



# Country Dance and Song Society News



Issue 184 May/June 2005  
~ celebrating CDSS's 90th anniversary all year ~

## In This Issue...

...you'll find articles about dealing with crowded dance halls, dance program planning, a look at another old chestnut, stories about dancing in Norway and teaching in Denmark, a story about "partying like it's 1799," a look at twenty-five years of Gadd/Merrill Endowment Fund recipients, a new mini-column on English dance titles, plus the usual fine offerings from the store and upcoming events through July.

## New CDSS Affiliates

Welcome to these three affiliates! In CALIFORNIA, **The George and Martha Washington Cotillion** has classes on second Thursdays of the month, at 7:30 pm, All Saints Church, 3847 Terracina, in Riverside, and they hold a Washington's Birthday/Valentine's Ball (February), Harvest Ball (November), and do dance exhibitions at Riverside Heritage House (July) and at Sea World in San Diego (September/October weekends). For a report on the latter, see the last issue, "Dancing on Board the HMS Surprise." To learn more, write or call Ed St. Germain, 12600 Warbler Avenue, Grand Terrace, CA 92313-5731, 909-783-0762, ed@englishcountrydancing.org, or see [www.englishcountrydancing.org](http://www.englishcountrydancing.org).

CONNECTICUT is home to the **English Country Dance of New Haven**, a long-established group, dancing on first and third Fridays (September-April, but only one dance in December), 8-10:30 pm, at the Neighborhood Music School, 100 Audubon Street. Peggy Vermilya teaches and music is by Marshall Barron, Grace Feldman, Margaret Ann Martin and musicians from Marshall's dance band workshops (held the first Saturday after Labor Day). Marshall can tell you more; write her at 100 York Street #15E, New Haven, CT 06511, golden dragon@snet.net, or call her at 203-776-6929, or call or write Peggy at 203-782-1646, peterv1@earthlink.net.

**World Voices World Visions** is a weeklong folk music and dance camp, sponsored by the University of Rhode Island Multicultural Center in Kingston. The week is held in mid-July and features dance classes, drumming circle, open choir, cooking and culture, and lessons in fiddle, guitar, banjo and harmonica, as well as World Village classes for children. For details, see [www.uri.edu/mcc](http://www.uri.edu/mcc), or write 74 Lower College Road, Kingston, RI 02881, mccl@etal.uri.edu, or call 401-874-2851.

## Sannella Tribute Reminder

In the last issue we ran a letter from Mary Devlin and Philippe Callens suggesting a memorial week tribute to the work of Ted Sannella, master caller and choreographer, during November 11-20, 2005, perhaps by doing an evening of his dances or incorporating a few into a regular program. Many of Ted's dances can be found in his two books, *Balance and Swing* (1982) and *Swing the Next* (1996) as well as other publications. We'll be listing "Sannella" events on our webpage and in the newsletter. If you're interested in participating or exchanging ideas, write Mary at [mary@marydevlin.com](mailto:mary@marydevlin.com) or Philippe at [upcal01@yahoo.com](mailto:upcal01@yahoo.com).

## Database Project Update

Okay, we're getting closer. As of mid-March, we have raised \$13,196, towards the rebuilding of our database. That means we have less than \$2,000 to go to meet our goal of \$15,000 in direct gifts. Can you put us over the top? (We're seeking foundation money for the bulk of the project.) Contributions may be sent to CDSS Database Project, PO Box 338, Haydenville, MA 01039-0338. Thank you to all who have helped so far.

**Country Dance and Song Society**  
Continuing the traditions. Linking those who love them.



Editor in Chief ~ Caroline Batson  
Executive and Artistic Director ~ Brad Foster

Sales Editor ~ Linda Henry  
Dance Editors ~ Mary Devlin, Robin Hayden,  
Gene Murrow, Dan Pearl, Jonathan Sivier  
Tune Editor ~ Peter Barnes

This newsletter is published six times a year by the Country Dance and Song Society. Views expressed in signed letters and articles represent those of the authors and not necessarily of CDSS.

Please send articles, comments, inquiries, letters, event listings, etc. to *CDSS News*, PO Box 338, Haydenville, MA 01039-0338, fax 413-268-7471 or [news@cdss.org](mailto:news@cdss.org). Submissions may be edited.

Members' **personal ads** (50 words maximum) are free; nonmembers' ads are \$5. **Display ads** are \$350 a full page, \$185 a half page, \$120 a quarter page, \$70 an eighth page. CDSS Group Affiliates may take a 50% discount; please make sure your group name and newsletter issue are included with the ad and payment. All advertisers may take a 10% discount if you run the same size ad in three consecutive issues. We accept camera-ready JPEGs, TIFFs or PDFs (with 150-300 dpi resolution) or ads on paper.

**Deadlines** are January 15, March 15, May 15, July 15, September 15 and November 15. Each issue fills quickly, so send your articles and ads early! The newsletter is mailed about six weeks after the deadline.

Dances, tunes, songs, articles and poems published herein are used with permission. Reprints of articles written for the *News* generally are allowed, but please ask first. Reprints of reprints should be negotiated with the original publications; we're happy to give you their addresses. Thanks for reading the newsletter.

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The CDSS Office will be closed Thursday-Friday, May 12-13; Monday, May 30 and Monday, July 4.

## CDSS Office

Monday-Friday, 9:30-5:00

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The Country Dance and Song Society, founded in 1915, is the organization that, through its resources, programs and enthusiasm, celebrates and preserves traditional English and Anglo-American dance, music and song, promotes their new expression, connects people who enjoy them and supports communities where they can continue to thrive. Membership is open to all, and helps to underwrite these wonderful activities. Members receive the bimonthly newsletter, annual directory of dance groups and members, ten percent discount from the store/mail order department and first crack at registering for our summer dance programs. Annual dues are: Subscriber \$25 (newsletter only), Individual \$43 (or Limited Income \$28), Family \$62 (or Limited Income \$39), Group Affiliate \$85. Please send dues, changes of address and inquiries to CDSS, PO Box 338, Haydenville, MA 01039, 413-268-7426, fax 413-268-7471, [office@cdss.org](mailto:office@cdss.org). CDSS is a 501(c)3 nonprofit organization. Donations are tax deductible to the extent allowed by law.

## Letters, Comments and Announcements

### from the Members and Friends of CDSS

#### Shorter Contras, Please

For twenty-five years now I have been a devoted, at times insane, contra dancer who sought hard to achieve "trance dance," a state that can only be achieved after a dance repeats and repeats. I speak out of love then, when I say that in recent years some of the very best callers are running contras for far too long, [and] doing a disservice to those they are meant to serve. Running a contra for too long means calling fewer contras [and giving] dancers fewer chances to find different partners.

I am writing this short note to elicit responses. I would like to hear from those of you have views on this question: [hmorgens@boltblue.com](mailto:hmorgens@boltblue.com).

Henry Morgenstein



#### Tell Me More, a new column by Graham Christian

In English country dance, we often hear questions like these from dancers: "What is the origin of this dance? What does the name of the dance mean?" As the notes to Keller and Shimer's *Playford Ball* show, English country dances were rich with topical allusion, and gained in meaning by pointed reference to contemporary persons, political events and popular entertainment. Tell Me More will try to address these questions on the basis of recent research, enriching our dance experience by deepening our knowledge of the original contexts of dances of lasting appeal.

#### Sion House

Syon House (sic) is an English manor with a long and varied history: it was originally the site of the Bridgettine Syon Abbey, one of the last great monastic foundations in England; their last Father Confessor died unpleasantly for refusing to acknowledge Henry VIII's supremacy over the Church in England. It was at Syon that Jane Grey, daughter-in-law of the then-owner, accepted the crown of England, which she famously bore for only nine days. It later passed to the Percy family, the Earls of Northumberland, who still own it. For the purposes of the dance, I think the key historical moment occurs during the Civil War, when the then-Earl, known for his neutrality, acted as governor to the Duke of York, later to become James II. "Sion House" appeared in 1686, during James' brief reign (1685-1688), in the seventh edition of *The Dancing Master*.

#### Obituaries

##### Chip Hendrickson, 1932-2005

Charles (Chip) Cyril Hendrickson III, of Sandy Hook, Connecticut, died peacefully on February 25, among loving family, after a long courageous struggle with complications of a stroke. A technical illustrator by profession, he retired from corporate work in 1988; however, he is best known in the community dance world for his work in Native American life, square dance and colonial American dance and music.

Inspired by a presentation of the Native American family in his youth, Chip made a lifelong commitment to educating the public about Indian ways. He formed a dance group in his teens, and later with his five children, the Te Wa Hey Dancers; he created beautiful regalia, perfecting his beadwork skills, leather craft and feather work; and through his presentations and demonstrations, taught respect for all living things and that we are all related. After his stroke in 1997, he was not able to dance, but could still teach, becoming an advisor to the Red Tail Dancers in Newtown, Connecticut, led by his son Bob.

In the 1950s, Chip became a square dance caller, eventually making twenty-seven recordings and writing for a national square dance magazine; in 1975 he discovered the dances and music of the eighteenth century. A skilled teacher of squares, contras and English country dancing, he staffed many dance camps from Kentucky to Canada, and he produced the annual Lincoln Center out-of-doors summer country dance program in New York City from the mid 1970s through 1996.

During the American Bicentennial, Chip and friend Kate Van Winkle Keller researched dances and music from the eighteenth century as primary sources became available in abundance; as "Cyril Hendrickson, Dancing Master," he founded a performing group and he was Dancing Master for historic reenactment groups including DeLancey's Brigade in Trumbull, Connecticut and The Living History Foundation in Virginia. In 1990, he was employed by Colonial Williamsburg. In 1988, Chip and his wife Fran created The Hendrickson Group as a vehicle to publish his books and recordings of colonial American social dance.\*

Chip was known for his enthusiasm and joy of life. He loved nature, walking in the woods, camping, designing, creating and building projects. He was exceedingly proud of his children and grandchildren and always introduced Fran, as "my best friend and wife."

Chip is survived by his wife, children and grandchildren. Contributions may be made to the Chip and Fran Hendrickson Benefit Fund at Newtown Savings Bank, 250 South Main Street, Newtown, CT, 06470, to help defray extensive medical costs.

(information taken from family obituary)

\* *Colonial Social Dancing for Children* (1995); *John Griffiths, Dancing Master: 29 Country Dances, 1788* (1989); *Social Dances from the American Revolution* (1992, with Kate Van Winkle Keller); *George Washington: A Biography in Social Dance* (1999, with Kate Van Winkle Keller); and *English Dances for the Dutch Court* (1996).

### Irv Kass, 1940-2005

We are sad that our dear friend Irv Kass left us so soon and so suddenly on New Year's Day 2005, but we feel honored to have known him and to have witnessed his many talents, achievements and attributes.

Irving Louis Kass was born in Brooklyn, New York, on August 12, 1940. He attended Lincoln High School and Brooklyn College, graduating from the latter in 1962 with a degree in psychology. He became a qualified computer programming expert, long before that profession became so popular, and worked many years for Sun Chemical. More recently he worked in telecommunications and direct mail marketing. From early on, Irv had a strong commitment to the philosophy of Henry George and social justice; he became a teacher at the Henry George School of Social Science, in New York City, in the early nineties and later joined the Board of Trustees where he served as a lifetime member.

Irv impressed everyone with his steady and reliable personality, his helpful, nonjudgmental suggestions, his generosity, his genuine sense of humor, kindness, fairness and social awareness, his great mental acumen, his excellent organizational skills. Along with these qualities, Irv was a man of movement—he skied avidly, out west and in Europe, he played tennis, swam, sailed, and, above all, he danced, beautifully!

His longtime best friend Larry remembers that Irv was exposed to dance at an early age, because his mother, Anna Kass, greatly enjoyed international dancing. Perhaps that's what led to Irv's love of dancing (although some of us sense that Irv has always danced, that he was born dancing).

Working in our dance community, Irv played many helpful roles. For instance, he organized buses to transport dancers to and from Brattleboro dawn dances; he served as a board member for the New York Dance Activities Committee (forerunner of Country Dance New York); he served as treasurer for CDSS before the office moved to Massachusetts; he helped originate the summertime outdoor dances at Alpine Boat Basin; he stepped up to the plate to learn how to teach and call dances; he was a member of the performance group, Chelsea English Country Dancers; he danced in the Scandinavian production of New York Revels; he danced in a documentary on the life of Jane Austen, a Working Dog Production aired recently on the Biography Channel of A & E network.

