



Country Dance and Song ' Society News



Issue 194 January/February 2007

In This Issue...

...we have articles about a constructive feedback technique, the CDSS Westcoast Conference last fall and an Alexander Technique class at Pinewoods last summer, a look at the contra dance chestnut Dandies' Hornpipe, an explanation of the English dance title Old Noll's Jigg, ideas for appreciating your musicians, a new dance and its tune, a poem, the usual lovely goodies from the store, your letters and more. Happy new year!

Summer Programs Update

We're pleased to announce three more mini-courses for our 2007 schedule—at Timber Ridge, there will be a Teacher Training Course, August 12-19, led by Betsy Blachly Chapin, and at Pinewoods, there will be a Square Dance Callers Course, July 21-28, led by Kathy Anderson, and a Sound Operators Course, August 4-11, led by Warren Argo. Preliminary information, and the rest of the schedule, is on our website—www.cdss.org/camp.

A few of you have written to us about Campers' Week and American Dance and Music Week and their end-of-the-summer date. Thank you for writing—we understand your concerns, but are not making a change at present. As many of you know, we've decided to discontinue the program rotation at Pinewoods for now; we'll reevaluate the results in the future.

Camp Jobs 2007

If you're interested in a paid or full scholarship job at one of our weeks this summer, see www.cdss.org/programs/work.html.

Camp Scholarships

Scholarship funds are available to those who need financial help to attend our summer programs. We offer both work scholarships and "named" scholarships. The latter is used to support the education of potential or practicing organizers, teachers, leaders, singers and musicians, and is usually given in addition to a work scholarship. For a description of the named scholarships, see www.cdss.org/fundraising/special_funds.html.

Work scholarships require about ninety minutes of work every day—as dishwasher helper at Pinewoods, and assisting the Camp Director with various tasks at Timber Ridge and Ogontz. All campers over age thirteen are eligible for work scholarships. For more information, see www.cdss.org/programs/2007/scholars.html.

We also offer a one-to-one match of some scholarships sponsored by local groups. Information about these matching scholarships is sent to all CDSS affiliate groups in January.

Donations to the Scholarship Funds are gratefully accepted. If you're able to help someone go to camp this summer, you can make a contribution along with your registration or at any time of year. In addition, we hold auctions at each of our weeks to raise money for future scholarships.

Award Nominations Sought

The CDSS Awards Committee welcomes suggestions for future Lifetime Contribution Award recipients. See our website for criteria on and nomination procedure for sending names.



Sue Songer of Portland, Oregon, having a good time at...well, turn to pages 6-7 and see. Photo by Rob Hoffman; used with permission.

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



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

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

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

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

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

The Country Dance and Song Society, founded in 1915, is the organization that, through its resources, programs and enthusiasm, celebrates and preserves traditional English and Anglo-American dance, music and song, promotes their new expression, connects people who enjoy them and supports communities where they can continue to thrive. Membership is open to all, and helps to underwrite these wonderful activities. Members receive the bimonthly newsletter, annual directory of dance groups and members list, ten percent discount from the store/mail order department and first crack at registering for our summer programs. Annual dues are: Individual \$45, Family \$65, Student/Limited Income Individual \$25, Student/Limited Income Family \$35, Group Affiliate \$85. Please send dues, changes of address and inquiries to CDSS, PO Box 338, Haydenville, MA 01039, fax 413-268-7471, office@cdss.org. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible.

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The CDSS Office will be closed the following Mondays:
January 1 and 15 and February 19.

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Letters, Comments and Announcements

from the Members and Friends of CDSS

Fond Memories of a First-Time Camper

In a pilot program developed by CDSS and Pinewoods Camp, Inc., four teenagers were awarded scholarships to attend English Week in August 2006, based on their interest and aptitude for ritual dance and their potential leadership skills. Here is a letter of response from one recipient after her first Pinewoods experience.

Jan Elliott, for the PCI New Generation Initiative

"Being a Pinewoods camper during English Week was a fantastic experience. Not only did I learn lots of new dance styles and techniques (such as clogging, jigs and country dancing), but I also gained a new appreciation for ones that I was already familiar with—I learned several new rapper sword techniques with Peter Kruskal, and Laurel Swift's mass Cotswold morris dancing gave me a whole new view of morris!



Front to back: Leah Sakala, Gemma Smith, Kip Jones, Tanya Rotenberg and Kevin Aderer, English Dance Week at Pinewoods, August 2006. Photo by David Greene; used with permission.

personally. Pinewoods hosted me well: the food was fabulous (I especially appreciated the ever-present vegetarian option), the accommodations were very comfortable, and I enjoyed swimming in one of the two lakes just about every day. I made some fantastic friends during the week, and loved being able to dance, learn and live with such a great community of people. I'm very grateful to the Country Dance and Song Society and Pinewoods Camp, Inc. for giving me a scholarship to be part of such a great week."



Left to right: Peter Kruskal and Jeremy Van Cleve. Photo by David Green; used with permission.

Leah Sakala, Natick, MA

Another "Attitude"

My dance [Gower Wassail, published in the last issue] looked fine; just one typo—it's elderberry bough, not brough. For the circular hey, I'd [like to add] "No hands," even though by definition that's the case. (People always ask "With hands?," whatever wording I use.)

The "attitude" article (page 15) was a scream. If you're collecting more, I'd add: "You'd like me to dance with you? Thanks, but I'm resting right now. I like to pace myself. Maybe later on. It's hot, my knee is acting up. What's that? You want to find a partner and get into this dance before all the partners are taken? Instead of talking to me? Anyway, I don't much care for this particular dance, so it's just as well. The caller is good, and so is the band, but the sound system is lousy. A couple of dead spots, and too much bass. And the floor is a little slippery over there on the left...."

Sol Weber, Astoria, NY

The Single Life

Becky Nankivell's letter regarding Arthur Frommer's "Budget Travel" column and his reference to Pinewoods Camp was welcome and enlightening. One of the attractions contra dance has for me is the fact that "no one cares whether you are part of a couple or are single." It is unfortunate for the dancers and the dance form that we now have two dance camps in the Pacific Southwest which discourage participation of singles and encourage registration with "paper partners" to assure admission to the camp.

Dixie Swanson, San Dimas, CA

CDSS News to the Rescue!

There always seems to be unexpected things to learn in contra dancing. Our last dance certainly offered one I'd never experienced, though I've been coordinating dances for about a decade. Musicians were set up when eager dancers and the time to start our dance arrived. Everyone was ready, but the caller wasn't there!

Usually, callers for our contra dances arrive around 7 pm to prepare for the dance, talk with band members and the sound person while the sound system is put in place and sound checks are done. Instruction for new dancers usually begins at 7:30. On this night of nights, with no caller present, the experienced dancers took the initiative and taught new dancers the basic moves. What a delightful community-building event!

Meanwhile, more dancers were arriving by the minute. Still no caller. By ten to eight we were getting a little nervous and stressed. Where was our caller? Was he okay or just lost? What could we do? We had a dance to start!

Luckily, two issues of the CDSS newsletter were among the flyers that we have available at the ticket table. Resourceful by training, I grabbed the newsletters, handed one to another dancer and implored him to find the page with dances on it, "Quick. Find a contra dance!" while I looked in the other issue. Mine had what were clearly English dances. Argh! They would not do!

Fortunately, the other issue had Sue Rosen's dance, Bowl of Cherries. I zipped up to the stage, newsletter in hand, and proceeded to teach the dance, although I had never called a dance in my life. Wish I'd taken an extra moment to read through the entire dance before getting started because there's a "cross trail through" at the end! It's not the easiest move to teach under the best of circumstances, and especially true for a non-caller teaching her first-ever dance, which was also the first dance of the evening. But, on with the show!

Mystic Spatula was our well-experienced band, so the musicians took care of the tempo and flow of the dancers. The dancers, in two lines, were patient and willing. We started on time, the dance worked fine and we all learned something!

Our caller, having gotten lost in the intricacies of our town's roads, arrived in time to end the dance for me. Whew! Much thanks to *CDSS News*, our musicians and dancers!!!

P.S. We now have a couple of easy dances stored in our money box "In Case Of Emergency."

Marfa Levine, Corvallis, OR

Workshop Was Fun

From Flying Shoes to Anatomy Lessons, enthusiastic participants and leaders immersed themselves in various dimensions of the band and caller connection. CDSS cosponsored this November gathering in Belfast, Maine which was inspired by the June '06 Callers' Workshop in Amherst, Massachusetts. Visit the CDSS website for a glimpse of the workshop and stay tuned for more details in the next issue.

Chrissy Fowler, Belfast, ME



Contra Dance Callers and Musicians: Making Connections, November 2006. Photo by Bennett Konesni; used with permission.

Calendar Gardens

Friends of Halsway Manor Society have produced an A5 2007 calendar with pictures of the gardens at Halsway Manor. The Society, affiliated with CDSS, is an educational charity which exists to promote English folk dance, music and song (www.halswaymanor.org.uk, 01984-618274, office@halswaymanor.org.uk). Write Halsway Manor, Crowcombe, Somerset TA4 4BD, UK. £3 plus postage/packing.

Alan Corkett

Come Dance with Us!

Our annual English-American Dance and Music Weekend will take place March 23-25, 2007 at the University of Illinois' Illini Union. Our dance leader will be Carol Kopp, and our musicians will be the Dr. Grangelove Trio. This will be our sixth English-American weekend, and we will be celebrating the *fiftieth* anniversary of the Illini Folk Dance Society.

As many of you know, Carol Kopp has been leading English country and contra dance for more than thirty year. Her calling style emphasizes "easy to understand walkthroughs and smooth, fun dances."

This unusual combination of English, contra and traditional dances from around the world, and folk songs and singing games, will be a unique dance experience, so do come join us! For a schedule of events and further information, contact Jonathan Sivier at jsivier@uiuc.edu, 217-359-8225, or me at 217-328-1708.

Jane Bishop Hobgood, Urbana, IL

More Money Musk

In Eloise Hubbard Linscott's book *Folk Songs of Old New England*, her chapter on the country dance had Happy Hale calling Money Musk as follows: "Once and a half around/Go below one couple and forward six/three fourths around and forward six/three fourths around to place/R&L." There is no mention here of balance. Not even "forward and back." Just forward. Happy used to sing/chant the call. I know. I have heard him. Ralph Page got his calling style from Hale.

