



# Country Dance and Song Society News



Issue 193 November/December 2006

## In This Issue...

...we have articles about the late Margaret MacArthur, the benefits of name tags (I see you rolling your eyes), some dancer "attitudes," a recent event in the Northwest, a look at the dance chestnut Lamplighter's Hornpipe, a new dance, several poems, letters, events, and another fine selection of goodies from the store. Also in this issue, we thank everyone who donated to the scholarship funds (and we list the named scholarship recipients for 2006), and folks who are able to join at higher levels of membership—your generosity helps us tremendously.

## Stocking Stuffer

If there is a member of your family—or your dance community—who is between the ages of eighteen and twenty-five and not yet a Country Dance and Song Society member, consider giving them a membership to CDSS as a holiday gift. Take advantage of our stocking stuffer special: first year of membership for the discounted rate of \$35 (individual) or \$20 (student/limited income). The offer is good for new members between the ages of eighteen and twenty-five only, and expires on December 31, 2006.

## CDSS Programs 2007

Dates and program chairs for most of our camp programs next summer are listed on the last page of this issue. Preliminary information on the weeks is on our website now—[www.cdss.org/programs](http://www.cdss.org/programs)—and the brochure will be ready around the first of March.

## CDSS to Receive a Grant

We have received an "organizational support" grant from the Massachusetts Cultural Council (MCC), a state agency. These grants are awarded in a three year funding cycle and we are very excited to have succeeded on our first attempt to access what has the potential to be longterm funding support. MCC gets its funding from an annual appropriation from the state legislature as well as from the National Endowment for the Arts, the Wallace Foundation, and others.

## Camp Jobs 2007

Each year we need help running our summer dance and music camps. If any of these appeal to you, write to Steve Howe, CDSS Office, PO Box 338, Haydenville, MA 01039, or [camp@cdss.org](mailto:camp@cdss.org).

Sound system operators are needed at all weeks, with compensation ranging from full scholarship to paid staff, depending on the session.

Paid office jobs are available—at Pinewoods, from July 14 until Labor Day, we need a registrar/bookkeeper, bookstore manager and auction manager, and we need office help at Timber Ridge from August 12-19 and

at Ogontz from July 21-August 11.

In exchange for full scholarships, we need lifeguards with CPR/First Aid certificates for all sessions, dining hall managers for all sessions, and doctor or nurse for Family and Campers' weeks. Some full scholarships are also available at Ogontz and Timber Ridge for kitchen and/or grounds work and some evening monitoring of sleeping children. In exchange for partial scholarships, we need assistant lifeguards for Family and Campers' weeks.



What are English dance leaders Steve Landowne, Nan Evans, Judi Rivkin and Cynthia Stenger looking at? See Judi's article on page 11. Photo by David Greene; 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](mailto:news@cdss.org). Submissions may be edited.

Members' **personal ads** (50 words maximum) are free; nonmembers' ads are \$5. **Display ads** are \$350 a full page, \$185 a half page, \$120 a quarter page, \$70 an eighth page. CDSS Group Affiliates may take a 50% discount; please make sure your group'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](mailto:office@cdss.org). CDS is a 501(c)3 nonprofit organization. Membership dues and donations are tax deductible.

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The CDSS Office will be closed November 23-24, December 25-26 (maybe other days that week as well), and January 1.

### CDSS Office

Monday-Friday, 9:30-5:00

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## Letters, Comments and Announcements

### from the Members and Friends of CDSS

#### Feedback: Callers Workshop

I enjoyed Linda Henry's article ("Do Try This at Home!" in the last issue) about dance leadership workshops. Your readers may be interested in hearing about the callers gatherings we have held in upstate New York for the past several years.

The gathering has become an annual event that occurs each spring. The first gathering was our Ted's Triplets Marathon. Another of the gatherings was the Cracking Chestnuts workshop that led to the columns I write for the *News*.

Other callers workshops often use the model described by Linda, in which interested callers learn a great deal from a master caller. Those workshops often include a strong peer feedback component as well. The focus is on improving skills in the participants. This is, of course, a wonderful and time-tested model. However, our gatherings use a somewhat different approach.

We gather as a group of peers with no individual in the "master caller" role. All the participants bring different skills and experiences to the gathering. Our focus is on repertoire rather than skills. We try to focus each year on a particular body of dances that participants are interested in learning more about. For example, in addition to triplets and chestnuts we have looked at dances in unusual formations and dances for one-night stands.

Although we do not focus on developing skills, I am convinced that the skills of all attendees grow through participation in the process. Spending time dissecting what works well in a particular dance or what its challenges are requires callers to think through teaching techniques. We also get to see close up a range of models of how to call, and how callers think about dances, dancing and calling.

As in Linda's article we also have ended each of our gatherings with an exciting public dance at which the participants share the calling duties. This has always made for an exciting and satisfying dance.

Although we are very democratic in terms of teaching and learning at the workshops, there is a leader responsible for the process and organization of logistics. I filled that role for the first few years. The current organizer is Katy Heine, of Ithaca, New York, who did a magnificent job last year. I'm sure Katy ([katy@aedelman.com](mailto:katy@aedelman.com)) would welcome inquiries about the gathering from readers of the *News*.

David Smukler, Syracuse, NY

#### Go North, Young Callers

Greetings from Ketchikan, Alaska! Our little Sweet Second Saturday dances struggle to find dance callers every month. Living on an island with a limited population makes it a challenge to keep our dances going. It is very expensive to fly in callers. Nonetheless, I am wondering if you can forward this message to any dance callers who might be interested in visiting Ketchikan to call for the dances listed below? I might be able to beg or borrow money for airfare. The caller would be welcome to stay with one of us. Typically we pay out of town callers \$50 for evening. Upcoming dates are: January 13, February 10, March 10, April 14 and May 12. Thank you!

Carol Alley, Ketchikan, AK

907-225-0895 evenings or [calley@kpnunet.net](mailto:calley@kpnunet.net)

#### Photos Sought

Barb Broerman and John Patcai were married August 5, in Shepherdstown, West Virginia. We then became the focus of the Canadian/American party at English Week at Pinewoods with a surprise second ceremony "officiated" at by Bob Morris and celebrated with a new dance, Hands Across the Border, music and choreography by Tom Siess. Special thanks to Anne Siess and Margot Kearney for costumes and arrangements. We thank all who participated and would love to have copies of any photos of this most memorable event. Please send to 23 Borden Street, Toronto, ON M5S 2M8 or [b.broerman@att.net](mailto:b.broerman@att.net) or [j.patcai@stjohnsrehab.com](mailto:j.patcai@stjohnsrehab.com).

Barb Broerman

#### At Last! A Dance Week in the Midwest!

It started with an observation: "Gee, there really aren't any dance weeks in the upper Midwest..." It only took a little encouragement from the Country Dance and Song Society and a few of our friends to get my wife, Karen Kaufman, and I to entertain the idea in earnest. An approach from a local art center sealed the idea. So here we are ready to launch Midwestern Heart family dance week, August 12-18 in 2007 at the Shell Lake Art Center, in Shell Lake, Wisconsin. A week of dancing and music for all ages.

The Shell Lake Art Center has built its formidable reputation by hosting music camps, particularly jazz camps for high school students. It has dance and workshop spaces, dormitories, kitchen and dining facilities, and is located next to hiking trails and a large lake with easy access to town.

We know how important food is from our experience with Joining the Circle dance weekend, so we've made hiring excellent cooks one of our highest priorities. Trust me, eating well is not going to be a problem.

We're relying on the best artistic staff the Midwest has to offer: Carol Ormand and Sue Hulsether, both from Wisconsin, and Sue Kaufman, from the Twin Cities. All three are callers with unimpeachable Midwest credentials. The Twin Cities is also providing music mavens Patrice Pakiz (a Shell Lake Art Center alum), and Pat O'Loughlin. Both play with Contratopia. Maria Terres and Amy McFarland are fabulous musicians from the Madison Band, Last Gaspé. The phenomenally talented Eric (Puck) Peterson, formerly with Pig's Eye Landing, now hails from Bloomington, Indiana. Ellen Keane and Phil Warner will be contributing their considerable skills to rounding out our staff. There's plenty of experience with all ages on this staff and more creativity than you can throw a dance shoe at. Other staff are pending, but with this kind of start it's hard not to get excited already.

So take heart, Midwest Dancers! You will no longer need to travel thousands of miles to spend a week dancing in beautiful surroundings with fabulous musicians. You won't even have to start your own dance band. Out of the land of sky blue waters a new heart is starting to beat. A Midwestern Heart. And I don't know about you, but Karen and I aim to do a lot of dancing.

*Kevin McMullin, Saronna, WI*

## Sword Dance Gathering in 2008

I would like to tell all your readers about the Fifth International Sword Spectacular Festival, which will be held in Yorkshire (England) on May 23-26 2008. The aim of the weekend is quite simple—to bring together the biggest and most varied collection of sword dancers we can manage, so that they can see each other dance and get to know each other a bit better. We expect to see thirty to forty British teams, a dozen or so from Europe, and an unknown number from North America, which is where you come in.

This event is already known to a number of North American teams, with previous participants including Half Moon Sword, Orion, Toronto Women's Sword, the Gay Blades, and a host of participants from the Great Meadows breeding-grounds, including Velocirapper, Slightly Green, Beside the Point and Candyrapper. We are keen to extend this range still further.

One theme for 2008 is to reach out to those teams who "do a bit of sword" but who rarely go out with other sword teams; this is a common feature of both British and European teams, and I suspect happens with you as well. In particular, there is a surprising number of morris sides who also do some sword, but mostly in secret, or so it would appear. We would love to see you.

What's the deal, then?

1. Friday night is meet and greet time, an informal session for gathering and registration. Your tour guides will be identified to you, and there will be the opportunity to mix and chat; if some people feel the urge to dance or play tunes, then so much the better.

2. On Saturday, each team will be scheduled on a tour with some British teams and a couple from Europe. This will take in a number of locations (these will vary, but could include towns, seaside resorts or inland villages). Tours finish late in the afternoon, after which there is a break before the evening social dance (English and other country dances).

3. On Sunday morning there will be a couple of workshops, followed by some dancing from midday into the early afternoon. The dance concert will start around 4 pm and finish around 9 pm, but don't worry, the format is informal enough to enable you to move in and out, get a drink and so on. After the concert there is some more social dancing for those who want it—this tends to be more of a "let your hair down" occasion.

4. Monday is the wind-down; those who wish to will go together and do some sword in a village setting, followed by an informal session which tends to develop into dance swaps, seeing how many swords you can tie into a single lock and such like. It's all very pleasant, especially as it's with people with whom you've now spent a whole weekend.

And the price? Well, each team will pay a small registration fee (still to be determined), and that's it. You find your own accommodation, but we can help with that if you wish, and there will be plenty of places around for you to find something to eat.

What if you want to come as an individual? Then you'll be very welcome. Contact us as shown below.

We are trying to contact teams individually, but North America is a big place and we're bound to miss some people, so if you don't hear from us then get in touch. It's still nearly eighteen months away, which means that you've plenty of time to book your time off work, raise funds and practise your dances. Regular updates will appear in the sword dancing periodical *Rattle Up, My Boys*. We are looking forward to hearing from you, so contact me at 88 Liverpool Road, Preston, Lancashire. PR1 0HT, Great Britain; phone 00 44 1772 748976, email: [andrew@north-british.co.uk](mailto:andrew@north-british.co.uk).

*Andrew Kennedy*

## A Final Gift

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

## Gadd/Merrill and CDSS Scholarship Recipients for 2006

We are pleased to announce recent recipients of the May Gadd/Phil Merrill Endowment Fund and named scholarships for our 2006 summer programs. The Gadd/Merrill Fund and scholarships are supported by your donations, and this year we gave out more than \$23,300 in scholarship assistance to campers: \$8000 in work scholarships, \$5000 in youth and additional need scholarships, \$4200 in named scholarships, and \$2300 in matching scholarships. These donations have allowed us to be very generous with this assistance. Gifts to specific funds and to scholarships are always welcome! For information on giving, see [www.cdss.org/fundraising/special\\_funds.html](http://www.cdss.org/fundraising/special_funds.html), or write to CDSS, PO Box 338, Haydenville, MA 01039, or send an email to Robin Hayden at [robin@cdss.org](mailto:robin@cdss.org).