Irv lent his expertise and was a happy participant wherever he went. He particularly enjoyed dancing at Pinewoods Camp, and recently, with the encouragement of teachers there, he had begun to develop his singing voice.

Adieux and fond farewells will be continued at a remembrance and celebration of Irv's life on Sunday afternoon, June 5, 2005 at Circle Lodge, Sylvan Lake, New York. Further information may be obtained by calling Elizabeth at 212-788-1026, or Susan at 914-762-8619.

*Elizabeth Freedman and Susan Murrow*

### Andrew G. Woolf, 1946-2005

Andy Woolf of Brentwood, New Hampshire, a professor of English at Northern Essex Community College for the past twenty years and a renowned folk musician and artist, died February 4, after having been stricken while he was at work two days earlier.

A New York native, he attended Oberlin College (earning a bachelor's degree), University of Wisconsin (master's in English) and Tufts University (doctorate in Ethnomusicology).

Andy was a prizewinning fiddler and also talented as a player of many other musical instruments, including the banjo, thumb piano, guitar, pentaharp and, especially, the ukulele. He

traveled around the United States and throughout the world playing at festivals, dances, coffee houses, weddings and other venues. He was also a gifted poet and artist whose silly sense of humor and love of life endeared him to friends and acquaintances alike.

He is survived by his wife Karen, brother and other family members. Donations may be made in Andy's memory to the Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338.

*(information taken from family obituary)*

### Celia Wright, 1951-2005

Several years ago, as Sun Assembly English Country Dancers of Durham, North Carolina, despaired the move of the most stalwart of our musicians to Chicago, we received a magically-timed call from a woman who said, "Would you like someone to play piano for English country dancing?" From that point through this past fall, we were blessed by Celia Wright's music, her organizing of our "house band" Collard Greene, her commitment to semi-monthly live music for our dances even though we could pay less than a pittance (which she would usually donate back to us), her never-ending work to make the piano at our venue playable, her attention to publicizing our dances, her participation in our steering committee, and through it all her acerbic humor. Celia also enriched the wider dance community by playing for contra and Scottish dance and local waltz sessions.

Her interests included music, art, belly-dancing, gardening and weaving. She had an MFA in Textile Design from the Rochester Institute of Technology. She worked professionally as a mechanical designer and was a member of the Piano Technicians Guild. Her belief in fostering community led her to support numerous charitable causes, among them Habitat for Humanity and the Southern Poverty Law Center. Through the Triangle Community Foundation, she established the Mason's Apron Fund to support a variety of charitable activities, including programs to serve the basic needs of individuals and families, reproductive rights, environmental protection, and, of course, programs promoting music and dance.

Last November, Celia was diagnosed with a brain tumor. She was admitted to residential hospice care in early December, and passed away peacefully there on the morning of New Year's Day. She is survived by her partner, musician Ted Ehrhard; by her brother and sister-in-law; by her maternal aunts and cousins; and by the innumerable others whose lives she graced.

In Celia's memory, and in the spirit of her own generosity to our dance, the Sun Assembly Steering Committee has named the Celia Wright Live Music Fund. Contributions in her memory will help support live music for English country dancing in the Triangle. They may be sent to Sun Assembly, c/o Pat Petersen, 1702 Vista Street, Durham, NC 27701. For more information, contact Ted Ehrhard at 919-619-2904.

*Pat Petersen*



### Congratulations

Congratulations to Judy Ericson and Pierre Chartrand who have been awarded the 2005 Best Choreography Prize, in the Small Company category, from the Independent Reviewers of New England (IRNE), for their work in "The Christmas Revels" in Boston.

## Outreach ~ Twenty-five Years of Gadd/Merrill Recipients

As mentioned in the last issue, this year is the twenty-fifth anniversary of the Gadd/Merrill Endowment Fund, named after CDSS's longtime director, May Gadd, and music director, Phil Merrill. Separately and together, they were major influences on the early work of the organization and we hope they would be pleased to see how their legacy continues. The fund offers loans to CDSS affiliates and members for programs which advance our aims. It is supported by donations; only the interest in the fund is used, and gifts to the fund, by check, stocks or planned giving, are always welcome. For information on how to donate, see [www.cdss.org/fundraising/special\\_funds.html](http://www.cdss.org/fundraising/special_funds.html). For information on how to apply to the fund for a loan, please see our webpage, [www.cdss.org/membership](http://www.cdss.org/membership), click on Membership and scroll down. Now—in celebration of the anniversary—we are pleased to present the first ever listing of all project recipients of May Gadd/Phil Merrill Endowment Fund awards. \*

**2005—Chattanooga Traditional Dance Society**, Weekend Festival, Chattanooga, TN. **Bayside Travellers Country Dance Society**, construction of dance floor, Twin Lakes, MI.

**2004—Stellar Days and Nights: A Rocky Mountain Dance Adventure**, Buena Vista, CO. **Jeremiah McLane**, Le Bon Vent Concert Series, MA, VT and PQ.

**2003—Lise Brown**, Big Bandemonium's *The Big Bang* CD, Greenfield, MA. **Bay Area Country Dance Society**, partial stipend for BACDS American Dance and Music Week, Mendocino, CA. **Randy Miller**, publication of *New England Fiddler's Repertoire* (tune book, rev. ed.), Alstead, NH. **Richard Hart**, *Live From the Nelson Town Hall* CD, Nelson, NH. **Charles River Rapper**, Abbotts Bromley New England tour.

**2002—California Dance Cooperative**, English country dance and music workshop (with Bruce Hamilton and Chuck Ward), Los Angeles, CA. **Bob Pasquarello**, publication of *Fingers Dancing* (book for dance pianists), Glenside, PA. **Pourparler**, weekend for teachers, Dodgeville, WI. **North Bay Country Dance Society**, Mad Robin Ball, Petaluma, CA. **English Country Dancers of Columbus**, John Shaw Country Dance Weekend, Columbus, OH. **Sitka English Country Equinox Ball**, Sitka, AK. **CDSS in collaboration with New England Dancing Masters**, *Chimes of Dunkirk* video, Brattleboro, VT.

**2001—Tony Barrant**, archiving original 8mm film *Ceremonial Dance in England*, Brattleboro, VT. **Sun Assembly**, Teachers' Workshop and Dance (with Bruce Hamilton), Durham, NC. **Folk Horizons**, Portsmouth Maritime Folk Festival, Portsmouth, NH. **Traditional Dance and Music Society**, SoleFest, Springfield, MO. **Bozeman Folklore Society**, Wintergreen Dance Weekend, Bozeman, MT. **Pourparler in collaboration with CDSS**, weekend for teachers, Colrain, MA.

**2000—Cincinnati English Country Dancers**, Spring Dance Weekend, Cincinnati, OH. **Performing Arts Coalition of the Kootenays**, North Kootenay Lake Canadian Music and Dance Workshop, Argenta, BC. **Contradance in Binghamton!**, Contradance in the Schools project, Binghamton, NY. **Bay Area Country Dance Society**, *Swinging on the Gate* CD, San Francisco, CA. **Over the Water Hurdy-Gurdy Festival**, Port Townsend, WA. **English Country Dancers of Columbus**, John Shaw 25th Anniversary Dance Weekend, Columbus, OH. **Kari Smith**, Marley Project at Dancing in the Millennium, Washington, DC.

**1999—David Millstone**, video of Bob McQuillen at contra dance, Peterborough, NH. **Susan Kevra and Nightingale**, travel assistance to Le Grand Bal de l'Europe, Gennetines, France. **American Folklife Center**, Audio Restoration Project, Washington, DC. **Bay Area Country Dance Society**, travel assistance for Tom Siess to lead workshop on the role of a Board, Mendocino, CA. **Hanny Budnick**, collecting folk traditions, Tristan da Cunha. **English Country Dance Documentation Project**, Pinewoods Camp, Plymouth, MA. **Pourparler in collaboration with CDSS**, weekend for teachers, Evanston, IL. **Tom Siess**, Wassail CD, London, ON.

**1998—Erna-Lynne Bogue**, travel assistance to assist Bruce Hamilton with Leaders Training Workshop, New York, NY. **True North Music and Dance**, travel assistance for Philippe Callens to lead workshops at dance weekend, London, ON. **Folk Music Society of New York**, 100 Years of the Folk Revival Conference, Brooklyn, NY. **Johanna Henry**, music for English Country Dance at Life Spectrums Conference, Elizabethtown, PA. **Westcoast Folk Festival**, second annual festival, Seattle, WA. **Steve Corrsin**, research in the history and bibliography of sword and other ritual dance, Cambridge, England. **Mary Devlin and Bruce Hamilton**, English Country Dance Leaders' Weekend, Portland, OR.

**1997—Bay Area Country Dance Society**, Advanced Morris Weekend Workshop (with Roy Dommett), Boulder Creek, CA. **Austin Contradance**, Long Beautiful Lines Contradance Weekend, Austin, TX. **Vancouver Country Dance**, Rainforest Ruckus, Vancouver, BC.

**1996—Helen Welford**, presentation on contra dancing at Association of College Unions Annual Conference, Philadelphia, PA. **Jeffrey Spero**, publication of *California Twirls* (Southern California contra dances and history), Santa Monica CA. **Dance Notation Bureau**, computer software to produce a catalog of folk dance materials, New York, NY. **Grey Larson**, publication of *The Lotus Dickey Songbook*, Unionville, IN. **Susan Songer**, publication of *The Portland Collection* (contra dance music in the Pacific Northwest), Portland, OR. **Tucson Friends of Traditional Music**, construction of a portable wooden dance floor, plus Dance in the Desert weekend, Tucson AZ. **Wannadance**, Let's Dance, weekend workshop for leaders, Seattle, WA. **Bob Dalsemer**, Song Leaders' Workshop (with Jeff Warner), Brasstown, NC. **Steve Corrsin**, research on sword dancing for bibliography, Brooklyn, NY.



1995—English Country Dance Atlanta, Atlanta Dance Weekend, Atlanta, GA.

1994—Jacqueline Schwab, *Mad Robin* (solo CD of English dance tunes), Cambridge, MA. Long Island Traditional Music Association, Family Dance Caller's Workshop, Smithtown, NY. Bay Area Country Dance Society, Mendocino Family Week, Mendocino, CA. Donna Hébert, *The Grumbling Old Woman* (book/cassette on fiddling), Amherst, MA.

1993—Portland Country Dance Community, Portland English Country Ball, Portland, OR. Spokane Folklore Society, construction of dance pavilion, Spokane, WA. Seattle English Country Ball, Seattle, WA. Misty City Morris and Wannadance, The Bell and Sword Traditional English Dance Weekend, Fort Flagler, WA. Bay Area Country Dance Society, Mendocino Family Week, Mendocino, CA.

1992—Bill Matthiesen, publication of *The Waltz Book*, Lanesboro, MA. Down East Country Dance Festival Association, Down East Country Dance Festival, South Portland, ME. Steve Corrsin, production of *Sword Dancing Bibliography*, Brooklyn, NY. Bay Area Country Dance Society, Mendocino Family Week, Mendocino, CA.

1991—Sequoyah Educational Community, English Dance Festival, Black Mountain, NC. Penn Fix, publication of *Contra Dancing in the Northwest*, Spokane, WA. North Texas Traditional Dance Society, Spring Dance and Music Workshop, Dallas, TX. Princeton Country Dancers, publication of *Sound of Jura: Dance Compositions of Eric Scott*, Princeton, NJ. Down East Country Dance Festival Association, Down East Country Dance Festival, South Portland, ME.

1990—Jocelyn Reynolds, Oral History Project, Arlington, MA.

1989—Champlain Folklore Cooperative, Champlain Valley Festival, Ferrisburg, VT.

1988—Triangle Country Dancers, Spring Dance Romance Weekend, Durham, NC.

1987—Peterborough English Dancers, Spring Workshop, Peterborough, ON.

1985—Phil Merrill, Master Classes, New York City area. Mark Twain Victorian Ball, Hartford, CT. Southeastern Regional Country Dance Groups, Country Dance College (callers' workshop), Atlanta, GA. Knoxville Country Dancers, Winter Dance Weekend, Knoxville, TN.

