



Country Dance and Song Society News



Issue 192 September/October 2006

In This Issue...

...several letters start us off, followed by reports on our recent callers workshop, an unusual gig (in prison), and contra dancers in medieval England; there's an interview with caller Karen Fontana, articles on the necessity of backing up your caller's cards and the importance of song attribution; Cracking Chestnuts looks at the dance Jamie Allen, plus there's a poem, a new dance, upcoming events and great stuff from the store.

Join Us!

"The dances, the friendship, the tunes, the energy, the songs, the fun—together, let's keep them going." That's what we say on our new membership brochure. By joining us, you honor what you love and help us in many important ways.

Consider becoming a CDSS member if you aren't already—individual and family rates are on page 2 and on our website, www.cdss.org/membership.html. Or consider renewing at a higher level this year or giving a significant amount during our fund appeal in November. Your gifts literally "keep us going" by enabling such projects as the recent Callers Workshop (see page 7) and upcoming West Coast Conference (see page 28). It helps underwrite our periodicals and publications, and funds scholarships and outreach programs. It helps us keep up with inflation and office upgrades like the new database project (see next column). And the bottom line is that what we do is fun. Help support our work through membership. (Dues and donations are tax deductible.)

(If you've not seen our beautiful new brochure, created by David Woolf and Ginger Pyron, give us a call and ask us to mail you one.)

Database Project

After a long search, we've found and purchased a product called MemberMax, made by Impact Solutions,* to handle our database needs. Its functions include maintaining name, address and contact information, memberships and donations tracking, program registrations, sales and committee management. In addition, it will allow us to sell items from the store and accept camp registrations, memberships and donations through the web. Data conversion and system setup will occur this summer and fall; we expect to be operating offline by the end of the year and online soon thereafter. MemberMax will cost us \$26,900 for five concurrent users, \$3,900 for the server software, and an estimated \$18,000 in data conversion, implementation, training and web-site setup.

During our search, we also discovered other products that more or less fit our needs. Most, however, were written for larger organizations (with bigger budgets). One stood out as an interesting product that felt too small for our needs but might be suitable for the database needs of our member groups. It is called MyOrgNet, written by CDSS member Dennis Cook. Thank you, Dennis, for showing us your product. And thank you, the donors to our database project, for providing the funding to help us with the database transition.

Brad Foster, Executive and Artistic Director

* MemberMax: www.membermax.com; Impact Solutions, www.impactolutions.com.

Additional financial help for the Database Project is still needed and most welcome.



Ely Cathedral, Ely, England—recent home of... American contra dancers? See article on page 17. Photo by Jo-Ellen Darling; used with permission.

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



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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. 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's 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 or TIFFs (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, poems and photographs published here 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.

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 list, ten percent discount from the store/mail order department and first crack at registering for our summer programs. Annual dues are: Individual \$45, Family \$65, Student/Limited Income Individual \$25, Student/Limited Income Family \$35, Group Affiliate \$85. Please send dues, changes of address and inquiries to CDSS, PO Box 338, Haydenville, MA 01039, fax 413-268-7471, office@cdss.org. CDSS is a 501(c)3 nonprofit organization. Membership dues and donations are tax deductible.

| Contents | |
|---|--------|
| The Barn Dance | 13 |
| Caller of the Dance, a poem | 8 |
| Cracking Chestnuts—Jamie Allen | 9 |
| Dance Card Disaster Preparedness | 14 |
| Dancing in Prison | 11 |
| Do This at Home! | 7 |
| Letters, Comments and Announcements | 3 |
| Madeira Dream, a dance (with tune: Goddesses) | 18 |
| Meet the Caller—Karen Fontana | 8 |
| Musical Traditions—Attributions | 15 |
| New CDSS Group Affiliates | 28 |
| Of Kings, Cathedrals and Contra Dancing | 17 |
| Obituaries | 6 |
| Sales | center |
| Tell Me More—Orange Nan | 5 |
| Upcoming Events | 19 |

| Advertisers | |
|--|----|
| Austin Friends of Traditional Music | 21 |
| Bay Area Country Dance Society | 22 |
| Berea Christmas Country Dance School | 24 |
| Big Sciety Barn Dances | 21 |
| Contra Holiday in Medieval England | 27 |
| Country (Waltz) Dance Workshops | 23 |
| Folk Music Society of New York | 23 |
| Hill and Hollow—Step Stately | 26 |
| Houston Area Traditional Dance Society | 26 |
| John C. Campbell Folk School | 23 |
| Lawrence Barn Dance | 24 |
| Lloyd Shaw Foundation | 25 |
| Nashville Country Dancers | 21 |
| Princeton Country Dancers | 21 |
| Sing Out! | 27 |
| Stellar Days and Nights | 26 |
| Tampa Friends of Old-Time Dance | 26 |
| Tropical Dance Vacation | 27 |
| Wannadance | 20 |

The CDSS Office will be closed Monday, September 4 and Monday, October 9.

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Letters, Comments and Announcements

from the Members and Friends of CDSS

Feedback re: Money Musk

The first two letters were sent to David Smukler and are printed here with his and the authors' permission.

Money Musk #1

I have appreciated your "Cracking Chestnuts" column in the *CDSS News*... When I first started dancing in the Boston area in the late 1970s, Money Musk was still a dance that was commonly done. This was of course the twenty-four bar version, but we did balances instead of the forward six and back in the A and B parts. The words as I remember them were sung (or chanted), and the version that I do goes like this:

- actives turn by the right
- A Go once .. and a half around, once and a half and you go below, below one person and you balance now, ... and you turn on the right.
- B Three quarters around you go, to the head or the foot and balance now, ... and turn on the right, three quarters around to the right and left thru.
- C Rights and lefts across the track, turn as a couple, do a right and left back.
- (new) actives turn by the right

As you are aware, most of these old classic dances have fallen out of favor in the past decade or so, replaced by the "modern urban contra" (a.k.a "Twirl 'n Bar" dances) with lots of swings and action for everyone. There are some callers in our area who still do the old classics from time to time, and some of the newer callers are starting to do them as well, so it does seem to be improving a bit.

And a few items that you might find interesting:
During the early 1980s, our dance performance group (The New England Chestnuts) choreographed Money Musk as a triplet, thusly:

- A All turn 1 & 1/2—couple #1 by the right, ladies #2 & #3 by the right, gents #2 & #3 by the left. As couple #1 casts to the middle, couple #3 comes up the middle to the top and couple #2 goes to the foot of the set.
- B & C parts are as expected. This looks lovely, but the gents' left turn throws many.

I have long looked for a suitable change tune for Money Musk, and have recently come across Gregg's Pipes (also called Greig's or Craig's pipes) which has the requisite three parts with the appropriate rhythmic feel. I first heard this on the CD "N Keen Affair" by Paddy

Keenan, and was entranced—I recommend it to you.
Some years ago I was calling the Thursday night dance at the VFW, and I called Money Musk as the first dance after the break (a habit I picked up from Tod [Whittemore]). As I was leaving at the end of the evening, a young woman came up and said "I really liked that dance you did after the break. Did you write it?" I guess that the definition of a classic dance is something that has been mostly forgotten.
Best, Walter Lenk, Cambridge, MA

Money Musk #2

...I love the concept of "Cracking Chestnuts."
Here's the history of calling/dancing Money Musk in the Bay Area:
In 1979 and 1980 (and probably before) Brad Foster called Money Musk at Stanford to the twenty-four bar version of the tune (and I think he also used Monkey Mush [by Bob McQuillen] in the last years of his calling here). I was used to Tod Whittemore's twenty-four bar version of the calls, which fit quite nicely to the phrases and were sung to the tune in parts of the calls. Brad didn't call it exactly that way, and it fit the music a bit more loosely.

I began calling the twenty-four bar version of the dance in around 1981 in Berkeley, using the fine fiddling of Cathy Whitesides and others. To my knowledge, the dance was not called by any callers other than myself after Brad left in December 1982. I believe Ted Sannella called it at American Dance and Music Week in Mendocino around that time, and we danced it for about thirty minutes after the normal dance program had finished at a Monte Toyon dance weekend in that same period. I recall dancing it with Wendy Whittemore, Tod's sister, who was visiting. The dance has a mesmerizing quality, when danced well. It was the twenty-four bar version in both cases.

After the musicians who knew the twenty-four bar version of the tune moved away, the new musicians didn't learn the tune because almost no one was calling it, and it wasn't useful for other dances, because of its odd length. I stopped calling the dance in the late '80s, partly because there were almost no local bands who could play the tune and partly because the dancers were no longer excited about the choreography (no swings).

When I taught the dance, I used the phrasing I learned from Tod, and I always emphasized that the three turns were all at different (and increasing) speeds. That was part of the challenge of dancing the dance well to the music. Thanks for reviving interest in a classic.
Kirston Koths, El Cerrito, CA

Money Musk and Mormons

While playing at a festival in Utah some years ago, I visited a local Mormon bookstore and bought a book of letters and diaries of Mormon pioneer women. Very interesting reading—teenage girls being surprised to be sought after as second or third wives, all the women being surprised that laundry would freeze when hung out to dry, etc. But my favorite—a breathless entry from one woman very happy to have, earlier that evening, “danced the MonyMusk with Brother Brigham Young!”

*Susan Worland, now of Berkeley, CA,
but of Somerville, MA at the time of the story*

Secret of the Black Hole

I read with interest the story [in the last issue] about the hambo and the black hole. The hambo is also one of my favorite dances. I have noted the black hole phenomenon in that dance as well as the waltz, polka and other turning dances. This provides a nice space around the outside of the dance floor for those who know the secret of the black hole phenomenon. When a couple does not turn three hundred sixty degrees in each segment of the dance, but turns less than that amount, they tend to move toward the middle of the dance floor. To avoid this one needs only turn around the complete three hundred sixty degrees during each sequence. This can be mastered with a little practice and a cooperative partner. The outer edge of the dance floor can then be enjoyed peaceably.

Howard Susser, Poughkeepsie, NY

Progress

The other week I called a dance for the contra series that the Boston Center of CDSS cosponsors at the Massachusetts Institute of Technology. Some of the attendees are MIT students who are getting college credit for attending. MIT has a physical education requirement, and students are allowed to satisfy it by attending the dance or other recreational activities.

Before the dance I saw my father, who graduated MIT in 1933. He asked me where the dance was going to be held, and I told him that it would be in the Student Center, next to Kresge Auditorium. He told me that neither the Student Center nor Kresge existed when he went there. In their place was the Drill field. Drill was a required subject in his day—all freshmen had to go to the Drill field three times a week and practice military maneuvers.

That means that, seventy-five years ago, you could receive college credit for marching. Now, on the same spot, you can receive college credit for dancing.

Make of that what you will!

Jacob Bloom, Arlington, MA

Letter to ECD Leaders

At a recent English country dance, I heard the leader describe a certain figure—first man honors his opposite, then turns his neighbor two hands around—as a case of “flirtation and rejection.” He went on to say that this was a major theme in English country dancing—and that the “rejection” made the “flirtation” all the more satisfying.

The set went on to dance Mrs. Savage’s Whim in the manner prescribed, with lots of mugging and mock disappointment—thereby, in my opinion, ruining the dance. It was just one dance on a generally lovely program, but I think this leader’s approach is becoming a common one, at least in America, and has the potential to ruin lots of dances, and even endanger the survival of English country dancing here.