### Gadd/Merrill Endowment Fund Recipients

The May Gadd/Phil Merrill Endowment Fund, established in 1979, provides loans and grants to individual and group members of CDSS for special projects and programs which advance our aims. This year's recipients are:

The **Folk Music Society of New York**, cosponsors with the New York Revels, for a Conference and Memorial Celebration honoring the life of John Meredith Langstaff, on September 30, 2006, in New York City.

The **West Coast Conference for Callers, Musicians and Organizers**, in Portland, OR, September 15-17, 2006, sponsored by CDSS and organized by a group of CDSS members on the West Coast.

### Named Scholarship Recipients

These scholarships come from endowed funds and periodic gifts; programs were at Pinewoods unless otherwise noted:

#### ENDOWED SCHOLARSHIPS

##### Steve Adams Scholarship

Becky Lidgerding, WV, English & American Week at Timber Ridge  
Timothy Shaw, NY, Campers' Week  
Christine Zaremba, CT, English & American Dance Week

##### Mary Kay Friday Scholarship

Anna Rain, MD, English & American Week at Timber Ridge

##### May Gadd Scholarship

Jacquie Adain, ON, American Dance Leaders Course  
Jillian Hovey, ON, American Dance Leaders Course  
William Walton, ME, American Dance Leaders Course

##### Michele Godbout Scholarship

April Grant, MA, Folk Music Week

##### Ed Helwig Scholarship

Tanya Rotenberg, PA, English Dance Musicians Course

##### Bob & Kathleen Hider Scholarship

Catherine Osborne, NY, English & American Dance Week

##### Phil Merrill Scholarship

Hunt Smith, NC, English Dance Musicians Course  
Gretchen Wurth, NC, English Dance Musicians Course

##### Janie Winkles Scholarship

Hunt Smith, NC, English Dance Musicians Course  
Gretchen Wurth, NC, English Dance Musicians Course

#### PERIODIC GIFT SCHOLARSHIPS

##### Karl Rodgers Scholarship

Cameron Higby-Naquin, PA, English & American Dance Week  
Joanna Pernick, PA, English & American Dance Week

### Christoffer Carstanjen Scholarship

Barbara Dyskant-Miller, NY, Family Week at Timber Ridge

#### SHORT TERM SCHOLARSHIPS

##### Ann Jespersen Scholarship

Rosemary Lach, BC, English Dance Week  
Sierra Meadow, WA, English & American Dance Week

##### Pilzer Family Scholarship

Nadine Dyskant-Miller, NY, Family Week at Timber Ridge

#### Matching Scholarships

We also were pleased to grant matching scholarships to these CDSS Affiliates who underwrote a portion of a local dancer's or musician's camp fee (at Pinewoods unless otherwise noted):

For Contra Dance Callers Course—**North Bay Country Dance Society**, CA; **Toronto Country Dancers**, ON; **Triangle Country Dancers**, NC; and **Valley Contra Dance**, PA

For American Dance and Music Week—**California Dance Co-operative**, CA

For English and American Dance Week—**Ann Arbor Council for Traditional Music and Dance**, MI; and **Country Dancing in Kalamazoo**, MI

For English Dance Week—**Germantown Country Dancers**, PA

For English and American Dance Week at Timber Ridge—**Folklore Society of Greater Washington**, DC; and **Shepherdstown Music and Dance**, WV



English Week at Pinewoods 2006. Photo by David Green; used with permission.

#### Did you create a scholarship?

We know some groups and individuals independently provide support to members of their communities to attend our programs, and we'd be very pleased to acknowledge your generosity if you'll let us know about it.

# Thank You

We are grateful to all our members for the many ways in which you support CDSS. In previous issues we gave particular thanks to Fund Appeal donors. In this issue we are thanking those who have recently given to our various scholarship and special funds, those who are able to maintain a higher level membership, those who gave gifts-in-kind, and those who contributed words to the newsletter this year. Thanks, all of you!

## Donors to Special Funds (FY 2005)

We received gifts to some of our endowed funds and other funds from the following people; the 2006 recipients of these funds are listed on the previous page.

### May Gadd/Phil Merrill Outreach Fund Lisa Sievert

### Steve Adams Scholarship Fund Kate Early

### Christoffer Carstanjen Scholarship Carstanjen Family

### Mary Kay Friday Scholarship John McIntire

### Michele Godbout Scholarship Fund Sindee Ernst David Jones & Louise Sherman (in memory of Tom Gibney)

### Ann Jespersen Scholarship Gina Massoni

### Pilzer Family Scholarship Anonymous

### Peter Redgate Scholarship Fund Goatshead Northwest Morris

### Karl Rodgers Scholarship Pinewoods Morris Men

### Janie Winkles Scholarship Fund Andy Abbott & Susan Schlough Carl H Miller, Jr.



## Gifts in Kind (FY 2005)

Our thanks to these people for their gifts:

**Kris Arnold** for labor and equipment loan, **Kirk Dale** for labor, **Pam Kelly and Loren Kalmen** for mummies costumes, **Connie Lambert** for swords, **Bob McQuillen** for music stands, **Mason and Gwen Myers** for swords and sticks, **Richard Schmeidler** for music books for camp, and **Gale Ticknor** for books.

## General Scholarship Fund Donors (FY 2005)

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## Newsletter Editor's Thanks

My thanks to everyone who sent letters, articles, dances, tunes, poems, announcements and obituaries to the newsletter this year:

Carol Alley  
Jacob Bloom  
Bob Boilen  
Barb Broerman  
Marie Bruno  
Kevin Budd  
Maggie Bye  
Amy Cann  
Graham Christian  
Valerie Cooley  
Bob Dalsemer  
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Becky Nankivell  
Jim Passage  
Tom Phillips  
Gretchen Preston  
John Ramsay  
Bob Rentz  
Judi Rivkin  
Greg Rohde  
Sue Rosen  
Joe Rosenfeld

*continued on next page*



(Thanks, Margaret, continued from page 9)

That brings me back to Margaret herself. Far more than a singer, collector and preserver of songs, Margaret was a mother, wife, friend, baker of bread, and tender of gardens, a person absolutely dedicated to nurturing and living in harmony with both the natural and human environments. Warm, genuine and inclusive, Margaret dedicated her life to preserving old songs and ways not simply because they are old and quaint, but because they help remind us of where we've come from, who we are and the fundamental value of transmitting culture directly from person to person.

And now she's gone. Margaret became ill about a month ago with Creutzfeldt-Jakob disease, a rare, incurable brain disorder and died at home on May 23. She was 78. It's a terrible loss for us all.

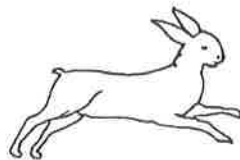
The last time I saw Margaret was at last summer's Champlain Valley Folk Festival. I was running a workshop featuring some of the old Pony Boys, central Vermont's preeminent radio cowboy band from the 1930s to the '50s, and Margaret showed up. She had appeared with some of these folks in "The Unbroken Broken Circle," my own video documentary about Vermont traditional and country music, and came to the workshop to support them, even though their music was influenced by popular, post-electronic culture and, some would say, stretched the boundaries of "folk."

But to Margaret it all came from the same roots and was all part of Vermont's musical heritage. Spontaneously, I asked if she'd start things off by singing "Fifty Years Ago," a nineteenth-century song that speaks of such then-modern improvements as horse teams replacing oxen. She did, her voice true and clear with just a touch of grit: "How wondrous are the changes since fifty years ago ..."

Just over fifty years ago Margaret MacArthur moved to Vermont. She knew of the wondrousness of this place and helped to make it more so.

Thanks, Margaret.

*Mark Greenberg is a musician, writer and producer. He currently teaches courses in American vernacular music at the University of Vermont. This article appeared in the Montpelier's Times Argus (www.timesargus.com) on May 28, 2006 and is reprinted with permission.*



(Editor's Thanks, continued from previous page)

Sandy Rotenberg, David Schwartz, Tom Senior, Leda Shapiro, David Smukler, Paul Stamler, Kem Stewart, Steve Suffet, Howard Susser, Phil Syphrit, Allison Thompson, Molly Lynn Watt, Roger Webb & Vivienne Carey, Chuck Weber, Sol Weber, Rachel Winslow, Linda Wolfe, Frank Woodward, and Susan Worland. Special thanks also to Peter Barnes, Mary Devlin, Robin Hayden, Gene Murrow, Dan Pearl, Jonathan Sivier, everyone whose photos we used, everyone who sent in an ad, and everyone who called or sent an email to say they enjoy the newsletter. Thanks, and happy new year!

-C.B.

(Fried-for-All, continued from page 11)

von Kleinsmid and Judi Rivkin soldiered on in the open kitchen, laying out sweet and/or savory treats and beverages for every session and break—David Means, a longtime Seattle/Bay Area dancer, ensured adequate caffeine levels for coffee lovers with a donation of Peet's finest blend for Saturday morning.

Fried said, "This was a wonderful weekend for me. People learned, and were so willing and interested to try anything, and wanted to improve their dancing—it's what Pat Shaw did for me—he *willed* me to dance better than I did before. On Saturday morning, after I had been asked to prompt more, I said, 'I teach it, I prompt, and then you're on your own, darn it!' After that, nobody complained, and people did very well without much prompting. By Sunday, they *danced!* I wanted to give them something they had not done before; in fact, I was told by several people that there was not one dance that they had ever done before, and they were quite enthusiastic in their appreciation. The musicians were absolutely wonderful—better than most."

The bands for Saturday and Sunday continued to be anchored by Dave Bartley (mandolins and guitars) and Betsy Cooper (flute). They were joined by either Anita Anderson or Laurie Andres on keyboards, and Sande Gillette or Claude Ginsburg on fiddle. Dave Bartley's unique rendition of "Face the Music" on "Bonanza"-like guitar will long be remembered by those who had the pleasure of dancing to it.

The Sunday schedule ended up with one slight hitch—the downstairs hall where the leaders workshop was to have taken place had been double-booked, so the result was that the workshop turned into a working lunch for those who wished to participate, and included discussion and demonstrations. The downside was that the time was too short to accomplish everything Fried hoped for—she felt there were very good questions from the group of around thirty-two, but the workshop had to end so the final dance could go on. The upside was that those who had wished to go to both didn't have to choose between the sessions!

Paul Ross led the closing dance, repeating a few dances from earlier in the weekend, and rounding them out with some of Fried's classics.

Ten years ago, Fried made this trip with her late husband Al, and I lived in Seattle. This time, Fried and I made the cross-country trek together, for a great weekend of music and dancing, learning and friendship. It was a weekend long to be remembered.



Fried-for-All Northwest 2006: Paul Ross and Sharon Green with Fried de Metz Herman. Photo by David Green; used with permission.

## Thanks, Margaret

by Mark Greenberg

Margaret MacArthur, "Folk Songs of Vermont." I remember seeing that listing among the hundreds in the Folkways Records' catalog in the early 1960s—along with recordings by Woody Guthrie, Pete Seeger, music from indigenous communities around the world and even the sounds of frogs.

As a rabid young Philadelphia folkie, I had just come under the spell of the southern Appalachian and Deep South roots of the folk revival and was not particularly interested in music from north of the Mason-Dixon Line. But the name stuck.

It wasn't long after I moved to Vermont some years ago that I discovered the richness of the state's music traditions and why Margaret MacArthur was not only the first folk singer to issue an album of Vermont songs, but why she was Vermont's first lady of folk music as well.

First, there were the songs. I say first, because to Margaret it was always the song, not the singer, that mattered most. She saw herself as a vehicle for the musical stories she told with grace and directness. She never drew attention to herself; she always made sure her audience understood the significance of the song. Never pedantic, Margaret seamlessly combined the roles of performer and educator. "I don't regard what I do as entertaining, except as the stories themselves are entertaining," she once told me.

Margaret is best known for her performances of rural songs from a time before mass transportation and mass communication transformed Vermont life and culture, a time when songs and stories were transferred through contact with friends and family.

Margaret wrote songs as well. There, too, she followed a traditional approach—writing about rural life, events and people—not about herself. She even viewed the melodies she composed for locally written poems as part of the "folk process." "New tunes," she said, "are just fragments of old tunes put together."