Money Musk to me is a very moving and emotional memory-provoking dance. None of us up here in the woods have ever heard MM called with a balance of any kind. On the twenty-four bar MM, the call is only forward. Not even back...oh, maybe a little quick step, then onto the three-quarters. The reference to "back" is mostly for the inactives, and some of them only continue to shuffle/clog in place. As danced in the Monadnock Region in the 1950s, and even to this day on Boxing Day at the Putnams' in Keene, this is a very loose dance. Nothing precise about it at all.

Money Musk moves me like no other dance. The music, the calls, I just love it. I am not much at all for the math or technical details of any square or contra dances. Even if I am stuck dancing MM in a gym for gods sake,

just the sound of the music will transport me outta there and back into the woods of New Hampshire where I first danced Money Musk with joy.

First time, age sixteen, I danced MM was in Boston at the YWCA Tuesday night with Ralph Page calling, Walter Lob, etc. playing that sweet symphonic music. Once in a while Page would do MM to much groans from the crowd. It was so smooove, and danced so slippery slippery hush hush militarily precise by all them engineers from MIT...I didn't like it and nobody else did either, including the engineers. Then I went to a dance at Bells Studio (Folkways) in Peterborough with that sprung floor, and RP's New Hampshire Orchestra with Bob McQuillen playing. Just thinking of that great sound gives me shivers. So I had it in mind to dance with June Ramsey, one of three red-headed Ramsey girls. She said Good, you can have Money Musk right after intermission. Money Musk, I sez, I don't want to waste a dance with you on Money Musk. She said Just you wait and see. I did. I have never looked back.

That floor swayed with the shuffle clog stepping of the Williams twins with taps on their shoes. This was before all them flatlanders tried to imitate the twins and Johnny DesJardin and Russy Patneaud. So there was some of that bam bam, bam-bam-bam that was and is so obnoxious. Anyone can slam the floor in or out of time to the music. But the Williams twins, they were suthin else.

In the twenty-four bar version if one "balances" side to side, using the same music, what's the difference between that and going forward on the same music? There is no time for the back part either way. If the balance is the one used back in the '50s, then it would be the step swing variety. If it is the modern lunge and duel version, well use yer imagination.

The twenty-four bar version makes it necessary to cut some corners. "Below one couple and forward six," one-two-three-four. There isn't room for the actives to go back, they needs must go right into the three-quarter etc. Nothing wrong with the inactives having to fend for themselves, that's the way the twenty-four version works. Louis Pasquerelli used to come into the right and left halfway across, but he never hurried. Nobody ran or hustled. MM is one the few contra dances that allows for some innovation and stepping. No down the center. No cast off. Great dance. I get teary-eyed just thinking about it. I've got some footage of some folks from Marlboro doing MM. Allan Williams shines.

Some of them flatlanders stomped because that was what it seemed to them. But most of us didn't stomp...me, the Williams twins, John Desjadin, Russy Patneaud, the Kingsburys, the Ramseys, Louis Pasquerelli, Walter Hall, the Tolmans...we always shuffled forward, maybe what amounted to using seven beats of the music, sometimes more, sometimes less. We seldom would step back...maybe a little quickstep, but mostly we shuffled forward, or in place. Never heard of it being called a balance. Page never said balance, nor did the Duke, or Donny Barker, or Larry Pickett, Jimmy Ross, me, none of us prompters used the word balance in connection with Money Musk.

But that dance. You know we never referred to it as

a contra. Fact, the whole evening's event was known of locally as a square dance at which we might do three, maybe four contras. But Money Musk was not considered a contra. It was an entity of its own. No down the center, no cast off, no swinging. Just all that great shuffle stepping, and the chanted call. The Money Musk. It's a life style. Some folks would get to the dance just in time for Money Musk, and after they had danced it, they would go home.

Dudley Laufman, Canterbury, NH

Personal Ads and Announcements

Helen Ulmschneider says: "I wanted to let folks know that I adopted my second son, Joseph Rene, from Guatemala in May 2006 at eight months old. He joins his biological brother Tommy, now almost three, in Boise. The three of us play drums and piano together. It's challenging, but good!"

NEFFA—the New England Folk Festival Association—wants to remind everyone that the festival is moving this year to its *new permanent location* in Mansfield, Massachusetts, south of Boston, on April 20-22, 2007. For details, see www.neffa.org.



Tell Me More—Old Noll's Jigg by Graham Christian

This dance, which we know from Cecil Sharp's interpretation in the final volume of his *Country Dance Book* series, first appeared in the eleventh edition of *The Dancing Master* of 1701, but is likely to have been some decades older. In the seventeenth century, "Noll" was a nickname for Oliver—in this case, the by-then dead and despised Oliver Cromwell. Streams of acid satire, from the 1640s onward, were directed at Cromwell as "Old Noll the Brewer," who, despite his rather genteel background, far from alehouses, was condemned by Royalists as a red-nosed "Brewer of Faction, Schisme, and Sedition"—a coarse, drunken brewer being the most unsuitable sort of general and leader. Even the gruesome exhumation and "execution" visited upon Cromwell's body after the Restoration in 1660 did not discourage his critics; satirical ballads of the time refer to "brewer Noll with copper Nose" who "cuts off his foes as thick as hops." The figure of the dance, with its tipsy-sounding jig, pointedly includes "two Hops," which are both a physical action and a reference to the material of the brewer's trade. This dance seems to give vent to the Royalist sentiment that Old Noll the Brewer had received the ignominy he deserved, or, as a proverb of the time had it, "As you brew, so shall you bake."

"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.

West Coast Leadership Conference

by Jane Srivastava

The Conference

Two and a half years in the planning, the CDSS West Coast Conference for Callers, Musicians and Organizers was held September 15-17, 2006 in Portland, Oregon. The Portland Country Dance Community did a fabulous job of hosting seventy-four registrants and ten workshop leaders. Those attending had the opportunity to choose among eighteen workshops offered. (For a list of conference topics, see www.cdss.org/leadership/topics2006.html.) In addition to the dance at the end of the conference, called and played by conference participants, many participants and volunteers attended Portland English country and contra dances on Friday and Saturday nights. The participants came from thirteen states and one province: most from Oregon, California and Washington, but also from as far west as Sitka, Alaska and as far north as Fairbanks, as far south as Houston, Texas, and as far east as Malden, Massachusetts. At least seven communities gave financial support to members who wished to attend the conference, and CDSS provided financial support for the conference as a whole from the Leadership Initiative Fund and the May Gadd/Phil Merrill Endowment Fund. If you had asked "Wasn't that a party?" there would have been a resounding "YES!" Here's what else they said:



Photos, top to bottom: CDSS President and conference co-organizer Bruce Hamilton at one of the workshops, Jeff Spero at the mic; musicians at the Sunday afternoon dance, Sue Songer at the piano; far right: Thelma Leuba and Rosemary Lach et al. clapping during the dance Fast Packet (we think it was Fast Packet). Photos by Rob Hoffman; used with permission.



A Quote

"What's a wonderful pastime? Contra and English country dancing. What's so great about it? The other dancers. What would make it even better? Being with dancers from all over the country. And what could possibly make it even more special? When all these dancers are also callers, musicians and dance organizers. In other words, being with extremely dedicated people, who spend their time and energy for little or no pay in order to help build up local dance communities and spread the dance fun around.

"This is what the CDSS Leadership weekend was like...Participants were there only because of their love and dedication to dancing. The sharing of ideas was wonderful. Did we solve all the problems that can and do occur in dance groups everywhere? No. Did we feel better knowing that we are not alone in our problems? Yes. Did we meet up with old friends, forge new friendships and form contacts for help in the future? Absolutely. For me, it was a happy and productive weekend that benefitted all the dancers who were there and also those who couldn't come, since the energy of sharing will eventually fan out to many other dance communities."

~ Donna Bayet
Santa Barbara, California *

* From Footnotes (www.portlandcountrydance.org/Footnotes/Footnotes-Nov-Dec-06.pdf), Portland Country Dance Community's newsletter; reprinted with permission.)



More Quotes

"I came to get a boost in enthusiasm...and to be around amazing people. This was awesome."
~ Anon.

"The conference far exceeded my hopes and expectations."
~ Dave Hamlin
Tualatin, Oregon

"Ten people from our Southern California dance community attended, and it was a great experience. I expect that this weekend will have a long lasting impact on our community. The workshops were interesting, the networking was fabulous, and the energy and enthusiasm of the Portland dance community was really inspiring."

~ Annie Laskey
Los Angeles, California

"I came away energized and excited about all the possibilities for improving our dance community."

~ Vickie Marron
Carewood, Idaho

"I was pleased to see that there are folks from younger generations with an interest in keeping our music and dance alive."

~ Anon.

"I realized we are our own best resources."

~ Anon.

"Visiting Oregon in the Fall was an added attraction."

~ Robert Anholt
Minneapolis, Minnesota



Many Thanks

The conference could not have happened without its many volunteers, mostly from Oregon. Many, many thanks to Beverly Stafford for compiling a list of hotels and other housing options, Fred Nussbaum for compiling travel information, Margi Redden and Holly Nelson for coordinating local transportation, Gerhardt Quast for arranging housing, Sue Baker for arranging food with assistance from Marfa Levine and Eliza Romick, William Watson for overseeing cleanup, Elinor Preston for managing registration and compiling a list of restaurants, Norman Hale for gathering supplies, Paula Hamlin for taking care of fragrance issues, Erik Weberg and Caroline Klug for making buttons, David Blanchard for organizing the products store, Sue Songer for site liaison et al., and, from St. Louis, Judy Bass for compilation of workshop outlines and notes. Thanks as well to the many Portlanders who housed participants and to the volunteers who brought snacks, transported participants to and from the airport, and were on hand to help with issues that arose.

CDSS is also grateful to Bruce Hamilton, Jane Srivastava, Rosemary Lach, Sue Songer, Patsy Bolt and Fred Perner for their marvelous work in organizing the conference. And thanks to Cathie Whitesides who organized a similar conference in Seattle several years ago and who gave some early help with this conference.

Photos, top to bottom: The Workshop Store, Brad Foster (center) demonstrating a transition in the dance St. Margaret's Hill, Joseph Pimentel (right) leading his Getting Started Calling workshop, Elinor Preston at the mic; far left: Judy Bass and John Rogers. Photos by Bruce Hamilton (top) and Rob Hoffman; used with permission.



For a list of workshop and conference topics, see our webpage: www.cdss.org/leadership/topics2006.html.