1984—Heritage Dance Association, Heritage Dance Festival, Philadelphia, PA. Ron Duncan et al., travel for Marshall Barron to lead workshops, MI, OH and ON. Village Green English Country Dancers, English Country Dance Workshop, Winnipeg, MB.

1982—Marshall Barron, travel to record. Berkshire Country Dance and Music Society, MA.\*\*

1981—Christine Helwig, travel for leadership workshop. Harry Holtzman, travel to lead workshops, Tucson, AZ. Portland.\*\*

1980—New England Holiday Jubilee.\*\*

\* Applicants often request funds as a safety net for their events. The list above shows financial backing that was offered, whether or not it was actually used. The Gadd/Merrill Fund also supports two scholarships at our annual summer programs; they are administered separately from the project loans and scholarship recipients are not listed here.

\*\* We couldn't find details on these..

Thank you to Linda Henry who checked through many old files and ledger entries to put together this list, and thanks to Susan, Sue and David for their help with past committee member names.

### Thank You, Gadd/Merrill Committee

The MGPM Committee is appointed by the CDSS Governing Board, and members serve one or two terms of three years each. They are responsible for reviewing all applications and deciding what projects get what funding. Current members include Curtis Hoberman (Chair), Tom Siess and Jane Srivastava; the CDSS president, treasurer and director serve ex officio. Previous committee members include Luther Black, Fred Breunig, David Chandler, Maddy De Leon, Josephine Giarratano, Christine Helwig, John Hodgkin, Susan Murrow, Sue Salmons, Jack Shimer, Norman Singer, Paul Skrobela and Anne Warner.

### Gadd/Merrill Deadlines

The next deadline for applications to the Gadd/Merrill Endowment Fund is October 1, 2005; the one after that is April 1, 2006. Guidelines and an application are on our website at [www.cdss.org/membership.html](http://www.cdss.org/membership.html) (scroll down a few lines to Financial Assistance). Please email your application to [gadd/merrill@cdss.org](mailto:gadd/merrill@cdss.org).

### A Final Gift

Does your will include CDSS? If not, consider helping to ensure that your favorite programs, publications and services—such as the Gadd/Merrill Endowment Fund—will continue in the future with a bequest. It's practical, it's tax deductible and it will be put to very good use. For information, write to Robin Hayden, Donations Secretary, Country Dance and Song Society, PO Box 338, Haydenville, MA 01039-0338; [robin@cdss.org](mailto:robin@cdss.org); or see [www.cdss.org/fundraising/bequests.html](http://www.cdss.org/fundraising/bequests.html).

## Cracking Chestnuts ~ Queen Victoria

by David Smukler

### Queen Victoria

Duple proper

- A1 Couple one turn by the right hand once around and fall back into original lines  
Same couple turn by the left once and a half around and take right hands with the opposite neighbor to form a wavy line of four
- A2 Balance twice in this wave  
All turn by the right once around with your neighbor, release hands and gents continue the clockwise motion to spin halfway round in place (over right shoulder) so that all are facing down; take hands in a line of four
- B1 Down the hall four in line, actives turn as a couple in the center (thereby getting proper again)  
Return and hand cast
- B2 Right and left through, across and back

Queen Victoria is an attractive and satisfying dance, with nice connection throughout. Use elegant (perhaps regal) music for it; marches work very well. On the surface, it appears to be a fairly straightforward dance, and so it is. But Queen Victoria is also filled with opportunities for beautiful dancing. Let's look at some of them:

A1—Both allemande turns are eight counts, but the first one goes once around while the second goes once and a half. Use this difference! The first turn is more stately and wide, and you settle comfortably back into your line as it ends. The second turn is more powerful, and ends in the wave just in time. (By the way, as in Hull's Victory, the second couple can delight those around them by accommodating the process of creating the wave. Note that in Hull's it is the #2 gent who must move up the set and put his back to the music to be ready, while here it is the #2 lady who does that.)

A2—Consider what happens when there are two balances. Balancing brings an entire room together, and the second one is almost always more "together" than the first. Also, that extra little curling turn for the gents at the end of A2 is a wonderful moment. The turn is over the right shoulder because it flows that way, and also because the gentleman, ever courteous, would not want to turn his back on a lady with whom he had just been turning. Callers, help the men with this detail during the walkthrough, and prompt a little longer if necessary.

B1—Different dances suggest different timing for even such a seemingly simple figure as "down the hall and back." In Queen Victoria, don't stray too far down the hall. Our favorite timing uses all four count phrases: just four steps to go down, four to turn as a couple, four to return, and four for the hand cast, which of course works best with a nice, firm connection.

B2—Like many chestnuts that end this way, Queen Victoria is a far, far better dance if dancers also control the phrasing on the right and left four, arriving at each stage just in time, and acknowledging one another throughout. Despite how common this figure is in older dances, many dancers today are not used to a proper right and left through, where you turn with your same sex neighbor. Remember on these turns that the right hand person goes forward and the left hand person backs up. If a dancer near you looks panicked, we think that it is fine to touch him or her reassuringly (either with a pull by across, or an arm around during the turn). However, once everyone feels confident, try the turns without touching, working together with force of personality alone.

Ralph Page found Queen Victoria in a nineteenth century dance manual and revived it in the late 1950s. It has been a favorite ever since. It appears in his *Northern Junket* magazine (1959). A very similar dance, The Queen Victoria Country Dance, was also collected (with a tune) in Orkney in 1955 and can be found in the *Community Dances Manual, Book 7*, published by CDSS's counterpart across the pond, the English Folk Dance and Song Society.

It happens that Queen Victoria herself (whose reign was the longest in England's history) was a great fan of country dancing, and so it is apt that one of the ways in which her name has been memorialized is in this gem of a dance.

By the way, if you are hunting for more chestnuts in the *CDSS News*, check out David Millstone's article about Sackett's Harbor in issue #148, May/June 1999. Sackett's is one of our favorites, and it is no wonder that it is perhaps the most frequently encountered triple minor dance in today's contra dance communities.

## Crowded Dance Halls

The following is recent correspondence between Robin Stern, a dance organizer, and Brad Foster, CDSS's director; it is printed here with their permission.

Dear CDSS,

I am on a committee to discuss/research what to do when dances are overcrowded, focusing on keeping a safe and enjoyable dance environment. We are looking into handling this issue for special dances, but are also (gladly) experiencing a trend in upward attendance for our local dances. Have you ever compiled a list of ideas/suggestions for handling overcrowded dances?

Thanks.

Robin Stern, Triangle Country Dancers,  
Durham, North Carolina

Dear Robin,

Congratulations on your growing attendance! To the best of my knowledge, no one has gathered together ideas on what to do in crowded situations. Sounds like a good question to present in the *CDSS News*. Here are some of my personal ideas and observations.

I remember early on in my coming to Pinewoods one of the teachers said "some of you out there don't know how to dance in a crowded hall." It was true! Many of us had little experience with crowds in those days.

Simple suggestions include: dancers should try to be self-contained, i.e., keep elbows down and in for an allemande, the "extended" hands/arms in swings should be pulled in. Dancers should watch behind them when backing up (a problem more for English dances than American).

Programming helps too. I remember the memorial for Genny Shimer, held in Northampton, Massachusetts. We put in many of her favorite dances only to discover that they didn't fit in the hall! English dances with lines falling back, English or American longways dances with lines of four going up or down the hall, longways dances with everyone swinging across the set (fortunately a pretty rare pattern)—these are some of the same figures that take extra space and can be avoided. (We have gathered together programming ideas for crowded English dances; they are found in *Dances for a Crowded Hall: Self-Contained English Dances*.) \*

And asking dancers to adjust helps too, such as asking them to move in when someone goes outside them (pulling the stationary dancers into the center of a square when someone promenades outside).

I call these the simple suggestions because they work if people are willing. Life is very difficult in a crowded hall if the dancers don't want to adjust. Twenty or so years ago I heard the story of a caller at a contra dance who found some of the dancers were using a wide arms-joined-at-the-shoulders swing. It was dangerous; the

caller asked the people to stop; they refused. Perhaps they didn't like the way the caller asked them to stop; perhaps they were just being selfish and rude. In any case, it left that dance a dangerous situation. It is far harder to adjust to a crowded situation when the dancers won't help or when they actively hinder attempts at making things work.

I've heard another story of a crowded dance; actually, the dance wasn't crowded as such; instead everyone packed into the top of the hall, leaving space at the bottom. The caller asked them to spread out; the dancers ignored the request. The caller then asked them to form lines across the hall, hoping that would get them to spread out; they did form such lines, but it didn't reduce the crowding (everyone was still up at the top). Someone got injured, and complained later that the caller was at fault for the crowded situation. Sounded to me like the dance community was at fault.

The most important things for dealing with a crowded hall is a willing crowd and a caller/teacher willing to deal with the issue. Someone once described English dancing as an eye contact sport (in the United States at least), and contra as a body contact sport. Others have said that they measure the "success" (meaning excitement and energy level) of a dance by the number of bruises they bring home. I'd hate to be in a community like that in a crowded hall! When the CDSS Executive Committee came to Chapel Hill in February 2004, the Friday night contra was extremely crowded. As someone from out of town, I was impressed with how well behaved people were.

About ten years ago I heard of a dance group that lost their insurance because of crowding. That group moved to a larger hall and their insurance was reinstated. I've also heard of groups that had to limit the number of people at a dance. Once the maximum number was reached, new arrivals were kept at the outside door until someone else left, at which point one person was let in for every one that left. Public buildings should have occupancy limits; if you exceed those limits, the dance could be shut down (either by the hall or the fire marshal or the insurance company). So one solution to crowding is to limit attendance, or to move to a larger hall.

Those are my quick thoughts. Good luck with your situation!

Brad Foster, Executive and Artistic Director

\* Six experienced English dance leaders present programming and hall management suggestions for a crowded dance. Includes an introduction and sample program by Brad Foster. Does not include dance instructions. 20 pages, CDSS, 2004; [www.cdss.org/sales](http://www.cdss.org/sales).

## Program Planning ~ A Look at One of the Caller's Jobs

by Colin Hume

How do you plan a program? What dances do you want to fit in, which do you put where, how do you keep your program flexible? Some of this is a matter of personal taste. I like a good mixture: some easier, some harder; some well known, some unknown; some Playford type, some American squares and contras, some English traditional, and using various formations. I know that in the States it's unusual to mix English and American dances in the same evening, and in some ways that makes program planning harder—you have to achieve variety while selecting from a much smaller range of styles.

I do a harder program than many callers and not so many well known dances—that's my approach, and I'm certainly not saying you should do the same. I keep a list for each place I call, and write down what I did, so that I don't end up with the same program the next time I call there. You can put other information on the list—how to get to the hall, the fact that they like well known dances and you had trouble with anything unusual, or they're elderly and don't want anything too violent, or they always have lots of new people, or even "Don't call there again!"

My approach to program planning has changed radically over the last few years, but let me start by telling you how I used to do it.

When I'm preparing my program I go through my dance index and pull out about twice as many cards as I think I'll need. That takes a long time—I have a lot of dances in my case. Then I put them into some sort of order. Start with something not too energetic or difficult, just to get the feet and brains moving. A longways is a good idea—people can join on the end as they arrive. If you're using live music, it also gives the band or musician a chance to settle down—don't throw an awkward tune at them in the first two dances. Keep it varied—don't do two very slow dances together, or two very fast. Include some mixers—though that's not so important in the States where people change partners after every dance. Finish the first half with something lively—they have the interval to recover in. Finish the evening with something not too difficult—you don't want them going home remembering that they couldn't do the last dance.

Put the other cards at the end of the pile as extras. Now put the program away—come back to it tomorrow and have another look. Is it really well balanced? Are there a couple of similar dances close together? Are there two difficult dances next to each other?

I plan a program for every dance I do, but I'm always prepared to change it, or scrap it completely, if I have to. Don't feel you have to stick rigidly to the list: swot up on your extras as well, then you can slot them in at any point. Fried Herman teaches her apprentice callers to

prepare three dances for each slot in the program—easy, moderate and difficult—so that they can pick one each time depending on how things are going. I would find this an awful lot of work, particularly if you're using recorded music, and perhaps not fair on the band if you're using live music, but that's her approach.

