://truecolorcooking.com) and [contradancersdelight.com](http://contradancersdelight.com).**

*Harriette Bugel is a contra dancer, chef, singer, and knitter who currently resides in Asheville, NC. She works full time as a Licensed Clinical Social Worker and finds the practice of NVC a valuable resource for herself and her clients. She shares her home with Skyler, her service dog, and three cats.*

*Bruce Hamilton is an internationally known teacher of English (and Scottish) country dancing. He’s been calling dances since 1971, and has led dances in England, Australia, and Japan, as well as being in high demand for dance camps around the US. He is a thoughtful and enthusiastic teacher, and imbues the dances with energy and fun.*

\*quote from Rex Blazer of Lift Ticket

## CDSS NEWS

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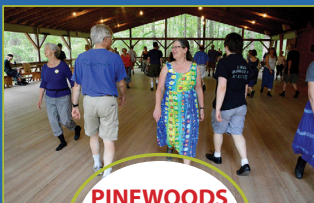
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## 2019 Dance, Music, and Song Camps



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**LOUISE**  
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