Obituaries and Remembrances

Hibbard Thatcher

On August 5, 2006, well-loved dancer, singer and activist Hibbard Thatcher, 81, died peacefully in Nashville, Tennessee, after several months of valiantly withstanding severe lung infection. His family includes Ruby Thatcher, his wife and dancing partner of fifty-plus years; two sons, their wives, and four grandchildren.

Born into a Quaker family in Chattanooga, Tennessee, on March 15, 1925, Hibbard graduated from Westtown School in 1942 and, following the Friends' peace testimony, enlisted in the military as a Conscientious Objector. During his CO service, he did manual labor with the Civilian Conservation Corps and also took part in a medical experiment in which he and other volunteers were infected with hepatitis.

Hibbard's college years aroused interests that shaped the rest of his life: folk music, folk dance and civil rights. His family believes that he first began folk dancing while a student at the University of North Carolina after the war. Certainly a major influence was seeing Leadbelly perform at Swarthmore College in 1946, while Hibbard was visiting his brother David; he immediately acquired a Gibson J-45 guitar and began learning the folk repertoire. By the late '40s he was volunteering with the seminal civil rights group the Fellowship of Southern Churchmen, for which he was a song and dance coordinator. This work led to his citation and near-arrest in Atlanta for hosting an interracial dance.

Later, as a student at the University of Indiana, Hibbard went to a folk dance workshop in Lexington, Kentucky, where he met a lovely dancer, Ruby Yocum. In 1955 they were married in the tiny chapel at the Pine Mountain Settlement School, near Harlan, Kentucky, where Ruby had once taught.

The following years saw Hibbard's long career as a social worker, his completion of the MSW degree at the University of Tennessee, teaching and other service at Meharry Medical College, and a longstanding affiliation with the Nashville Friends Meeting, of which he was a founding member. A regular at regional and national Friends' conferences, Hibbard was well known for leading the dancing.

When Hibbard and Ruby moved to Nashville in 1956, they joined an International dance group, dancing the hora or the hasapiko in church basements while their young sons, Alan and Jonathan, dozed in the corner. In the 1970s Hibbard and Ruby founded a group specializing in Appalachian and English country dance. The group grew and prospered as the Thatchers taught young protégés, some of whom continue the group today. Longtime members and supporters of CDSS, Hibbard and Ruby also started Nashville's annual Playford Ball in the early 1980s, an event that draws enthusiastic dancers every spring.

During the '80s, Hibbard also became intrigued with shape-note singing. He found a group in Nashville and added his distinctive baritone voice to their harmonies.

A tireless proponent of peace and justice, Hibbard sustained a passionate, lifelong commitment to civil rights. In 1969, he and his thirteen-year-old son Alan marched in the Mobilization Against the War. With others, he founded the Nashville Peace and Justice Center and served on its board until his death.

Hibbard was a small man in stature, but he was large in personality and influence. He was known for his courtesy and his kind, even courtly manners. A loving husband and father, a

steady, reliable voice in meetings or in song, he also had a whimsical sense of humor and took particular delight in the vivid use of language. He often reminded others to notice the leaves in autumn, the blooming flowers in spring, or, most recently, the morning light in his hospital room.

Hibbard Thatcher spent many years working to make the world a better place. But as many dancers, singers and others can attest, he made the world better simply by being here.

Alan Thatcher, with Ginger Pyron

Catharine Gallop

The September/October issue of the *News* carried the sad announcement that the English country dance community in Canada has lost one of its founding leaders and giants, Catharine Gallop.

Those of us who were fortunate enough to know and work with Catharine are left with many fond memories of this quiet and determined leader and organizer. Who of us can forget her commanding presence at the Peterborough Assembly in 1987? It was a complex event, with public dance displays happening at sites all around Peterborough on several days during the five-day event (which also included a full program of workshops and evening dances). Catharine quietly marshaled us, clipboard in hand, with the precision of a field commander. Her organizational skills were so evident that Gene Murrow (one of the dance leaders featured at the event) presented her with an officer's hat and walkie talkie, dubbing her, as best I can recall, as General Gallop (or maybe it was Field Marshal).

Then there were the many events that she organized at Lange Village, a lovely heritage site outside of Peterborough. Those of us in the London dance community were privileged to join this event on many occasions, as country dancers, musicians and morris dancers. It was always a special treat to join forces with the Peterborough dancers, especially at an event so ably planned and executed by Catharine. She was never at the forefront, but we all always knew who had made it all happen.

Her creativity knew no bounds. We danced at a heritage pavilion on an island near Peterborough, to which we all had to be shuttled by boat. This was no mean undertaking, but it came off without a hitch, as we had come to expect from Catharine-inspired undertakings.

When David and Catharine celebrated their seventieth birthdays, a number of us from London were able to surprise them at the party, and perform a dance that we had written in their honor. It was worth the four-hour trip to see the gentle and humble gratitude on her face when we entered the hall and began to dance. Again, when the Peterborough folk sponsored a "going away" party for them when they decided to move to Victoria, British Columbia, Anne and I were able to make the trip to join the party. Arriving late, we were able to get into a dance set that included both of them. What a joy to meet them as we progressed up the line. Anne met David first, and then I met Catharine. Again, the quiet joy and gratitude that greeted us was worth every minute of the journey.

We'll miss her a lot, but are comforted by many fond memories of a passionate dancer and leader, a supremely competent organizer, and a loving and fun-loving friend.

Tom Siess

"Free Your Neck!"

by Phyllis Richmond

"First couple, set to each other..."

"Free your neck!"

"...and turn single back to place."

Imagine teaching and dancing during the day in open-air pavilions under tall, shady pines, far away from radios, TVs, or newspapers, then swimming in the cool lake in the afternoon. Imagine peacefully walking through the woods at night, stars twinkling far overhead through thick pine branches, as you find your way through the dark woods to dance in the largest open-air pavilion, lit up and full of energizing, lilting music drifting out into the night, friendly dancers, great company....

Susan Lehotsky, Rebecca Robbins and Phyllis Richmond spent a wonderful week at Pinewoods in Massachusetts teaching Alexander Technique to an enthusiastic group of English country dancers and musicians. Pinewoods Camp is the oldest and most venerable facility in the United States devoted to traditional dance and music. For more than seventy years, the Country Dance and Song Society (CDSS) has sponsored summer programs devoted to traditional American and English music and dance in this beautiful location under tall, shady pines, between two fresh-water ponds in Plymouth, Massachusetts. In August 2006, participants came from all over the United States, Canada and England to be here for this week.

Usually these summer programs focus exclusively on dance and music, so it was unusual for Pinewoods to offer the Alexander Technique [see sidebar on next page]. It happened because Bruce Hamilton, internationally known English country dance teacher, who organized this week, is a keen, long-time Alexander student of Ed Avak's. From his experience, Bruce felt that Alexander has a lot to offer dancers and he wanted to introduce them to the Technique. He had invited Phyllis to teach at Mendocino English Dance Week in 1999, and, based on that successful experience, he wanted to include the Alexander Technique among the classes offered at Pinewoods English Dance Week [last] year, but with more teachers so more people could receive the benefit of hands-on lessons. Susan, Phyllis and Rebecca, who all enjoy doing English country dancing, were thrilled to be there—not least because we got to dance as well as teach!

We had no idea what to expect and were stunned to be met on the first day by more than sixty eager students!

This overwhelming evidence of interest eventually settled into twenty musicians in one class and forty dancers in another hour-long daily class. How to teach the Alexander Technique to so many students with only three teachers? This called for some creative adjustment to our plans. We had a table, a skeleton, a mirror, a bunch of chairs and a lot of creative energy. We met daily to discuss, brainstorm and plan. We wanted to be practical in how we introduced the Technique, to keep it simple and accessible and to do it with integrity. In addition to giving an introduction to the thinking and hands-on experience, we wanted to bring the Technique into the context of dance and music-making. We hoped our students would begin to incorporate some Alexander thinking in their dance, music and daily lives.

In each class, we introduced the day's topic, demonstrated, and actively engaged the students in related games and experiments. We teachers moved around the room, explaining, demonstrating, assisting, and giving little turns to everyone several times in the course of a class. We made it clear repeatedly that in order to learn the technique, participants would want to find a teacher and take lessons when they returned home.

In spite of the time limitations, over the course of the week we built up a vocabulary with participants that we were able to match with kinesthetic (hands-on) experience. By the end of the week it all began to gel and we were able to integrate what we had covered into a cohesive message. We were pleased by the students' enthusiastic response and by what they learned in one week.

We began by explaining the fundamentals of the head, neck and back relationship and introducing lying



An "Alexander" moment in the first class, English Dance Week at Pinewoods, 2006. Photo by Ed St. Germaine; used with permission.

down in semi-supine position. In that first class, the floor of the pavilion was completely covered by so many people lying down at one time! We had to thread carefully among our students as we briefly put hands on every head and neck. In the following days, we introduced concepts of Inhibition and then Direction with talk, demonstration, hands-on experiences and games.

After we had established a basic verbal and kinesthetic vocabulary with the dancers, we turned our attention to dance-related issues. We addressed balance through games and experiments, finding poise over the feet, shifting weight in different directions, freeing the joints of hips and legs, and finally walking while directing. We encouraged everyone to be alert, aware and engaged with the other dancers in the room.

Mary Devlin, a well-known English country and contra dance teacher from Portland, Oregon (and a student of Rebecca's) came into class near the end of the week and called two basic and simple dances, *Indian Queen* and *Hole in the Wall*, so the class could have the opportunity to pay some Alexander attention while dancing:

Mary: "First couple, set to each other..."

Phyllis: "Free your neck!"

Mary: "...and turn single back to place."

Towards the end of the week Bruce Hamilton joined us to explain why he finds the Alexander Technique useful. One comment he made addressed taking hands with a partner. "In country dancing we often worry how tight/loosely to hold hands, and what grip to use. But the hand already knows. I don't know how to describe this, but there's a sensation of the body core being erect and buoyant, and this is trustworthy enough that I can connect with someone else in a one-hand turn—through an effortless connection from my hand to my back—and it doesn't disturb my balance. I don't have to lean back, pull anything, make any adjustment at all; I just stay erect and buoyant. When my partner does the same thing, the connection is delicious."