Margaret's love of old songs began during her peripatetic childhood. Born in Chicago, she grew up in rural Missouri where she developed a lifelong love of country ways and traditional folk songs. She was especially attracted to long story-songs, or ballads, which she researched as a student at the University of Chicago. In 1948, she moved to Vermont and soon settled with her husband, John, in Marlboro, in an old farmhouse where she began raising a family and living the kind of rural life she had begun singing about.

That lifestyle, in turn, brought home the reality of the songs.

"Our time spent fixing up the house," she wrote in the notes to her 1982 album, "An Almanac of New

England Farm Song," "gave us insight not only into building techniques of the early 1800s but into the ways of life of our predecessors."

When a neighbor gave her an unusual, broken harp-zither, John repaired it, and Margaret began using it, along with the Appalachian dulcimer, to accompany her songs and pick old-time tunes. Today, this instrument is known as a "MacArthur harp."

Living without electricity for the first six years in Marlboro, the MacArthurs did what many old-time families had done at night: They sang by the light of kerosene lamps. "Something about those dim lights in the winter really inspired me to learn a lot of long songs," she once remarked.

But Margaret did not confine her passion for old ways and music to the home. She began seeking songs from her neighbors as well as from the Middlebury College collection begun by Vermont's pioneer folk song collector, Helen Hartness Flanders, who encouraged Margaret's singing and collecting.

As a teacher at the two-room Marlboro schoolhouse, Margaret began introducing the children to songs that she was learning, often from their parents and grandparents. Later, she developed thematic programs for schools. She also began writing songs with kids based on oral history interviews the students had conducted in their families and communities. (A collection of those songs, "The Vermont Heritage Songbook," and companion CD are available from the Vermont Folklife Center.)

Margaret's public performances were often thematic as well. And they were always informative. She was "rigorous about the antecedents and legacy of a song," according to Alex Aldrich, executive director of the Vermont Arts Council. "She had such an influence, not only on people, but on the way traditional music is carried from generation to generation."

For this, as well as for her talents as a musician, Margaret, who toured nationally and internationally, received major recognition in and beyond Vermont. In 1985 the University of Massachusetts named her a New England Living Art Treasure. In 2002 the Vermont Arts Council presented her with its Award for Lifetime Achievement in the Arts. In 2005 she was invited to sing at the Library of Congress and the Kennedy Center.

Margaret accepted those honors with characteristic modesty.

"She was so unassuming," said Jane Beck, executive director of the Vermont Folklife Center. "She never really accepted the impact she had on Vermont. She was so down-to-earth."

## Where Are Those Stinking Badges?

by Valerie Cooley

The only bad thing about contra dancing is that there are so many names to forget. I've danced with some people hundreds of times but their names just don't stick. We do quick introductions, line up, have a fast, engaging dance, then poof! I don't see them again till the next dance and another (usually apologetic) exchange of names.

At every camp or dance festival I study their faces and their badges and swear I'll remember, but I don't.

I know I'm not the only one with this problem, for I've been hailed as "Hey, Contra Dancer!" and "Hey, I know you; you're, uh, May Madness, right?" I've traded many "do-I-know-you?" looks with people until one of us finally asks, "Contra dance?"

Once, after a week of Scandinavian dancing at Buffalo Gap, a friend and I went to the Glen Echo contra dance near Washington, DC and saw a couple we'd danced with for a week. "Nice to see you again," we said, and "Wasn't Olaf a good teacher!" and "Isn't music fun when you can hear the beat?" but, without badges, we couldn't guess each other's names.

Sometimes the problem is just that people look like other people. Standing in the food line at Dance in the Desert, I said to the woman next to me, "You look like my friend Kathy." Instead of saying, trustingly, "Thank you," she looked at me sharply and asked, "What part of me looks like her? My nose?" She turned to display it.

"Or is it my eyes?" she queried, looking intensely into mine. "The color? The outer slope of the lids? The spacing? How about the cheekbones? Mine are high; are hers?" She swept the hair off her forehead, and asked, "The brow?"

"Or is it really more my personality?" she went on. "Or the way I move?"

For a moment I was convinced they were different species, but I fought back. "Yes, the nose a little bit," I said, "and the cheekbones . . . eye color, not shape . . . the hair. Not the personality but a similar intensity."

A tall, pretty woman ahead of us said, "People always confuse me with other women just because of my height; nothing else," and the man behind said, "As soon as I grew a beard, I acquired multiple identities."

"Well," I said, "when I gained fifteen pounds, guys started calling me 'Clothilde'" (the name of a short, plump, gray haired dancer we all knew).

"Huh?" said the guy, "I thought you were Clothilde."

That conversation came back to me recently. I'd moved to a small town with one monthly dance and only twenty regular dancers and had gotten pretty cocky about my ability to remember their names. Then I invited Elvig and his wife to the dance.

Elvig lived in my neighborhood. He was short and wiry, had bright blue eyes and unremarkable hair. He was between forty-five and seventy. His wife looked much the same except that her eyes were dark, I think. I didn't know her at all until they sold their house.

"How can you leave your gorgeous view?" I asked.

"View, schmiew," she said, "there's not enough dancing here. We're moving to Eugene where we can polka every week."

They'd never heard of contra dancing so I gave them a flyer and they said that if there were no squares in Remote that night, they'd come.

So I walked into the next dance and saw a familiar looking couple. They were both short, had unremarkable hair, and were between forty-five and seventy. I rushed over and said "Oh, I'm so glad you came!"

They looked pleased but a bit taken aback. I danced with the man and found him marvelously adept for someone who'd never contra danced before. His wife was down the line, laughing merrily and smoothly weaving heys. "Ohmigod," I thought, "maybe they aren't my neighbors at all," and started devising a good diagnostic question.

Eventually I said to his wife casually, "Isn't it a shame we don't have more dances here?"

"Yes," she replied, "that's why Howard and I go to Arizona for the winter."

Howard? Arizona?

"You don't remember me, do you?" she said, laughing. "I'm LaLa. I told you last month that we go to dance camps and big city dances every winter. You said you'd give me some phone numbers."

Well, that explained the paper napkin in my purse with a phone number followed by "LA LA" which I'd dismissed as an emphatic reference to Los Angeles.

I apologized (I seem to do that a lot) and wished them a good snowbird season, then took a good look to see why I'd confused them with Elvig and his wife. They were short if not wiry. He had blue eyes and hers were dark. They were good dancers but didn't do the polka at the break.

It may be time for better glasses. It's definitely time to pay better attention. And those stinking badges really aren't so bad.

*Valerie Cooley lives 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 March/April 2006 issue of FolkWorks (volume 6 number 2, www.folkworks.org); it is reprinted with permission.*

## Fried-for-All Northwest 2006

by Judi Rivkin

The Fried-for-All Northwest started in 1996 when a small, but determined set of Seattle dancers thought it would be a good idea to bring Fried [pronounced "Freet"] Herman to the Upper Left Coast to share her dances, dance style and philosophy with a community less familiar with her work. While many people, mostly from the Northeast, have had the opportunity to attend the annual Fried-for-All weekend for experienced English country dancers in Lenox, Massachusetts, during the twenty years it has been happening, Fried's travels and touring have tended to be across the Atlantic, rather than in the other direction.

That first event was fairly local, took place in a small, but charming community center, brought together around forty-five to fifty dancers, and inspired Fried to create the dance "Laurelhurst" as a thank you to the Seattle dance community. It was a May weekend when spring flowers were at their peak, and the weekend ended up as the genesis of the short-lived WFF (Washington Folk Festival), and the longer lasting Cascadia English dance weekend, which is still an annual event.

Some time in the summer of 2005, the same critical mass of interested dancers proposed that it might be a good time for a second Fried-for-All, and Fried enthusiastically agreed to lead it. Two extra Sunday sessions were added: a leaders workshop and a closing dance. Paul Ross, who has studied with Fried in New York for many years, agreed to lead the closing dance (while Fried ran the workshop).

Flyers, a small website and emails were the primary publicity outlets, and plans fell into place for the weekend. Some of Seattle's finest dance musicians were signed on to play, and sound master Warren Argo made sure that all could be heard cleanly and clearly (a special challenge when the primary hall is next door to a major radio tower). Two well-known dance venues in the community were secured; and all that remained was to have people sign up.



Fried-for-All Northwest 2006. Top: Fried Herman; below: Jean Causey and Judy von Kleinsmid. Photos by David Green; used with permission.

The resulting group was a "typical" West Coast-based international gathering of experienced English dancers: around eighty attendees came from British Columbia, south through Portland, Ashland, the Bay Area and down to San Diego, across the country to North Carolina, the Northeast and over to the United Kingdom. Fried herself represented Holland; Mike Richardson waved the flag for the Lone Star State. A show of hands on Saturday morning's dance showed that almost equal numbers of people were either meeting Fried for the first time, or had attended the event ten years earlier.

Ellen Riley, an English country dance leader in San Diego, has danced Fried's dances for years, but this was her first in-person encounter with Fried. "I just want to say how inspired I was by the weekend. I had only heard how much Fried yelled at her students. No one told me how funny and clever and delightful she is. I wanted to go because I loved her dances. I left the weekend loving her."

Friday night's opening dance party took place at the Lake City Community Center, home to a weekly Thursday night contra dance. Sherry Nevins, the contra dance organizer, very graciously shared the collection of quilts which decorate the walls for each dance, to help set a welcoming decorative tone. Decadent refreshments and lemon water kept everyone in balance, and Fried, along with Laurie Andres, Dave Bartley, Betsy Cooper and Sande Gillette, provided dances and music to get the weekend off to a fine start.

The sunlit setting of the Polish Home on Madison Hill was where the Saturday and Sunday workshops took place—up on the beautiful wood ballroom floor on the second level—some of the memorable moments for all who arrived a few minutes early each day, or after each meal, were those of "Fried Triumphant"—wheeling across the floor in a borrowed office chair, came aloft and beaming! Dick Shorter, Judy

*(article continued on page 8; for Meg Lippert's poem to Fried, see page 12)*



Top: musicians Betsy Cooper (flute), Sande Gillette (fiddle) and Dave Bartley (mandolin); below: Laura Mé Smith.



# For Fried de Metz Herman, with thanks to Judi Rivkin, Karen Shaw, Dick Shorter and Judy von Kleinsmid

by Meg Lippert, 6/18/06

You'd never know  
listening to this bent little old woman  
from New York  
who talks into the microphone  
hour after hour after hour  
cajoling, remonstrating, explaining  
her complicated dances  
to a ballroom of experienced dancers  
from five countries  
who've come to learn from her  
that she has a terminal lung disease  
and is in hospice care\*  
kept alive by drugs  
she has foregone this weekend  
for the fun of teaching us.  
Never in my 60+ years of dancing  
have I enjoyed it  
so much.  
"You're not dancing," she barks  
(then smiles).  
"Don't swing your arms  
like you're hiking.  
Don't clench your fists  
and hold tension.  
Relax, breathe, stretch tall.  
Lift your arms.  
Extend them.  
I don't want to see  
bent elbows  
like you are carrying  
dead fish.  
And no talking.  
LISTEN to the musicians.  
They're playing for you."

Never  
have I danced  
in such a roomful  
of open circles,  
never  
danced  
such a wide variety  
of dances—  
some elegant, some swaggery, some "fluff,"  
some "let your hair down"—  
so wildly energetic  
I'm in constant motion—  
and quite possibly  
though I've been taught  
by the very best dance teachers  
from England and America  
for decades  
I have never been taught  
by a more brilliant teacher.  
And it's not over yet.  
Another day of dancing  
today  
and, believe me, I'm not going to be a minute late.  
I'm not sitting out one dance.  
I'm listening to every word,  
I'm enjoying every step,  
I'm absorbing every hint and nuance  
she teaches me about style  
just in case  
today is the last time  
I'll hear her say,  
"I'm watching you.  
Make me enjoy you.  
Make it  
beautiful."

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\* Fried is not in hospice care, though it has been discussed.