The basic flaw is the idea that dance leaders should describe not just the steps and the style of figures, but their psychological meanings. In my humble opinion, this insults the dancers and undermines the possibilities of the dance. Dance figures do not have secret meanings—they have the meaning that the dancers give them! Bowing to one person, then making a quarter turn and offering two hands to another, doesn’t have to mean rejecting the first. You could just as easily see it as widening or opening the social circle, and dance the quarter turn that way.

If you want, you can flirt and reject, or pretend to flirt and reject, all the way down the hall. You can ignore all the social possibilities and just mind the music and the steps. Or you can begin with a partner, take hands four and then expand your connections, responding to each neighbor and opposite individually, until you’ve met and included everyone in the set.

Country dancing does not mime social interaction. It is social interaction, and it’s up to the individual to decide how to behave. That’s what makes it unpredictable, and exciting in its subtle way. Please don’t spoil the fun by turning it into playacting.

Tom Phillips, New York, NY

The Single Life

Arthur Frommer’s “Budget Travel” column in the Sunday *New York Times*, July 2, 2006 edition, focused on his recommendations for singles which encompassed: “volunteer, study and theme vacations—activities in which no one cares whether you are part of a couple or are single, in which everyone is absorbed in a vital cause or special interest and in which the cost of housing is the same for everyone.”

Among the specific examples he cites: “Attending a crafts school (like the Penland School in Penland, N.C., or the John C. Campbell Folk School in Brasstown, N.C.), a folk-dancing school (like Pinewoods Camp in Plymouth, Mass., or Lady of the Lake in northern Idaho) or a New-Age resort (like the Omega Institute in Rhinebeck, N.Y...), are all superb vacation activities for singles.”

Becky Nankivell, Tucson, AZ

A Very Special English Country Dance

The fifth annual Mad Robin Ball was enjoyed in Petaluma, California on June 10th. There were one hundred eighteen dancers, making perfect use of the entire ballroom. It was made very special indeed by teacher and caller Andrew Shaw of Manchester, England. Many dancers were surprised to find that the list of dances selected for the ball by Andrew were almost entirely unknown in local circles. Andrew, an authority on English country dances of the seventeenth and eighteenth centuries, selected dances that were true delights. The dances flowed smoothly from figure to figure. The ball dances—all published more than two hundred years ago—had sufficient complexity to amuse and delight, but were not too complex to be learned in the afternoon and danced in the evening.

It is fair to say that Andrew’s teaching and calling here (he also officiated at dances in Sebastopol on the 11th, in Berkeley on the 14th and in Palo Alto on the 16th) has deepened the love of country dance as well as improved the skill of those in attendance. Heavenly music for the Mad Robin Ball came from pianist Chuck Ward, fiddler extraordinaire Jon Berger and flautist Bonnie Insull. The flute music was particularly well suited to the flow of these elegant old dances. Readers of the *CDSS News* will recognize the names of many of the callers seen dancing on the ballroom floor (in alphabetical order): Lise Dyckman, Brooke Friendly, Sharon Green, Bruce Hamilton, Kalia Kliban, Mary Luckhardt, Carol Marsh, Gene Murrow, Tom Roby, Lea Smith, Gary Thomas and Alan Winston.

The Mad Robin is produced under the auspices of the North Bay Country Dance Society. Mark your dance calendar for next year’s ball—June 9, 2007. Sharon Green will be calling the Mad Robin next year. You can check the website (madrobin.org) or call Peter Bergmann at 707-829-3608.

Jim Passage, Sebastopol, CA

Letter from England

Your membership leaflets arrived just at the right time. Doreen and I are off to Halsway Manor to lead my annual Country Dance Holiday, assisted by Ron Coxall and music provided by two “young” CDSS members, Rod and Frances Stradling. Rod and his earlier band, North and South, first played for me at Sidmouth Festival way back in the 1960s.

It was in those days when I first met Dudley Laufman and Culver Griffin. This year Culver has been invited to call at one of the Festival Dances on his ninetieth birthday which falls during the Sidmouth Festival Week. I am going to have to wait until January 12th next year for mine. I have booked Cecil Sharp House on Sunday, the 14th, for a special party. Any CDSS member in the United Kingdom at the time will be very welcome if they let me know beforehand.

As usual, at Halsway I shall be telling folk about all the advantages of becoming a CDSS member. We shall be

entertaining Henry Morgenstein, together with the party of eighteen CDSS members on tour with him at present. I hope that some of them will book up for our next annual Holiday at Halsway, June 17-22, 2007!

*Cyril and Doreen Jones, London, England
cyrdorjones@blueyonder.co.uk*

Tribute to Nibs Matthews

If you’ll be in London, England on Sunday afternoon, September 17, 2006, stop by the English Folk Dance and Song Society’s Cecil Sharp House, where they will be celebrating the life of Nibs Matthews who died earlier this year. Nibs was director of EFDSS, squire of the Morris Ring, first director of the Sidmouth Festival, an outstanding dancer and a superb teacher of folk dance. Dancing will be led by Marjorie Fennessy, Hugh Ripon and Ron Smedley, and concert performers will include Martin Carthy, John Kirkpatrick and Bob Rundle. For more information, see www.efdss.org.



Tell Me More—Orange Nan by Graham Christian

One of the most charming historical dances interpreted and presented in recent years by Andrew Shaw is Orange Nan, which appeared in Walsh’s *Twenty-Four New Country-Dances, For the Year 1713*, published in 1712, and later taken into the *Second Volume of the Dancing-Master* by John Young. “Orange” refers not to the color of her hair or her clothing, but to her profession—one of them. “Orange-girls,” licensed purveyors of fruits and confections, were one of the most colorful features of Restoration theatre. They stood with their backs to the action on stage and hawked their wares rather like modern hotdog vendors or cigarette girls, sometimes competing wittily with the actors for the audience’s ear. By far the most famous of the orange-girls was Nell Gwyn, who rose from her place as the employee of “Orange Moll” to actress to mistress of the King himself. Most orange-girls also offered other services to gentlemen for a fee. Orange Nan’s name, for instance, turns up in the third issue of a short-lived periodical called *The Wandering Whore* in 1660 among the “common whores,” where she jostles for attention with the likes of “Black Bess” (the dedicatee of another dance), “Fair Rosamond” and “Mrs Bliss.” Since Nan would have been at least in her later sixties by 1712, this sweet dance may have been a tribute to her memory—or dedicated to the inheritor of her title, the next Anne or Nancy to delight theatregoers with the fruits of her beauty and wit.

Tell Me More, a look at English country dance titles, is a regular feature of the News; for earlier columns, see www.cdss.org/newsletter.

Obituaries

Catharine Gallop

Catharine Gallop, formerly of Peterborough, Ontario, and later of Victoria, British Columbia, died peacefully on May 4, 2006, after living with breast cancer for many years. She was seventy-eight.

Family and friends remember her as a remarkable teacher, a vibrant dancer and a volunteer who would stop at nothing to get her job done. She began her life as a teacher, concentrating for ten years on children with learning disabilities. "She loved all teaching, but helping disadvantaged people, that's an important part of her life and her make-up," said her husband David Gallop.

In addition to her teaching passion, Catharine brought her love of dance to Peterborough. She and David founded the Peterborough English Country Dancers. The group, which is a CDSS Affiliate, meets monthly.

"She enjoyed dancing so much and she was a wonderful teacher. They've left us a wonderful legacy," said friend Cathy Dueck who now coordinates the group. "She was a wonderful woman who everyone relied on to take care of all the details for everything."

In the 1990s, Catharine began volunteering and fundraising to bring Showplace Performance Centre to life. Beth McMaster, friend and founding chair of the theatre board, said "Catharine was just a remarkable person. When she was determined to do something, there was no stopping her. She came up with one idea after another to raise money for the theatre. She not only raised a tremendous amount of money, she personally was very generous to the project." The backstage room of the theatre is named the Catharine and David Gallop Room in recognition of their contributions.

In addition to her husband, Catharine is survived by four children—Frances, Paul, Martin and Tim Gallop—and three grandchildren. A memorial service was held in Victoria in May.

Most of the above information is from the Peterborough Examiner on May 9, 2006, and is reprinted with permission.

Edith Mroz

Edith Maria Mroz, of Wyoming, Delaware, died on March 9, 2006 in her home, surrounded by her family. She was seventy-one.

Edith was born in White Plains, New York in 1934. She held a Ph.D. from the University of Delaware and was an English professor at Wesley College and Delaware State University from where she retired. She was a member of Christ Episcopal Church in Dover, the Delaware Choral Society, a cofounder and member of the Dover Early Music Consort, and a cofounder and member of the Dover English Country Dancers for whom she was its Dancing Mistress for twenty-five years. She was also a member of the American Recorder Society and Southern Delaware Academy of Lifelong Learning where she taught English literature and poetry for over ten years.

She is survived by her husband of fifty years, Winfried Mroz; three sons, Christopher, Peter and Paul Mroz, and a daughter, Rosemarie Garritano, and their families. A memorial service was held in March in Dover. Memorial contributions may be sent to Delaware Hospice, 911 South DuPont Highway, Dover, DE 19901, or to Habitat for Humanity of Kent County.

Information published with permission.

Also deceased:

Folklorist **Peter Kennedy** died on June 10th at the age of eighty-three; see Derek Schofield's obituary of him in the June 19, 2006 edition of *The Guardian*, www.guardian.co.uk.

Singer **Margaret MacArthur** died on May 23rd at her home in Marlboro, Vermont. We'll have more about her in the next issue.



Folk Music Library Goes Online

The English Folk Dance and Song Society's Vaughan Williams Memorial Library launched VWML Online in early May. Indexes to the collections of some of the best-known folk music collectors of the twentieth century are now available at library.efds.org.

In the early years of the twentieth century, musicians and activists such as Ralph Vaughan Williams, Cecil Sharp, Lucy Broadwood, Henry and Robert Hammond and George Gardiner collected hundreds of folk songs and tunes from agricultural workers, Gypsies and artisans in towns and villages in rural communities in England and beyond. For some, such as Vaughan Williams, the songs provided the inspiration for his compositions; others, including Cecil Sharp, adapted the songs for use in schools. In recent decades, these songs have become increasingly popular as performed by musicians such as Martin Carthy, Norma Waterson, their daughter Eliza Carthy, and Kate Rusby, and now a whole new generation is becoming aware of the folk arts that surround them.

VWML Online allows anybody to search the collections by titles, the source singers' names, and their place of residence and dates of collection. In the Cecil Sharp collection, there are photographs of some of the musicians he met a century ago. The indexes are also linked to the Roud Folk Song Index, a database of one hundred forty-six thousand references to songs collected from oral tradition all over the English-speaking world. The work has depended so far on the voluntary help of university computer science lecturer Richard Butterworth and the Library staff; the next stage will be more dependent on external funding.

Do Try This at Home!

by Linda Henry

Have you ever wished there could be a workshop for callers, musicians and/or organizers in your home community? Hopefully this article will give you a glimpse of how YOU could make that happen!

In early 2005, I started thinking about the possibility of CDSS running a local one-day workshop. The goal would be to create a model that CDSS groups could use to offer their own events. I wrote a proposal for a pilot program which the CDSS Board approved at their annual meeting in the spring. A year later, that workshop has become a reality. Here's a glimpse of the day...

On Saturday, June 24, 2006, twenty-three callers from coast to coast gathered in Amherst, Massachusetts. The workshop was called Contra Dance Calling: Beyond the Basics in hopes of attracting intermediate-level callers, and that's exactly who came. The experience level ranged from one year to thirty!