Using Bruce's comment as a starting point, we explored taking hands—an integral part of dancing with a partner—making contact with a hand that is connected to an arm ultimately connected through your back to the floor. We played with taking a partner's similarly connected hand, relating to, adjusting to, and balancing the partner's weight with elasticity, so the act of taking hands in the dance helps both dancers stay erect, buoyant, responsive and balanced. We took hands with partners and swayed in a small circle, freeing the legs all the way from the ankles, letting the body flow into a spiral from the ankles to the top of the head. We took hands in larger groups and walked in a circle, looking across at the others in the circle, staying connected, responsive and grounded, going up...giving directions and forgetting to give directions and then remembering and giving them again.

We also devoted later classes with the musicians to working on how to use the instrument that plays the instrument, and we additionally offered private lessons to the camp musicians, who were not free to attend since they were playing for dance classes. Instruments included piano, mandolin, flute, nose-flute, recorder, violin, guitar, concertina and voice—some familiar, some very unfamiliar (nose-flute)—but the principles were always the same.

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The Alexander Technique

The human body is a remarkable instrument, capable of responding with flexibility and resilience to life's challenges. But, as the years pass, we often develop movement patterns and habits of reaction that can cause recurrent or chronic problems, for example: tight neck and back muscles, collapsed posture, stiffness and lack of mobility. Through lessons in the Alexander Technique we can learn to change our movement patterns, reduce unnecessary tension and effort, and restore our inherent poise and ease in posture, coordination and breathing.

F.M. Alexander (1869-1955) as a young Shakespearean actor in Australia experienced severe chronic hoarseness and loss of voice. Through nine years of rigorous self-observation and experimentation, he solved his problem, along the way discovering a fundamental relationship between the head and spine that is primary in influencing posture, movement and functioning: Movement habits that compress the spine interfere with good functioning. Alexander Technique teachers pay particular attention to the head, neck and torso relationship as the starting point for sorting out problems of misuse.

In a series of lessons, the teacher, with a guiding touch and verbal instructions, helps you develop the skill to recognize and prevent habits of misuse. You learn how to restore comfort and ease in activity through thinking differently about how you move and react. This practical skill can be applied to all activities, from simple sitting and standing to complex skills such as English country dancing, playing a musical instrument, or practicing martial arts.

The Alexander Technique is taught today in a wide variety of academic and professional settings around the world. Students of the Technique include actors such as Paul Newman and John Cleese, musicians such as James Galway and Sir Paul McCartney, Nikolaas Tinbergen (winner of the Nobel Prize in Medicine), Frederick and Laura Perls (originators of Gestalt Therapy), Moshe Feldenkrais (originator of the Feldenkrais Method), Terry Gross (host of the NPR radio program "Fresh Air"), and Dr. Andrew Weil.

For more information about the Alexander Technique, contact the American Society for the Alexander Technique, www.amsat.ws or 800-473-0620.

~ P.R.



Cracking Chestnuts—Dandies' Hornpipe

by David Smukler

Dandies' Hornpipe

Duple proper (Cracking Chestnuts version)

- A1 Long lines forward and back
Actives turn by the left once and a half and go down the outside one place, couple two moving up as they do so
- A2 Ladies chain, over and back
- B1 Left hand star with the *next* neighbor couple
Right hand star with the original neighbor couple
- B2 Actives swing in the center, end facing up
Hand cast

Dandies' Hornpipe, like British Sorrow, was an early American dance that had fallen from use and was not danced for many years until Ralph Page rediscovered it in an early nineteenth-century dance manual. Page found Dandies' in an old, undated manuscript housed at the Essex Institute in Salem, Massachusetts. He estimated the book's age as "early 1820s." It may be a fanciful notion, but we like to think that the dance's title refers to a "Yankee Doodle" Dandy. Those of us who love chestnuts become enthusiastic when we hear about someone reviving a fine old dance like this one. It is exciting to us to imagine how much more of this gold there is, waiting to be mined. Dandies' was one of the dances used at the original "Cracking Chestnuts" callers gathering in March of 2004 (see *CDSS News*, issue 178, May/June 2004). It has some intriguing characteristics, and we would recommend it for a fairly experienced group of dancers that would appreciate its challenges.

After rediscovering it, Page published Dandies' Hornpipe twice: in his magazine, *Northern Junket*, and in the *Ralph Page Book of Contras*, published by the English Folk Dance and Song Society. In both cases he presented the dance in its original, triple minor, form, but suggested that he preferred it danced as a duple. At the callers gathering we took Ralph's advice and danced it in duple formation, and we enjoyed this version greatly. However, for reference, here is the triple minor version as presented in *Northern Junket* (1968):

Couples 1-4-7 etc. active. Don't cross over. (Counts)

- Active couples forward and back (8)
- Turn by the right hand once and a half around (8)
- Go below one couple and the opposite ladies chain (8+8)
- Left hand star with the couple below (8)
- Right-hand star with the couple above (8)
- Active couples swing in the center (stop facing UP) (8)
- Up the center and cast off one couple (8)

Aficionados of Ted Sannella's triplets may recognize Dandies' as virtually identical to Ted's Triplet #9. At the bottom of the prompting card for his dance, Ted typed, "This was believed by Ted to have been written by him but was later discovered as Dandies' Hornpipe, a contra from the early 1800s." Ted's Triplet #9 includes some alterations to the triple minor version. First, rather than lead up the center for the cast back into second place, the active couple casts from their progressed place into third place, so that all three couples will have the opportunity to be active. Also, Ted's Triplet #9 also begins with both the first and second couple going forward and back (rather than just the active couple), which suggested the idea of long lines for our duple version of Dandies' Hornpipe.

Notice that Ralph placed the cast at the beginning of A2, stealing time for it from the chain. In Ted's Triplet #9, Ted opted for a different sort of timing, making the hand turn very tight and squeezing in the cast at the end of A1. This allows the chain to start at the beginning of the part. Our duple proper version above follows Ted's lead regarding the timing, and makes two other small changes in A1. First, inspired by Ted's inclusion of couple two, we opted to have all go forward and back in line, rather than just the actives. There are many "advance and retire" moments in traditional dances, but "long lines forward and back," so common in today's choreography, is not a figure that tends to appear in New England chestnuts. Nevertheless, we believe this whole set movement to be very much in the spirit of many older dances, which often have a focus on working together as a large group. Ted Sannella himself made a similar modification to Christmas Hornpipe (*CDSS News*, issue 187, November/December 2005). Our other change to Dandies' was to have the active couples turn by the *left* hand, rather than the right, in order to cross the set in A1. This adjusts to the tightness of Ted's timing by allowing the ladies to move more efficiently into the chain. Meanwhile the active gent can loop over his right shoulder into his

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Musician Appreciation by Dancers, or “MAD About You”— Ideas for Dancers’ Consideration

by Merri Rudd

A very long time ago, a musician told me, “You are one of the few who think the musicians are important. You appreciate us.”

“Important?!” I exclaimed. “It is because of you that dance is possible.”

As a dance caller, I have spent a lot of time attending band practices and on stage, thinking about the role musicians have in driving the dance. The music energizes, inspires and wallops the dancers’ senses, inciting movement, excitement and, with a little luck, magic.

In the early days of New Mexico’s dances, the Megaband always provided the music free of charge. In 1990 the New Mexico Folk Music and Dance Society (FOLKMADS) began to pay bands, but those fees don’t amount to much. The reason you see band members on the stage is because they love the music and playing for lively dancers. The best reward for a dance musician is seeing, hearing and feeling the dancers’ excitement.

So how can we dancers express our appreciation for the rowdy dance music so willingly provided by the bands?

1. Clap enthusiastically after each tune. Seasoned bands deserve your praise; newer bands need your encouragement.
2. LOOK at the musicians on stage. When you progress to the top of the dance line and stand out for thirty-two seconds until you become active, take this opportunity to admire the musicians on stage. Note which instruments they’re playing. Without distracting them too much, smile or tap your foot or clog or do whatever else will show you appreciate their rhythms and tunes.
3. If a particular tune revs you up, whoop and shout from the dance floor. Bands love the synergy that comes from knowing their tune fit a particular dance so well that the dancers couldn’t help but holler.
4. Bring homemade treats or healthy snacks to help fuel the musicians throughout the evening (no sticky buns or other items that will mess up their strings or fingers). You try maintaining a consistent energy and strong dance tempo for three hours without refreshment; they need fuel just like other fine machines.
5. If refreshments are served at a dance, let the musicians have first dibs. They’ve earned the right to “eat first.” Plus, they must be back on stage in just a few minutes.

6. If you see musicians milling about during the break, don’t be timid. Go up to them and thank them for their time and music. If you especially enjoyed their tunes, let them know! Most musicians don’t bite and are flattered to hear from you.
7. Sometimes less-experienced, shy or quiet musicians find themselves in uncomfortable lead musician roles due to competing commitments of other open band members. They may be the only fiddler or guitarist for the first time in their lives with the great responsibility of leading the melody or rhythm for the entire dance. These musicians especially need you. If you observe a new musician’s face, a fearful face, or a face with visual cues that signal a need for help, give them extra support, encouragement and appreciation at the end of each tune. (Do this for new dancers too!)
8. Whatever you do to express appreciation, do NOT rush onto the stage. We old-timers in New Mexico will always remember when a caller suggested someone might kiss the fiddler in the middle of a square dance and broke the fiddler’s bow in the process. Respect the musicians’ instruments and space.
9. Some bands have CDs; shell out the \$15 to support these artists. Yes, they almost all have day jobs. But their music is a labor of love; they deserve your support.
10. At the end of the night, gather at the edge of the stage and clap prolongedly and fervently. Our dances are homemade fun and we should always remember how special that is. You’d surely thank your grandma for that great homemade pie; don’t forget to thank your local musicians for those great homemade tunes!

Remember, it is because of these musicians that dancing is possible. Email me at merri@merridancing.com with other ideas about how to express appreciation for the musicians, and I’ll post them on my folk blog. Thanks to Albuquerque musician Jane Phillips and Santa Fe musician Will McDonald for helping me refine this article.

Albuquerquean Merri Rudd has been dancing for twenty-five years and calling for fifteen. She’s lost count of how many band practices she’s attended and how many baked goods she’s created for her beloved musicians. Her web site is www.merridancing.com. “Musician Appreciation...” was published in the FOLKMADS Calendar and Notes (November/December 2006) and is reprinted with permission.

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A Feedback Tool—Try *This* at Home Too!

by Linda Henry

This is a follow-up article about a feedback process used at the CDSS contra callers’ workshop last June. (For a glimpse of this event, see “Do Try This at Home!” in the September/October 2006 issue.)