## Cracking Chestnuts—Lamplighter's Hornpipe

by David Smukler

### Lamplighter's Hornpipe

Contra, duple proper

- A1 Actives cross the set, moving down one place as they do so, and face out to form long waves at the sides (actives are now improper, progressed, and facing out), balance there  
Allemande right with the person on the right to form the same waves (4), balance again
- A2 Allemande left person on the left until the actives meet in the center, actives balance  
Actives swing
- B1 Actives down the center, turn as couples  
Come *all* the way back up to cast off with couple two
- B2 Right and left four

Lamplighter's Hornpipe is the original "long wavy lines at the sides" contra dance. Forming those waves at the beginning of the dance can be confusing for the uninitiated, but it is simpler than it appears. If you have not yet tried the dance, we hope the following explanation will improve your odds of nailing it the first time:

Couple one starts the dance with the first few steps of a half figure eight below, crossing the set between couple two, lady first. However, the ones do not continue the figure eight path. In fact, they do not turn at all; after those first few steps they simply continue to face the same direction as when they lined up and offer hands up on either side to make the waves, ready to balance. Once in the waves, the ones are improper, facing out, and standing just below their opposite sex neighbor. The twos are still in their original spot and facing in. Notice that the swing at the end of the A music also happens in this progressed position. So, in B1, the ones must be careful not to go too far down the center, and to turn around in time. Then they must make the return trip rapidly, with clear and unambiguous purpose, in order to cast off with their original number two couple and not someone else's neighbor. (Alert twos have identified their ones and are looking out for them at this moment. Their eye contact helps a lot.) This is challenging enough that it is extremely rare to get through Lamplighter's Hornpipe

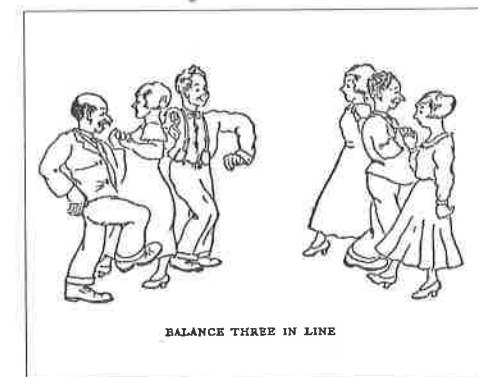


Illustration by F. W. P. Tolman, from *The Country Dance Book*, by Beth Tolman and Ralph Page, 1937; used with permission.

with no one trying to cast off with the wrong neighbor couple at least once.

These quirks date from when the dance was triple minor. When the minor set had three couples instead of two, the wavy lines in A1 were lines-of-three, and it made choreographic sense to put the active gent between two ladies and active lady between two gents. Traditional dancers have long memories, and even as dancers began dancing Lamplighter's as duple improper they retained the downward diagonal cross through. We once learned a variation from Vermont caller Fred Breunig, in which the ones start by going straight across to stand in their partner's spot (only facing out) to form the waves. Everything else is the same. This variation is eminently logical. The action in A1 becomes far easier to explain. And it allows the actives to swing in their original place, making it much less tricky to find the correct twos when it is time for the cast off. But northeast dance communities have retained the odder and more challenging version, while the logical one has largely failed to take root. How to explain this example of New England cantankerousness? Well, despite the

change from triple to duple minor, we suspect a sense of "we've always done it this way" prevailed. Also, perhaps the dance's idiosyncrasies are part of its attraction. A chestnut that is hard enough to need cracking is somehow more appealing. You have to *know* how to get into the waves. You have to *know* to surge up toward



the music for the cast off. Knowing these things makes you an insider.

At the 2004 Ralph Page Dance Legacy Weekend, Fred Breunig used the dance Lamplighter's Hornpipe to illustrate the way choreography changes over time. If you are interested in a compressed description of the (count them!) five versions he offered (none of which is the "logical" version mentioned above) you can find them in the syllabus for the weekend, available online at [www.izaak.unh.edu/nhltd/default.htm](http://www.izaak.unh.edu/nhltd/default.htm). Here is still another version, which contains a nice little bit of partner interaction that may well have begun the process that ended with the insertion of the modern partner swing.

- A1 Cross through to the waves (4) and balance (4); turn the right hand person by the right hand to end in the same waves (8)
- A2 Balance the waves (4); turn the left hand person by the left hand (8); *actives turn by the right hand halfway* (4)
- B1 Actives down the center (proper), turn alone, etc. (Adapted from Holden et al., 1956)

Holden also includes a version that has a quicker turn with the left hand person, and a once-and-a-half turn with your partner, further extending that partner interaction. We find this variation appealing in that each turn becomes slightly faster than the one before (once around in 8, then once around in 6, and finally once-and-a-half in 6).

As in Hull's Victory (*CDSS News*, November/December 2004), we prefer that the balances go forward and back for this dance, rather than going first to the right and then to the left. This moves dancers smoothly into either a right hand turn or a left hand turn. Indeed, Lamplighter's has many similarities to Hull's Victory, and it is perhaps not surprising that both dances acquired a partner swing at the end of A2, probably at about the same time (we would guess 1950s or '60s). Ralph Page may not have approved of such shenanigans, but we don't think the quick, smooth swing does irreparable harm to this old chestnut.

You may have encountered Lamplighter's Hornpipe or one of its many variations with an alternate title: Road to Californy. The tune, however, is always called Lamplighter's Hornpipe. It is a joyful and bouncy tune, with just the slightest hint of nostalgia about the B-parts.

So, now you are a Lamplighter insider. You know all its best-kept secrets. Let a friend in on them soon!

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## Festival Update

The **Dance Flurry**, held annually in Saratoga Springs, New York, which was pretty much closed down during the Presidents Day Weekend storm in the Northeast this year (trees down, electricity off, emergency service workers all over the place—that kind of storm; see *CDSS News*, issue 190, May/June 2006) suffered a significant financial loss as a result of the weather gods' fine joke. But they have recovered—recent donations have pushed their "fundraising thermometer" over the top. They've made a full recovery and the 2007 festival is confirmed for February 16-18. For more information, see their website, [www.danceflurry.org](http://www.danceflurry.org).

One of the biggest folk festivals in New England is changing location. After many years in Natick, Massachusetts, the **New England Folk Festival (NEFFA)** will be held next spring at Mansfield High School, in Mansfield, south of Boston (below Brockton), and not far from where I-95 and I-495 intersect. The date is April 20-23, 2007. For details, see their website, [www.neffa.org](http://www.neffa.org).



## Tell Me More—Spanish Jigg by Graham Christian

This pleasing and straightforward longways dance, with its easygoing jig tune, dates from 1695, and we know it today through Douglas and Helen Kennedy's interpretation in *Country Dance Book New Series* (1929), as well as Jim Morrison's interpretation, recently republished in *Legacy*. Throughout the period of English country dance's first great wave of popularity, the English were at best ambivalent about the Spanish, their most formidable rivals in exploration and international trade, but also arbiters of fashion and artistic style—some scholars even assign a Spanish origin to England's morris dance. The Spanish Jigg likely is to be closely connected with Thomas D'Urfey's *Comical History of Don Quixote* from 1694, the hugely successful first English stage adaptation of Cervantes' smash bestselling novel from earlier in the century. While this tune does not appear in the songbooks published in association with the stage production, it is precisely the sort of dance that would have been performed by the actors in the drama between acts or at the show's conclusion, and its publication for the social dance market the following year capitalized on the show's hit status.

"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](http://www.cdss.org/newsletter).



# Balance and Sing

## Country Dance and Song Society Store Update



NOVEMBER/DECEMBER

See HOLIDAY OFFERINGS on page 3!

2006

### Helene Cornelius & Francis Attanasio STRONG ROOTS: Dances for Volume 9

*The CDS Boston English Dance Collection by Bare Necessities*, a CD series designed specifically for dancing, presents a significant repertoire of English country dance music. It has opened up a world of new dances for leaders who don't have the option of live music. CDS Boston and CDSS are now collaborating in the production of a series of booklets that will provide instructions for all the dances to correspond with the tunes on the CDs. The dance instructions, notes and insights for the entire series are being written by Boston master teacher Helene Cornelius, with long-time dancer Francis Attanasio. Volume 9 has now been published, and the others will become available in the future.

The 14 accessible, historical dances on Volume 9 are mostly from the 18<sup>th</sup> century; eleven are duple minor with two three-couple longways and one for two couples facing. Included are instructions for *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*, *Scotch Cap*, *Sion House*, *Spanish Jigg*, *Well Done Jack* and *Row Well*, *Ye Mariners*. Visit our website at [www.cdss.org/sales](http://www.cdss.org/sales) for the entire CD series. 2006

**Strong Roots: Dances for Vol. 9** book price TBA  
**The CDS Boston English Dance** CD 16.00  
**Collection, Vol. 9: Strong Roots**  
*(Bare Necessities, 2006)*

### Notorious NOTORIOUS



Edén MacAdam-Somer and Larry Unger met in 2004 at a dance festival in Houston, Texas. Since that time they've been playing music together and taking it on the road, delighting dancers and audiences around the world. As a duo they're calling themselves *Notorious* with Edén's exciting and versatile violin and viola and

Larry's driving and tasteful backup on guitar, banjo and resonator guitar. They've just released their first CD, a captivating sample of their favorite original and traditional tunes with a few vocals added to the mix. For your listening pleasure, they've chosen an array of styles and moods from Celtic fiddle tunes to jazz and blues. Visit our website for related CDs and Larry's tunebooks. 2006

**Notorious** CD \$15.00

**Peter Blood & Annie Patterson, eds. RISE UP SINGING: The Group Singing Songbook - 15<sup>th</sup> Anniversary Ed.** The 15<sup>th</sup> Anniversary edition of *Rise Up Singing* was released by *Sing Out!* in 2004. This latest edition has been completely

retypeset for easier reading with some corrections to the text. Otherwise the content remains unchanged: words, chords and sources for nearly 1200 songs, plus the original illustrations. This vast collection includes "folk revival" favorites from Baez, Seeger, Dylan, Donovan and many others, contemporary folk songs from Holly Near, Gordon Bok, etc., hymns and spirituals, ballads, blues, chanteys, songs about peace, freedom, the environment, you name it! Songs are indexed by artist, title and subject; written music only provided in the section on Rounds. Great resource for community singing! 2004 288pgs

**Rise Up Singing** book \$23.00

### Brian DeMarcus HANDS FOUR...AND SQUARE YOUR SETS: Contrás, Squares and Mixers

Brian DeMarcus has been a musician, caller, clogger, dance organizer and researcher in what he describes to be "a four-decade love affair" that he can't seem to stop. He got his start as a caller in North Carolina where he was raised and now enjoys being part of the music and dance scene in Anchorage, Alaska. He has recently published a book of his own dances: 19 contrás, 32 squares and 6 mixers. In this new collection you'll find intriguing dances like *Triple Play*, a 48 bar contra written for a three-part tune, *Think Tank*, a square that introduces a "flutterwheel" figure and *Welcome Circle Mixer*, an easy dance for starting an evening. Brian provides footnotes that give some calling tips, tune suggestions and origins of the dances. 2006 57pgs

**Hands Four... and Square Your Sets** book \$12.00

### Liz Stell & Bill Matthiesen THE CIVIL WAR BALLROOM BAND BOOK: Music for a Midcentury Victorian Ball

Almost ten years ago, Bill Matthiesen, Liz Stell and friends recorded a CD entitled *Civil War Ballroom* which they jokingly called "a ball in a box" (see next page). Their intention was to make period music readily accessible to dancers, teachers, reenactors and anyone interested in Victorian music and dance. After receiving many requests over the years for written music for the tunes on the CD, they've now published a book that provides all the music you might need for staging two full-length Victorian balls. It contains written music with chords for over 70 tunes selected from mid-nineteenth century sources, including all those on the CD. This informative resource also offers notes on how to play the music, ideas for instrumentation and suggestions for organizing your own event to best achieve the spirit of an authentic Civil War ball. The tunes are suitable for fiddle, mandolin, flute, harp, hammered dulcimer and other melody





instruments as well as piano and guitar. Harmony parts are included for over half the tunes, plus trumpet parts for seven pieces. The tunes are the proper patterns to match dance instructions from mid-century dance manuals, so they're historically accurate and enjoyable for playing, listening and dancing. 2005 91pgs