Throughout the day, master callers Lisa Greenleaf and Brad Foster led classes simultaneously during three time periods. All participants were very interested in the beyond-the-basics topics: Communicating with the Band, The Language of Teaching Figures, One Night Stands, Teaching and Calling Challenging Contrasts, Programming an Evening, and Getting to the Next Level as a Caller.

Here are a few comments from the participants:

- "I enjoyed having the opportunity to work with a band and hear perspectives from the musicians."
- "It was helpful to have support about how to set clear goals for next steps as callers."
- "I called last night and felt great about it thanks to the weekend!"

In the afternoon we had a session called Flight Time and Feedback—each caller had the opportunity to call a dance and receive feedback and could choose whether s/he preferred to do this during the workshop or at the evening dance that was open to the public. Those who called during the workshop participated in a peer feedback process (stay tuned for more about this in the next *News*); those who called in the evening received feedback from only Brad or Lisa. Many participants commented that they appreciated having the opportunity to call a dance, and that they found the feedback sessions to be supportive and illuminating.

In the evening, everyone from the workshop attended the Fourth Saturday Community Contra Dance held at nearby Munson Library. The calling was shared by the thirteen callers who hadn't called during the afternoon. The dance was very well-attended, and we heard comments like "That was the best community of dancers in this hall since the height of the Swallowtail dance." Music for the workshop and the evening dance was provided by LocoMojo: Amy Larkin and Shirley White (fiddlers) and yours truly on piano.

On Sunday morning there was an optional debriefing brunch at my house for those who wanted to share afterthoughts. More than half of the workshop participants came and contributed their suggestions for improvement and their ideas about how this model might be used by other groups in the future. There was even time for more socializing and a parting waltz.

On the whole the event flowed very smoothly. As you can imagine, it took a village to pull it off. In particular we'd like to thank Lisa Sieverts (for so generously sharing her project management expertise), Brad Foster and Lisa Greenleaf (for our lengthy but crucial planning conferences by phone and for the wonderful classes you led), and our six very capable work scholarship folks: Chrissy Fowler (assistant registrar extraordinaire), Tim Van Egmond (who brought a delicious lunch spread), Anna Rain (provider of wonderful snacks and coffee), Jim Fownes (sound system wizard), Summer Young and Ricky Holt (stellar set-up and clean-up coordinators).

Prior to the workshop several participants let us know it would be challenging for them to have two classes going on simultaneously, and they wished they could clone themselves. Fortunately, Steve Howland, a local caller, generously offered to videotape the sessions (with Brad's help) and make DVDs available to the participants at cost after the workshop. So a big thanks to Steve, too.

We are also grateful for gifts from the family of Mary Kay Friday and from CDSS Board members and friends. Their donations to the Leadership Initiatives Fund made this workshop possible.

We plan to use our recent experience to create a "how to" manual that will be available to any groups that want to design and run their own workshop. In addition to advice, we can offer financial support to groups

continued on page 10



Workshop leaders Lisa Greenleaf and Brad Foster. Photos courtesy CDSS; used with permission.

Meet the Caller—Karen Fontana

by Joel Rosenfeld

Hello up there in Northern California. Is there anything you'd like to say before we begin the interview?

Although, I live up here in Mountain View, near the San Francisco Bay Area, I am a native of Manhattan Beach. My relatives still live down there and that's why I call in Southern California, calling half up here and half down there. I enjoy combining calling and dancing trips with visiting family and friends.

How did you get started in contra dancing and calling?

My new neighbor invited me to my first contra dance. My mother was in town, and she loves to dance. So, we went, my neighbor introduced us around, and we had a great time. It was very upbeat, very welcoming. I loved that first dance [and was] impressed with how friendly the people were.

Becoming a caller was not something I had planned at all. It was more like I found myself suddenly with a great opportunity before me, and I went for it. I had only been contra dancing for a year, had never done any other type of folk dancing, and had only gone to one weekend dance camp. Then, in July 2004, I went to the Bay Area CDS American Dance and Music Week in Mendocino. I attended the weeklong caller's workshop led by Lisa Greenleaf and open mike sessions led by Cis Hinkle. I had planned to "just listen." But that didn't last very long. The next day, with Lynn Ackerson's encouragement (or rather, mandate!), I tried calling a dance. I loved it. At the same time, by the second day of camp, I had horrible blisters on my feet from new dance shoes and couldn't dance. People thought I was sitting out to watch the caller but I was really sitting out because of my blisters. New friends started teaching me about tunes, the difference between a jig and a reel, how to hear the "A" and "B" parts, when to call, etc. By the second day, I said to my friend, "Everyone seems really eager to

teach me how to call; since I can't dance, I might as well learn to call!"

From that point on, I was hooked. I just loved it. I've heard others say "she called three times at camp and then never stopped!" which is true (except, I called six times). After camp, I called guest spots at dances, traveled and studied with Susan Petrick and other callers. After six months, I called my first full dance and have been calling two to three dances per month ever since then. Eventually, I would like to call weekends. I was truly overwhelmed and am extremely grateful for the support and encouragement I've received from other callers, who are now good friends, especially during my first year learning to call.

I've been told it's unusual for a caller to come up to speed that quickly. It just came very easy for me because I used to facilitate personal growth weekend workshops so had been in front of groups before using a microphone. From that experience, I learned how to read a group and sense what they needed, and how to build communities based on volunteer contributions. Having this background helped tremendously, so really I just needed to focus on learning the contra dances and the music, which was all new to me. Good genes help, too, I think. My mother's side of the family grew up singing on the radio and playing music—having a sense of rhythm, musical listening and good voice skills helps any caller.

When I'm not studying new dances or creating dance programs, I work full time as an engineering program manager at Hewlett Packard. Fortunately, I have some flexibility in my job.

continued on page 10



Photo courtesy Karen Fontana; used with permission.

Caller of the Dance for Karen Fontana

by Ellen Hegman Wall

The room fills slowly
Quiet talk, groups form
The piano is sounded
A bow is pulled across strings
The caller invokes the
Spirits of Music and Dance.

The dancers flow in figures of
Petronellas and Gypsies, turns and
Circles, weaving lines, the
Music, the movement, pulsing
Free and patterned, transport
Dancers where earthly cares vanish.

And then the caller lifts one finger
The music stops and the dancers too soon
Feel the hard floor of reality
But happier now they gather again,
Trusting the caller to create
New moments of transcendence.

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Ellen Hegman Wall is a professor of English at City College of San Francisco. The poem was inspired while she was dancing at the June 23, 2006, BACDS San Francisco contra dance called by Karen Fontana.

Cracking Chestnuts—Jamie Allen

by David Smukler

Jamie Allen

Tune: same
Triple improper

A1 Couple one take inside hands, lead down a step or two and turn left to lead between the two inactive ladies; the active gent turns left around lady two and his partner turns right around lady three to come back to the middle

Now the actives face the two inactive gents (the lady is on the left and the gent on the right) and lead through; the active lady turns left around gent three and her partner turns right around gent two

They end in the middle of lines-of-three facing up and down the hall (gent one between couple two facing down, lady one between couple three facing up)

A2 Balance in those lines (4); actives turn by the right hand three-quarters until proper, make lines-of-three at the sides (8); balance again (4)

B1 Actives turn contra corners

B2 Actives balance and swing, end facing down

Jamie Allen is a rare chestnut, much less commonly encountered than some of its cousins that we have considered in earlier Cracking Chestnuts columns. It combines some of the engaging features of a few other chestnuts (including Money Musk and Chorus Jig) into a well-constructed sequence, and we feel that it deserves to be danced much more frequently.

Sometimes called "Jimmy Allen" or "Huntsmen's Chorus" (it fits either tune beautifully), our best guess is that Jamie Allen is English in origin. It looks very much like a version of a dance from Somerset and Devon called Bonny Breast Knot, which was collected by Maud Karpeles and is published in her revision of Cecil Sharp's *Country Dance Book*, as well as in the English Folk Dance and Song Society's *Community Dance Manuals*. Bonny Breast Knot is proper, and there is no hand turn in A2. Instead the lines of three balance *twice* facing up and down the set, and then, with actives leaping into their progressed and proper place on the first beat of the phrase, all balance twice more facing across. Other stylistic differences are that the contra corners are done with arm turns instead of hand turns, and in B2 the actives lead down four steps and back before everybody swings. Similar as it is to Jamie Allen, Bonny Breast Knot is a much more boisterous sort of dance, as you might guess listening to its exuberant tune.

Our version of Jamie Allen is adapted slightly from a more traditional version, which is triple *proper*. The adaptation, which we learned from the calling of David Kaynor, may be easier for contemporary dancers, because

partners end their swing on the expected side of each other (lady on right, gent on left). If you choose to dance it proper, actives will need to pay attention to be sure to end the swing progressed and in their own line. In a dance like Chorus Jig, you manage this by ending facing the music, ready to cast out for your trip down the outside. In Jamie Allen this solution is less satisfactory since you begin the dance moving down and to the left to split the two ladies. So you must simply end where you belong and then start the next round by leading down with the lady on the left. Note also that in the traditional version the gent weaves around couple three in A1 and ends between them facing up, while the lady weaves around couple two and ends facing down—just the opposite of what is written above. The three-quarter turn in A2 must then be by the *left* hand to leave the actives proper for contra corners.

Both Jamie Allen and Bonny Breast Knot are often taught in "triplet" formation, that is as a set dance for three couples rather than a triple minor contra (or longways) dance. To make the dance work for only three couples, the actives must end at the bottom instead of second place, and the new top couple immediately becomes active. In Jamie Allen this is accomplished either by simply swinging to the bottom (i.e., moving down the set as you swing), or else with a quick lead down in place of the balance at the top of B2. Bonny Breast Knot already has a quick lead down and back which can be adjusted such that you lead back only as far as third place rather than to the center of the line. In

either case, end the swing facing up (proper). In fact, as a triplet, the improper adaptation of Jamie Allen we suggest here, which would require the new actives to cross over while the old ones swing, is largely unnecessary. Dancers being trained to leave the lady on the right at the end of a swing is no longer a problem.

We would suggest that Jamie Allen (improper version), with its pleasing geometry and interesting pacing might make a strong triple minor dance to add to your repertoire. Bonny Breast Knot (proper), because of its more vigorous action, may fare better as a triplet, which need not be repeated as often in order to give everyone chances at the active role. However, we would encourage you to adapt either of these fine dances to the needs and preferences of your local community.

Sources

1. Kaynor, David, personal communication
2. Kennedy, Douglas, Ed., *The Community Dances Manual*, Princeton, NJ: Princeton Book Co., 1986 (a reprint in one volume of the seven volume series by the English Folk Dance and Song Society)
3. Luken, Robert, *Twenty-Eight Country Dances As Done at the New Boston Fair*, 449 Hidden Valley Lane, Cincinnati, OH 45215: Sara Lee Johnson, 1988)
4. Park, Frederick, personal communication

NOTE: Hugh Stewart has put the dance Bonny Breast Knot on the Internet at www.cam.ac.uk/societies/round/dances/cdb/cdb1/bonny.htm.

"Jamie Allen" is the thirteenth dance discussed in the *Cracking Chestnuts* columns. Previous dances are on our webpage, www.cdss.org/newsletter/index.html, and on the author's webpage, www.davidsmukler.syracusecountrydancers.org/column.html.



(Do Try This, continued from page 7)

needing assistance. Visit www.cdss.org/workshop to view the flyer, registration materials, schedule and other in-depth information about the workshop.