If you're working with a band, give them a list a few weeks before, unless you're very sure of them or it's a barn dance (one night stand) or a contra dance. Even then you need to check on "own tunes" (they may never have come across Blaydon Races or Chorus Jig) and the keys they use for any singing calls. If you're not a musician, you need to find someone who can work out what key you sing these in and write it on the card.

Make sure the music suits their style. At the same time ask if they have any favorites—they're playing what you want all evening, so it's a good idea to find out their preferences. They are likely to play their favorites well. Find out whether they have a recent recording; if so, call a couple of dances from that.

I said that my approach had changed over the last few years. That's because I've written a computer program called Dance Organiser ("Organizer" to you) which replaces all the lists and does much more. The process started with me printing out lists of dances in each style and format, so that I could quickly find a three couple Playford-style dance or a longways American-style dance. It also gave me a way of recording how many times I had called each dance, though every so often I had to update a list, print it out and copy all the numbers across. For many years I resisted putting the dance instructions onto the computer; I even wrote to the *CDSS News* in reply to an article about printing dance instructions, saying it was too much work! Then one year at Sidmouth Festival I lost my case of cards and had to do the evening dance without them. The case turned up the next day, but by then I had realized that I needed some kind of backup. Photocopies really weren't good enough; I'd have to cut them up and stick them onto cards (or write out the cards again) and I would have to remember to copy the card every time I wrote a new one or amended an old one. So from my dance lists I set up a database and started typing in the instructions. And once that was all done I had the wild idea of writing a computer program which would plan my dance programs for me! I would give it the sort of rules I've outlined above, and then I could just press a button and it would produce a program for an event, taking into account what sort of event it was and what I had called before for this group. I knew that this was a major job, and I might never be able to specify what was required, but I started writing some code—and suddenly I realized that although I might never get it to plan my

programs I could at least have something which would record my programs and instantly tell me which of the dances I had called before for this group. I changed the name from "Dance Generator" to "Dance Organiser" and began to add the necessary functions. Basically there are two database tables: Events and Dances. "Events" gives all the information I would write on my list—organization, date, type of event, fee, contact details and so on. "Dances" gives the information about each dance in my repertoire: title, collection, format, style and so on, together with the instructions. And the program links the two together in various ways—I can select and modify a list of dances for an event, and I can see when and where I have called a particular dance.

So my new approach to program planning works as follows. When I'm booked to call a dance, I set up a new Event record (starting by duplicating a previous one if I've called for this group before). This means that I can't lose track of the event—it will tell me if I'm already calling that day, it will check that a Saturday in two years' time actually is a Saturday, I can automatically produce a list of all my bookings to put onto my web site, and it will remind me that I have an event coming up in a few weeks for which I don't have a complete program.

I set up a template for the event: typically eight dances in the first half, a break, eight dances in the second half, and six extras. There are other templates for a workshop, a weekend and a week. Then I start to fill these in. The program makes considerable use of filters, to show me just what I want to see. So in two clicks of the mouse I can list all the longways dances in tabular form. I can move down to the Playford section and choose a suitable starting dance. Double-clicking this displays a full screen of information for this dance: I can check the level, look at the instructions and see how many times I've called it. Clicking the "select" button puts it into the program. Then back to the list of longways dances and move up to the American section. In England, I usually start with one Playford longways and one contra, though I realize this approach is looked on with horror by some dancers.

Now I want a set dance, perhaps a little more complicated than the first two dances. I could filter on a format of "three couples," or perhaps filter on a rhythm of "waltz," or even filter on a level of "greater than six" to find something more challenging. Or I could filter on "call it" to see a list of dances that are my current favorites. Or filter on Instructions containing "double figure eight" and look through all the dances containing this figure to select a suitable one. Or, of course, I could select a dance by title: just type in the first few letters and then move down the list as required.

As with the manual system, I put it away and look at it again the next day; it's surprising what different opinions I then have. And although it's a long way from being a Dance Generator, at least I can check the program according to rules I have specified—for instance, that there are one or two dances in waltz time, that there is at least one dance in traditional English style, that there are two American squares—you can make the rules to suit

yourself, and you don't have to follow them! Once I'm satisfied, I can click a button to produce a web page for the program, and email it to the band so that they can see what music is required.

After the event I update the information to reflect what I actually called, and possibly to add a note about how the evening went, what to avoid next time, allow more time to find the venue and so on. When I save the record, the counts of the dances are automatically updated, and if I'm calling the same dance too often I will be reminded of this.

I'm not saying my new approach is perfect, and maybe I should look through the whole list every so often and select some dances that I really ought to call again. But this way I can just set the "call it" indicator and be reminded whenever I wish. It also means that if I'm calling several events in quick succession I don't need lots of sets of cards at the front of my case—I just get them out before the event. Eventually I may download the information to a hand-held device and not use cards at all!

If you'd like to learn more, you can download a trial version of the program from my web site—[www.colinhume.com](http://www.colinhume.com)—free of charge.

*Colin Hume is a choreographer and the author of the Dances with a Difference series; he lives in Hertfordshire, England and leads workshops in England and the United States.*

## Spend a week with us in 2005!

**Buffalo Gap**  
Capon Bridge, West Virginia  
English & American Dance Week, July 9-16  
Family Week, July 16-23

**Ogontz**  
Lyman, New Hampshire  
Family Week #1, July 9-16  
Teacher Training Course, July 9-16  
Family Week #2, July 30-August 6

**Pinewoods**  
Plymouth, Massachusetts  
Early Music Week, July 16-23  
American Dance & Music Week, July 23-30  
Square Dance Callers Course, July 23-30  
Campers' Week, July 30-August 6  
English Dance Leaders Course, July 30-August 6  
English & American Dance Week, August 6-13  
American Dance Musicians Course, August 6-13  
English Dance Week, August 13-20  
English Dance Musicians Course, August 13-20  
Family Week, August 20-27  
Folk Music Week, August 27-September 3

*Country Dance and Song Society ~ [www.cdss.org](http://www.cdss.org)  
Continuing the traditions. Linking those who love them.*

## Dancing Abroad, Part 1 ~ Dancing in Norway

by Hannah Lindner-Finlay

*Maple Leaf Morris is a team for teenage girls who live in the Upper Connecticut River Valley of New Hampshire and Vermont. The team started in the fall of 2003, and has danced in two productions of the Christmas Revels, at the New England Folk Festival and at the Marlboro Ale. In February of this year, sixteen dancers and four adults traveled to Norway as part of an exchange with a team of teenage Norwegian folk dancers.*

A year ago this time, my mother, the coach of Maple Leaf Morris, came downstairs after a phone call and asked, "What do you think about taking the morris team to Norway?" What a question, I thought. Of course! When she asked the team a few weeks later, there was an overwhelming response. Everyone was raring to go.

Sherry Merrick, who works with Project Harmony,\* had been looking for an American dance group to participate in a cultural exchange with Småjondølane, a folk dance troupe from Norway. When she called my mother last spring, the idea seemed a bit farfetched but exciting. There would have to be a lot of team fundraising in order to get everyone over there, and most of the girls would have to miss a week of school. After consultations with parents and principals, we began thinking about raising money. The trip was slowly becoming a reality.

Come September, the fundraising commenced. We organized bake sales once a month for the local contra dance at Tracy Hall [in Norwich], and received enormous support from the dancing community. We also hosted a benefit contra dance, accompanied by an impressive assortment of musicians (that included Bob McQuillen) who had volunteered to help us out. Our other major moneymaker was a combination of a raffle and silent auction that included more than sixty items, all donated by local businesses and friends.

Then in mid-October, the Norwegians arrived at our homes after a tour of Washington, DC, where they had performed in schools and gone sightseeing. They stayed with us for three days before going on to Boston and then New York City. While they were with us, we gathered together for an evening of dancing. They taught us Norwegian couple dances, and we taught them to contra dance. The evening was a huge turning point in American-Norwegian relations. Suddenly we had found a connection, and looked forward to our next meeting with great excitement.

Four months later, Maple Leaf Morris headed off to the Telemark region of Norway. We spent a little more than a week there, traveling around from school to school teaching contras and other simpler dances and

performing a mixture of morris, longsword and contra dancing. Occasionally, we went into classrooms and spoke English with the students, sharing stories and explaining what it's like to live in America. We stayed with members of the Småjondølane group for the entire week, and were lucky enough to dance with them on three different nights. They invited us to watch their dance rehearsal, which was a real treat, because we saw dancers from the ages of five to fifty carrying on a living tradition. They also took us exploring in Oslo for two afternoons and the teens all had a pizza party together at the end of the week. Although we came to share our culture with them, we found ourselves marveling at the openness and warmth of their community.

Memories of Norway are twisted, tumbled, tied together in one beautiful mass of color, sound, images and emotions. These memories flood over me when I taste the brown cheese we smuggled home, or listen to the hardangar fiddle music that now lives in our CD player. They come from the overwhelming feeling of being totally immersed, not just visiting a culture, but being wrapped up in it from head to toe, surrounded by welcoming faces saying, "This is your home." Here are some of these memories:

Driving along in the bus, my eyes are glued to the window. I try to soak up every moment, every image that reaches my mind, as I wipe away the foggy plastic that separates me from the towering mountains all around. One mountain in particular seems to be hiding around every corner, looming over us wherever we go. Its massive white form climbs high into the clouds, and I feel humbled by its presence. I wonder that the Norwegians don't feel insignificant living here, but then realize that the mountains are part of them.

Later in the week, my mother, sister and I take a hike with Tora, our host. She stops on the road and points to a little gap in the trees that looks almost like a doorway. "That," she explains, "is a doorway to another world where there's magic and trolls." She has believed this since she was a child, but never enters into it for fear



Maple Leaf Morris performing the "hey" in the Flamborough sword dance. Photo by David Millstone; used with permission.



of being disillusioned. We hike on, and at the top of the hill we come to an old house, where her great-grandparents used to live in the summers. There is an old run-down barn, where the cattle were kept, and a small shack where the women used to go to make cheese. Beyond all of these things, in the distance, I see the mountain that has been chasing me throughout my stay.

At the first school, after performing, we get ready to teach some simple American dances. I walk up to a kindergartner and reach out my hand, asking her to dance, although I know she doesn't understand my words. She smiles and shies away from me for a moment, but then places her tiny hand in my own, and I lead her over to a set. The dance is simple, and we spend most of the time grinning at each other, knowing that it's the easiest way to communicate. When we're done, I say, "Tak for dancin!" She doesn't understand my poor Norwegian, but when we leave later she's in the group of children standing in the snow, waving at the bus until we disappear down the road.

That night I have a similar experience with an older woman. She enters the room dressed in a traditional Norwegian costume and smiles in a childlike manner throughout our performance. When I ask her to dance, her face begins to glow with an excitement that lasts the whole evening. We are teaching a contra dance, but this time I feel as if she's teaching me. As soon as we step into a swing, I'm flying in circles. We break apart and I tell her she's a very good dancer. She replies, "No, I'm old." But we dance again a few minutes later, and I'm flying once more, head spinning with amazement at the "old" woman's talent and enthusiasm.

I'm sitting on the first floor of the building where Småjondølane gathers to practice and hold dance events. I watch as five to ten year olds do the children's dance that the morris team learned in the fall when the Norwegians came to visit. Afterwards, they all line up and prepare to practice the halling, a traditional dance for men. I watch as the children earnestly throw themselves in the air, trying to kick a hat off of the stick held above their heads. One little boy is very good. He walks up to the person holding the stick, and, imitating the older boys, signals for the stick to be lifted higher in the air. Then suddenly the boy hurls himself in the air, kicks the hat off of the stick, and falls flat on his back. He stands up, proud of his work, and gets back in line. Later that evening, my mother told him, "You're going to be the next halling champion of Norway." He agreed.

Upstairs, I watch the thirteen to thirty year olds doing the same dance. Among them are the two best

halling dancers in Norway. The men walk in circles, stepping to the music. Eventually they each begin doing their own moves, squatting down and kicking their feet out, springing gracefully into the air, spreading their arms wide, then sinking low again. One man gets into push-up position and claps his hands to the rhythm of the music. Then a woman comes in and stands on a chair, holding the stick with a hat on it high up near the ceiling. The men slowly step aside as one of their companions moves toward the stick and cockily signals for it to be lifted up even higher. He then takes a moment to prepare himself, and in one fluid movement pushes his body into the air, parallel to the floor, then swings his leg to send the hat flying across the room, before landing. He stumbles a moment before regaining his composure. This continues, and the men compete, showing off and joking around in a playful manner. The morris girls are captivated by the scene. We sit on the edges of our chairs, soaking in every glorious moment, while sighing inwardly at the fact that no boys in the United States hang around and do the halling.