**The Civil War Ballroom Band Book** book \$25.00  
**The Civil War Ballroom (Spare Parts, 1997)** CD 15.00

**Rod Linnell & Louise Winston SQUARE DANCES FROM A YANKEE CALLER'S CLIPBOARD**

Revered Maine caller Rod Linnell (1906-1966) became aware that dancers were becoming bored with the dances of his day. This motivated him to invent new and different figures to keep the dancers more active and engaged. His choreography resulted in some of the most noteworthy contributions to New England's dancing in the 1900s. For his dance camp in New Hampshire, Ralph Page selected Rod as the right person to present New England's square dancing at its best. In early 1965, Rod began a publication of his dances but died suddenly before it was finished. Thanks to the efforts of Louise Winston, this valuable collection was eventually completed and published. It includes original and traditional squares, singing calls, quadrilles (Rod's Quads) and contras. First published in 1974; reprinted by NEFFA in 2002. 102pgs  
**Square Dances from a Yankee Caller's Clipboard** book \$15.00

**Roaring Jelly ROARING JELLY: Dynamite Music Since 1970**

Boston area's "massed" contra dance band Roaring Jelly has been alive and well since 1970. In over 35 years, close to 300 musicians have contributed to the sound of this Really Big band, creating music on fiddles, banjos, trombones, accordions, saxophones, piano, guitar, bass, percussion and more. All have helped to shape this ever-changing, vibrant band that plays for monthly contra dances in Lexington, Massachusetts and sometimes other dances in the area. Music Director Debby Knight and 34 band members now offer this first recording of 13 dance-length cuts. Most are contra medleys of traditional American and French Canadian tunes, plus two waltzes and a few surprises. As Roaring Jelly's pianist Bruce Rosen says, this CD is "a nice snapshot of a real institution for New England contra dance music." 2006



**Roaring Jelly** CD \$15.00

**Marshall Barron WALLFLOWERS AT THE DRANCY FESS BALL, Book 3 or Peggy's Posies**

The prolific Marshall Barron has recently published a third volume in her "Wallflowers" series. This book has been compiled as a tribute to Peggy Vermilya, who leads the Friday night English country dances in New Haven, Connecticut. It provides three-part arrangements and chords for tunes to accompany some of Peggy's favorite dances. Of the 36 arrangements, 29 have not been previously published. These include tunes for historical dances such as *Barbarini's*

*Tambourine*, *Mount Hills* and *Sally in our Alley* along with contemporary favorites like *Easter Morn* (E.L. Bogue) and *In the Bleak Midwinter* (R. Hayden). These arrangements make it possible for classically-trained sight readers to join the band. See below for the previous volume and visit our website for an extensive list of Marshall's materials. 2006 36pgs

**Wallflowers at the Drancy Fess Ball**  
**Book 3** \$15.00  
**Book 2 (Marshall Barron, 1998)** 15.00

**Paul Rosenberg PEEL THE BANANA, 2nd Edition**  
 Well-known caller Paul Rosenberg from Albany, New York has recently published a second edition of *Peel the Banana*. This time it's packaged as a book/CD set, including the CD that was previously sold separately. The only difference in the text is that the Reading Lists (by grade level) have been updated and the Resource List has been edited. The book presents a variety of dances that Paul has found to be especially popular in his years of teaching dancers of all ages in schools and community settings. These include dances from many traditions; American dances such as the singing square *Marching Through Georgia* and the contra dance *Bob's Jig*, dances from Russia (*Sasha*), Israel (*Zemer Atik*), Germany, Denmark, Ireland, Belgium and more, plus two African-American singing games. Paul provides clear dance instructions, suggested age groups, written music with chords, variations to make dances more accessible to younger dancers, enrichment activities for the classroom, etc.

All 20 dances in the book have corresponding cuts on the CD, with lively, dance-length music by George Wilson, Peter Davis and Paul. For most tracks, Paul calls the dance the first two times through. 2006 58pgs

**Peel the Banana, 2nd Ed.** book/CD set \$25.00

**NOW ON DVD! Classic Documentary Films from Folklife Productions...**

**Alan Lomax OSS! OSS! WEE OSS!**  
 This film captures the annual British May Eve and May Day hobby horse tradition in Padstow, Cornwall, England. In 1951 Lomax and his production team documented the celebrations and their music, dances and folklore. The procession winds through the streets of Padstow which is decorated with the first greenery of the year. You'll see the great "Oss", the teaser, the dancers, singers, the unique May Song, the musicians playing the hypnotic tune and the followers in white with red or blue sashes coming before the "Oss." 30 minutes  
 DVD \$25.00  
 still available on video 25.00

**Peter Kennedy STREETSHOW: Seasonal Customs from the English Countryside**  
 Traditional drama and dance are the focus of this film, shot on location in England in the mid 1980s by the late Peter Kennedy, who, along with Jean Ritchie, provides introductions and commentary on each segment. Footage of these folk customs include May Day floral dances and the hobby horse that usher in the Summer, and the Horn Dances in September. The seasons of Christmas and Winter Solstice bring on the guisers and mummers performing folk plays and other rituals. 31 minutes  
 DVD \$25.00  
 still available on video 25.00

# HOLIDAY OFFERINGS

Visit [www.cdss.org/holiday](http://www.cdss.org/holiday) for expanded selection and photos.

## BOOKS

- ◆ **John Langstaff Celebrate the Winter**  
 Seasonal songs, dances and drama to help teachers and communities present participatory winter solstice celebrations. 2001 164pgs 28.00
- ◆ **John and Nancy Langstaff, editors The Christmas Revels Songbook**  
 Over 60 traditional and ritual carols, processions and children's songs with chord suggestions, piano accompaniment, performance notes, etc. 1995 148pgs 17.00

## COMPACT DISCS

- NOWELL SING WE CLEAR** John Roberts, Tony Barrand, Fred Breunig, Andy Davis & Steve Woodruff  
 Pagan and Christmas midwinter carols and traditions performed by these artists with Steve Woodruff on the last CD listed below and Andy Davis on the first three.
- ◆ **Nowell Sing We Four** (2002) 15.00
- ◆ **Just Say Nowell** (2000) 15.00
- ◆ **Hail Smiling Morn** (1995) 15.00
- ◆ **The Best of Nowell Sing We Clear** (1989) 15.00

- THE REVELS RECORDINGS** - Traditional carols, dances, processions, shape-note hymns, Morris dance tunes and more. The first CD listed below is a recording of the Washington Revels; others are CDs of the Christmas Revels.
- ◆ **Behold That Star!** (2000) on SALE 10.50
- ◆ **Rose and Thistle: English and Scottish Music** from *The Christmas Revels* (2005) 15.00
- ◆ **The Christmas Revels** (1978) 15.00

- ◆ **English Village Carols: Traditional Christmas Carolling from the Southern Pennines**  
 Recorded live in village pubs around Sheffield, England, this CD presents enthusiastic singers continuing a centuries-old tradition of secular Christmas carol singing. 1999 16.00

- ◆ **Baltimore Consort Bright Day Star: Music for the Yuletide Season**  
 Carols and dance tunes from the British Isles, Germany and Appalachia performed in a chamber music style by this well-known consort. 1994 on SALE 12.25

- ◆ **Early Music New York Colonial Christmas**  
 Seasonal music from the Colonies, this CD of vocal and instrumental music performed by world-class early music ensemble includes 18<sup>th</sup>-century shape-note anthems, popular tunes of the time from *The English Dancing Master* and more. 2004 15.00

## SPECIAL GIFT IDEAS

**CDSS TOTE BAGS - Dance Play Sing**  
 This roomy bag (10 1/2" x 14" x 5") is made of sturdy 100% cotton canvas, natural with black straps (26") and edging. The design of a swirling couple dancing is printed on the front either in bright red or blue. You choose the color. For a color photo, visit our website. 2005 16.00

**JEWELRY** - Designed exclusively for CDSS by noted jewelry designer and former CDSS board member Tom Kruskal, this one-inch diameter swordlock is a necessary accessory!

- ◆ **CDSS Swordlock Pin - Antiqued Brass Finish**  
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- ◆ **CDSS Swordlock Pin - Antiqued Pewter Finish**  
 Same as above, only with antiqued pewter finish. 2004 5.50
- ◆ **CDSS Swordlock Pin - Sterling Silver**  
 This elegant sterling silver pin is perfect for your lapel or Morris hat! Safety pin attachment only. 1996 37.00
- ◆ **CDSS Swordlock Earrings - Sterling Silver**  
 The CDSS swordlock in a graceful sterling silver earring dangling from French wires. 1996 68.00 per pair

- GREETING CARDS** (all sets include envelopes)
- ◆ **Genevieve Shimer Three Christmas Carols** (set of 6)  
 Three designs, each one illustrating the first line of a well-known carol. With green ink on cream-colored stock, the set includes two of each design. 1995 5.00
- ◆ **Dudley Laufman Music and Dance Poems** (set of 8)  
 Unique dance- or music-themed poems by this NH dancing master. Cards (blank inside) printed on textured deckle-edge stock. Four poems; two copies of each. 2002 on SALE 6.00
- ◆ **Randy Miller Assorted Woodcuts** (set of 5)  
 Five designs giving glimpses of New England contra dances. These wood engravings are printed with black ink on ivory paper. 1977 5.00
- ◆ **Toki Oshima Dancing Celebration** (set of 8)  
 Notecards for that dancer or musician in all of us. Four whimsical images printed with vegetable dye inks on recycled stock; two of each design. 2001 10.75

**TEA TOWELS** - If you've visited our summer camp bookstore, you've probably seen these attractive tea towels. (If not, visit our website for photos.) They're 100% linen, made in Ireland and make great "bread and butter" gifts. We have several designs ranging from bold celtic art to floral: *Botanical Flowers*, *Book of Kells (blue)*, *Book of Kells (tan)*, *Book of Kells (green)*, *Celtic Celebration*, *Oxford Flowers* and *Birds & Flowers*. Selection limited; list second choice. 10.00





Country Dance and Song Society  
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Update Order Form 5/06

## What Kind Of Dancer Are You?

by Harry Delugach

In my years as a dancer, musician and caller, I've noticed some characteristics of dancers and their attitudes. I thought I'd share some of them with you. All quotations and events are the product of the author's imagination. Any resemblance to real dancers is entirely coincidental.

### Attitude 1

I love to dance. I can do whatever I want, whenever I want, and no one cares. I can jump around, twirl like crazy, even fall down, and everybody loves it. Everyone is so accommodating. I can express myself and everyone loves the way I dance.

### Attitude 2

I'm very experienced and know all the moves. They go the same way every time. It's supposed to be exactly this way. I like doing it exactly this way. Every time. No matter what the music is or who my partner is, this is the way I'm going to do it. I get a real sense of comfort from this. I've always done it this way. And that's that.

### Attitude 3

Dance? What dance? Is this a dance? Are these the steps? What's going on? I'm so confused....

### Attitude 4

I've been coming to these dances for years. When I first started, I felt really self-conscious and awkward, but people said, "Don't worry, just relax and enjoy yourself." Right away I felt better. This stuff is really easy to do. I don't even have to try anymore, it just happens. If I'm in the wrong place, people gently push me where I need to go. It's so nice not having to really think or anything.

### Attitude 5

I don't pay much attention to the music; it always sounds the same, from song to song and from week to week, anyway. I've heard there are different bands, but I never really notice. It's all good.

### Attitude 6

When I want to twirl you, you're going to twirl. That's it, don't argue!

### Attitude 7

When I want to be twirled, I'm going to twirl. Don't argue!

### Attitude 8

There are never enough people at the greeting table or taking care of the water. They even asked ME to help!

### Attitude 9

I am a great dancer, better than most everybody else here. I enjoy the dances, but I have to spend so much time showing everybody else how to do it right. It's a good thing I'm here or else they'd all be making mistakes. Of course, I'd be so embarrassed if I made a mistake.

### Attitude 10

I really love the dance, except for just a couple of things. Some people seem really snobby during the breaks. My feet slip on the floor sometimes. Sometimes people say mean things to me. Some of the guys/girls really smell bad. Some of the guys/girls really sweat a lot. One person holds me so tight during a swing that it hurts. The music was too loud near the speakers. The caller flubbed up and I got totally lost. And it's weird when guys wear skirts. I asked someone to dance and they said they were sitting this one out, and then said "yes" to the very next person. I didn't get to dance with everyone I wanted to. It was so hot I was sweating. My shoes were uncomfortable. I overheard people gossiping about me. But other than that, I really enjoyed the dance!

### Attitude 11

It's soooo annoying to dance with all these old people.

### Attitude 12

It's such a bummer to dance with all these young people.

### Attitude 13

I love coming to these dances. It's a great place to meet people. It's such a fun social event. I get to talk to my friends and maybe meet some nice men/women.