If reading this article sparks your interest in creating a leadership event in your area,* please contact me at linda@cdss.org or 413-268-7426 extension 105. We'd love to help you make such a valuable contribution to your home community!

* We've heard from Chrissy Fowler that she's planning an exciting half-day workshop for musicians and callers in conjunction with the first Friday dance in Belfast, Maine. We're exploring ways that CDSS will be involved; i.e., offering scholarships and working with Chrissy to design a model for a half-day workshop.

(Meet the Caller, continued from page 8)

What do you try to accomplish when you call?

In addition to all the regular technical stuff (teach quick, clear walkthroughs, choose dances with flow and interesting figures), I aim to come from my heart, to have fun and to facilitate joy. I also intentionally make a connection between the caller, the dancers and the band. No matter how people are participating in the evening, whether dancing or sitting out and enjoying the music, I watch what is happening in the entire room, not just the dancers. Especially with the newcomers, I ask myself, "Are they integrating?" Anybody can call dances from a card; I try to do more. I try to be part of the community and facilitate a feeling of inclusiveness and fun for everyone.

I also keep in mind why people come to dances. True, a lot come to dance and hear great music, but underneath that, why are the dancers here? What are they seeking? Maybe they just ended a relationship or are new to the area and feel alone or just need to shake off a stressful workday. I want them to feel connected with the community. Coming from this understanding, I want people to be treated with kindness, respect and care. As regular dancers, we tend to forget about that; we assume people just come to dance and listen to the music. But as a caller, I try to remember a deeper meaning as to why we all come to dances.

We were talking about beginners and newcomers... I am also the dance manager of the third Sunday Santa Cruz dance. As the dance manager, I also make sure the new folks are integrating and not sitting out. The caller, musicians and sound engineer can only "work so much magic" from the stage; we count on the experienced dancers to teach the newcomers and assist in creating a fun evening for everyone.

Is there anything else you would like to add?

Being both a new caller and relatively new dancer, I see things through the eyes of a newcomer and don't have the history of how things "have to be" just because they've always been that way.

I also would like to add that I very much appreciate the dance communities, including many in Southern California and the Central Coast, that welcome and embrace the energy and fresh perspective that a new caller can



Photo courtesy Karen Fontana; used with permission.

bring to a community.

My calling schedule can be found on my web site: www.karenscontracorner.com

This interview is from *The Living Tradition* newsletter (May 2006, Volume 10, Issue 2), and is reprinted with permission.

Dancing in Prison

by Amy Cann

Author's note: the following started, out of a post-gig need to debrief and vent, as an email to the Pourparler group. Pourparler is a wonderful annual conference for community/school/family dance callers from both the Anglo and International traditions. We keep in touch online year round.

Has anyone else ever done a gig in a prison?

Here's the image that wouldn't go away, that I carried with me through the last week of the holiday frenzy, the one that put all the usual commercial hype and family dysfunction into a very different perspective:

The dance is over, we're stacking chairs and shutting off lights, and one still out-of-breath dancer comes up and asks: "Um, ma'am? Miss Amy? Do people really do this kind of stuff, I mean, is there anywhere I could do this after I, you know, get out?"

I did a concert that somehow turned into a dance at the correctional facility up in St. Johnsbury [Vermont] two nights before Christmas. My old friend David is teaching a music class there for inmates working toward their GEDs. He's a fiddler with relatively scant music teaching experience, his students range in age from eighteen to sixty, and in experience from church organist (!) to sing-along-with-the-radio to I'm-only-here-because-it's-better-than-sitting-around. The young guys want rap, the older ones country, David's a folkie. They're all muddling through together and it's working out just fine.

For the holidays the powers-that-be told the class they could get release permission if they'd go sing Christmas carols at the local old folks home (these guys are part of the Caledonia Work Camp, the minimum security folks you see out cutting brush and picking up litter). Well, yeah—anything to get out—so they worked up a bunch of holiday favorites and went and sang them a capella. Then came the word: if you do a concert for the rest of the inmates, we'll order in pizza. Now there's more at stake, more face to lose in singing for the guys, but pizza is apparently a powerful incentive.

So David calls me: "Amy, could you get up here and play piano, and bring your fiddle, please?!"

I owe David a BUNCH of favors (you know those karma-building but humble gigs we community callers often get? He's played lots of them for me, and always cheerfully and well) so off I went. Wondering all the way up the Interstate what a Christmas concert with the incarcerated was going to be like. Carol singing with inmates? That's a loaded word, "inmate." Like "welfare mother." Or "insurgent." It's a word for news stories and statistics, not for real people.

The prison looked, sounded and smelled like most any low rent high school or community college—indestructible tables and chairs, buzzing fluorescent lights, weird colored paint in glossy layers on the cement

walls, scent of fish sticks and canned vegetable medley and floor wax and damp mops.

The "class" met for rehearsal at 6:30. Eleven men rose when I entered the room, shook my hand, thanked me for coming. We rehearsed "Silent Night," "Joy to the World," "The Twelve Days of Christmas" (one guy solo on each day). Much good-natured ribbing, much mutual encouragement. No profanity. One guy slipped and said "hell" and the others brought him right up short—"Sorry ma'am, he didn't mean it."

At 7:30 we file out to the cafeteria. Battered old upright piano, plastic tree. About sixty in the audience, kind of hard to tell staff from clientele since everyone's in sweatshirts and Carharts. No one looks particularly vigilant, or particularly threatening. There was respectful silence during the music, ringing applause after. "Twelve Days" was a total hoot—the guy on "Four Calling Birds" (sic) struck a different "gangsta" pose each time, Mr. Golden Rings got more and more operatic, the "three French Hens" went completely over the top. No different, not one bit different than what you'd see at any Pinewoods morning gathering or middle school assembly. This gig was feeling awfully, well, *normal*.

So then David and I get out our fiddles.

"Hey, how about The Devil Went Down to Georgia?" Someone ALWAYS asks that, so I'm prepared: "Nahh, that song sounds lame without a Nashville backup band. But you know, the tunes that song *talks* about, the tunes Johnny and the Devil played that night—just two dueling fiddles—that's the kind of tunes David and I play." Oh, the questioner says, that's *cool*. So we play the old favorites: Angeline, Bonaparte, Old Joe Clark. And sing: Johnson Boys and the Cherry Tree Carol. Let me tell you, if you ever have to do a Christmas gig for a large group of men who have no way to get anywhere near their womenfolk, do that carol. The whole idea of Joseph's reaction to "Honey, I'm pregnant and it's God's kid, not yours"—it *really* resonates. (A thank you to Tony Barrand, I stole most of your shtick.)

And then comes the OTHER question they ALWAYS ask: "Hey, what's the difference between a violin and a fiddle?" and right on cue the eleven classmates yell out (we'd already had this discussion): "FIVE THOUSAND BUCKS!"

"But seriously," says I, "the real difference is that fiddle music always is—or at least started as—dance music."

"So why aren't we dancing?"

"Because we don't have any women, doofus!"

(Me again:) "Yeah, but the guys cutting timber up in Quebec didn't have any women either and they danced all the time—you can read about it in old diaries. All they had were trees and horses and mud and blackflies, so they danced with each other."

"Hey, man, I was out cutting brush all day, so why aren't I dancing?"

"I don't know, why aren't you? Get a partner and make two long lines!" (Omigod. Did I just say that? Is this going to work?)

Holy smokes. Next thing I know I'm calling Galopede, and then that totally goofy Jingle Bells circle mixer with the poussettes. Forty big guys in a circle, clapping hands and singing. Big hands, big boots, big voices, really big smiles.

It was so NORMAL. One of them asked me after if I do weddings—he and his wife are going to renew their vows for their thirtieth anniversary. When he gets out next summer.

Yes, I KNOW they're each there for a pretty concrete reason. Something illegal, dangerous, and often just plain stupid that they themselves did. I read the prep about being alert to manipulation. I told the wedding guy to talk to the office instead of giving out my number.

I KNOW that the level of civility and kindness I experienced—which was, by the way, much higher than the usual behavior in traffic jams and committee meetings—I know this courtesy was made possible by a supportive (and non-negotiable) structure that most of us have to do without. I know their cooperation, their desire to please had a pretty strong ulterior motive. But kindness is still kindness, courtesy is courtesy regardless the source, and joy in motion and music is impossible to fake. This was a normal, joyful gig.

You and I are probably all self-labeled enlightened liberals, we all know that each person is a complete and utterly *human* being, perfect in the eyes of God or Whoever. We all try very hard to see past economic/racial/cultural boundaries, and we're all probably pretty good at it compared to some. But I know, deep down in my unenlightened gut, I went up there seeing those men as somehow "other," and they weren't. And I was shamed by how much I expected things to be different.

That tall guy could've been my brother, if he'd gotten caught during one out-of-control year. The short one could've been my friend Jim, if he hadn't had that one great track coach. Bill, except for the band scholarship. "There-but-for-the-grace-of..." go so many of us.

If you teach elementary school you may have looked at certain lists—the list of kids up for special ed testing, the ones suspended from the bus route for fighting, the ones on recess probation—and you may have thought: most of these kids wouldn't be on these lists if they'd had better nutrition from birth to age five. Or someone to read to them every night instead of working three jobs. Or adequate dental care, or something to break the cycle of multi-generational alcoholism. You may have learned to

recognize certain clues, the signs of kids who simply haven't gotten what they need. Subtleties of skin tone and bone structure and hair texture, certain physical habits (startled twitches, hunched shoulders). Way too much bravado. A hair-trigger sense of injustice.

I talked to the "principal" of the school afterward. How many of these men, I asked her, wouldn't be here if they had had adequate nutrition/reading, etc. (see list above) as kids? Her answer was immediate: Oh, eighty-five percent. At least. These were the kids on the lists, just bigger.

A few days later I talked to Mike at the local family services center, and learned something. How many Vermont men, by the age of twenty-five, have been under state supervision (probation, prison, parole)? What do you think the rate is for our little old rural state? One in eight. And we're *low*.

Mike said there're three myths about prisoners that most people unconsciously "know":

1. They're not like us
2. There aren't that many of them anyway.
3. They don't ever get out.

We all know what a dance feels like when it's going right, rolling along on its own normal joyful human steam. That feeling, that lovely balance between pattern and chaos, it was THERE. The circle of dancers just lit up, came to life there behind the electronic doors and high fences, and just what does that say about myth number one? And what about myths number two and three?

So here's what I'm wondering: what would happen if every dance caller in the country were to do a dance once in a while at their local correctional institution?

What if the men, on release, knew of one place to go that involved warm people, a skill they already had a start on, and no substances to be abused?

(Note: I'm talking about minimum-security folks, in for crimes that are mostly nonviolent and often drug/alcohol related. We're talking poor choices, bad impulse control, massive irresponsibility, incomplete grasp of cause-and-effect, deceit, theft, cheating. Truly wrong behavior that has led to serious and even tragic consequences, yes, but not rage.)

Fellow callers/musicians, this was not a scary gig. Drunks at weddings are scarier. All the things we usually talk to each other about, the usual dance challenges? Non-issues. If you call a dance in a prison they will KNOW how to follow directions. You WILL be treated with courtesy and thanked often. They will work well with each other, and even holding hands will not be a problem. Most of them are working out substance abuse issues and doing a fair amount of therapy (as much as the budget allows, anyway)—"Yo, man, I ain't touching him—I only hold hands with my wife!" "Ah, cut the crap, Len, after the stuff we all talk about in Group, he knows you BETTER than your wife, so hold hands like the lady said!"