A few hours later we find ourselves in the arms of the halling dancers as we learn more couple dances. The women's part is easy; it's all about following. The men have total control, and if you let them use it, the motions just happen, one after another. We step into our roles, completely trusting our partners to lead us around. After this, we teach them to contra dance and they are placed in the same position, trusting us to lead them through the

dance. But it doesn't take long before we're not sure who's leading whom. They are natural dancers, and within minutes can swing as if they were born doing it. Everyone in the room is smiling, as we all do what we love to do most: dance.

The most important part of our Norwegian exchange was the bond created between the two teams. We found in each other something very much like ourselves. Both groups consisted of teenagers who had chosen to step outside the norm and carry on the folk dancing tradition. It was pleasant and surprising to find that the Norwegian dancers were just as amazed by our type of dancing as we were by theirs.

Although we were from different countries, and had language, social and cultural barriers, we were able to break those barriers down as soon as we began to dance.

\* Information about Project Harmony, the Vermont nonprofit organization that sponsored the trip, can be found at [www.projectharmony.org](http://www.projectharmony.org).

Hannah Lindner-Finlay lives in Vermont. Her poem, "No Elegant Dancing," appeared in issue #174, September/October 2003.



The group in front of a Viking ship in Oslo. Back row, L to R: Marisa Hebb, Ania White, Kristina Bushueva, Helen Doyle, Jane Finlay, Thomas McCosker, Sheila Moran, Sherry Merrick. Middle row: Alison Fanning, Anna Ghezzi, Hannah Lindner-Finlay, Libby Chamberlin, Elizabeth Waste, Nancy Nininger. Front row: Rachael Lynch, Rosie Cleland, Ann McCosker, Ida Rose Nininger, Sophie Orzechowski. Photo by David Millstone; used with permission.



# Balance and Sing

## Country Dance and Song Society Store Update



MAY/JUNE

2005

### Check out the latest CDSS products!

#### Bruce Hamilton NOTES ON TEACHING COUNTRY DANCE

Bruce Hamilton, from California, has been dancing English country and display dance as well as Scottish country dance for many years and has traveled North America and beyond as a teacher and workshop leader. These Notes are distilled from Bruce's workshops, so if you haven't been able to experience his teaching up close, this booklet is the next best thing. The Notes are thoughtful and thought-provoking to teachers at all levels. While most of the examples Bruce uses are from English dances, all dance leaders who are interested in furthering their communication and leadership skills will find these Notes useful. Included are: principles to help you be brief, principles to help dancers memorize sequences, principles to help dancers dance well, teaching steps, and leadership and social aspects. Part of the CDSS Booklet Series. 2005 22pgs

Notes on Teaching Country Dance book \$5.00

CDSS T-SHIRTS previously sold only at our summer camps are now available for everyone any time of year. (Designs are not year specific.) Choose from:

**Buffalo Gap** – Silkscreened color photo of night-lit dance pavilion at Buffalo Gap Camp in West Virginia. Background color: Lake Blue.

**Ogontz** – Silver/white pines, moon, lakeshore at Ogontz Camp in New Hampshire. Background color: Royal Purple.

Both designs are 100% cotton Hanes Beefy-T. Both are available in youth sizes (10-12 and 14-16) and adult sizes: S (34-36), M (38-40), L (42-44) and XL (46-48). Please specify size AND design. 2004

CDSS T-Shirt - Buffalo Gap \$18.00 each  
CDSS T-Shirt - Ogontz 18.00 each

#### Bob Dalsemer WEST VIRGINIA SQUARES

CDSS has just published a CD of Bob Dalsemer's book *West Virginia Squares* (originally published in 1982 and long out-of-print). In the book, Dalsemer describes dance figures as done in five rural West Virginia communities in the mid- to late-1970s and reports on their regular dance events and their traditions of figure calling and musical performance. The book is on a CD in PDF format with embedded audio files of the dance calls which Bob recorded during his research in 1977-78. Also included on the CD are MP3 files of each audio track. *West Virginia Squares* is also available in HTML format on the CDSS website. 2005

West Virginia Squares CD \$12.00

#### The Moving Violations QUICK SPIN



On their second recording, members of the Massachusetts contra band The Moving Violations once again charm us with their zest, virtuosity and breadth of influences. Fiddlers Ron Grosslein (also on mandolin) and Van Kaynor find many opportunities to smoothly wend their way through masses of notes, with plenty of verve and swing. Of particular note are the

opportunities the band takes to showcase Van and Ron's playing. Supporting the fiddles are Becky Ashenden (on piano, accordion and feet) and Chuck Corman (on bass, guitar and dumbek). With their years of experience playing contra, Cape Breton, Balkan and Eastern European music, Becky and Chuck bring strength in unusual and complementary rhythms to the contra dance music. Along with spirited contra medleys (including a few Van Kaynor original tunes, a Bulgarian and two Serbian dance tunes), you'll find Swedish traditional tunes, waltzes and a tango. See below for the Violations' first CD of equally unique contra music. 2004

Quick Spin CD \$15.00  
Faster Than A Walk (2001) CD 16.75

#### Marshall Barron A SCORE OF TUNES by Classical Composers from Gary Roodman's Dance Books

Many English dance musicians have long relied on veteran arranger and musician Marshall Barron's three-part arrangements. Now here is Marshall's newest collection, the first in a series of books that will provide arrangements of tunes used by choreographer Gary Roodman for his very popular dances. This first book is devoted to tunes by classical composers which Gary uses to accompany dances in the six books in his Calculated Figures series. Marshall provides three parts: two treble and one bass, plus written chords so that many different configurations of instruments are possible. Included are *Good Man of Cambridge*, *Marching to Praetorius*, *Sarah*, *Terpsicourante* and *A New Beginning*. See below for a sampling of Marshall's books of tune arrangements for dancing and other occasions. For a complete listing as well as Gary Roodman's entire series of Calculated Figures books, visit our website at [www.cdss.org/sales](http://www.cdss.org/sales). 2004 44pgs

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## Dancing Abroad, Part 2 ~ Teaching in Denmark

by David Millstone

After participating in the Norway trip (see accompanying article), I spent a week in nearby Denmark, which provided an interesting contrast to the dance scene here at home.

The Danes are enthusiastic about traditional American country dance, a movement started by American transplant and CDSS member Margot Gunzenhauser in the 1980s. Today, in a nation of five million people, there are presently over a hundred active callers (and several hundred others have attended the continuing series of callers' training classes), with four annual dance weekends, a summer dance week and smaller dances held regularly throughout the country. Starting with Bob Dalsemer, Ted Sannella and Tony Parkes, several dozen American callers have been hired for these events; Danish dancers, too, have been occasional visitors to American events, including CDSS programs at Pinewoods.

I was a staff caller for a February dance weekend in Osted, not far from Copenhagen, then called for three additional dances and made two presentations on dance history that involved lecture, recorded music, discussion, videotapes and dancing. I had been concerned of course about a possible language barrier, but the first hour confirmed what I had been told, that most dancers have a good command of English. My wife and I were standing on the dance floor at our first event with Danish callers, and in the midst of a torrent of words and dance explanations in Danish, we suddenly heard "Long lines, forward and back" and realized that we'd be okay. It simply is the custom in Denmark to call American dances in English. I tried to give directions a little more slowly and allowed longer pauses between phrases to allow for translation on the dance floor. I also demonstrated unusual figures; it seemed a more efficient way of helping dancers understand what was needed.

The Danes do NOT want programs consisting of contra contra contra; indeed, before I was hired, Margot made certain that I am a caller comfortable with other formations. Similarly, they don't insist on a partner swing or partner and neighbor swing in every dance, as do many American contra enthusiasts. Danish dancers enjoy contras, certainly, but they also enjoy squares—next time, if there is one, I'll take more squares with me, and more challenging ones—and triplets and mescolanzas and Sicilian circles and big circles and dances in odd formations. Indeed, most participants identify themselves as "traditional square dancers," with brightly-colored club tee shirts visible on the dance floors. At the end of one dance, folks wait—yes, actually wait—to learn the formation of the next one rather than automatically forming contra lines or square sets.

I constructed my programs around contras, since that's what I know best, but I inserted something else (or two of something else) in between nearly every contra to provide the desired variety. One evening dance in Jutland was done with CDs; music at other gigs included a high energy band that played French-Canadian tunes, a bluegrass band and an old time string band. With live music I was able to run dances slightly longer than with the recorded music that is their staple. At a typical three hour dance at home, we might do about thirteen dances; there, a three hour program might include eighteen to twenty dances.

Unlike our custom of inviting all comers to an evening's dance, many Danish dancers pay a fee in September to attend weekly classes through April, so callers are not faced with first-time dancers on the floor each night. They have a tendency to keep partners for several dances rather than switching after every dance as many Americans do, although they're more willing than our dancers to go along with not-so-subtle caller strategies, such as finishing a mixer by asking folks to keep their last partner for the next dance.

Several dancers laughed at what they've come to realize is the American passion for eye contact. "You have to understand," said one, "this behavior on the dance floor is simply not Danish. We only look directly at someone for two reasons—we want to fight with them or we want to have sex with them!"



The coffee break. Photo by David Millstone, used with permission.

Danish dancers also pay close attention to the callers; I think it fair to say that I have rarely encountered dancers who listen so carefully. In a recent conversation with another American caller who has worked in Denmark, she commented that our dancers are so much more talkative on the dance floor, "perhaps because it's the only time in the evening when they can squeeze in a conversation!" In

Denmark, on the other hand, there is always the coffee break.

continued on page 15



# Tonight We're Gonna Party Like It's 1799 ~ Jane Austen Evening at the Harvard Square English Country Dance

by Liz Carlisle

"First couple cast up and around the second couple and back to place. Four changes of rights and lefts and you're ready to dance with the next couple. Music!"

Tonight, Leslie Lassetter is Jane Austen. Dressed in period costume—a long white dress and red shawl—she is a commanding presence at the top of the set, guiding inexperienced feet into graceful formations. As caller of this evening's English country dance, she teaches the sequence of each dance, cues the musicians, then announces each step as the dance goes on, reminding her charges what comes next. It is clear she has done her job well when the mechanics of the dance feel so effortless that the dancers can relax and enjoy their own movement and each other's company.

Over fifty people—just about as many as will fit in two crowded sets—have turned up for the annual Jane Austen Evening at Harvard-Epworth United Methodist Church, located across from Cambridge Common just steps away from Harvard Law School. Some, like Lassetter, are fixtures of the Boston folk dance scene, involved in other English country dances (such as the Wednesday night experienced series in Arlington) and perhaps contra dancing, Scottish country dancing and international folk dance as well. What makes this second and fourth Friday series special, however, is its focus on beginners. Setting and casting with the mostly middle-aged folk dance veterans are newer dancers of all ages, college seniors to senior citizens. For tonight's event, which features period costume and dances from the movie versions of "Pride and Prejudice" and "Persuasion," MIT's Jane Austen class joins the group. Jean Marie Downing, like many of her MIT classmates, had never done English country dancing before. "I always wanted to learn," she told me, "but I could never convince anyone else in theater to make it part of a production." With Lassetter's expert calling and the help of other dancers, though, Downing didn't find it too difficult to pick up the steps.

College students like Downing were exactly the people Otavia Propper, Leonard Lu, Jenny Hango and Ken Allen had in mind when they started the Harvard Square dance in September 2001. "I had always been part of a folk dance community in college," Propper explained. "I looked around here and thought, 'there's not enough for new dancers and young people. We need a beginner-friendly dance in an accessible location.'" The four founders, two of whom were graduate students at Harvard, held an English country dance workshop in Dudley House that soon evolved into the current biweekly series.

The Harvard Square dance's fresh approach stands on the strong shoulders of the eighty-nine year old Boston Centre of the Country Dance Society, an organization that dates back to the era of famous folk tradition reviver Cecil Sharp. Many of the core group of dancers are drawn from the ranks of CDS; several of the regulars have simply added the newest dance to a schedule that has long included the society's Wednesday night dance. These veterans are joined by the members of the Harvard Square dance's organizing committee, most of whom are just a few years out of college. Both groups of dancers help keep the sets running smoothly, guiding newcomers through difficult formations and making sure they are included socially as well.