### Attitude 14

I'd enjoy the dance a lot more if we didn't have all these inexperienced newcomers who haven't learned to dance yet.

### Attitude 15

I'd enjoy the dance a lot more if we didn't have all these snobby experienced dancers who never help new dancers and seem to ignore them.

\* "What Kind of Dancer Are You" was in the July 2006 issue of the NACDS News (North Alabama CDS, [secontra.com/NACDS.html](http://secontra.com/NACDS.html)) and is reprinted with permission.



# Gower Wassail

by Sol Weber

Longways duple

- A 1-2 Take hands four and balance in and out;  
 3-4 Circle left halfway;  
 5-8 Men lead through women and cast back to own sides.  
 9-16 Repeat, women leading through men; end facing neighbors.

- B 1-4 Four quick changes of a circular hey, beginning with neighbors;  
 5-8 Neighbors arm right once and a half; progress to new neighbors, first corners turning single right as they pass through the middle.

© 2006 Sol Weber; used with permission

Dance editor's note: The second corners may also choose to turn single right (what Sol calls the "flip") as they progress, turning once and a quarter as they move up or down the outside of the set. The dance works perfectly well if the second corners prefer to turn to the right just a quarter to face in as they progress. A comfortable tempo range for this delightful dance would be dotted quarter = 122 to 126.

- Robin Hayden

Author's note: I've been an enthusiastic participant in the New York Christmas Revels—chorus, Father Christmas, that nasty Dragon—and the glorious music always lingers. In the three dances I've written, the music has always been the catalyst, tunes that cried out for a dance. The irresistible Gower Wassail music (and song) from South Wales, often used in the Revels, fell solidly in that category. It's a fun, lively dance, I think, and since it's rather easy, the caller can drop out (if desired) and by prearrangement a singer or two could sing one or more verses to end the dance. Do use a lively tempo, and by all means do encourage those fun optional flips, especially for the first corners. My thanks to Robin Hayden, for her excellent suggestions.

~ S.W.



# Gower Wassail

Tune, traditional  
South Wales

Arranged by Sol Weber

Musical notation for Gower Wassail, arranged by Sol Weber. The score is in 9/8 time and consists of four staves of music. Chord progressions are indicated above the notes: Am, G, C, G, Em, Am, Am; G, Em, Am, G, C, G, Em, Am; F, Em, C, G, Am, C, D; Am, Em, Am, G, Dm, Am, Em, Am.

## Gower Wassail

1. A wassail, a wassail, throughout all this town.  
 Our cup it is white and our ale it is brown.  
 Our wassail is made of the good ale and true,  
 Some nutmeg and ginger, it's the best we can brew.

### CHORUS

Fol the dol, fol the dol de dol, fol the dol de dol, fol the dol de dee.  
 Fol the der-o, fol the dad-dy, Sing tu-re-lye-o!

2. Our wassail is made of the elderberry brough,  
 and so, my good neighbors, we'll drink unto thou.  
 Besides all on earth, you'll have apples in store;  
 pray let us come in, for it's cold by the door. (CHORUS)
3. There's a master and a mistress sitting down by the fire  
 while we poor wassailers do wait in the mire.  
 And if we're alive for another New Year,  
 perhaps we may call and see who do live here. (CHORUS)
4. We know by the moon that we are not too soon,  
 we know by the sky that we are not too high,  
 we know by the stars that we are not too far,  
 we know by the ground that we are within sound. (CHORUS)

Newsletter editor's note: Attendees of Christmas Revels performances may be familiar with the song and Jerry Epstein's arrangement of the tune in *The Christmas Revels Songbook* (Revels, Inc., 1985). The version above is slightly different.

Tune typeset by Peter Barnes; used with permission.

## Quartet—Four Poems

### Timber Ridge by Carl Levine

I float above West Virginia  
My spirit lifted by  
music, fellowship and dance.  
Who knew that they served canned corn in heaven?

© 2006 Carl Levine; used with permission

Author's note: I wrote this brief poem after returning from Family Week at Timber Ridge.



### Collision Course by Tom McCaffrey

You stepped on my foot, last night at the dance,  
I had thought to ask, if but given the chance,  
If you'd dance with me, out there on the floor,  
That was a nice thought, but not any more.  
I saw others limping, some screaming in pain,  
You bearing down on me, like the 9:30 train,  
The caller called, "Do si do, on to the next,"  
Little she knew of the impending wrecks,  
To me, "Swing your neighbor"  
(the next man to lose),  
Good thing I was wearing my steel-toed shoes!

© 2006 Tom McCaffrey; used with permission

Author's note: This bit of verse just demanded to be created on a Sunday morning in early September. I will probably not be able to resist posting it on a bulletin board (the perpendicular kind, with thumbtacks, remember?) at our local dance in Montpelier, Vermont. It is not inspired by any recent event, or addressed to any actual person! I've been dancing for thirty plus years.

### Partner Swing by Molly Lynn Watt

You in a tee-shirt—me in a flare skirt—  
tap our toes to the beat of the bass  
the prompter calls *honor your partner*  
we're off in a fervor of pulse and whirl  
*join hands four to form a star*  
*promenade down and come back home—*  
*we pass over—they pass under—*  
clasp hands across for *lady's chain*  
the flute notes fly—we *weave a basket*  
*the birdie hops in—the crow hops after*  
the piano keeps a steady beat  
*everyone dips—everyone dives*  
partners *gypsy along the line—*  
a hint of jitterbug—a smatter of swing  
a tat-tat-tat—a fling-fling-fling  
we glisten and grin as the dance ends  
with a *partner swing*.

© 2005 Molly Lynn Watt; used with permission

### Pub Dance by Molly Lynn Watt

Dancing with you  
is not hip-wrenching twists  
as we gyrate to a flashing strobe  
under a moon of mirrors.  
Nor do we slow-grope to heaven  
under crepe-paper streamers  
in a chaperoned gym.  
It's to the UM-pa-pa of the polka  
played on the jukebox for a quarter—  
your hands brace my hips  
my arms encircle your neck—  
we—the only dancers—grind up sawdust  
on the floor of the Golden Eagle.

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## Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is November 15, 2006 for events on and after January 15. Send information to *CDSS News*, PO Box 338, Haydenville, MA 01039 or [events@cdss.org](mailto:events@cdss.org). These events, and others, are posted on our website ([www.cdss.org/newsletter/events.html](http://www.cdss.org/newsletter/events.html)) and updated monthly. For information on regular dance series, see the CDSS Group Directory, published annually in November (paper only) or see the Group Affiliate links at [www.cdss.org/grp\\_addr\\_list.html](http://www.cdss.org/grp_addr_list.html).

- Nov 17-19 **Border Morris Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, [dance@folkschool.org](mailto:dance@folkschool.org), [www.folkschool.org](http://www.folkschool.org). \*
- Nov 17-19 **Pilgrim's Progression.** Lawrence, KS. Lawrence Barn Dance, [lawrencebardance.org](http://lawrencebardance.org), [www.lawrencebardance.org](http://www.lawrencebardance.org). \*
- Nov 17-19 **Eisteddfod-NY.** New York, NY. Folk Music Society of NY, [nypinewood@aol.com](mailto:nypinewood@aol.com), [www.folkmusicny.org](http://www.folkmusicny.org). \*
- Nov 18 **Fall Ball.** San Mateo, CA. [www.hacds.org/fallball](http://www.hacds.org/fallball) Bay Area CDS, 510-814-6947, [Hivatt@selectquote.com](mailto:Hivatt@selectquote.com). \*
- Nov 18-19 **Swept Away...the Art of Waltzing (advanced workshop).** New York, NY. Country Dance New York, 212-459-4080, [www.cdnny.org](http://www.cdnny.org). \*
- Nov 24 **Thanksgiving Dance.** White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, [www.geocities.com/cdwestchester](http://www.geocities.com/cdwestchester). \*
- Nov 24-26 **Breaking Up Thanksgiving Music and Dance Weekend.** Williams Bay, WI. Chicago Barn Dance, 847-329-9173, [www.chicagobardance.com](http://www.chicagobardance.com). \*
- Dec 3 **Yuletide Cotillion.** New York, NY. Country Dance New York, 212-459-4080, [www.cdnny.org](http://www.cdnny.org). \*
- Dec 8-10 **Lisa Greenleaf and the Latter Day Lizards Weekend.** Ann Arbor, MI. Ann Arbor Council for Trad M&D, 734-747-8138, [ffuerst@junio.com](mailto:ffuerst@junio.com), [www.aactmad.org/sa/fourthsat.html](http://www.aactmad.org/sa/fourthsat.html). \*
- Dec 9 **Dickens Christmas English, Contra, Folk & Couple Dance.** Harrisburg, PA. Central PA Olde English CD, 717-865-9595, [laughery1013@comcast.net](mailto:laughery1013@comcast.net).
- Dec 10 **The Stockade Assembly.** Schenectady, NY. Dance Flurry, Jeannette Sargent, 518-346-5501, [sargentj@union.edu](mailto:sargentj@union.edu). \*
- Dec 16 **Holiday Party.** White Plains, NY. Country Dancers of Westchester, 914-693-5577, [www.geocities.com/cdwestchester](http://www.geocities.com/cdwestchester). \*
- Dec 16 **Winter Solstice.** New York, NY. Country Dance New York, 212-459-4080, [www.cdnny.org](http://www.cdnny.org). \*
- Dec 16 **Christmas Ball.** Urbana, IL. Central Illinois English Country Dancers, Jonathan Sivier, 217-359-8225, [jsivier@uiuc.edu](mailto:jsivier@uiuc.edu), or Jane Hobgood, 217-328-1708, [www.prairienet.org/ciecd/](http://www.prairienet.org/ciecd/). \*
- Dec 26-31 **Contradancers Delight Holiday.** Morgantown, WV. Contradancers Delight, 828-898-2150, [www.warrendoyle.com](http://www.warrendoyle.com).
- Dec 26-Jan 1 **Winter Dance Week.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, [dance@folkschool.org](mailto:dance@folkschool.org), [www.folkschool.org](http://www.folkschool.org). \*
- Dec 26-Jan 1 **Christmas Country Dance School.** Berea, KY. Christmas Country Dance School, 859-985-3431, [ccds@berea.edu](mailto:ccds@berea.edu), [www.berea.edu/ccds](http://www.berea.edu/ccds). \*
- Dec 27-Jan 1 **Terpsichore's Holiday.** Roanoke, WV. Lloyd Shaw Foundation, Jeff Kenton, 301-587-1525, [www.danceholiday.net/](http://www.danceholiday.net/). \*
- Dec 28-Jan 1 **Festival of Christmas and Midwinter Traditions.** Dodgeville, WI. Folklore Village, 608-924-4000, [staff@folklorevillage.org](mailto:staff@folklorevillage.org), [www.folklorevillage.org](http://www.folklorevillage.org).
- Dec 29-Jan 1 **Fiddle and Dance New Year's Eve Winter Camp.** Olivebridge, NY. Fiddle and Dance, [www.ashokan.org/ashokan/camp.shtml](http://www.ashokan.org/ashokan/camp.shtml). \*
- Dec 31 **New Year's Eve Dance.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, [www.geocities.com/cdwestchester](http://www.geocities.com/cdwestchester). \*
- Dec 31 **New Year's Eve Dance.** Bellingham, WA. Bellingham CDS, 360-676-1554, [www.bellinghamcountrydance.org](http://www.bellinghamcountrydance.org). \*
- Dec 31 **New Year's Eve Dance.** Shepherdstown, WV. Shepherdstown Music and Dance, [updf@earthlink.net](mailto:updf@earthlink.net), [www.smad.info](http://www.smad.info). \*
- Dec 31 **New Year's Eve Dance.** Lansing, MI. Looking Glass and Ten Pound Fiddle, 517-487-1353, [my.voyager.net/~bonhanno](http://my.voyager.net/~bonhanno). \*
- Jan 6 **Twelfth Night Ball.** Little Rock, AR. Arkansas CDS, Fran or Joseph LaFace, [fclaface@swbell.net](mailto:fclaface@swbell.net). \*
- Jan 6 **Twelfth Night Festival.** Hill and Hollow--Step Lively!, [www.hillandhollowmusic.com](http://www.hillandhollowmusic.com). \*
- Jan 13 **Seattle English Country Ball.** Seattle, WA. Seattle English Country Dancers, Paul Bestock, 206-329-7289, [bestockp@oz.net](mailto:bestockp@oz.net). \*
- Jan 13 **Men in Skirts.** New York, NY. Country Dance New York, 212-459-4080, [www.cdnny.org](http://www.cdnny.org). \*
- Jan 13 **Ease and Elegance.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, [www.geocities.com/cdwestchester](http://www.geocities.com/cdwestchester). \*
- Jan 15-17 **Stellar Days & Nights.** Buena Vista, CO. Stellar Days & Nights, 719-395-2299, [www.stellardaysandnights.org](http://www.stellardaysandnights.org). \*
- Jan 20 **Frosty's Meltdown Dance.** White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, [www.geocities.com/cdwestchester](http://www.geocities.com/cdwestchester). \*
- Jan 26 **Florida Snow Ball.** Tampa, FL. Tampa Friends of Old Time Dance, 727-823-2725, [tfootd@junio.com](mailto:tfootd@junio.com), [www.floridasnowball.com](http://www.floridasnowball.com). \*
- Jan 26-28 **Wintergreen Dance Weekend.** Bozeman, MT. Bozeman Folklore Society, 406-723-3623, [www.bozemanfolklore.org/wintergreen.html](http://www.bozemanfolklore.org/wintergreen.html). \*
- Feb 10 **Starry Night for a Ramble.** Rochester Hills, MI. Paint Creek Folklore Society, [www.paintcreekfolkloresociety.org](http://www.paintcreekfolkloresociety.org). \*
- Feb 10 **Something to Do with Chocolate.** White Plains, NY. CD of Westchester, 914-693-5577 or 914-762-8619, [www.geocities.com/cdwestchester](http://www.geocities.com/cdwestchester). \*
- Feb 16-18 **Bayou Bedlam.** Houston, TX. Houston Area Traditional Dance Society, 713-861-4185, [www.hatds.org](http://www.hatds.org). \*
- Feb 16-18 **Dance Flurry.** Saratoga Springs, NY. Dance Flurry, [www.danceflurry.org](http://www.danceflurry.org). \*
- Feb 20-27 **Pura Vida Dance Camp.** Costa Rica. Beverly and Peter Davis, 518-281-9130, [peter@peterdavis.biz](mailto:peter@peterdavis.biz).
- Feb 21-25 **Folk Alliance Conference.** Memphis, TN. Folk Alliance, [www.folk.org](http://www.folk.org). \*
- Feb 23 **Raincoast Ruckus.** Pittsburgh, PA. Vancouver Country Dancers, [raincoastruckus@hotmail.com](mailto:raincoastruckus@hotmail.com), [www.vcn.bc.ca/vcountry/ruckus/](http://www.vcn.bc.ca/vcountry/ruckus/). \*
- Feb 23-25 **Bare Necessities English Dance Weekend.** Pittsburgh, PA. CDSS of Pittsburgh, [rbangs@pitt.edu](mailto:rbangs@pitt.edu), [www.cdssp.org](http://www.cdssp.org). \*