These guys are not them, they're us. There's a LOT of them, they're invisible to the rest of the world, and the recidivism rate is way too high. I don't know if I can

continued on page 16

The Barn Dance

by Valerie Cooley

For an ex-Angeleno accustomed to well-lighted freeways, the ten mile trip to our Barn Dance in the winter feels like an adventure in another century. The highway winds closely alongside a river and it's pitch black—no houses, no streetlights, no moon or stars. When I turn off the highway, it's even darker. There's a fork marked by handmade arrows but the only one that points in a clear direction says "Fish Hatchery," so I go that way and soon see the cheerful lights of the Greenacres Grange Hall.

I supposed that all this batting around in the dark was what kept our attendance low, but the dance board scoffed at the notion. It was lack of advertising, they said, so, last fall, we started putting out more flyers. We got more radio spots and asked the local newspaper to consider covering our contradance. They ignored us. Even so, we got one or two new dancers each month and some came back. On good nights we had twenty-five dancers and on bad nights we borrowed from the band.

I knew the January dance was different when I found the parking lot full at 7:10. Inside, forty-two people were lined up to dance. I saw fifteen familiar faces and the rest were strangers. That's *strangers* as in *first timers* which means, in contradance-ese, that they haven't learned to dance yet, a fact that was just seeping into the caller's brain.

Karen, one of the sweetest callers I know (meaning someone this shouldn't happen to), was wide-eyed. Fifteen people were following her instructions and twenty-five more were stumbling around, good-naturedly expecting it all to clear up soon.

As usual, the first timers had paired up with each other. Karen got them to line up, take hands four and cross over. The ladies' chain and the buzz step came harder. Normally, newcomers have models all around them but not that night. Karen's blue eyes grew ever wider, conveying, not the sense of panic I expected, but pleasant amazement—"How *could* such an interesting thing happen?"

I've seen other callers surprised by hordes of newcomers. Some just switch smoothly from complex to simple, some get annoyed and rigid, and some panic briefly, then revert to their first easy dances.

I've never seen one like Karen. She studied the lines, finding every variety of chaos, but never lost that look of pleased awe. She didn't change her program, just revved

up her attitude of "Come on, you guys, we can work this out together." The newcomers cooperated and the old timers took their cue from Karen, laughing and smiling at the serial debacles on the floor.

Partway through the first dance, the photographer and reporter from our local paper, *The World*, walked in with cameras and notepads.

"Why tonight?" I asked.

"For six weeks we've covered broken dikes, flooded homes and landslides," said the reporter. "We wanted some fun."

"Can you make all this chaos look like fun?" I asked, and the photographer answered gleefully, "Are you kidding? Everywhere I point my camera I get smiles and laughter. I don't get that from people sandbagging their foundations."

It was true. Everyone had fun. The experienced dancers broke up the beginner couples and placed themselves strategically in the lines as models and stabilizers. No one got discouraged and went home. There were almost as many people at 10 pm as there had been at 7 pm. And

some of the people were *young*, a joy to aging dancers afraid that contra will disappear when our collective knees go. I was curious what brought them?

A teenager who brought his girlfriend and parents had seen it in the newspaper's calendar. Youngsters came with grandparents who'd heard radio spots. Two twenty-somethings heard about it in their Aikido class. Some people had considered coming for years and some had just heard of it. Some were enticed by flyers and some by friends. Why all of a sudden they came to the January dance, we don't know. Maybe after the holidays everyone just wanted to go somewhere without having to dress up, buy a gift or make a potluck.

The big question was "What will happen in February?" Will the newcomers return? Will the newspaper article draw more newcomers? And shouldn't someone warn the out-of-town caller?

Someone did, I think, for she cancelled on the morning of the dance. Stacy, the back-up caller, selected her easiest dance cards and, with wry good humor, prepared for all possibilities. Fifty-two people came! Old-timers were outnumbered two-and-a-half to one. Many of January's newcomers returned, often with more

continued on page 16



Dance Card Disaster Preparedness

by Donna Hunt

The unthinkable happened to me on Saturday, January 14, 2006: I showed up for a calling gig and discovered that someone had STOLEN MY DANCE CARDS!!! Here's what happened, and how I dealt with it.

I met some friends for dinner in New York City before going to Round Hill, Connecticut, to call for their Saturday night dance. I got to the gig at 7:30 (a little later than I planned because of traffic and rainy weather) and my black bag with all my dance cards was not in the trunk!!

WHAT??? I looked throughout the car several times and no matter how often I looked, the cards were not there. Reality sunk in. Someone had stolen my black bag (which looked very much like a laptop case) and took off with a fifteen year old dance collection.

Sure, I'd heard of this happening to other callers. I had thought about backing up my collection with photocopies (too much paper), or typing them into my computer (too much time and work), or I could have scanned them into the computer (if only I had a scanner). No, I thought, it wouldn't happen to me!

Now I know, it doesn't have to be someone breaking into my car: I could have left my bag on the top of my trunk and drove away, I could have come home to find that my new puppy chewed up my favorite collection or maybe I could have just left home without them...but home is six hours away and now I'm stuck!

If you find yourself in a similar situation here are some suggestions.

1. Stay as calm as possible. Now is not the time to lose your composure.
2. Walk in and tell the dance organizers what happened and assure them the dance will go on. Let them know how they can help you. Ask them to teach the beginner workshop, ask if they have any dances or reference books stashed away, ask if there are any other callers in the house who might have dances with them, or if there's a local caller who can bring dances with them (ask the organizers to make the call to give you time to prepare).
3. Keep a copy of twenty plus "anytime" dances in your car and your partner's car, and maybe even in your wallet. Luckily, I was inspired to do this a couple of years ago. This will give you a framework for the evening.
4. Write down any dances you can remember that aren't on your "anytime" list.

5. Have the phone numbers of several callers with you, either on your cell phone or in your wallet/purse. Maybe they can give you a few dances to fill out the evening.
6. Take a deep breath and go on with the show!
7. Return to the scene of the crime. My wonderful and patient husband, Chris, and I looked through trash cans at 1:00 am in bitter cold weather just in case the thief didn't want five hundred plus four-by-six inch index cards and tossed them aside. It didn't work for me but it might work for you.
8. File a police report with description of what was taken. It might be helpful.
9. Once you're home, beg, plead, bargain, if you must! Tell your tale of woe to all of your caller friends and ask them to send their electronic card files to you so you can recreate your dance collection. My friends were wonderful and I received a tremendous outpouring of electronic files, advice and (more importantly) sympathy. I also got several offers from others to let me look through their card files.
10. Focus your energy on recreating YOUR dance collection from familiar titles a.s.a.p. so you have them ready for your next gig, and then in the months ahead you can pour through everything that was sent to you and all your reference books and find those dances that were special to you. If you wrote any dances don't forget to locate those also.



If you're a dance organizer or a musician you can help by keeping a copy of "anytime" dances at your dance (in the cash box or the sound box) or in your instrument case. If a caller doesn't show up or loses their collection on the way, then the dance can still go on.

My "anytime" dances are glossary dances, Nice Combination, Simplicity Swing, Hay in the Barn, Monday Night Fever, etc. It's a collection of dances that I thought might work "anytime" in a contra dance. If you email me, dhunt dancer@aol.com, I'll be happy to send you my file of "anytime" dances so you can just print it and have it on hand.

That night in January was difficult for me. It will take a long time to rebuild my collection but I'm on my way and I'm happy to report that I have about two hundred fifty dances cataloged nicely and neatly in my computer now. I hope my suggestions will help you if you find yourself in a similar situation.



Balance and Sing

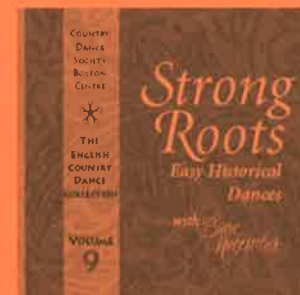
Country Dance and Song Society Store Update



SEPTEMBER/OCTOBER

2006

Bare Necessities THE CDS BOSTON ENGLISH DANCE COLLECTION, Vol. 9: Strong Roots – Easy Historical Dances



This next volume in the Boston Centre's continuing series contains a collection of lively and stately dances from the 17th and 18th centuries, including several old favorites as well as lesser-known but useful and attractive compositions. The selection reflects requests made by Ken McFarland of Fairbanks, Alaska and other dance leaders for more recordings of accessible historical

material to provide a firm foundation in the basics of English country dance for their groups, especially the newer dancers among them. As always, the quality of the music was a factor in choosing the repertoire, creating another disc showcasing Bare Necessities' creativity and virtuosity (including Peter Barnes' recording debut on oboe!) that is as much a joy for the listener as the dancer. Dances included are: *Apley House, Braes of Dornoch, Heartsease, The Hop Ground, Huntington's Maggot, Mr. Isaac's Maggot, Old Wife Behind the Fire, Portabella, Rakes of Rochester, Row Well Ye Mariners, Scotch Cap, Sion House, Spanish Jigg* and *Well Done Jack*. Many thanks to Gene Murrow for contributing this description. Visit our web catalog at www.cdss.org/sales for the entire CDS Boston collection. 2006

The CDS Boston English Dance CD \$16.00
Collection, Vol. 9: Strong Roots

Allison Thompson, ed. DANCES FROM BARNES TWO
Dance historian and musician Allison Thompson looked at the music for the 400 dances in Peter Barnes' new tune book (*The Barnes Book of English Country Dance Tunes, Vol. 2*, see below) and saw a gap which needed to be filled. Not all of the dances these tunes accompany have been published, and some dances are not easily available to North American dance leaders. In her new book, Allison presents instructions for 19 contemporary composed English country dances, four dances interpreted from historical sources and one traditional dance. Included are Alisa Dodson's *Glendeven*, Scott Higgs' *Leslie's Valentine*, Jan Dale's *Rowen* and Ken Sheffield's reconstruction of *The Steel Hoop*. The dances are published with the music and helpful notes for teachers, and the book is bound for easy use by musicians. Proceeds from the sale of *Dances from Barnes Two* will benefit the May Gadd Scholarship Fund of the Country Dance and Song Society. 2006 60pgs

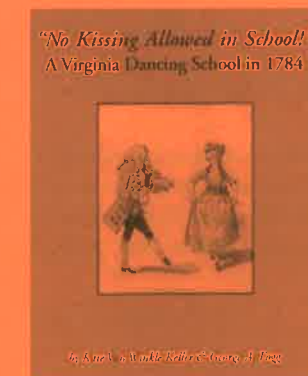
Dances from Barnes Two book \$18.00
The Barnes Book of English Country book 18.00
Dance Tunes, Vol. 2 (P. Barnes, 2006)

Marshall Barron KNIVES AND FORKS: The Complete Neal Collection

In 1990 Rich Jackson and George Fogg reconstructed and published *A Choice Collection of Country Dances As Printed and Sold by John and William Neal in Christ Church Yard, Dublin, c. 1726*. Though now out-of-print, dances in the collection such as *Knives and Forkes, Dusty Miller, Yellow Stockings, Old Wife Behind the Fire* and *Ore Boggy* have entered the contemporary English dance repertoire. Marshall Barron has chosen tunes from this collection of dances and arranged them in three parts (two treble lines and one bass line) with chords. Variants of several tunes may be found in Scottish or Irish collections; some are identical to Playford tunes. Unlike Playford, though, there are many tunes in 9/8 meter (slip jig) and many with their original slurs and trills. Verses for 11 of the 68 tunes are also included in the book. An extensive listing of Marshall's books of arrangements can be found on our website. 2006 68pgs

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Kate Van Winkle Keller & George Fogg NO KISSING ALLOWED IN SCHOOL!: A Virginia Dancing School in 1784



In this collection, dance historians Keller and Fogg present the 26 dances which appeared on a broadside advertisement issued by Capt. Benjamin Walker in Lunenburg, Virginia in 1784. The broadside was a sort of textbook for Walker's class of teenage students, and included the rules for the school (no kissing!) and instructions for the dances they would learn. Walker's students were of English and Scottish origin, and his dances were

chosen to reflect these traditions, with such titles as *Cameronian Rant, Highland Lady* and *Raw Rum and Toddy*. The book includes the original music (with chords), the reconstructed dances as they would have been performed in 1784, the original instructions (as they appear on the broadside) and alternatives for modern dancers. You'll also find many illustrations from old dance collections, portraits of those named in the titles, a section on modern and period country dance technique and a bibliography. 2006 44pgs

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Musical Traditions—Attributions

by Stewart Hendrickson

Recently I was looking at the website of another folk music society and was surprised to find a piece written for the *Victory Review* by my co-columnist Don Firth. Don was listed as the author, but the source and permission were not acknowledged. I emailed the web master, Don and the *Victory Review* editor. It turned out that the web master was unaware of the source and had no permission from the author or the *Victory Review*. But more on that later.