During the early stages of planning for the callers’ workshop, I had a conversation with New Hampshire caller Lisa Sieverts about a “buddy system” she has created with her friend and fellow caller Chrissy Fowler from Maine. When possible they go to each other’s dances and talk afterwards about how things went. They have found this to be MOST helpful in their growth as callers.

This was a very timely conversation. I had just been thinking about how callers do their best from the stage to shape an evening that will be enjoyable for the dancers. Meanwhile they have no way of knowing how things really feel on the dance floor. It dawned on me that a feedback process I had learned in a different context might be a useful tool for callers. If the calling community at large had this tool in common, they could use it whenever they went to each other’s dances (if both parties were willing).

The tool I will be describing has been used for decades at events sponsored by Eastern Cooperative Recreation School. (Visit www.ecrs.com for more information about this organization that has been training leaders since 1940.) At most events, whenever a participant practices leading any activity (game, song, dance, etc.), this is followed with the simple four-step process outlined below. I’ve found this to be a crucial part of my leadership training over the past twenty-five years.

Here’s how this tool was woven into the callers’ workshop. An afternoon session called “Flight Time and Feedback” began with a brainstorm about what we would like from a caller. A few ideas from the group were...

- clear, concise teaching
- enthusiasm
- good timing
- sense of humor
- flexibility
- pleasing vocal quality
- attentiveness
- variety
- concern about community
- patience
- appropriate level of dances
- fun!

This “composite caller” is an ideal, and of course we wouldn’t be expecting anyone to do it all. However these ideas would help us be aware of what to be watching and listening for in order to give useful feedback.

Next we reviewed some information that has been used as a framework by ECRS for many years:

Criteria of Constructive Feedback*

Feedback is a way of giving help to the individual who wants to learn how well his or her behavior matches the intention. Feedback...

- is descriptive rather than evaluative
- is specific rather than general
- is focused on the behavior rather than on the person
- is concerned with what is said and done, not why
- is directed toward behavior which the receiver can do something about
- involves sharing of information rather than giving advice
- involves the amount of information the receiver can use rather than the amount we would like to give
- is checked to insure clear communication—a two-way understanding
- is stated in terms of the giver’s reaction, not as objective fact
- is checked to insure how much is agreed upon by others
- is solicited by the receiver

With this as a foundation, I explained the feedback tool and we put it to use. We divided into groups of thirteen; one person taught a contra and called it three times through while the other twelve danced. Then everyone sat down together and used this process:

- Those who had just danced offered comments about what went well, specifically about the *leadership*.
- The caller commented on what went well for him/her.
- The caller talked about any trouble spots and said what s/he might do differently next time.
- The group commented on how they experienced any problem areas and what could have gone better for them.

Each group repeated this process so that half the people had a chance to call and receive feedback. The rest of the
(continued on page 14)

(Cracking Chestnuts, continued from page 11)

progressed place during the four counts he has free before needing to meet his partner for the courtesy turn.

The second lady in particular is quite independent in beginning this chain. No gent assists her into the figure, nor does any gent have the potential to impede her entrance. A potential problem spot arrives at the end of the chain. Normally, a courtesy turn leaves dancers facing into the center of the set, which would create no difficulty for the gents here, as they could simply continue the counterclockwise movement of the courtesy turn and move into the star. The ladies, however, are then required to reverse direction, and if they have any trouble disentangling from the courtesy turn this can feel clumsy. A helpful trick is for the gents to slow down the courtesy turn, and end it before turning all the way in order to send the lady along to the next. From there the gent will find it easy to continue a bit more around to his left and go directly into the star with his partner. This transforms what might have been an awkward moment into a very smooth transition.

The active couple will find moving from the right hand star into their swing irresistible. However, they may also find it challenging to end the swing in time in the middle of B2. Fortunately, many New England tunes have very clear eight-count phrases, which can help dancers here.¹ The hand cast after the swing takes six or eight counts. We like to think of the timing as: eight counts to swing, two to get "grounded" (facing up and proper), and six for the cast. The original cast was probably unassisted. Our recommendation of a hand cast is intended to lead nicely into the forward and back in line.

Despite (or in some ways because of) its challenges, Dandies' Hornpipe has much to offer. Interaction opportunities abound, and the figures fit together in a satisfying way. What an intriguing find! Anyone up for another visit to the Essex Institute?

¹ In 1968, Ralph Page recommended using Quigley's Reel, apparently another name for the attractive tune we know as Batchelder's Reel. In 1969, he suggested the tunes Ross's Reel and Set de la Baie St. Paul. No particular tune is associated with the dance; all of these seem just dandy.

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1. Page, Ralph (1968). Dandies' Hornpipe. *Northern Junket*, 9(2), 27.
2. Page, Ralph (1969). *The Ralph Page Book of Contrás*. London, UK: The English Folk Dance and Song Society.
3. Ted Sannella's calling cards were provided thanks to Roland Goodbody at the Dimond Library, Durham, NH: University of New Hampshire.



(Feedback Tool, continued from page 13)

group (by choice) called at the evening dance and received one-on-one feedback with the workshop leaders, Lisa Greenleaf and Brad Foster.

Since the workshop we've heard from Lisa that she incorporated the feedback tool in her Contra Callers Course at Pinewoods last summer. She found that it took a few days for some dancers to catch on. "I'd correct every 'you did this' statement with 'I experienced this.' As a result, we created a very supportive environment. The callers felt safe to take chances and make mistakes, which is the best way to learn."

Hearing this made me realize that it's important to have some operating instructions to accompany this tool. If you decide to facilitate a feedback session, either with a group or one-on-one, here are things to bear in mind:

- Start by clearly explaining the order of the four-step process, giving examples as you go.
- Be sure positive comments comes first. (People tend to start with what didn't go well.)
- Be assertive about using "I" statements (as Lisa describes above).
- Remind people to let callers find their own solutions rather than giving them advice.
- If you observe that something important has been overlooked, you can add your comments when everyone else has had a turn.
- Notice if/when the person receiving feedback has gotten all the information s/he can handle. This can be hard to judge. One expression the receiver can use is, "I'm full." Feel free to bring the session to a close if it starts to seem too overwhelming.

Here's a parting glimpse from a caller who has created a venue for giving/receiving feedback in her home community. Alice Morris of Weare, New Hampshire and a friend have started a "kitchen junket" for honing calling skills and new dances. After each dance is called, friendly dancers give feedback about words/descriptions that were useful and offer ideas about alternate wording. Alice reports that learning more than one way to say things has been helpful, since people learn in different ways. For those who have written new dances, there are also suggestions to help the dances flow more smoothly.

I'd like to invite all you callers out there to keep this feedback process in your caller's tool kit and use it with each other if/when you're so inclined. I'd be very interested to hear about your experiences, so feel free to send me your feedback about feedback! You can contact me at linda@cdss.org or 413-268-7426 x 105.

* Taken from Laboratories in Human Relations Training, Washington, D.C. NTL Institute for Applied Behavioral Science, 1969 and printed in a workshop handout.

Many thanks to Hal Kantor of Toronto, Ontario for providing some of the information in this article. For many decades Hal has been making profound contributions in her leadership training at ECRS and in other settings.
~ L.H.



Balance and Sing



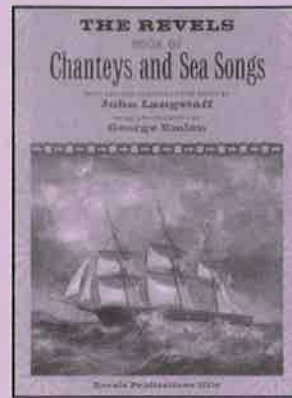
Country Dance and Song Society Store Update

JANUARY/FEBRUARY

See inside for MORRIS, SWORD & MAY DAY materials!

2007

John Langstaff THE REVELS BOOK OF CHANTEYS AND SEA SONGS



This new Revels publication brings together 85 chanteys, ballads and dockside songs that have been performed in many Sea Revels productions over the years. It was the late John Langstaff's final collection of traditional folk songs. This beautifully designed book is a great resource for choruses, parents, teachers and everyone who loves to sing. Each song is arranged for voices with piano accompaniment by Revels music director George Emlen. Some of the chanteys are *Hullabaloo*, *Balay*, *Donkey Riding* and *A-Roving*. Sea songs include *The Handsome Cabin Boy*, *Lady Franklin's Lament* and *Rolling Down to Old Maui*. A few of the dockside songs are *The Allee-Allée-O*, *Dance to Your Daddy* and *The Padstow May Song*. The book also contains Jack's detailed notes plus sources, acknowledgments, a selected bibliography and an index of titles and first lines for easy reference. Some selections in the book are on the CD listed below. For other Revels materials, visit our online catalog at www.cdss.org. 2006 172pgs

The Revels Book of Chanteys and Sea Songs	book	\$22.00
Homeward Bound (Revels, 2002)	CD	\$15.00

Mickey Koth THE CONNECTICUT SOUND: A CONNtra Collection - Reels, Marches, Hornpipes, Rags, Jigs and Waltzes

In this book, Ms. Koth has collected 91 dance tunes, all written by Connecticut dance musicians. It serves both as a tribute to the creative people from this area and as a source of some great new tunes. The compilation brings you 42 reels (some of which are marches, hornpipes and rags), 22 jigs and 30 waltzes, each with chords and an anecdote by the composer. The 20 composers represented here include Jim Condren, Carrie Crompton, Dan Hocott (who also assisted in the book's publication), Stacy Phillips and Mickey herself. A few of the 91 titles are *Rock the Bow*, *Contra Boogie*, *Double Hex Jig*, *January/February March* and *Winter Warmth*. Sections at the end of the book provide information about the tunes along with biographies and contact information for these composers who range from amateur to professional. 2006 76pgs

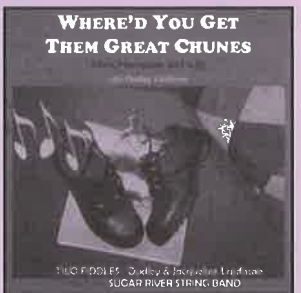
The Connecticut Sound	book	\$15.00
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For more compositions from Connecticut River Valley tune

writers, see *Susan Conger's* popular collection, *Along the River*. The book and companion CD are \$15.00 each.