**Mar 2-4** **Ann Arbor Dawn Dance Weekend.** Ann Arbor, MI. Ann Arbor Council for Traditional Music and Dance, Rick Szumski, 734-677-0212, rszumski@ford.com, www.aactmad.org/ddw.html. \*

**Mar 16-18** **Gypsy Meltdown.** Charlotte, NC. Charlotte Dance Gypsies, Gretchen Caldwell, gretchendance@yahoo.com. \*

**Mar 23-25** **English Country Dance Weekend.** London, ON. True North Music and Dance, Tom or Anne Siess, 519-690-0083, tfsiess@sympatico.ca, www3.sympatico.ca/tfsiess/truenorth. \*

**Mar 23-25** **Pigtown Fling Weekend.** Cincinnati, OH. Cincinnati Contra Dancers, John McCain, 513-681-4768, www.cincinnaticontradance.org. \*

**Mar 24** **Celebration of Spring Ball.** Mamaroneck, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, www.geocities.com/cdwestchester. \*

**Mar 30-Apr 1** **Chattaboogie.** Chattanooga, TN. Chattanooga Traditional Dance Society, 706-937-4991, www.chattaboogie.com. \*

**Mar 30-Apr 6** **Contra Holiday in Medieval England.** Ely, England. Contra Holiday, 757-867-6807, www.contraholiday.net.

**Mar 31-Apr 1** **Binghamton Ball & Brunch: An English Country Dance Event.** Binghamton, NY. Binghamton CD, 607-722-9327, Lshephei@binghamton.edu. \*

**Apr 13-15** **Learn to Contra Dance Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. \*

**Apr 13-15** **25th Annual Chesapeake Dance Weekend.** Edgewater, MD. Folklore Society of Greater Washington, 301-926-9142, www.fsgw.org. \*

**Apr 20-23** **NEFFA (New England Folk Festival).** Mansfield, MA. NEFFA, www.neffa.org.

**Apr 21** **Strawberry Shortcake Dance.** White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, www.geocities.com/cdwestchester. \*

**Apr 27** **Drancy Fess Ball.** New Haven, CT. English Country Dance of New Haven, 203-776-6929. \*

**Apr 27-29** **Hands Four Spring Dance Weekend.** Danish Kentuckian Society, Sune Frederiksen, 859-986-7584, dantucky@snapp.net, www.berea.com/dantucky.

**May 4-6** **English Country Dance Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. \*

**May 5** **May Play Day.** Rochester Hills, MI. Paint Creek Folklore, www.paintcreekfolkloresociety.org. \*

**May 18-20** **May Madness Contra Fest.** Prescott, AZ. Folk Happens! Contra Dance, www.sharlot.org/madness, Steve Appel, 928-445-3373, sappel@cableone.net. \*

**Jun 9** **Mad Robin Ball.** Petaluma, CA. North Bay CDS, Peter Bergmann, 707-829-3608, info@nbcds.org, www.madrobin.org. \*

**Jun 15-17** **Faultline Frolic Contra Dance Weekend.** Santa Rosa, CA. North Bay CDS, 707-527-9794, info@nbcds.org, www.nbcds.org. \*

**Jun 17-23** **Dance Callers' Workshop.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. \*

**Jun 24-30** **Lady of the Lake Music and Dance Week.** Couer d'Alene Lake, northern ID. Spokane Folklore Society, www.ladyofthelake.org. \*

\* 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 January 15 (deadline: November 15).

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

## Guess who's coming to Lawrence, Kansas?



**Nightingale** ▶

with caller

◀ **Steve Zakon-Anderson**

**November 17, 18 & 19, 2006**

You'll want to be there, too. What better way to warm up for Thanksgiving than a great contradance weekend with some of the best talent in the country! Mark your calendar now.

For more information visit [www.lawrencebarndance.org](http://www.lawrencebarndance.org) or call Liz at (785) 841-1689.



*Jeremiah, Keith and Becky are Nightingale.*

## The Lloyd Shaw Foundation

"preserving America's dance heritage"

[www.lloydshaw.org](http://www.lloydshaw.org)



### Terpsichore's Holiday

December 27, 2006 to January 1, 2007  
Stonewall Resort, Roanoke, West Virginia

Join us for 5 days and nights of dancing, singing, instruction, activities, live music, meals, and accommodations.

Featuring: Bill Wellington, Chris Bischoff, Tom Spilsbury, Renee Camus, Tully LaRew, Enid & Lew Cocke, Laura Light, George Paul, Lynne Mackey, Bob Mathis and more

Classes & Activities include: Contras & Squares • Swing Dancing  
English Country Dances • Morris • Wood Carving • Couples Dances  
Dance Band • Longsword • Rapper • Drawing • Swimming and more

For more information visit [www.danceholiday.net](http://www.danceholiday.net),  
email [jkenton@verizon.net](mailto:jkenton@verizon.net) or call 301-587-1525.

### 30th Anniversary - Rocky Mountain Dance Roundup

July 1st - 7th, 2007

La Foret Center, Colorado Springs, Colorado

As always, friendly and welcoming, fine caller leadership, fun dance styles, live music  
Excellent modern facilities - and you'll eat well - at the foot of Pikes Peak!

Put the 2007 RMDR on your calendar NOW!

Watch for the latest info in late 2006 at [www.lloydshaw.org](http://www.lloydshaw.org)

### Cumberland Dance Week

July 23 - 29, 2007

South Central Kentucky

An Intergenerational Dance Event - All ages Welcome! Traditional Dance Programs,  
Outstanding Staff Live Music, Great Food! Resort Facilities with AC Throughout

For information see the Cumberland webpage: [www.LloydShaw.org/cumbframe.htm](http://www.LloydShaw.org/cumbframe.htm), or contact:

Eric & Lynn Schreiber, 618-374-2024, [cdw@lloydshaw.org](mailto:cdw@lloydshaw.org)

Neal & Pat Rhodes, 770-972-5430, [neal@mnopltd.com](mailto: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](mailto:WMLitchman@yahoo.com)

**Records, Tapes, Kits & Books** - Primary Kit contains music CDs and all needed instructions for 81 folk dances especially for pre/grade/middle children. HS and Adult Recreational dancers. Catalog & Cue Sheets on-Line at [www.LloydShaw.org](http://www.LloydShaw.org)

**Custom CD Service** - you choose the tunes - we send CD's, order online or from LSF Educational Resources Division P.O. Box 11, Mack's Creek, MO 65786, 573-363-5868, [audiolt@dam.net](mailto:audiolt@dam.net)

Celebrating 80  
years of  
Music & Dance



John C. Campbell Folk School  
Brasstown, NC  
Dance Programs for 2006-2007

Oct. 27-29 Fall Dance Weekend with Sue Dupre, Frank Jenkins and Bob Dalsemer. Music by Daron Douglas, Atossa Kramer, Steve Hickman and John Devine. Contrás, squares, English country dances, and a gala Halloween Dance.

November 17-19 Border Morris Workshop with Jim Morrison. Workshop participants will learn a variety of the traditional and revival dances focusing on gaining basic morris dance skills along the way. Border Morris dancing is immediate fun for anyone in good physical condition. No prior experience is required. Live music will be provided for all sessions.

Dec. 26, 2006 - Jan. 1, 2007 Winter Dance Week. Annual year-end dance and music celebration featuring contrás, squares, English country dancing, rapper sword, singing, jam sessions, couple dances, a gala New Year's Eve Dance, and more in a friendly community atmosphere. Staff will include Mary Devlin, David Millstone, Jeff Warner, Carl Dreher, Daron Douglas, Karen Axelrod, Steve Hickman, John Devine, Claudio Buchwald, David Crandall, J.D. Robinson, Steve Gester, Anne Ritterspach and Bob Dalsemer.

Feb. 16-18, 2007 - Irish Set Dancing Workshop with Jim Morrison. Learn dances from the border between counties Cork and Kerry where polkas and slides still dominate the dance tune repertoire. The dances are descendants of the 19th century polka quadrille (we'll learn one). They are fast paced, exciting and no prior experience is needed (although good physical conditioning and endurance are helpful!). Live music.

April 13-15 Learn to Contra Dance Weekend with Bob Dalsemer. Includes squares, circles and basic waltz. Music by Ed Baggott and Elsie Peterson.

May 4-6 English Country Dance Weekend with Bruce Hamilton and Bob Dalsemer. Music by A Joyful Noise, Daron Douglas, Atossa Kramer.

June 17-23 Dance Callers' Workshop with Bob Dalsemer.

July 8-14 Contra Dance Musicians' Week with Susan Conger, David Kaynor, Susie Secco and Peter Siegel. Learn techniques of playing and arranging music for contra dancing.