Now with the current concern over accuracy in the media and copyright it seems quite surprising that an editor or web master would overlook such an obvious omission. One might say that this is just folk music and attributions and other legalities are unnecessary. But this is the twenty-first century, and with the Internet and Google it is not hard to get this information. Besides, it is just common courtesy to ask for permission and acknowledge sources.

This led me to think about songs, both traditional and contemporary. How many times do singers neglect to acknowledge the authors or sources of the songs they sing? And how many song books, particularly older ones, lack attributions for the songs therein?

With the two CDs that I have produced, I have been very careful about obtaining copyright permission for songs that are not in the public domain. Failure to do so might result in an expensive lawsuit.

Aside from the legalities involved, why is it important to give proper attribution to the songs you sing in public? And do you even know the sources of all the songs you sing? This information can be very important in how you interpret and perform your music, and how your audience receives it.

When I learn a new song or tune I try to research its source. My original motivation is simply out of curiosity. Where did this music come from, how old is it, and is the author known or is it simply anon? Often I find that this information plays an important part in how I interpret and perform the music. It may also be important for the listener to know something about the music in order to better understand and appreciate it.

An example is the song "Smile In Your Sleep," a.k.a. "Hush, Hush, Time To Be Sleeping." It has at least two different titles and is often referred to as "traditional." It is set to a traditional tune called "The Mist Covered Mountain." However, there are two tunes known by that name—one is a jig and the other a slow air.

The tune of this song is from the slow air, also known as "The Mist Covered Mountains of Home." This air is from an older song in Scots Gaelic "Chi Mi Na Morbheanna" (I will see the great mountains). And it

turns out that "Smile In Your Sleep" is not traditional, but was written about forty years ago by Jim McLean, a Scottish songwriter, and published by Carlin Music.

The song has been recorded by many singers, some of whom have changed the title, words and even added extra verses. As McLean says, "I don't really get to know all the recordings until I get my MCPS statements and sometimes the recordings slip through their net as knowingly or unknowingly artists change the title and register it as trad."

Now that we know the origin of the tune and the song's author, what do the lyrics mean?

Hush, hush, time to be sleeping
Hush, hush, dreams come a-creeping
Dreams of peace and of freedom
So smile in your sleep, bonny baby

Once our valleys were ringing
With songs of our children singing
But now sheep bleat till the evening
And shielings lie empty and broken

We stood with heads bowed in prayer,
While factors laid our cottages bare,
The flames licked the clear mountain air,
And many were dead by the morning.

Where is our proud highland mettle
Our troops once so fierce in battle
Now stand, cowed, huddled like cattle
And wait to be shipped o'er the ocean

No use pleading or praying
For gone, gone is all hope of staying
Hush, hush, the anchor's a-weighting
Don't cry in your sleep, bonny baby

The song is a lullaby. It tells the story of the Highland Clearances, when in the late eighteenth and early nineteenth centuries England decided to evict the small landowners from the Scottish Highlands in order to make way for large-scale sheep farming. This was a very sad part of Scottish history, and the tune matches the mood of the song.

Now the song makes sense, and I can sing it with the proper feeling, phrasing and emphasis. A couple of the words still need to be defined. Factors were the agents or rent collectors, and shielings were little rough huts on the hillside where farmers lived during the summer months when their animals were in pasture.

continued on next page

(Dancing in Prison, continued from page 12)

convey on paper what a deep well of anger has been building in me since that dance, and I'm not sure where it's going to lead, but it's got to go somewhere. I'll keep you posted.

Author's note: A monthly series is now happening in St. Johnsbury. Vermont musicians/callers/dancers can email Amy at acann@putneyschool.org. A possible second series at the Windsor women's facility is also being discussed, on visiting days when children come to be with their mothers.

Editor's note: My thanks to David Millstone for bringing this article to my attention.

(Barn Dance, continued from page 13)

friends and relatives. Five other high school kids came, giggling, blushing and reluctant to dance until persuaded. (One boy said, "Forced? Me? Never!") It was a jolly, exhausting evening. Stacy and Karen recruited some of the young people for our Celtic concert and dance demonstration and it was a great success.

So, what will happen at the next dance? Come and see—or go be the welcome surprise at your own local contradance.

Valerie Cooley is living in Coos Bay, Oregon. When she's not playing with her beautiful and brilliant young granddaughters, she paddles her kayak on the bay, watches birds, gardens and contra dances once a month.

This article was Valerie's "...that reminds me..." column in the May-June 2006 issue of FolkWorks (volume 6, number 3, www.folkworks.org); it is reprinted with permission.

(Musical Traditions, continued from previous page)

Songs are like stories, and the listener needs to know what the song is about in order to better appreciate and understand it.

Back to the original problem. Don sent a lengthy email to the web master saying that his piece was part of a larger work and was subject to copyright. "The last time, when an article of mine appeared in the [organization's monthly publication] without the editor asking my permission or even notifying me that they were using it, I got pretty steamed, but at the time I decided to just let it go. However, as Goldfinger said to James Bond when their paths crossed for the third time, 'Once is happenstance. Twice is coincidence. But three times is enemy action!'"

Don then told him of the legalities of copyright and the consequences of copyright infringement. After the web master was reminded of these legalities and courtesies, Don graciously gave permission to reprint his piece, and the editor of the *Victory Review* also gave permission. Let that be a lesson!

Stewart Hendrickson is Chemistry Professor Emeritus, St. Olaf College; Research Professor Emeritus, University of Washington; and in his new career, an unemployed folk musician (voice, fiddle, guitar; <http://www.stolaf.edu/people/hend/music.html>). Contact him at hend@stolaf.edu for questions, ideas or comments.

"Musical Traditions—Attributions" was in Victory Review (www.victorymusic.org), April 2006, Volume 31, Number 4; it is reprinted with permission.

For related articles about copyright, see "Do We Have To?—Copyright Basics", by Pat MacPherson, CDSS News #174, September/October 2003, and "Tracking Copyrights and Composers," by Susan Songer, CDSS News #137, July/August 1997.

(Of Kings, continued from page 17)



Top: The Molly Dancers. Bottom: The event organizers (left to right): Judy and Lance McDowell, Mary Ann Moore, Gwyn Williams (holding daughter Becky), Jennifer Williams and son Andrew. Photos by Quentin Fletcher; used with permission.

Dancers came from Alaska to the East Coast and everywhere in between. People really bonded on the trip and a bit of melancholy fell over us on Friday after a week of fabulous dancing. Most of us headed home or to other mostly European destinations.

Advertised as the last year for the Contra Holiday in Medieval England, Gwyn told us the school wanted us back and offered to do a good bit of the business side of the dance week, which would remove some of the burden on the

volunteers, such as doing all their own marketing and even their own personal financial investment in the event.

Keep an eye on their website for the next Medieval Contra Holiday at www.contraholiday.net/. I dare say, I'd highly recommend it!

The next holiday is scheduled for March 30-April 6, 2007; see their webpage or the ad on page 27.



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Of Kings, Cathedrals and Contra Dancing

by Jo-Ellen Darling

Imagine a dance week in medieval England where kings and cathedrals rule by day and vibrant musicians and their cohort callers and dancers rule by night.

Seventy-four knights and ladies had the time of their lives in Ely, England (pronounced like the fish it's named after, the *eel*) the week before Easter in 2006 as seventy-four Americans joined a few Brits at the King's School, founded over a thousand years ago and chartered by King Henry VIII in 1541. Gwyn Williams, a King's School graduate and veteran contra dancer, sang in the Ely Cathedral choir as a young boy and has organized this dance event three years in a row with his wife Jennifer, Lance and Judy McDowell, and Mary Ann Moore, all living in Virginia.

The Ely Cathedral grounds, which included a monastery until it was dissolved by King Henry as a result of breaking with the Roman Catholic Church, is surrounded by several of the surviving monastic buildings, a beautiful pasture with horses, chapels and other church buildings, many of which now belong to the surrounding King's School. Since the students are on vacation in early spring, Gwyn has been able to contract with the school for bed and board and also private tours of the grounds, side trips to Cambridge and other historic places with local guides, and a private organ recital in the cathedral given by the cathedral's assistant organist, Jonathan Lilley.

The fabulous staff at King's School provided all of our meals in the Monastic Barn, formerly the grain barn for the medieval monks who lived there. The dining provided a lovely view of the pasture, horses and cathedral just a hundred yards away. A path took you to the Ouse River where a marina, shops and tearooms awaited. All around the town of Ely one could enjoy the gift, thrift and other shops and tearooms, and there were stores for every need, such as groceries, electronics, pharmacy, banks and so on. Every step in the town provided another fantastic view of the town, especially with all the spring flowers and trees in bloom.

Making merry at the King's School "theatre" was easy. With the very witty Lisa Greenleaf calling, you always felt the dance hall energy moving in a positive

direction. She and the band, Airdance—with Rodney Miller on fiddle, Sam Zucchini on percussion, David Surette on guitar and mandolin, Stuart Kenney on bass and banjo, Marko Packard on flute, pennywhistle, sax and guitar, and guest musician Elvie Miller on accordion—are, in my humble opinion, one of the best matched callers and contra bands in the land. And with our favorite Brit, Quentin Fletcher, on sound, the music pulsed each night to a frequency only kings and queens could wish for.

Dancers were also treated for an evening of one of the "best contra bands in England," according to Adam Hughes. Fiddlin' Around played fantastically for a full evening of high energy dancing and calling by Gwyn, which gave the members of Airdance and Lisa a chance to dance and play for a night.

On Saturday and Wednesday nights, fifty plus Brits joined the "zesty dancing," as they refer to contra, and boy did we SWING!! The Brits proved to be some of the most enthusiastic contra dancers ever.

On Tuesday night, we were treated to one of the highlights of the entire week. The Molly Dancers, comprised of eight or so Cambridge students and other local residents, continue a tradition of the Wicken Fen people who fished and navigated the waters of Ely before Dutch engineers started draining the Fens for fertile farmlands in 1630. The tradition goes that residents of the Fens would dress in wild clothing and dance and party around town at night, visiting people in disguise (like their boss's house) but would go unidentified because of their colorful and creative costumes. We were treated not only to the Molly Dancers' militaristic style dancing (they wore work boots and slammed the floor with their feet every so many beats), but their beautiful costumes and makeup, including blue faces, joker's hats, vests, pants and skirts were in the brightest colors imaginable.