Dudley Laufman with Two Fiddles and the Sugar River String Band WHERE'D YOU GET THEM GREAT CHUNES: Reels, Hornpipes and a Jig

...and a couple of waltzes! Renowned New Hampshire caller Dudley Laufman and friends have chosen some of their favorites for dancing and listening - old New England and Québécois tunes for contras, squares and more, plus two originals. There are twelve tracks with one tune per track, and all are definitely long enough for dancing. Nine instrumentals include *Reel Joliette*, *Trumpet Hornpipe*, *Liberation (Larry Siegel)* and *Larry's Waltz (Bob McQuillen)* plus three cuts with Dudley's calls: *Honest John*, *Money Musk* and *Waltz Quadrille*. Musicians are Two Fiddles, that's Dudley (calls, fiddle, harmonica) and Jacqueline Laufman (fiddle), with the Sugar River String Band - Jane Orzechowski (fiddle) and her family: Russell and Sophie (fiddles), Francis (piano, accordion) and Neil (fiddle, limberjack). Special guest Larry Siegel joins in on piano and mandolin. The tunes are played at a moderate tempo, making them useful for learning the tunes and/or practicing calling. 2006



See below for Dudley's user-friendly collections of easy traditional dances that are great for all ages.	
Where'd You Get Them Great Chunes	CD \$15.00
Sweets of May (2004 35pgs)	book/CD set 25.00
White Mountain Reel (2001 35pgs)	book/CD set 25.00

Check out this classic "orchestra" of New England dance music from the early 70s (reissued in 2001) featuring Dudley, Allan Block, Art Bryan, Bob McQuillen and many others.

Canterbury Country Dance Orchestra	CD \$15.00
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DANCE BOOKS

Ivor Allsop (Anthony G. Barrant, ed.) Longsword Dances from Traditional and Manuscript Sources
 Notation of 27 longsword dances and sword plays, mainly from Yorkshire, collected by the former squire of the Morris Ring. With diagrams, music and interesting background info. 1996 384pgs (hardcover) \$25.50

Lionel Bacon A Handbook of Morris Dances
 "The Morris Bible," this book includes common dances and music, plus many previously unpublished dances from Sharp and other collectors. First published in 1951. 1986 350pgs (hardcover looseleaf) \$46.50

Anthony G. Barrant Six Fools and a Dancer: The Timeless Way of the Morris
 A history of the morris – origins in England and development in America. With basic techniques of individual and team dancing and dance notations for many traditions. 1991 264pgs (hardcover) \$25.50

Doleta Chapru A Festival of the English May
 A sampler of English May folk activities, including instructions for maypole and morris dances, maypole construction and decoration, songs, recipes and more. 1991 90pgs \$10.50

Bert Cleaver:
Fieldtown Dances and Jigs \$8.25
Morris Jigs from Bledington, Headington, Longborough and Bucknell 8.25
Sherborne Dances and Jigs 8.25

Diana Jewitt:
Dancing Round the Maypole, Rev. Ed.: Maypole and Country Dance Instruction Manual
 A clearly illustrated guide for teaching maypole and a few simple country dances. With photos, diagrams, creative tips, written music, worksheets and historical background. Revised edition; first published in 1999. 2004 96pgs \$28.25
Longsword: An Introduction to the Longsword Dance Tradition of Yorkshire
 This practical manual geared especially for school teachers, children and beginners covers the Kirkby Malzeard, Sleights and Flamborough longsword dances. Written music included. See next page for companion CD. 2001 76pgs \$31.00

Paul Kerlee Welcome In The Spring: Morris and Sword Dances for Children (book/CD set)
 Instructions and written music for 14 dances, with teaching notes, Orff settings and glossary of steps. Suitable for upper elementary ages and up and/or beginning adults. Bonus dance-length CD of live music for all dances. 1994 65pgs \$25.00

John Langstaff:
Celebrate the Spring: Spring and May Day Celebrations for Schools & Communities
 A "how-to" manual for creating Revels-type celebrations. With

many musical examples, dance instructions, sample programs and written music. 1998 80pgs \$20.00

Celebrate the Winter: Winter Solstice Celebrations for Schools and Communities
 A Revels' resource of seasonal music, dance and drama to help teachers and communities present participatory solstice celebrations. With written music. 2001 164pgs \$28.00

Cecil J. Sharp & Herbert C. MacIlwaine The Morris Book, Vols. 1-5: 1911-1924 (call for availability and price)

TUNE BOOKS

Nan Fleming-Williams & Pat Shaw, eds. Popular Selection, Book 4: Sword and Ceremony
 A collection of tunes for longsword, rapper and various ceremonies and processions. 1971 20pgs \$6.50

Dave Mallinson, ed. Mally's Cotswold Morris Book
Volume 1: 52 Cotswold morris tunes from Adderbury, Bledington, Bampton, Fieldtown and much more. Intro and music theory sections designed for budding morris musicians. Suited for all instruments, with chords for guitar, melodeon, and accordion. See companion CD below. 1988 32pgs \$13.50
Volume 2: Another volume of Morris tunes, also including various traditions. See companion CD. 1988 32pgs \$13.50

OTHER BOOKS

Georgina Boyes, ed. Step Change: New Views on Traditional Dance
 Seven views of English traditional dance (mostly Morris/ritual) by some of today's leading researchers. Reflects new and controversial approaches for the enthusiast as well as the general reader. 2001 201pgs \$19.75

Eddie Cass:
The Lancashire Pace-Egg Play: A Social History
 The Lancashire pace- or peace-egg play is urban folklore. It is related to other popular hero-combat plays but unusually associated with Easter, not Christmas. Its history is explored in a regional and social context. 2001 256pgs SALE \$20.00
E. Cass & Steve Roud Room, Room, Ladies and Gentlemen... An Introduction to the English Mummers' Play
 A discussion of the roots and history of this captivating tradition. Selected play texts, performance tips for general and school use, plus illuminating photos. 2002 120pgs \$28.25
E. Cass, Michael J. Preston & Paul Smith The English Mumming Play: An Introductory Bibliography
 Based on mostly British holdings. Intended as a guide for finding play texts, their sources and investigating regional English traditions. 2000 40pgs SALE \$6.75

Keith Chandler Morris Dancing in the English South Midlands, 1660-1900: A Chronological Gazetteer
 Chronology of performance, participant details and bibliography of primary sources for each of 151 English

locations having a morris side from 1660 to 1900. 1993 246pgs To be discontinued \$26.75

Margaret Gascoigne Discovering English Customs and Traditions
 History and descriptions of some "quaint and curious" traditions which were still current when this book was first published in 1969. 1998 88pgs \$9.00

Roy Judge:
The Jack-in-the-Green: A May Day Custom
 An in-depth look at the Jack-in-the-Green and other May Day customs. Provides historical and geographical surveys along with 40 illustrations. 2000 200pgs SALE \$13.25
May Day in England: An Introductory Bibliography
 Based on the holdings of the Vaughan Williams Memorial Library of the English Folk Dance and Song Society. Its aim is to offer some introductory guidance in finding relevant May Day material. 1999 22pgs SALE \$6.75

Dianne Dougherty McGonegal Dancing Injury Free: Tips for Traditional and Ethnic Dancers
 A useful guide to warm-ups and stretches that will help you take care of those knees! 1997 60pgs \$15.00

Ron Shuttleworth Introducing the Folk Plays of England
 Folk plays archivist for England's Morris Ring answers questions about the plays and describes the Sword, Wooing and Hero-Combat Plays. With bibliography. 1984 17pgs \$5.00

CDs

Morris & Sword Dance Recordings for Practice

EFDSS Longsword – The Music
 Companion CD for longsword dances in book by Diana Jewitt (see previous page). Music by traditional players played at tempos for practice and performance. 2002 \$22.25

Sanna Longden More Folk Dance Music for Kids and Teachers: Music for Videos 4 & 5
 Music from many bands to accompany the Maypole dances on Sanna's video and DVD (see next column). 1999 \$15.00

Dave Mallinson
 Companion CDs featuring Dave on melodeon playing tunes found in books of corresponding titles (see previous page).
 Mally's Cotswold Morris, Vol. 1 (2001) \$15.00
 Mally's Cotswold Morris, Vol. 2 (2001) 15.00

Other Morris CDs & Related Recordings:

Various Artists Lost Morris: Tunes from Lost Cotswold Morris Traditions
 Music from the "lost" traditions of Lower Swell, Shipston-on-Stour, Clifford's Mesne, Brill, Filkins and others, some recorded here for the first time. 2005 \$16.50

Various Artists The Magic of Morris
 A 2-CD set providing over two hours of old and new morris music (for listening). Musicians include William Kimber, Ashley Hutchings, Albion Band, Black Pig, Crucible, Silurian Border Morris and many others. 2005 \$28.00

Cry Havoc The English Folk Dance Project – Cotswold

Music Series, Vol. 1: The Music of Cry Havoc
 Herein are 24 dance-length Cotswold morris tunes for practicing, playing or just listening. Traditions include Bampton, Headington, Fieldtown and more. 2001 \$17.75

Ashley Hutchings, producer, et al.:
 This legendary series provides rollicking renditions of morris tunes and traditional English folk songs, featuring Ashley Hutchings et al. on acoustic and electric instruments.
 Morris On (reissued in 2002) \$16.75
 Son of Morris On (reissued in 2003) 17.75
 Grandson of Morris On (2002) 17.75
 Great Grandson of Morris On (2004) 17.75

William Kimber, John Kirkpatrick, John Graham et al. Absolutely Classic – The Music of William Kimber
 William Kimber, a pivotal character in the Morris dance revival, performs his favorite tunes (with others) along with songs and stories. Enhanced CD presents still photos and archival film clips. 2002 (multimedia CD-Rom) \$29.25

John Kirkpatrick The Duck Race
 A great selection of border morris tunes from the Shropshire Border (of England and Wales) played by the British melodeon-meister, Kirkpatrick. 2004 \$16.75

John Roberts, Tony Barrant, et al. To Welcome in the Spring
 Songs and carols for the season of rebirth from Candlemas through Lent and Easter performed live by the "Nowell" cast. reissued in 2002 \$15.00

VIDEOS & DVDs

EFDSS Dancing Folk (features one DVD/CD/bk \$35.00 morris dance: Bean Setting)
Peter Kennedy Streetshow: Seasonal video 25.00
Customs from the English Countryside DVD 25.00
Alan Lomax Oss! Oss! Wee Oss! May Day video 25.00
in Padstow, Cornwall DVD 25.00
Sanna Longden Maypole and Mexican video 33.00
Dances for Kids and Teachers: Video #4 DVD 33.00
 (see left for companion CD)

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[CDSS no longer sells steel longswords and rappers. See page one of this Update for online info about rentals and suppliers.]