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



Hill and Hollow Music - Step Lively! Presents

## A Twelfth Night Festival

January 6-7, 2007

~ Gene Murrow ~

~ The Baltimore Consort ~

Early Music Workshop

English Country Dance Workshop

Fancy Dress Ball & Concert

Plattsburgh & Saranac, New York

download printable flyer with comprehensive information  
re: cost, directions, lodging: www.hillandhollowmusic.com

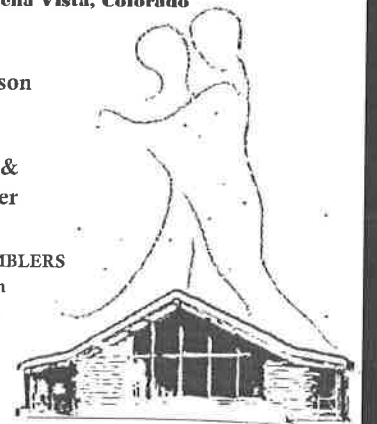


January 12-15, 2007  
Buena Vista, Colorado

Calling by  
Kathy Anderson

Music by  
Eric Levine &  
Rodney Sauer

and THE  
SODA ROCK RAMBLERS  
Larry Edelman  
Scott Mathis  
Linda Askew



★ Heated Log Cabins ★ Nearby Hot Springs & Skiing ★  
★ Delicious Meals by Annie Johnston ★

www.stellardaysandnights.org  
719-395-2299

## Country Dancers of Rochester

23rd Annual  
Thanksgiving Festival  
November 24 & 25, 2006

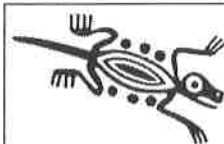
Contra, Swing, Waltz, English,  
With Workshops and More...Featuring:

- Elixir
- Contradictions
- Nils Fredland
- The White Hots

Salem United Church of Christ  
60 Bittner St.  
Rochester, NY

\$35 in advance, \$40 at the door,  
separate session pricing also available.

Additional details at  
www.RochesterContra.com



Leaf'n' Lizards!  
a dance weekend with

## Lisa Greenleaf and the Latter Day Lizards!

Contrás & squares, English,  
couple dancing & swing!

December 8-10, 2006  
Ann Arbor, Michigan

For schedule, locations, preregistration, etc:  
<http://www.aactmad.org/sa/fourthsat.html> or

Gretchen Preston 734-747-8138 gpreston@ gretchenshouse.com	Fae Fuerst 248-288-4737 ffuerst@ juno.com	Edith Burney 734-663-7645 burney@ gmail.com
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Sponsored by AACTMAD

## Ralph Page Dance Legacy Weekend

An Enjoyable Weekend of Fine Contra and Square Dancing  
JANUARY 12-14, 2007 ~ DURHAM, NH

- Callers: Tony Parkes & Carol Ormand
- Vince O'Donnell, Laurie Andres, Bob McQuillen
- Old Grey Goose: Doug Protsik, Carter Newell, Smokey McKeen
- Friday ~ Canterbury Country Dance Orchestra!
- Retrospective Dance Session ~ Dudley Laufman, Dancing Master since 1949



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### Celebrate the New England Tradition!

♦ Excellent Music,  
Great Callers,  
Friendly Atmosphere

For further information, call Patrick  
Stevens at (603) 436-8372; or get the  
brochure, flyer, weekend schedule in  
PDF format from <www.neffa.org>.  
Preregistration required for meals.  
Individual sessions available at the door.  
➤➤ Under 12 free; 12-21 half price!



Tampa Friends of Old-Time Dance  
presents

# FLORIDA SNOW BALL

Hillbillies from Mars & Footloose

Beth Molaro & Nils Fredland

January 26-28, 2007 in Gulfport, Florida

This is a contra dance weekend not to be missed. It will be held at the  
GULFPORT CASINO, a beautiful beach-front ballroom with a large maple floor.

For flyers, contact: TFOOTD@JUNO.COM  
727/823-2725  
<http://www.floridasnowball.com>



**TROPICAL  
DANCE  
VACATION**



Tropical Dance Vacation  
PO Box 602, Belchertown, MA 01007  
(413) 323-9604 TDV@wildasparagus.com  
Created and organized by George Marshall

**St. Croix, U.S. Virgin Islands**

English Country Dance  
January 30-February 6, 2007

**Bare Necessities**

dances led by **Brad Foster** and **Bruce Hamilton**

**Contradance & Square Dance Week**

February 8-15, 2007

with **Wild Asparagus**

callers **George Marshall** and **Kathy Anderson**

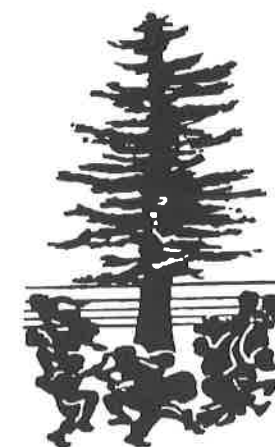
Days are yours to explore the island's diverse offerings in culture, cuisine, history, sport, & scenery. Evenings come alive with dance and music. Please join us!

[www.tropicaldancevacation.com](http://www.tropicaldancevacation.com)

**BAY AREA**

**Spring Weekend - March 16-18, 2007**

Join us for our 26th year of dancing and music, workshops and parties. The program will include American Contras and Squares, English Country Dance, couple dancing, waltzing, and more. Caller and musician workshops will be offered. All ages and dance abilities are welcome.



Music will be provided by: **Steve Hickman, Laurie Andres, and John Devine** of VA, WA and MD Hillbillies from Mars, CA, and WA CA favorites **Kathrine Garder** and **Charlie Hancock** Singing led by **Carlo Calabi**

What: BACDS Spring Dance Weekend  
When: March 16-18, 2007  
Where: Monte Toyon, Aptos, CA  
Who: Dance teachers include **Colin Hume** from England, and **Kathy Anderson** and **Becky Hill** from Ohio.

For info, call Robin Cohen, Camp Manager at 650-234-1227 or email [rcohen@idiom.com](mailto:rcohen@idiom.com)

More detail on the web at <http://www.bacds.org/sw>

**COUNTRY**

**Playford Ball - March 24, 2007**

Join Dance Master **Bruce Hamilton** and a merry band of musicians for the 26th Annual Playford Ball. Join us for frolic and frivolity, merriment and mirth, as we celebrate.



Ball: Saturday, March 24, 2007  
Greek Orthodox Cathedral  
Oakland, CA  
\$32 thru March 13, 2007  
\$37 after if space available

Brunch: March 25, 2007

Rehearsal Dance:  
Friday, March 23, 2007  
Masonic Temple, San Mateo, CA \$10

Contact: **Jody Distler-Dill**  
Telephone: 510-886-6549  
E-mail contact and lots more detailed information at:  
<http://www.bacds.org/playford>

**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](mailto:bacds@bacds.org). Web <http://www.bacds.org/>

**SOCIETY**

*Houston Area Traditional Dance Society*

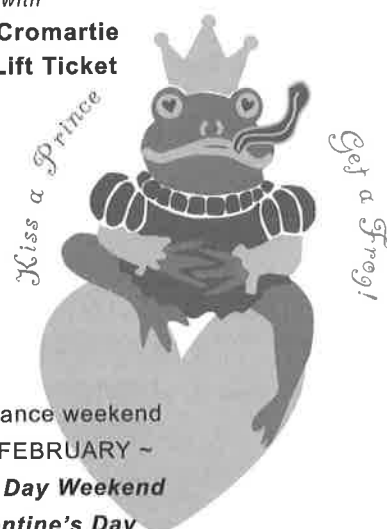
presents

**Bayou Bedlam - 2007**

February 16-17-18

Join us for a royal time with

Caller, **Robert Cromartie** and Music by Lift Ticket



[www.hatds.org](http://www.hatds.org)  
713.861.4185

**NOTE ~**

We've moved our dance weekend to a NEW Month ~ FEBRUARY ~ That's **Presidents' Day Weekend** AND just after **Valentine's Day**

**PURA VIDA DANCE CAMP in COSTA RICA**

February 20-27, 2007

Contras, Squares, Swing & Salsa  
Hosted by the **CLAYFOOT STRUTTERS**—  
**Pete Sutherland, Jeremiah McLane, Peter Davis & Harry Aceto.**  
**KATHY ANDERSON, calling.**

To register: [www.puravidadancecamp.com](http://www.puravidadancecamp.com)  
Contact/Inquiries: **Beverly & Peter Davis** at 518-281-9130 or [peter@peterdavis.biz](mailto:peter@peterdavis.biz)

Google ..... **Contra Music**

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TRUE NORTH  
MUSIC & DANCE presents ...

The 20<sup>th</sup> Annual  
English Dance Weekend

with  
Gene Murrow  
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For further information, contact Tom Siess:  
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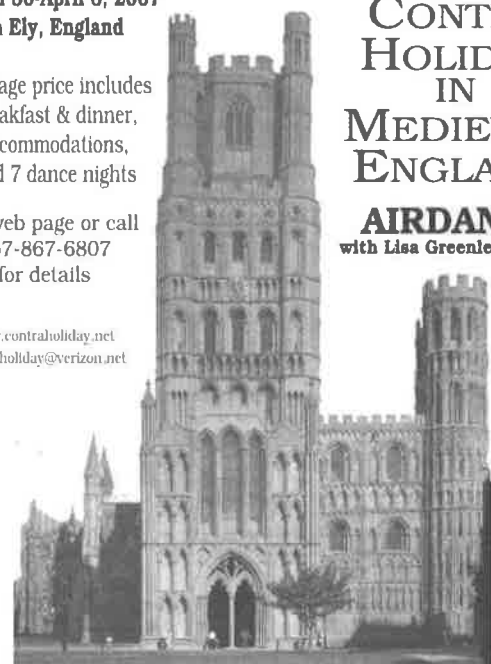
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## CDSS Programs 2007

Here are the dates and program chairs for our camps next summer. Weeks and mini-courses run Saturday-Saturday except for Timber Ridge which is Sunday-Sunday.

OGONTZ, Lyman, New Hampshire  
Storytelling Week, July 21-28, Merle Davis  
Family Week 1, July 28-August 4,  
Steve & Bettie Zakon-Anderson  
Family Week 2, August 4-11, Peter & Mary Alice Amidon  
Teacher Training Course, August 4-11, Jane Miller

TIMBER RIDGE, High View, West Virginia  
English and American Dance Week, August 12-19, Mary Lea  
Family Week, August 12-19, Ann Percival & David Cantieni

PINEWOODS, Plymouth, Massachusetts  
Early Music Week, July 14-21, Sarah Mead  
Folk Music Week, July 21-28, Alistair Brown  
Family Week, July 28-August 4, Robbin Schaffer  
English and American Dance Week, August 4-11, Scott Higgs  
English Dance Week, August 11-18, Bruce Hamilton  
Campers' Week, Aug 18-25, Sue Ribaud  
American Dance and Music Week, August 25-September 1,  
Sue Rosen  
Contra Dance Callers Course, August 25-September 1,  
Lisa Greenleaf\*

\* We expect another mini-course or two to be added later; see our website—[www.cdss.org/programs](http://www.cdss.org/programs)—for the latest update and general information about our programs. The paper brochure will be available around March 1.



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

Change service requested

## New Group CDSS Affiliates

Welcome to these groups! In NEW YORK, the newly-organized **Ashokan Foundation, Inc.** seeks to foster, promote and provide a home for traditional music and dance for people of all ages and backgrounds. In doing so, they will explore links between traditional music and dance, American history and environmental studies to help provide context and relevance now and in the future. To learn more, write Jay Ungar, PO Box 49, Saugerties, NY 12477, [jay@ashokan.org](mailto:jay@ashokan.org).

**Misty City Morris Dancers** in WASHINGTON began in the early 1980s; it's a women's side, currently dancing in the Cotswold traditions of Fieldtown and Ilmington and their own Lake Union tradition. Rehearsals are Wednesday evenings, with annual performances at Northwest Folklife and on May Day, as well as summertime dance outs. For more information, write or call Judith Wood, 6523 First Avenue NW, Seattle, WA 98119, 206-789-5071, [mistycity@comcast.net](mailto:mistycity@comcast.net), or see their weblink through [seattledance.org/morris](http://seattledance.org/morris).

In WEST VIRGINIA, **Kanawha Valley Friends of Old-Time Music and Dance (FOOTMAD)**, founded in 1981, sponsors concerts (five or six a year at the West Virginia State Theatre/Cultural Center at the State Capitol Complex in Charleston), a contra dance series (third Fridays, October-May, also in Charleston, at St John's Episcopal Church), and the FOOTMAD Festival of traditional music and dance on the fourth weekend in May, at the 4H Camp in Fayette County Park, near Beckwith, West Virginia. Paula Bickham can tell you more; write or call her at PO Box 1684, Charleston, WV 25326, 304-415-3668, [kvfootmad@yahoo.com](mailto:kvfootmad@yahoo.com), or see their webpage, [www.footmad.org/](http://www.footmad.org/).

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