A few side trips to Cambridge for punting on the River Cam, a walk

at a local nature preserve, and day trips to London and other surrounding towns rounded out the sometimes rainy, showery, sometimes sunny, and always changing English weather, which, lucky for us, was mostly good this year.

continued on page 16



Top: Dancing in Ely. Bottom: Airdance at a local pub after a night of playing for contra dances: (left to right) Rodney Miller, Stuart Kenney, Marko Packard and David Surette. Photos by Quentin Fletcher; used with permission.

Madeira Dream

by Tom Senior

Formation: longways duple minor, proper or improper

Tune: Goddesses (from *Barnes*; see below)

- | | |
|----|--|
| A1 | Circle left once around |
| A2 | Gate neighbor once around (asymmetric gate with dancer on left moving forward as the other moves backward) |
| B1 | Partner half poussette (dancer moving forward from the gate continues forward motion) |
| B2 | Set and turn single (facing partner) |

© 2004 Tom Senior; used with permission

Author's note: Here is an English dance that I dreamt up (literally) that has worked well for me in my Evanston, Illinois dance group and at several venues across the country.

~ T.S.

Dance editor's note: The tune is Goddesses. Tom suggested a tempo of 120. I've not done it that quickly because the dancers were all quite new; it's fun at a slower tempo, too. I've called it several times in different settings and it truly is suitable for an inexperienced or very mixed group. Only caveat—it's really short.

~ Mary Devlin

Goddesses (1615)

(11 times)



Tune arranged and typeset by Peter Barnes; used with permission.

The tune also appears in *The Barnes Book of English Country Dance Tunes*, Volume 1, by Peter Barnes (© 1986, 1996), available from the author or from the CDSS Store.

Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is September 15, 2006 for events on and after November 15. Send information to *CDSS News*, PO Box 338, Haydenville, MA 01039 or events@cdss.org. These events, and others, are posted on our website (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 only) or see the Group Affiliate links at www.cdss.org/grp_addr_list.html.

- | | | | |
|--------------|---|-----------|---|
| Sep 15-17 | CDSS Westcoast Conference for Callers, Musicians and Organizers. Portland, OR. Westcoast Conference, 805-966-1639, www.cdss.org/leadership . * | Oct 13 | Halloween Party. New York, NY. Center Contra (Lavender Country and Folk Dancers), 347-275-7983, www.lcfd.org/nyc . * |
| Sep 15-17 | LCFD Gender-Role Free Dance Camp. Sylvan Lake, NY. Lavender Country and Folk Dancers, 516-935-3913, camp@lcfd.org , www.lcfd.org . * | Oct 13-15 | Weekend Whirligig. Hopewell Junction, NY. Country Dance New York, markjw@optonline.net , www.cdn.org/english/whirligig.html . * |
| Sep 15-17 | Squirrel Moon Contra Dance Weekend. Dodgeville, WI. 608-238-3394, sprott.physics.wisc.edu/squirrel . | Oct 13-15 | Fall Weekend. Aptos, CA. Bay Area Country Dance Society, 650-365-2913, meier@ssrl.slac.stanford.edu , www.bacds.org/fw . * |
| Sep 15-17 | Michigan Dance Heritage Fall Dance Weekend. Lexington, MI. Michigan Dance Heritage, 734-658-8228, www.mdhfall.org . * | Oct 13-15 | Minnesota Country Dance Weekend. St Paul, MN. Minnesota Country Dance Coop, 952-938-2987, tnriley3@cs.com . * |
| Sep 15-17 | Star Hampshire Traditional Music and Dance Weekend. Isle of Shoals, NH. Star Hampshire, 603-436-8372, www.starisland.org/starinfo.html . | Oct 14 | English Country Dance. Princeton, NJ. Princeton CD, 609-844-0459, www.princetonol.com/groups/pcd . * |
| Sep 15-17 | American Dance Weekend at Buffalo Gap. Capon Bridge, WV. American Dance Weekend, Boe Walker, 301-694-6794. www.contradancers.com . | Oct 20-22 | LEAF-Lake Eden Arts Festival. Black Mountain, NC. LEAF, 828-686-8742, info@theleaf.com , www.lakeedenartsfestival.org . |
| Sep 17 | An Afternoon of Calculated Figures with Gary Roodman. Amherst, MA. Amherst Area ECD, 413-253-3828, www.amherstecd.org . * | Oct 20-22 | Columbus Country Dance Weekend. Columbus, OH. Big Scioto Barn Dance, 614-263-9501, swartell@cas.org , www.bigscioto.com/shaw.html . * |
| Sep 18 | Talk Like a Pirate Night. New York, NY. Country Dance New York, 212-459-4080, www.cdn.org . * | Oct 20-22 | Charlottesville Fall Dance Festival. Charlottesville, VA. Charlottesville CD, www.contracorners.com . |
| Sep 20 | Dance Band Workshop. New Haven, CT. Marshall Barron, 203-776-6929. | Oct 20-22 | Looking Glass Weekend. Lansing, MI. Looking Glass Music and Dance Festival, Julie, 517-487-1353, my.voyager.net/~bonhanno/festintro.htm . * |
| Sep 22-24 | Feet Retreat. Danbury, NC. Fiddle and Bow Country Dancers, Cynthia Stewart, 336-760-0856, www.feetretreat.com/ . * | Oct 20-22 | Wannadance Uptown. Seattle, WA. Wannadance, Luther Black, 206-634-2770, lutherfb@aol.com , www.wannadance.org . * |
| Sep 22-24 | Chehalis Contra Dance Camp. Gibsons, BC. Vancouver Country Dance, Cindy, 604-738-5540, chehalisdance@yahoo.com , www.vcn.bc.ca/vcountry . * | Oct 21 | Period Ball. Royersford, PA. Tapestry Dancers, tapestryLJ@aol.com . |
| Sep 28-30 | Pourparler. Dance Teachers Workshop. Dodgeville, WI. Folklore Village, www.folklorevillage.org . | Oct 22 | English Country Dance for Advanced Dancers. Amherst, MA. Amherst Area ECD, 413-253-3828, www.amherstecd.org . * |
| Sep 29-Oct 1 | Harvest Moon Dance Festival. Santa Barbara, CA. Santa Barbara CDS, 805-969-1511, dancestar@sbcbs.org , www.sbcbs.org . * | Oct 22-29 | October Old-Time. Elkins, WV. Augusta Heritage, 304-637-1209, augusta@augustaheritage.com , www.augustaheritage.com . |
| Sep 29-Oct 1 | Levi Jackson Dance Weekend. London, KY. Berea Folk Dance Circle, 859-986-1986, joe_tarter@berea.edu . | Oct 26-29 | Celebration of Traditional Music. Berea, KY. Celebration of Traditional Music, 859-985-3140, www.berea.edu/appalachiancenter/celebradmusic.asp . |
| Sep 29-Oct 1 | Adirondack Weekend. Lake George, NY. Dance Flurry, www.danceflurry.org/new/silverbay.html . * | Oct 27-29 | Fiddlers' Reunion. Elkins, WV. Augusta Heritage, 304-637-1209, augusta@augustaheritage.com , www.augustaheritage.com . |
| Sep 30 | Old Fashioned Harvest Moon Country Dance. Rotterdam Junction, NY. Victorian Social Club, www.victorianteacher.com . | Oct 27-29 | Fall Dance Weekend. Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org , www.folkschool.org . * |
| Sep 30 | Harvest Dance. White Plains, NY. Country Dancers of Westchester, www.geocities.com/cdwestchester . * | Oct 27-29 | Fall Weekend. central MD. Baltimore Folk Music Society, Matt, 410-799-9180, www.bfms.org . * |
| Sep 30 | Fall Favorites English Country Dance. Concord, MA. CDS Boston Centre, www.cds-boston.org . * | Oct 27-29 | Music City Masquerade 2006. Nashville, TN. Nashville Country Dancers, www.dancenashville.org . * |
| Sep 30 | Downeast Festival Fundraiser Dance Party. North Whitefield, ME. Downeast Country Dance Festival, 207-563-8953, www.starleft.org/decdf . * | Oct 27-29 | Fire Ant Frolic Contra Weekend. Austin, TX. Austin Friends of Traditional Music, 512-754-6696, info@fireantfrolic.com , www.fireantfrolic.com . * |
| Oct 6-8 | Sharpes Assembly English Country Dance Weekend. Sebring, FL. Sharpes Assembly, Catie Geist, 321-427-3587, catiegeist@att.net , www.folkdance.org/ . | Oct 28 | Rum and Onions XXVII Contra Dance. Princeton, NJ. Princeton Country Dancers, pcdinfo@aol.com , www.princetonol.com/groups/pcd . * |
| Oct 6-8 | Dance Vortex XI--Wild Wild West. Mentone, AL. Dance Vortex, Bart Ruark, 352-472-7762, info@dancevortex.com , dancevortex.com . * | Oct 28 | Halloween Dance. White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, www.geocities.com/cdwestchester . * |
| Oct 7 | BFMS Playford Ball. Baltimore, MD. Baltimore Folk Music Society, playford@bfms.org , www.bfms.org . * | Oct 28 | Halloween Dance. New York, NY. Country Dance New York, 212-459-4080, www.cdn.org . * |
| Oct 7 | Polka-dot Night. New York, NY. Country Dance New York, 212-459-4080, www.cdn.org . * | | |
| Oct 7 | Strafford Ball. Fairlee, VT. Strafford Ball, Greg Burke, 802-222-5676, thayer.dartmouth.edu/~cgl/ball/ . | | |

- Oct 28-29 **Fall Harvest Camp.** Jemez Springs, NM. New Mexico FOLKMADS, Martina Mesmer, 505-237-1033, martina776@comcast.net, www.folkmaids.org. *
- Nov 3-5 **FSGW Getaway.** Edgewater, MD. Folklore Society of Greater Washington, 202-546-2228, www.fsgw.org. *
- Nov 3-5 **NOMAD Festival.** New Haven, CT. NOMAD, 203-372-3890, nomadfest@nomadfest.org, www.nomadfest.org. *
- Nov 3-5 **Pittsburgh Fall Dance Weekend.** Pittsburgh, PA. Community Dance Network, www.pittsburghcontra.org.
- Nov 4 **Portland English Country Dance.** Portland, OR. Portland ECD, Chris Mullooly, mullooly@comcast.net.
- Nov 4 **English Harvest Ball 2006.** Harrisburg, PA. Central PA Olde English Country Dancers, Jerri Laughery, 717-865-9595, laughery1013@comcast.net.
- Nov 4 **Fall Dance.** Buffalo, NY. Queen City Contra Dancers, www.qccd.org. *
- Nov 4 **Fall Fling.** New York, NY. Country Dance New York, 212-459-4080, www.cdn.org. *
- Nov 10-12 **Dance in the Desert.** Tucson, AZ. Tucson Friends of Traditional Music, 520-408-6181, dancecamp@tftm.org, www.tftm.org. *
- Nov 10-12 **Head for the Hills Weekend.** Kresgeville, PA (Poconos). Princeton Country Dancers, 908-359-4837, Lssa48@yahoo.com. *
- Nov 17-19 **Border Morris Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *
- Nov 17-19 **Pilgrim's Progression.** Lawrence, KS. Lawrence Barn Dance, lawrencebardance.org, www.lawrencebardance.org. *
- Nov 17-19 **Eisteddfod-NY.** New York, NY. Folk Music Society of NY, nypinewood@aol.com, www.folkmusicny.org. *
- Nov 18 **Fall Ball.** San Mateo, CA. www.bacds.org/fallballBay Area CDS, 510-814-6947, Hlvatt@selectquote.com. *
- Nov 18-19 **Waltz Workshop.** New York, NY. Country, 212-459-4080, www.cdn.org. *
- Nov 24 **Thanksgiving Dance.** White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, www.geocities.com/cdwestchester. *
- Dec 9 **Dickens Christmas English, Contra, Folk and Couple Dance.** Harrisburg, PA. Central PA Olde English Country Dancers, Jerri Laughery, 717-865-9595, laughery1013@comcast.net.
- Dec 16 **Holiday Party.** White Plains, NY. CD of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *
- Dec 16 **Winter Solstice.** New York, NY. Country Dance New York, 212-459-4080, www.cdn.org. *
- Dec 26-Jan 1 **Winter Dance Week.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *
- Dec 26-Jan 1 **Christmas Country Dance School.** Berea, KY. Christmas Country Dance School, 859-985-3431, ccds@bera.edu, www.berea.edu/ccds. *
- Dec 27-Jan 1 **Terpsichore's Holiday.** Roanoke, WV. Lloyd Shaw Foundation, Jeff Kenton, 301-587-1525, www.danceholiday.net/. *
- Dec 28-Jan 1 **Festival of Christmas and Midwinter Traditions.** Dodgeville, WI. Folklore Village, 608-924-4000, staff@folklorevillage.org, www.folklorevillage.org.
- Dec 31 **New Year's Eve Dance.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, www.geocities.com/cdwestchester. *