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Pinewoods

by Brad Hopkins

While this poem celebrates a particular camp, we suspect the last word in each verse could just as enthusiastically be Mendocino, Ashokan, Timber Ridge, Ogontz, Lady of the Lake and many other wonderful locations. ~ Ed.

A royal welcome at the door,
Copper carpet on the floor,
One pond, two ponds, one pond more,
Pinewoods

You fix your name upon the grate,
You tour the grounds, unless you're late,
The very first dance anticipate,
Pinewoods

With opening meal you are impressed,
Back to the room for proper dress,
Grab the shoes, don the rest,
Pinewoods

The hardwood floor is all aglow,
Well-trained feet go to and fro,
I flow with those more in the know,
Pinewoods

No sleeping in in Neverland,
The stroke of nine is close at hand
The caller's there and so the band,
Pinewoods

Probing basics to the core,
Hone that step just once more,
Let it flow, details ignore,
Pinewoods

Rushing here and rushing there,
Exquisite music in the air,
To miss a dance would not be fair,
Pinewoods

Run to class, shed those trail shoes,
Slap on dance or easy-sail shoes,
Get in place, the caller hails you,
Pinewoods

All walks of life are found here,
You share your life without fear,
The reigning thought is good cheer,
Pinewoods

People come from every state,
Their differences appreciate,
The joy of dance to celebrate,
Pinewoods

The ponds are there, exquisite jewels,
They thrill the sight, emotions fuel,
Invite a swim, the body cool,
Pinewoods

The last class ends, one hits the trail
To slake one's thirst with finest ale,
It means a stop at Porch and Rail,
Pinewoods

But in the case that friends do wed
A detour must be made instead
To Pinecones, home of leaf in red
Pinewoods

And no camp stay would be complete
Till Cottey House is made replete
With chocolate tasters, oh so sweet!
Pinewoods

Dinner time and folks do gather,
Hold their ears lest eardrums shatter,
Second bell, to tables scatter!
Pinewoods

Meals are all so tasty here,
Veggies, fresh bread, seconds near,
Hold your fork till dishes clear,
Pinewoods

Lest you thought the pleasure done,
Many join with singing ones,
Songs of yesteryear are sung,
Pinewoods

Evening dances thrill the soul,
Steps and music take control,
Stunning beauty fills the hall,
Pinewoods

But lest you thought the evening o'er,
The camphouse holds much more in store,
So close the windows, shut the doors,
Pinewoods

Ceilidh pleasures, auction fare,
Contra dancing, talent flair,
Time for sleep one cannot spare,
Pinewoods

The Friday demo blows your mind,
Dances done of every kind,
Morris, rapper, songs in rhyme,
Pinewoods

Friday night comes all too soon,
Dancers dance to one last tune,
Final fete by light of moon,
Pinewoods

Pinewoods
makes a deepest mark
On heart and soul and leaves a spark
Of craving to return, and hark!
It's Pinewoods

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My wife Betsy and I were able to attend Pinewoods Camp last summer for English Week, and it was a profound experience for us. We enjoyed it SO much! The weather was great, the people very friendly, the program great, the dancing superb! So, I was inspired to write some lines about our experience—I felt I just had to express myself in response to such a magnificent experience. ~ B.H.

Murray's Passage, or Emma's Commencement

by Debbie Jackson

(for the dance, Emma's Commencement, on facing page)

© 2003 Debbie Jackson; used with permission

Emma's Commencement

by Alan Simpson-Vlach

Duple improper longways
Waltz time

Tune: Murray's Passage (see facing page)

- A1 1-4 First couple half figure eight below
5-6 First couple set
7-8 First couple two-hand turn once around.
- A2 1-4 Second couple half figure eight above
5-6 Second couple set
7-8 Second couple two-hand turn once around.
(At this point the first couple is proper and the second couple is improper.)
- B1 1-2 Take hands in a ring and balance the ring
3-4 Turn single over right shoulder while moving one place to the right
(as in Petronella, but more leisurely);
5-8 Take hands in a ring, balance, and again turn single one place to the right.
(Now the first couple is improper below and the second couple is proper above.)
- B2 1-8 Open ladies chain, over and back.
(The first lady comes out of her second left hand turn ready to flow right into the next half figure eight.)

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Author's Notes: When you go to dance at the Oshtemo Grange in Kalamazoo, you'll likely be invited to dance by one of the four Murray sisters, Danika, Emma, Lillian or Loretta, whose exuberance and youthful creativity lend much to the vitality of this remarkable intergenerational community. When Danika graduated from home school in the Spring of 2002, I remarked that, as the only member of her graduating class, she was class valedictorian, so I wrote her a dance called Danika's Valedictory.

Having started a tradition, I composed Emma's Commencement for Emma Murray's graduation dance in May 2003. An English country dance in waltz time, it was tuneless at first, danced variously to The Duke of Kent's Waltz or The Ash Grove. At Joseph Pimentel's prompting, Debbie Jackson of Michigan composed a beautiful tune for the dance. Murray's Passage was presented to Emma at the Michigan Dance Heritage Fall Weekend in 2003, and is recorded on the "Early Instincts" CD by Childgrove (available from CDSS). ~ A.S.-V.

Editor's note: Alan, a former Michigan resident, now lives in Santa Clara, California. He can be reached at simplach@sbcglobal.net. My thanks to CDSS News dance editor Jonathan Sivier who suggested this dance for publication. ~ C.B.



Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is January 15, 2007 for events on and after March 15. Send information to *CDSS News*, PO Box 338, Haydenville, MA 01039 or events@cdss.org. These events, and others, are posted on our website (www.cdss.org/newsletter/events.html) and updated monthly. For information on regular dance series, see the CDSS Group Directory, published annually in November (paper only) or see the Group Affiliate links at www.cdss.org/grp_addr_list.html.

Jan 20 Frosty's Meltdown Dance. White Plains, NY. Country Dancers of Westchester, 914-693-5577 or 914-762-8619, www.geocities.com/cdwestchester. *

Jan 20 Mid-Winter Ball. Towson, MD. Baltimore FMS, 410-433-4419, midwinter@bfms.org, www.bfms.org. *

Jan 26 Florida Snow Ball. Tampa, FL. Tampa Friends of Old Time Dance, 727-823-2725, tfootd@juno.com, www.floridasnowball.com. *

Jan 26-28 Wintergreen Dance Weekend. Bozeman, MT. Bozeman Folklore Society, 406-723-3623, www.bozemanfolklore.org/wintergreen.html. *

Jan 27 Elm City Assembly English Ball. New Haven, CT. New Haven Country Dancers, 203-777-5114, pantheon.yale.edu/~bfr4/NH.English.html. *

Jan 30-Feb 6 English Dance Week. St Croix, VI. Tropical Dance, 413-323-9604, tdv@wildasparagus.com, tropicaldancerevacation.com.

Feb 2-4 Winter Folk Music Weekend. Warwick, NY. Folk Music Society of New York, nypinewood@aol.com, www.folkmusicny.org. *

Feb 3 Mini-Festival. Takoma Park, MD. Folklore Society of Greater Washington, www.fsgw.org. *

Feb 8-15 Contra & Square Dance Week. St Croix, VI. Tropical Dance Vacation, 413-323-9604, tdv@wildasparagus.com, tropicaldancerevacation.com.

Feb 9-11 Laguna Festival. Newport Beach, CA. Ted, 714-893-8888, info@lagunafolkancers.org.

Feb 10 Starry Night for a Ramble. Rochester Hills, MI. Paint Creek Folklore Society, www.paintcreekkfolkloresociety.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. *

Feb 16-18 Bayou Bedlam. Houston, TX. Houston Area Traditional Dance Society, 713-861-4185, www.hatds.org. *

Feb 16-18 Dance Flurry. Saratoga Springs, NY. Dance Flurry, www.danceflurry.org. *

Feb 16-18 Corvallis Contra Dance Weekend. Corvallis, OR. Corvallis Folklore Society, 541-754-6239 or 541-745-1002, www.quiteapair.us/cfs/weekend. *

Feb 20-27 Pura Vida Dance Camp. Costa Rica. Beverly and Peter Davis, 518-281-9130, peter@peterdavis.biz.

Feb 21-25 Folk Alliance Conference. Memphis, TN. Folk Alliance, www.folk.org. *

Feb 23 Raincoast Ruckus. Pittsburgh, PA. Vancouver Country Dancers, raincoastruckus@hotmail.com, www.vcn.bc.ca/vcountry/ruckus/. *

Feb 23-25 Bare Necessities English Dance Weekend. Pittsburgh, PA. CDSS of Pittsburgh, rbangs@pitt.edu, www.cdssp.org. *

Feb 23-25 Knoxville Dance Weekend: Cabin Fever! Knoxville, TN. Knoxville CD, 865-524-7425, kcdfestinfo@yahoo.com, www.knoxvillecontra.org. *

Feb 24 February Fling. Princeton, NJ. Lambertville CD, www.lambertvillecountrydancers.org; febfling2007@yahoo.com. *

Mar 2-4 Ann Arbor Dawn Dance Weekend. Ann Arbor, MI. Ann Arbor Council for TM&D, 734-677-0212, www.aactmad.org/sa/ddw/ddw_home.html. *

Mar 2-4 Fiddling Frog 2007. Pasadena, CA. California Dance Cooperative, 818-989-1356, kathyq@earthlink.net, www.caldancecoop.org. *

Mar 3 Playford Ball. Watertown, MA. CDS Boston Centre, www.cds-boston.org. *

Mar 9-11 San Antonio Folk Dance Festival. San Antonio, TX. Festival, Nelda, 210-342-2905, www.safdf.org.