Inclusiveness is perhaps the most important component of this event, taking precedence over the other element that attracts the dancers—the beauty of the movement. When newer dancers are confused, Lassetter is happy to leave her position at the top and enter the set, in the place of either a man or woman, and demonstrate. When uncertainty emerges in the middle of the dance, as is often the case, those who know what's going on will gently push a confused dancer in the right direction or wave at them to let them know who they are supposed to be turning or setting to. Even when a formation has gone completely awry, those seeking to mend it never sound patronizing or irritated; there is never the sense that a beginner has screwed up a "perfect" dance. The experienced attendees consistently invite beginners onto the floor, choosing new partners after each dance with little regard for age, experience level or even gender. (After attending hundreds of estrogen-heavy folk dances, women have become accustomed to dancing as men).

As this dance's website emphasizes, "English Country Dance is social, community dancing." Because all the figures progress through the set, each dancer will eventually dance with everyone in the room, even those who are never their partners. Several social situations that might be uncomfortable at other dances—showing up alone, dancing with members of the same gender, asking an older, married adult for a dance—are commonplace. This dancing facilitates not just a romantic relationship between two partners, but a sense of community among all those who attend. (Nonetheless, there are certainly a few pairs of Elizabeths and Mr. Darcys in the room. Propper and her boyfriend, David Wald, met through dancing, as did Lu and his girlfriend, Mary Ann Rogers.)

The night always finishes with a waltz, before organizing committee members pack up the sound

equipment and invite everyone to Herrell's Ice Cream for further socializing. Before the last dance, Lassetter reminds the dancers of the three people who are perhaps most responsible for transforming the twenty-first century mix of jeans, period costumes, cell phones, microphones and apple juice into an eighteenth century ball: the musicians. It would not have been hard to forget pianist Beth Murray, fiddler Jonathan Gilbert and flutist Hannah Schneider. The rhythm was so steady, the blend and tuning so perfect, a dancer could easily have taken the music for granted while focusing on which way to turn or which hand to offer an approaching partner. The dancers' bodies responded to the band's nuanced gestures, though, giving more weight to the first beat of waltz time as Gilbert dug in with his bow, lifting with Schneider's breath on weak beats, taking more delicate steps when Murray brought the dynamic level down to a hushed whisper. Unlike a recording, these musicians were ready to play just a few bars for demonstrations, extend the form to allow all the dancers to participate as both first and second couples, or stop after a few bars if something went awry. Their keen responsiveness was perhaps best illustrated when a cell phone went off as Lassetter was teaching a dance. Within seconds, we heard the melody of the ring mimicked on the piano, then the violin and finally the flute.

*The Harvard Square English Country Dance is held in the Harvard-Epworth United Methodist Church (1555 Massachusetts Avenue, Cambridge) on second and fourth Fridays, 7:30-9:30 pm. For more information, visit [www.cds-boston.org/friday.html](http://www.cds-boston.org/friday.html) or consult CDS Boston Centre's main page: [www.cds-boston.org](http://www.cds-boston.org).*

*This article was published in the online version of the Harvard Independent ([www.harvardindependent.com](http://www.harvardindependent.com)), March 18, 2004, and is reprinted with permission. Thank you to the several people who brought it to our attention.*

## Next Year's Board

Some positions on the CDSS Governing Board will need to be filled next year, including president and some at large positions. The Nominating Committee would like your help finding people with the skills, experience and teamwork style that makes ours a strong and active board. Board members must be members of CDSS and familiar with our goals; we also seek people with professional experience in small nonprofit organizations management, budgeting, volunteerism, fundraising and publicity. Of course, we want to know about active, creative people of all types.

If you have someone to suggest, send a short paragraph or two with the following information: what they do in the dance/song world and where they do it, what other work/activities they do that might be relevant, why you think they are a good board candidate and how to contact them. Please send names for consideration before June 30, 2005 to CDSS Nominating Committee, Joan Hellmann, Chair, 208 Murray Avenue, Ann Arbor, MI 48103, [hellmann@umich.edu](mailto:hellmann@umich.edu).

*(Teaching in Denmark, continued from page 13)*

The ubiquitous Danish coffee break is part of every event, from weeknight community dance to history lecture to the gala Saturday night dance. This is not a hurried snack break, but a half hour event in itself, often listed in the printed schedule. Dancers arrive with small baskets containing homemade baked goods, a thermos of coffee or a few bottles of beer, mugs and glasses and plates, cloth, napkins, silverware. This is serious eating, drinking and socializing time, a reminder that yes, they love to dance and no, they're not there just to dance. I found this a refreshing reminder that twenty-five years ago, we'd start the evening with a potluck supper, a custom that has fallen away in many dance communities.

The dancers at the weekend were skilled, certainly a match for those you'd see at a similar event in the United States. At the community dances, there was a wider range in experience, similar to what I observe on American dance floors although on average the Danish dancers are ten to twenty years older; in the entire week, I saw only two teenage dancers. Several Danes told me they didn't see the age issue as a problem as long as they can continue to recruit new dancers. (Their recruits are likely to be in their late forties or fifties, with children out of the nest.) Others argued that Denmark needs to find ways to attract younger dancers and are eager to hear how American dance series make young dancers welcome.

It will be interesting to see how the Danish dance culture develops in years to come. What will be the effect of all the many American callers going over there, and increasing numbers of Danish dancers coming here? Will the changes that American dancers have seen in music, choreography and social customs also affect their dance culture? Or will they maintain a separate dance identity, closely linked to our American style but with a distinct Danish accent? And will American dancers allow a thirty minute break from dancing to enjoy one another's company over coffee and cake?

*David Millstone has written several articles for the newsletter, including "Contra on the Connecticut," in issue #173, September/October 2003.*



## Personal Ads and Announcements

Scholarship for English and American Dance Week, August 6-13, 2005—Deadline: May 31. Must be an applicant to the University of Massachusetts, Amherst, Fall 2005, preferably in Natural Sciences and Math, especially Physics. Send application (UMass application will do) and inquiry to Prof. Chang, Department of Physics, UMass, Amherst, MA 01003; [chang@physics.umass.edu](mailto:chang@physics.umass.edu), 413-545-0586.

Energetic gal seeks dance partner. Very experienced. Don't mind traveling. Winifred S. Davis. 954-432-0610. You can call collect if necessary. Thank you.



## Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is May 15, 2005 for events on and after July 15, 2005. Send information to *CDSS News*, PO Box 338, Haydenville, MA 01039 or [events@cdss.org](mailto:events@cdss.org). These events, and others, are posted on our website ([www.cdss.org/newsletter/events.html](http://www.cdss.org/newsletter/events.html)) and updated monthly. For information on regular dance series, see the CDSS Group Directory, published annually in November (paper copy only) or see the Group Affiliate links at [www.cdss.org/grp\\_addr\\_list.html](http://www.cdss.org/grp_addr_list.html).

**May 18** **May Spring English Country Dance Party.** Arlington, MA. CDS Boston Centre, 781-662-6710, [www.cds-boston.org](http://www.cds-boston.org). \*

**May 20-22** **May Madness Contra Fest.** Prescott, AZ. Folk Happens! Contra Dance, Leslie Loomis, 928-776-8699, [www.sharlot.org/madness/](http://www.sharlot.org/madness/). \*

**May 20-22** **Planter's Moon Festival.** Gold Hill, CO. Planter's Moon Festival, 303-786-8502, [www.boulderdance.org/moonfestival](http://www.boulderdance.org/moonfestival).

**May 20-22** **Blue Moon Contra Dance Weekend.** Huntsville, AL. North Alabama CDS, 256-837-0656, [secontra.com/nacds.html](http://secontra.com/nacds.html). \*

**May 20-23** **Potato Run.** Louisville, KY. Louisville CD, 812-366-4542, [www.louisvillecontradancers.org](http://www.louisvillecontradancers.org). \*

**May 20-31** **Yanks Meet Limeys.** England. Yanks Meet Limeys, 231-946-4782, [hmorgenstein@mbx.nmc.edu](mailto:hmorgenstein@mbx.nmc.edu), [www.nmc.edu/~hmorgenstein/btb/](http://www.nmc.edu/~hmorgenstein/btb/).

**May 21** **Pride and Prejudice Ball.** Canberra, Australia. Earthly Delights, 02-62811098, [www.earthlydelights.com.au](http://www.earthlydelights.com.au). \*

**May 21** **Washington Spring Ball.** Washington, DC. Folklore Society of Greater Washington, 301-585-7857 or [roger@just.net](mailto:roger@just.net), [www.fsgw.org](http://www.fsgw.org). \*

**May 21-22** **May Apple Stomp.** Columbus, OH. Big Scioty Barn Dance, Jim Seeger, 614-855-3840, [ohiodancer@aol.com](mailto:ohiodancer@aol.com), [www.bigscit.com](http://www.bigscit.com). \*

**May 27-29** **A Weekend Workshop for Accordion and Fiddle.** Tunbridge, VT. Floating Bridge Music, Jeremiah McLane, 802-765-9904, [jeremiah@sover.net](mailto:jeremiah@sover.net).

**May 27-29** **Folk College.** Huntingdon, PA. Simple Gifts, 814-643-6220, [hcac@adelphia.net](mailto:hcac@adelphia.net), [www.simplegiftsmusic.com](http://www.simplegiftsmusic.com).

**May 27-30** **FolkMADNESS Music & Dance Camp.** Albuquerque, NM. NMFOLKMADS, Lisa Bertelli, 505-660-1421, [www.folkmds.org](http://www.folkmds.org). \*

**May 27-30** **Almost Heaven 2005.** Capon Bridge, WV. Annapolis Traditional Dance Society, 301-596-0487, [heavenjoyce@comcast.net](mailto:heavenjoyce@comcast.net), [www.contradancers.com](http://www.contradancers.com). \*

**May 27-30** **Dare to Be Square: Workshop for Square Dance Callers.** Asheville, NC. Swannanoa Gathering, [pm2.appstate.edu/~mamlinn/callersflyer.htm](mailto:pm2.appstate.edu/~mamlinn/callersflyer.htm).

**May 27-30** **Memorial Day Dance Camp.** Wasilla, AK. Dancing Bears, Linda Hearn, 907-258-1937, [ravenwoman@juno.com](mailto:ravenwoman@juno.com), [www.thedancingbears.com/](http://www.thedancingbears.com/). \*

**May 27-30** **Spring Work Weekend at Pinewoods.** Plymouth, MA. Pinewoods Camp, Judy Savage, 508-224-2858, [manager@pinewoods.org](mailto:manager@pinewoods.org), [www.pinewoods.org](http://www.pinewoods.org).

**May 27-30** **Northwest Folklife.** Seattle, WA. Northwest Folklife, [folklife@nwfolklife.org](mailto:folklife@nwfolklife.org), [www.nwfolklife.org/](http://www.nwfolklife.org/).

**May 28** **Ice Cream Social.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, or Susan, 914-762-8619, [www.geocities.com/cdwestchester/](http://www.geocities.com/cdwestchester/). \*

**May 28-29** **Sprung Floor Dance Festival.** Santa Barbara, CA. Santa Barbara CDS, 805-969-1511, [contact@sbcds.org](mailto:contact@sbcds.org), [www.sbcds.org](http://www.sbcds.org). \*

**Jun 3-5** **Dance Trance.** Lexington, KY. Lexington Traditional Dance, Michael, 859-552-5433, Rob, 859-276-1623, [www.coe.uky.edu/~dan/DT/](http://www.coe.uky.edu/~dan/DT/). \*

**Jun 3-5** **Spring Work Weekend.** Plymouth, MA. Pinewoods Camp, Judy Savage, 508-224-2858, [manager@pinewoods.org](mailto:manager@pinewoods.org), [www.pinewoods.org](http://www.pinewoods.org).

**Jun 4** **Playford Ball.** Urbana, IL. Central Illinois English Country Dancers, 217-359-8225, [jsivier@uiuc.edu](mailto:jsivier@uiuc.edu), [www.prairienet.org/ciecd/playford.html](http://www.prairienet.org/ciecd/playford.html).