* Sponsoring organization is a CDSS Group Affiliate.

To list your special events in the newsletter or our website, send your information to events@cdss.org. Note: the webpage is updated around the beginning of each month (deadline: before then); events in the next newsletter will be for those on or after November 15 (deadline: September 15).

To advertise in the newsletter, write news@cdss.org.

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OCTOBER 20, 21 & 22, 2006
IN SEATTLE




TWO FABULOUS CALLERS:
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AND
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A Weekend of
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For more information see our website at www.bigscioty.com/shaw.html
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You may also send a SASE to: Columbus Country Dance Weekend,
410 Clinton Heights Avenue, Columbus, Ohio 43202-1277

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Rum and Onions
Twenty-Seven

Calling by
Beth Molaro
with
Michael Bell
leading the
Rum & Onions Band

**Saturday
Oct 28, 2006**
Potluck Supper 6:00 pm
Evening Dance 7:30 'til 11 pm
www.princetonol.com/groups/pcd

BAY AREA

Fall Weekend - October 13 to 15, 2006

Enjoy English and American traditional dance among the Redwoods of the Santa Cruz Mountains, with comfortable accommodations, good food, and warm community spirit. In addition to our dance tracks, we're continuing our recent tradition of a dance leadership and music workshop track.



Hilary Roberts, artistic director of Jubilee American Dance Theatre, will teach Appalachian Clog and do a Performance Technique class, helping display dancers to engage the audience.

Singing with Sylvia Herold

Featuring
Brooke Friendly (English Country Dance)
Susan Kevra (Contra and English)
Ron Buchanan (Contra and swing)

English dance music and music workshops by
Shira Kammen, Daron Douglas, and Karen Axelrod

American contradance music and
music workshops with Lift Ticket (Rex Blazer,
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Co-Managers: Vanessa Schnatmeier or
Alan Winston (650) 365-2913
Registrar: Vanessa Schnatmeier email:
meier@SSRL.SLAC.STANFORD.EDU
Programmer: Erik Hoffman
Sound: Nick Cuccia

Check <http://www.bacds.org/fw/> for registration
information and program updates.

Registration is open now! Work-Trade discounts available!

COUNTRY

Fall Ball - November 18, 2006

Come celebrate a day of English Country
Dancing with one of the stars of our
community. This year's BACDS Fall Ball
features the dances of Gary Roodman with
calling by Gary himself. Chiming in with
music will be some of our own local musical
stars.



Join us at the San Mateo Masonic Temple,
100 North Ellsworth in San Mateo. The
afternoon workshop runs from 2:30pm to 5pm,
followed by a dinner break.

Rejoin us for singing of somber, silly, and
seasonal songs, at 7:30pm, and a Grand
March to open the dancing from 8pm to 11pm.

Having sated one appetite, we'll indulge
another with our famous community potluck
(kitchen facilities provided).

Questions? Contact us at
Hlvatt@SelectQuote.com
or call 510-814-6947.

Find information, directions, maps, program
notes, and registration forms on our website at
<http://bacds.org/fallball>

DANCE

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. Web <http://www.bacds.org/>

SOCIETY



John C. Campbell Folk School
One Folk School Rd.
Brasstown, NC 28902
1-800-FOLK-SCH

Fall Dance Weekend

October 27-29

featuring

Contras & Squares

English Country Dances

taught and called by

Sue Dupre, Frank Jenkins & Bob Dalsemer

music by

Steve Hickman, Daron Douglas

Atossa Kramer, John Devine

- Daytime workshops and evening dances
- Halloween Dance Party on Saturday Night
- Family style meals with homemade bread
- After-dance snacks
- Comfortable accommodations
- Limited to 50 dancers

www.folkschool.org dance@folkschool.org

Winter Dance Week

at John C. Campbell Folk School

December 26, 2006 - January 1, 2007

with

Mary Devlin • David Millstone

Jeff Warner • Bob Dalsemer

Karen Axelrod • Daron Douglas

Steve Hickman • John Devine

Claudio Buchwald • David Crandall

Anne Ritterspach • Steve Gester

Carl Dreher • J.D. Robinson

featuring

Contras, Squares, Circles

English Country Dances, Singing

Rapper Sword, Waltz, Tango

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ending with a



Gala New Year's Eve
Dance Party

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Jerry Epstein, Toby Fagenson, Alan Friend, Julia
Friend, Paul Geremia, The Johnson Girls, David Jones,
Norman Kennedy, Enoch Kent, Chris Koldewey, Evy
Mayer, Mick Moloney, NexTradition, NYU Ballad
Singers, Barry O'Neill, Anne Price, Serre l'écoute,
Shepherd, Spiers & Watson, Steve Suffet, Dick
Swain, Heather Wood, Zie Mwea, and more

www.eisteddfod-ny.org

To receive a free copy of our newsletter, listing events around
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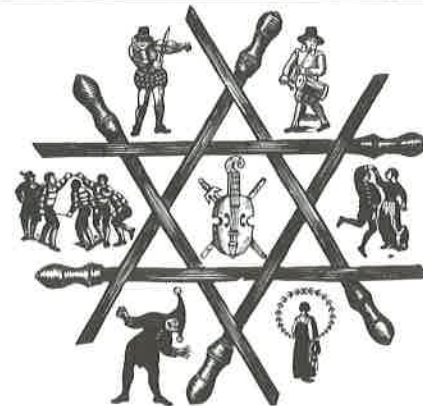
December 26, 2006-January 1, 2007

INSTRUCTORS and MUSICIANS

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CLASSES

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Brochure and printable application available on the web at

www.berea.edu/ccds

For further information, call **(859) 985-3431**

or e-mail **ccds@bereda.edu**

or write to:

Berea College CCDS, CPO 2159, Berea, Kentucky 40404

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Eric & Lynn Schreiber, 618-374-2024, cdw@lloydshaw.org

Neal & Pat Rhodes, 770-972-5430, neal@mnopltd.com

Membership - Join LSF to enjoy and help provide events and materials that benefit the world of music & dance. Members receive a discount on all events. Submit name, address, phone and email with appropriate membership fee. Individual (\$25), Couple/Family (\$40), club (\$40) and see website for further information. Send your membership to Lloyd Shaw Foundation, c/o Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603.

Archives - Moved to the Penrose Library Special Collections at the University of Denver. Contact: Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104, WMLitchman@yahoo.com

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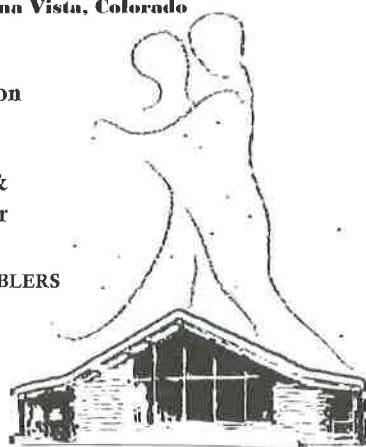
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Music by
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New CDSS Affiliates

We welcome three new groups: in COLORADO, **Arkansas Valley Music and Dance** runs contras, squares and mixers in Salida (usually third Saturdays in the spring months, plus a dance around Halloween) and in Buena Vista (second Fridays, September through May); both are family-friendly dances. They also sponsor Stellar Days and Nights, a music and dance camp with music and calling by local and national talent; that event is held in January on the Martin Luther King, Jr. holiday weekend. For more information, write or call Eleanor Fahrney, PO Box 4255, Buena Vista, CO 81211, eleanor@avmad.org, 719-395-2299, or see their webpage, www.avmad.org.

Urbana, ILLINOIS is home to **Central Illinois English Country Dancers**, founded in 1995. They dance monthly at the Phillips Recreation Center, 505 West Stoughton, with the houseband Flatland Consort, and they sponsor the English-American Dance and Music Weekend in March, a Playford Ball in June, a Pool Party in July (yes, they dance in the pool), a Christmas Ball at the end of the year, and occasional evenings of waltzing. Jonathan Sivier can tell you more: 5 The Summit, Champaign, IL 61820, 217-359-8225, jsivier@uiuc.edu, or call Jane Bishop Hobgood, 217-328-1708, or see their webpage, www.prairienet.org/ciecd.

In OREGON, **Joyride First Wednesday Contradance** is a new contra dance series, beginning this October. Jeff Kerssen-Grief (guitar), Sue Songer (piano and fiddle), Kathleen Towers (fiddle) and Erik Weberg (flute, bombarde, pipes, banjo and occasional calling) have been together for over ten years, and have played for dances from the Bay Area to Vancouver, British Columbia. They are very excited about their new

midweek series and happy to host callers from out of town. For more information, write or call Sue at 4405 SW Redondo Avenue, Portland, OR 97239, songer@portcall.com, 503-293-1446, or call Erik at 503-246-2219, or see their webpage www.kluberg.com/Joyride.html.

CDSS Westcoast Conference Reminder

Our conference for callers, musicians and organizers, will be held in Portland, Oregon, September 15-17. Fred Perner and Patsy Bolt are handling registration—805-966-1639, perner@stanfordalumni.org—or see our website, www.cdss.org/leadership.

Day time topics are expected to include: Band Organization, Caller-Band Relations, Calling Disasters, Dance Snobbery, Delegating 101, Effective Committees, Getting Started as a Caller, Handling Difficult People, How to Say No, Keep 'em Coming Back, Money 101, Musical Disasters, Organizational Disasters, Programming the Evening, Sound 101, Starting from Scratch 1 and 2, Using Your Umbrella Organization, plus there are dances on Saturday evening and Sunday afternoon. See you there!

Gadd/Merrill Deadlines

The next deadline for applications to the May Gadd/Phil Merrill Endowment Fund is October 1; the one after that is April 1. Guidelines and an application are on our website at www.cdss.org/membership.html (scroll down a few lines to Financial Assistance). Please email your application to gaddmerrill@cdss.org.



CDSS News

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