**Jun 4-5** **Washington Folk Festival.** Washington, DC. Folklore Society of Greater Washington, 301-657-2789, [www.fsgw.org](http://www.fsgw.org). \*

**Jun 5-11** **Blue Ridge Old Time Music Week.** Washington, DC. Blue Ridge Old Time Music Week, 828-689-1646, [www.mhc.edu/oldtimemusic](http://www.mhc.edu/oldtimemusic).

**Jun 10-11** **June Bug Bash.** Tampa, FL. Tampa Friends of OT Dance, 727-823-2725, [tfootd@tampabaycontra.com](mailto:tfootd@tampabaycontra.com), [www.tampabaycontra.com](http://www.tampabaycontra.com). \*

**Jun 10-12** **Joining the Circle Dance Camp.** NW Wisconsin. Duck for the Oyster, 715-635-7641, [www.kevinmcmullin.com/ducks](http://www.kevinmcmullin.com/ducks). \*

**Jun 11** **Mad Robin Ball.** Petaluma, CA. North Bay CDS, Kathy Woeltjen or Tom Spittler, 707-829-0168, [watbodger@yahoo.com](mailto:watbodger@yahoo.com), [www.nbcds.org/madrobin](http://www.nbcds.org/madrobin). \*

**Jun 11** **Spring into Summer.** Nevada City, CA. Foothill Dancers, [hometown.aol.com/foothilldancers/](mailto:hometown.aol.com/foothilldancers/). \*

**Jun 12-18** **Northeast Heritage Music Camp.** Johnson, VT. NHMC, [info@northeastheritagemusiccamp.com](mailto:info@northeastheritagemusiccamp.com), [www.northeastheritagemusiccamp.com](http://www.northeastheritagemusiccamp.com).

**Jun 17-19** **Maine Fiddle Camp.** Montville, ME. Maine Traditional Music, Doug Protsik, 207-443-5411, [home.gwi.net/fiddle](http://home.gwi.net/fiddle). \*

**Jun 17-19** **Catoctin Mountain Weekend.** Thurmont, MD. Baltimore Folk Music Society, Matt Bieneman, 410-799-9180, [www.bfms.org](http://www.bfms.org). \*

**Jun 17-19** **First Weekend at Pinewoods.** Plymouth, MA. CDS Boston Centre, 781-483-3323 or 978-456-8160, [www.cds-boston.org](http://www.cds-boston.org). \*

**Jun 17-19** **A Weekend with Joseph Pimentel.** Toronto, ON. Toronto English Country Dancers, 416-762-0598, [torecdance@yahoo.com](mailto:torecdance@yahoo.com), [www.interlog.com/~cedar](http://www.interlog.com/~cedar). \*

**Jun 18** **Winter Solstice Ball.** Canberra, Australia. Earthly Delights, 02-62811098, [www.earthlydelights.com.au](http://www.earthlydelights.com.au). \*

**Jun 19-25** **Cape Breton Summer Dance School.** St Ann's, Cape Breton Island, NS. Cape Breton Summer Dance School, [cape-breton@earthlink.net](mailto:cape-breton@earthlink.net). \*

**Jun 19-25** **Dance Caller's Workshop.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, [dance@folkschool.org](mailto:dance@folkschool.org), [www.folkschool.org](http://www.folkschool.org). \*

**Jun 19-25** **Western and Swing Week at Ashokan.** Olivebridge, NY. Fiddle and Dance, 845-246-2121, [www.ashokan.org/ashokan/camp.shtml](http://www.ashokan.org/ashokan/camp.shtml). \*

**Jun 19-25** **June Lady of the Lake.** Coeur d'Alene Lake, ID. Spokane Folklore Society, Vickie Marron, 208-683-3912, [vickiemarr@aol.com](mailto:vickiemarr@aol.com), [www.ladyofthelake.org](http://www.ladyofthelake.org). \*

**Jun 22** **End of Year English Country Dance Party.** Arlington, MA. CDS Boston Centre, 781-662-6710, [www.cds-boston.org](http://www.cds-boston.org). \*

**Jun 24-25** **Across the Lake.** Colchester, VT. Burlington CD, Val Medve, 802-899-2378, [valandtom@together.net](mailto:valandtom@together.net), [mysite.verizon.net/vze87rlm/index.html](http://mysite.verizon.net/vze87rlm/index.html). \*

**Jun 24-25** **Summer Solstice Folk Music, Dance and Storytelling Festival.** Calabasas, CA. California Traditional Music Society, [info@ctmsfolkmusic.org](mailto:info@ctmsfolkmusic.org), [www.ctmsfolkmusic.org/festival/Solstice/default.asp](http://www.ctmsfolkmusic.org/festival/Solstice/default.asp).

**Jun 25-26** **Summer Revels.** Boston, MA. Revels, Inc, 617-872-8300, [www.revels.org](http://www.revels.org).

**Jun 26-Jul 2** **Rocky Mountain Dance Roundup.** Colorado Springs, CO. Lloyd Shaw Foundation, Bob Riggs, [rlriggs@aol.com](mailto:rlriggs@aol.com), [www.lloydshaw.org/camps.html](http://www.lloydshaw.org/camps.html). \*

**Jun 30-Jul 4** **July 4th Weekend at Pinewoods.** Plymouth, MA. CDS Boston Centre, 781-316-1520, [peter@petermasters.com](mailto:peter@petermasters.com), [www.cds-boston.org](http://www.cds-boston.org). \*

**Jul 1-3** **Dance Celebration Weekend.** Indianapolis, IN. Indianapolis Traditional Music and Dance Group, Lisa Ornstein, 773-338-3605, [www.indycontra.org](http://www.indycontra.org). \*

**Jul 2-9** **American Dance and Music Week at Mendocino.** Mendocino, CA. Bay Area CDS, Judy Rose Dornbush, 415-456-4602, [www.bacds.org/amweek](http://www.bacds.org/amweek). \*

**Jul 3-9** **Dulcimer Week/Sing and Swing Week at Swannanoa.** Asheville, NC. Swannanoa Gathering, 828-298-3434, [www.swangathering.org](http://www.swangathering.org).

**Jul 4-8** **English-Scottish Session at Pinewoods.** Plymouth, MA. CDS Boston Centre, [www.cds-boston.org](http://www.cds-boston.org), or Royal Scottish CDS, 603-463-7771, [www.rscdsboston.org](http://www.rscdsboston.org). \*

**Jul 9-16** **English & American Dance Week at Buffalo Gap.** Capon Bridge, WV. Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 9-16** **Family Week #1 at Ogontz.** Lyman, NH. Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 9-16** **Teacher Training Course at Ogontz.** Lyman, NH. CDSS, 413-268-7426 x 3, [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 9-16** **English Dance Week at Mendocino.** Mendocino, CA. Bay Area CDS, Victoria Williams, 510-526-5854, [victoria@berkeley.edu](mailto:victoria@berkeley.edu), [www.bacds.org/eweek](http://www.bacds.org/eweek). \*

**Jul 9-18** **Teen Residential Singing Session.** Stannard, VT. Village Harmony, 802-426-3210, [www.villageharmony.org](http://www.villageharmony.org).

**Jul 10-Aug 14** **Augusta Summer Workshops.** Elkins, WV. Augusta Heritage Center, 800-624-3157 x 1209, [www.augustaheritage.com](http://www.augustaheritage.com).

**Jul 10-16** **Celtic Week at Swannanoa.** Asheville, NC. Swannanoa Gathering, 828-298-3434, [www.swangathering.org](http://www.swangathering.org).

**Jul 10-16** **Contra Dance Musicians' Week.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, [dance@folkschool.org](mailto:dance@folkschool.org), [www.folkschool.org](http://www.folkschool.org). \*

**Jul 10-17** **Historical Dance at Amherst Early Music Festival (Part 1).** Bennington, VT. Amherst Early Music, 617-744-1324, [www.amherstearlymusic.org](http://www.amherstearlymusic.org). \*

**Jul 15-17** **River Rendezvous.** Coshocton, OH. Crooked River Contradancers, 216-691-1605 or 216-321-3063, [www.riverrendezvous.com](http://www.riverrendezvous.com). \*

**Jul 15-17** **Camp DAMP (Dance and Music Party).** Juneau, AK. Juneau Contradancers, Odette Foster, [ofoster@gci.net](mailto:ofoster@gci.net), 907-586-1787, [www.ptialaska.net/~ddonalds](http://www.ptialaska.net/~ddonalds).

**Jul 15-17** **Wasatch Wiggle Contra Dance.** Salt Lake City, UT. Wasatch Wiggle, Brenda, 801-363-7442, [brendance@yahoo.com](mailto:brendance@yahoo.com), [www.wasatchwiggle.org](http://www.wasatchwiggle.org).

**Jul 15-24** **Adult Singing Session I.** Colrain, MA. Village Harmony, 802-426-3210, [www.villageharmony.org](http://www.villageharmony.org).

**Jul 16** **Mid-Winter Ball.** Canberra, Australia. Earthly Delights, 02-62811098, [www.earthlydelights.com.au](http://www.earthlydelights.com.au). \*

**Jul 16-23** **Family Week at Buffalo Gap.** Capon Bridge, WV. Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 16-23** **Early Music Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 17-22** **World Voices World Visions (Folk Music & Dance).** Kingston, NY. University of Rhode Island Multicultural Center, 401-874-2851, [mccl@etal.uri.edu](mailto:mccl@etal.uri.edu), [www.uri.edu/mcc](http://www.uri.edu/mcc). \*

**Jul 17-23** **Old Time Music and Dance at Swannanoa.** Asheville, NC. Swannanoa Gathering, 828-298-3434, [www.swangathering.org](http://www.swangathering.org).

**Jul 17-24** **Historic Dance at Amherst Early Music Festival (Part 2).** Bennington, VT. Amherst Early Music, 617-744-1324, [www.amherstearlymusic.org](http://www.amherstearlymusic.org). \*

**Jul 23-30** **American Dance and Music Week at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org),

**Jul 23-30** **Square Dance Caller Course at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 24-30** **Northern Week at Ashokan.** Olivebridge, NY. Fiddle and Dance, 845-246-2121, [office@ashokan.org](mailto:office@ashokan.org), [www.ashokan.org/ashokan/camp.shtml](http://www.ashokan.org/ashokan/camp.shtml). \*

**Jul 24-30** **Cumberland Dance Week.** Nancy, KY. Lloyd Shaw Foundation, 618-374-2024, [twoviolsins@surfglobal.net](mailto:twoviolsins@surfglobal.net), or [www.lloydshaw.org/cumbframe.htm](http://www.lloydshaw.org/cumbframe.htm). \*

**Jul 24-30** **Contemporary Folk Week/Guitar Week/Fiddle Week at Swannanoa.** Asheville, NC. Swannanoa Gathering, 828-298-3434, [www.swangathering.org](http://www.swangathering.org).

**Jul 30-Aug 6** **Family Week #2 at Ogontz.** Lyman, NH. Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 30-Aug 6** **Campers' Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 30-Aug 6** **English Dance Leaders Course at Pinewoods.** Plymouth, MA. CDSS, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs). \*\*

**Jul 30-Aug 7** **Lark Music and Dance Camp.** Mendocino, CA. Lark Camp, 707-964-4826, [www.larkcamp.com](http://www.larkcamp.com).

\* Sponsoring group is a CDSS Group Affiliate.  
\*\* This is us: Country Dance and Song Society, 413-268-7426 x 3, [camp@cdss.org](mailto:camp@cdss.org), [www.cdss.org/programs](http://www.cdss.org/programs).

These events, and others through 2005, are posted on our webpage—[www.cdss.org/newsletter/events.html](http://www.cdss.org/newsletter/events.html)—and updated around the first of each month.

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Dance Programs for 2005

**April 29-May 1 Spring Dance Weekend** with special guest caller **Joseph Pimentel** and **Bob Dalsemer**. Music by **Daron Douglas, Atossa Kramer, Al & Alice White**. Contrás, squares, English country dances, and singing with **Patty Tarter** and **Fred Todt**. Limit: 50.

**June 19-25 Dance Callers' Workshop** with **Bob Dalsemer**. Limited to eight callers, this class offers more mike time and individual instruction than any other class of its type. Registrants should already be familiar with basic contra calling. Live music by **Steve Hickman** and **John Devine**.

**July 10-16 Contra Dance Musicians' Week** with **Susan Conger, David Kaynor, Susie Secco** and **Peter Siegel**. A unique, fun-filled week of music-making featuring slow tune jams, band ensembles, tutorials, nightly public dances and more. Learn techniques of playing and arranging music for dancing. Limit: 30

**Oct. 28-30 Fall Dance Weekend** with **Lisa Greenleaf** and **Ginger Pyron**. Music by **Daron Douglas, Atossa Kramer, Steve Hickman** and **John Devine**. Contrás, squares, English country dances, and a gala Halloween Dance. Limit: 50.

**Nov. 18-20 Winter Solstice Traditions Weekend** with **Tony and Margaret Dale Barrand**. Here come the Mummers, Kuners, Wren Boys, New Year Shooters, Wassailers, Sword Dancers and Possum Droppers! Explore customs still found in the vernacular traditions on both sides of the Atlantic at the Mid-Winter season. Join us for a weekend of fun as we prepare for informal performances in and around Brasstown. Limit: 30.

**Dec. 26, 2005 - Jan. 1, 2006 Winter Dance Week**. Our annual year-end dance and music celebration featuring contrás, squares, English country dancing, storytelling, singing, jam sessions, couple dances, a gala New Year's Eve Dance, and more in a friendly community atmosphere. Staff will include **Tony Parkes, Donald Davis, Robin Hayden, Daron Douglas, Karen Axelrod, George Wilson, Spare Parts (Bill Matthiesen and Liz Stell), Carl Dreher, Anne Lough, J.D. Robinson,** and **Bob Dalsemer**.

*We also offer classes in mountain dulcimer, hammered dulcimer, guitar, banjo, fiddle, autoharp, folk harp, mandolin, harmonica, Native American flute, photography, nature studies, cooking, creative writing, gardening, and hundreds of traditional and contemporary crafts. For a catalog call, or visit our web site.*

*For further information call 1-800-FOLK-SCH (1-800-365-5724) or write the John C. Campbell Folk School, One Folk School Road, Brasstown, NC 28902*  
*dance@folkschool.org www.folkschool.org fax: 828-837-8637*

**Across the Lake**

English Country Dancing on the Vermont Side of Lake Champlain

Colchester, VT (near Burlington)

FRI. JUNE 24, 2005  
8pm-11pm  
Dance for Experienced Dancers

SAT. JUNE 25, 2005  
1:30pm-4:30pm  
Workshop for All

SAT. JUNE 25, 2005  
8pm-11pm  
Gala Dance Party for All

SUN. JUNE 26, 2005  
Brunch at local dancers' home

**Brad Foster & Bare Necessities**

Flyer, registration, prices, etc. at [www.peter.burridge.net/dance/](http://www.peter.burridge.net/dance/)  
OR <http://www.thedancegypsy.com/events/acrossTheLake.pdf>

**English Scottish Session at Pinewoods**  
July 4-8 2005

**The best of both worlds.**

Enjoy this fun mix of live music, fantastic teachers and most of all great dancing.

This season's staff includes Terry Harvey, Joanna Reiner, Andreas Hayden, Dave Wiesler, Hanneke Cassel and more.

Come enjoy it all...English and Scottish country dancing, Cape Breton, Longsword, Rapper, Morris and more. Dance among the towering pines at Pinewoods Camp, which is nestled between two ponds, located in Plymouth, Massachusetts.

For more information contact Marianne Taylor at [taylorgorman@juno.com](mailto:taylorgorman@juno.com) or visit the Royal Scottish Country Dance Society's website at [rscdsboston.org](http://rscdsboston.org).

**Dance Augusta! July 10-August 14, 2005**

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Over 300 week-long workshops in traditional music, crafts, dance and folklore, plus concerts, dances, classes for kids & more.

**Cajun/Creole Week ~ July 10-15**  
Cajun & Zydeco dance - two levels - Mona Wilson, Joely Bias, Chester Gremilion, & others

**Swing & Blues Week ~ July 17-22**  
Lindy (two levels), East Coast, West Coast, tap, solo dances - Josh Hilberman, Mary Pat Cooney, & others

**Irish Week ~ July 24-29**  
Irish set dance, step dance, Cape Breton step dance - all levels - Niall O'Leary, Mick Mulkerin, Mairead Casey, Marilyn Moore, & others

*For a free catalog:*  
Augusta Heritage Center  
Davis and Elkins College  
Elkins WV 26241

1-800-624-3157 ext. 1209  
[www.augustaheritage.com](http://www.augustaheritage.com)

**Family Week ~ July 31-August 5**  
Squares, contrás, clogging, family dances, crafts, singing & more - From age 7 to adults - Ron Buchanan, Bruce Young, Bill Wellington, R.P. Hale, Bob McQuillen, Barb Withee, & others

**Teen Week: Roots & Rhythm ~ July 31-August 5**  
Clogging & Movement for Teens - Footworks, Eileen Carson, Matthew Olwell, Heidi Kulas, & others

**Dance Week, Old-Time Week, & Vocal Week ~ August 7-14**  
Contrás, squares, swing, waltz, clogging, flatfooting, "create your own dance," shape note singing, world harmony chorus, old-time jams, dance parties & more - Kathy Anderson, Bill Litchman, Footworks Percussive Dance Ensemble, Denise Reese, Flapjack, Waking Up Tilly, Bob McQuillen, & others

**AUGUSTA**

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**Fiddle** August 7-12  
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June 17-19, \$125 per camper, includes tuition, meals and bunk/tent site, \$110 for each additional family member Aug. 7-12<sup>th</sup> \$300, \$250 for each additional family member

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(207)-443-5411 email: [protsik@gwi.net](mailto:protsik@gwi.net) website: <http://home.gwi.net/fiddle>

Hurry, camp fills fast! You can get registration forms off the web site!

**BAY AREA**

American Dance and Music Week, July 2-9, 2005

at the Mendocino Woodlands Camp (in the Redwoods of Northern California)

Contras and Squares with Kathy Anderson & Carol Ormand  
 Couple dances with Richard Powers  
 Clogging with Kalia Kliban

Music by the Groovemongers and Anita Anderson, Daron Douglas, Andrea Hoag, Stuart Kenney, Jim Oakden



Cooking by Annie Johnston

Sound by Marty Brenneis

For more information, contact co-managers Judy Rose Dornbush ([dancenart@aol.com](mailto:dancenart@aol.com), 415-456-4602) or

Joyce Cooper ([jcooper@dealix.com](mailto:jcooper@dealix.com) 408-858-4812)

or check our website at [www.bacds.org/amweek](http://www.bacds.org/amweek)

**COUNTRY**

English Dance Week, July 9-16, 2005

at the Mendocino Woodlands Camp (in the Redwoods of Northern California)

English Country Dance with Scott Higgs, Gary Roodman, Jody McGeen  
 Choreographers' Workshop with Gary Roodman  
 Display Dance (Longsword, Morris, Clog) with Judy Erickson, Kalia Kliban  
 Singing Workshop with Wayne Hankin



Music by: Daron Douglas, Earl Gaddis, Jon Berger, Jonathan Jensen, Noel Cragg, and more!

For program information, contact Sharon Green at [sharongreen@post.harvard.edu](mailto:sharongreen@post.harvard.edu) or 510-654-7974

For general camp information, contact Victoria Williams at [victoria@berkeley.edu](mailto:victoria@berkeley.edu) or 510-526-5854 or check our website at [www.bacds.org/eweek](http://www.bacds.org/eweek)

**DANCE**

Family Week, Summer 2005

We regret that there will be no BACDS Family Week in 2005 because of difficulties with our site. We hope to schedule a "Family Week Reunion" dance or other event.



Watch our website ([www.bacds.org/familyweek](http://www.bacds.org/familyweek)) for more information.

**SOCIETY**

BACDS is dedicated to teach, promote and present country and ritual dancing throughout the San Francisco area. For BACDS information, or to contact us, please write to PO BOX 7309, Redwood City, CA 94063. Phone (415) 282-7374. E-mail [bacds@bacds.org](mailto:bacds@bacds.org). Web <http://www.bacds.org/>

The Lloyd Shaw Foundation invites couples, singles, children w/ parents/Grandparent/guardians/aunts to...

Call your first dance... Play in a dance band... Share a song or game with us, and enjoy the dance and fellowship at

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or contact:  
Eric & Lynn Schreiber  
618-374-2024 [twoviolins@surfglobal.net](mailto:twoviolins@surfglobal.net)  
Neal & Pat Rhodes  
770-972-5430 [neal@mnoplt.com](mailto:neal@mnoplt.com)

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Registration flyers available soon at a dance near you, and at:  
[www.bloomington.in.us/botmdg/sugarhill/Sh-web.htm](http://www.bloomington.in.us/botmdg/sugarhill/Sh-web.htm)  
For more information contact Kynthia and Patsy at [sugarhill@bloomington.in.us](mailto:sugarhill@bloomington.in.us)

See you at the dance!

(\* if postmarked by July 15, but only \$45 at the door!)

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September 16-18, 2005  
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With Caller  
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Join us for a weekend of dancing, music workshops, and good food in the beautiful Wisconsin countryside.

For more information: <http://sprott.physics.wisc.edu/squirrel/> or contact Cassie Klght at [cklght@jvlnet.com](mailto:cklght@jvlnet.com) or 608-273-1055.



## Northwest Passage

Portland Country Dance  
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**Three Nights! September 2-5, 2005**

**Contras & Squares**

Music & Dance Workshops, Singing, Jamming

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## Dance Discovery

announces

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Contact: Missy Reisenleiter  
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E-Mail: [m.reisenleiter@worldnet.att.net](mailto:m.reisenleiter@worldnet.att.net)



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[www.louisvillecontradancers.org](http://www.louisvillecontradancers.org)  
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# Essay

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by Alison Fanning

Stepping in from the chilly night air, I enter the warm, familiar building we use for dancing. The hall, simply a basketball court, is full of people and memories of past dances. The band is warming up, the caller tests his microphone and toes are tapping. My new skirt has passed the twirl test, and I'm eager to watch it in action. As I stand awaiting the first dance, Rosie comes in, exuberant as always, and I run to give her a hug. Her face sparkles with traces of glitter, and her long brown hair is pulled back into a braided bun. Though it hasn't been long since I've seen her, we have much to discuss: school, recent dances we've been to and boys. As we talk, I look around the room at the other eager contra dancers. I see a red haired boy about eight years old, talking rapidly, just as excited as I am. There is also an elderly man with graying hair and a wrinkled face pulled into a smile. He is standing with a woman whose blond hair hangs down her back in braid. I recognize her from dances past. I remember being fascinated by her blue eyes and kind face when my parents brought me to dances as an infant.

I am sitting snug in my car seat in the middle of the stage, watching the dancers move with the music. To my young eyes their clothes become a patchwork of color, forever changing. Hands join, hair flies, feet step in unison. I stare as the couples glide around each other, eyes locked, gypsying. Within a couple of years I'm doing it too. I've joined the dancers creating patterns on the floor, concentrating on the caller's voice as he leads us through the dance. My partner and I come together in a swing, talking with our eyes. My hand fits in his and we pivot as one to the music. We dance in the moment, thinking only of the bond we are creating. Years later this same man, with fewer hairs on his head and a slower stride, invites me onto the dance floor with a beckoning hand. No words need be spoken; our eyes say it all. The familiar dancers around me have become my extended family. I don't know their hobbies, jobs or habits, but I know how they dance. I know this woman likes to twirl and that man enjoys spinning fast. I feel comfortable being myself with them. I'm at home here.

*The above is the author's college admission essay. Our thanks to David Millstone for bringing it to our attention and thanks to Alison for allowing us to publish it. Alison has been contra dancing from a very young age, she has been on the CDSS crew at Ogontz for the past two summers and is a member of the Maple Leaf Morris.*



**“Spring**—Pronunciation: 'sprɪ[nɡ]. Function (for this instance): verb. Inflected Form(s): sprang /'sprɑ[nɡ]/; or sprung /'sprɪ[nɡ]/; sprung; spring-ing /'sprɪ[nɡ]-i[nɡ]/. Etymology: Middle English, from Old English springan; akin to Old High German springan to jump and perhaps to Greek sperchesthai to hasten. *intransitive senses*: 4 a: to make a leap or series of leaps; b: to leap or jump up suddenly.” (Merriam-Webster). Now you know what to do. Happy spring!

**CDSS News**  
**Country Dance and Song Society**  
**132 Main Street, PO Box 338**  
**Haydenville, MA 01039-0338**

*Change service requested*