Mar 10-11 English DanceFest. Durham, NC. Sun Assembly, Pat 919-683-9672, www.sunassembly.org/. *

Mar 11 Jane Austen Ball. Rochester, NY. CD of Rochester, Richard Sauvain, 585-442-4681, rsauvain@gmail.com, www.ggw.org/users/cdr/. *

Mar 16-18 Gypsy Meltdown. Charlotte, NC. Charlotte Dance Gypsies, gretchenand@yahoo.com. *

Mar 16-18 Playford Ball Weekend. Nashville, TN. Nashville CD, 615-385-1129, www.dancenashville.org. *

Mar 16-18 Spring Dance Weekend. Aptos, CA. Bay Area CDS, Robin Cohen, 650-234-1227, rcohen@idiom.com, www.bacds.org/sw. *

Mar 18 English Country Dance for Advanced Dancers. Amherst, MA. Amherst Area English Country Dancers, 413-253-0887, www.amherstecd.org. *

Mar 23-25 English Country Dance Weekend. London, ON. True North M&D, 519-690-0083, tfsiess@sympatico.ca, www3.sympatico.ca/tfsiess/truenorth. *

Mar 23-25 English-American Dance and Music Weekend. Urbana, IL. Central Illinois ECD, 217-359-8225, www.prairienet.org/ciecd/weekend.html. *

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 24 Playford Ball English Country Dance Weekend. San Mateo/Oakland, CA. Bay Area CDS, Jody Distler-Dill, 510-886-6549, www.bacds.org/playford. *

May 25-28 FolkMADness Music and Dance Weekend. Socorro, NM. New Mexico FolkMADS, Lisa Bertelli, 505-983-1321, www.folkmaids.org. *

Mar 30-31 Downeast Country Dance Festival. Topsham, ME. Downeast Festival, 207-563-8953, www.starleft.org/decdf. *

Mar 30-Apr 1 Chattaboogie. Chattanooga, TN. Chattanooga TDS, 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 Potomac River Sacred Harp Singing Convention. Lorton/Great Falls, VA. Folklore Society of Greater Washington, www.fsgw.org. *

Mar 31-Apr 1 Binghamton Ball & Brunch: An English Country Dance Event. Binghamton, NY. Binghamton CD, 607-722-9327, Lshephe1@binghamton.edu. *

Apr 1 Downeast Country Dance Festival Survivors Dance. North Yarmouth, ME. Down East CDFA, 207-563-8953, www.starleft.org/decdf. *

Apr 6-8 Richard Powers' Zen of Waltz Weekend. Chickamauga, GA. Split Tree Farm, 706-539-2485, sid@splittree.org, www.splittree.org. *

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 13-15 Cascades Contra Dance Weekend. Lowell, OR. Eugene Folklore Society, www.efn.org/~efs. *

Apr 13-15 Spring Thaw Weekend. Toronto, ON. Toronto Country Dancers, 416-767-2063, www.tcdance.org. *

Apr 13-15 Springforth Ball. Richmond, VA. TADAMS, www.tadamsva.org. *

Apr 20-22 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.

Apr 27-29 Trillium Twirl. Dowling, MI. Michigan Dance Heritage, 517-694-9036, sharonslp@ameritech.net, www.mdh-online.org. *

Apr 29 The Stockade Assembly. Schenectady, NY. DanceFlurry, Jeannette Sargent, 518-346-5501, sargentj@union.edu. *

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

May 4-6 When In Doubt, Swing! Dallas, TX. North Texas TDS, 214-324-5691, info@nttds.org, www.nttds.org. *

May 4-6 Cascadia ECD Weekend. Seattle, WA. 206-329-7289, www.oz.net/~bestockp/CascadiaWebsite/cascadia4.html.

May 5 May Play Day. Rochester Hills, MI. Paint Creek Folklore, www.paintcreekkfolkloresociety.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. *

May 18-20 Potato Run Dance Weekend. Corydon, IN. Louisville CD, 502-418-0558, nstewart@uuma.org, www.louisvillecontradancers.org. *

May 19-20 May Apple Stomp. Columbus, OH. Big Sciety Barn Dance, 614-855-3840, www.bigsciety.com. *

May 26 Ice Cream Social. White Plains, NY. CD of Westchester, 914-693-5577 or 845-735-3365, www.geocities.com/cdwestchester. *

Jun 2 Playford Ball. Urbana, IL. Central Illinois English Country Dancers, 217-359-8225, jsivier@uiuc.edu, www.prairienet.org/ciecd/playford.html. *

Jun 2-3 Washington Folk Festival. Glen Echo, MD. FSGW, www.fsgw.org. *

Jun 8-10 Across the Lake English Country Dance Weekend. Colchester, VT. Burlington CD, 802-899-2378, www.peter.burrage.net/dance. *

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 15-17 First Weekend. Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

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

Jun 17-23 Country Dance Holiday. Somerset, England. Halsway Manor, bookingoffice@halswaymanor.fsnet.org.uk, www.halswaymanor.co.uk/. *

Jun 17-23 Rocky Mountain Dance Roundup. Colorado Springs, CO. Lloyd Shaw Fnd, www.squaredanceetc.com/html/rmdr.html. *

Jun 24-30 Lady of the Lake Music and Dance Week. Northern ID. Spokane Folklore Society, www.ladyofthelake.org. *

Jun 28-Jul 2 Fourth of July Weekend. Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jun 30-Jul 7 English Dance Week. Northern CA. Bay Area Country Dance Society, www.bacds.org/eweek. *

Jul 2-6 English-Scottish Session. Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Jul 6-18 English Dancing in Scotland. Scotland. Trips by Ken McFarland, ken_mcfarland@earthlink.net, www.reeljig.com/mcfarland/.

Jul 7-14 American Dance and Music Week. northern CA. Bay Area CDS, 408-858-4812, cooper@dealix.com, www.bacds.org/amweek. *

Jul 8-14 Contra Dance Musicians' Week. Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Jul 14-21 Early Music Week at Pinewoods. Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Jul 14-21 Family Week. Sonora, CA. Bay Area CDS, familyweek2007@bacds.org, www.bacds.org/familycamp/. *

Jul 21-28 Folk Music Week at Pinewoods. Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Jul 21-28 Square Dance Callers Course at Pinewoods. Plymouth. Country Dance and Song Society, 413-268-7426 x 3, www.cdss.org/camp/index.html. **

Jul 21-28 Storytelling Week at Ogontz. Lyman, NH. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Jul 22-28 Cumberland Dance Week. South central KY. Lloyd Shaw Foundation, 618-374-2024, cdw@lloydshaw.org, www.lloydshaw.org. *

Jul 26-29 Falcon Ridge Folk Festival. Hillsdale, NY. Falcon Ridge Folk Festival, www.falconridgefolk.com. *

Jul 28-Aug 4 Family Week 1 at Ogontz. Lyman, NH. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Jul 28-Aug 4 Family Week at Pinewoods. Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

* 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 March 15 (deadline: January 15). To advertise in the newsletter, write news@cdss.org.



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

Dec. 26, 2006 - Jan. 1, 2007 Winter Dance Week with 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. 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. Daytime workshops for both new and experienced dancers plus Friday and Saturday evening dances.

June 17-23 Dance Callers' Workshop with Bob Dalsemer. Limited to eight callers, this class offers more mike time and individual instruction than any other class of its type. Registrants should already be familiar with basic contra calling. Live music by Steve Hickman and John Devine.

July 8-14 Contra Dance Musicians' Week with Susan Conger, David Kaynor, Susie Secco and Peter Siegel. A unique, fun-filled week of music-making featuring slow tune jams, band ensembles, tutorials, nightly public dances and more. Learn techniques of playing and arranging music for dancing.

Oct. 26-28 Fall Dance Weekend with Brad Foster 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 16-18 Molly Dance Workshop with Sue Dupre. Explore the current forms of the Molly dance revival in England and America, ranging from the collected dances of the 19th century to contemporary street theater dances. All levels are welcome.

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

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

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English Country Dance
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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

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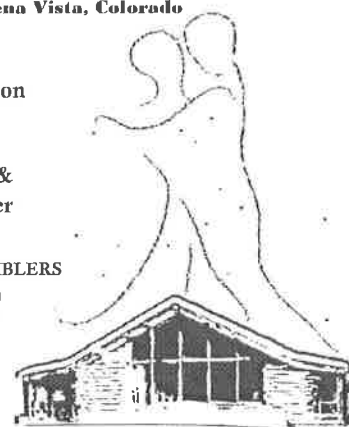
For further information, call Patrick Stevens at (603) 436-8372; or get the brochure, flyer, weekend schedule in PDF format from <www.neffa.org>. Preregistration required for meals. Individual sessions available at the door. >> Under 12 free; 12-21 half price!



January 12-15, 2007
Buena Vista, Colorado

Calling by
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Music by
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SODA ROCK RAMBLERS
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NOTE ~

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That's **Presidents' Day Weekend**
AND just after **Valentine's Day**



Ann Arbor Dawn Dance Weekend



March 2-4, 2007

Ann Arbor, Michigan

Contra Headliners:

The Morrison Brothers Band
Calling by Nils Fredland & Gaye Fifer

English Country & Scottish Headliners:

Musicians Earl Gaddis & Karen Axelrod
Calling by Bruce Hamilton

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www.aactmad.org/sa/ddw/ddw_home.html

This dance no longer has an all-night format

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March 16-18, 2007
Lake Wylie SC at Beautiful
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Callers
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Larry Unger, Eden Somer, Sam
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Land of Sky
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March 30-April 6, 2007
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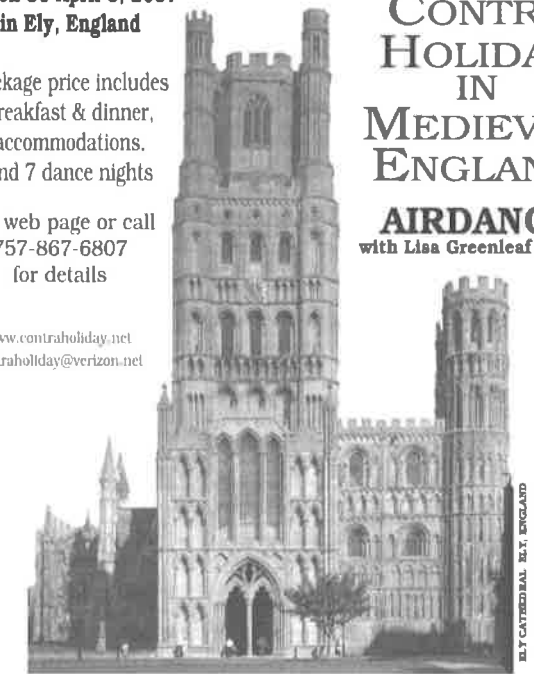
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Music by Reunion

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London, Ontario, Canada

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For further information, contact Tom Siess:
458 High St., London, ON, N6C 6C3
(519) 690-0083, tfsiess@sympatico.ca,
www3.sympatico.ca/tfsiess/truenorth



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or downeastfestival@starleft.org

www.starleft.org/decdf



25th Chesapeake
Dance Weekend
April 13-15
★ 2007 ★

Featuring contras,
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Cis Hinkle

calling to the music of:

Tractor Family

★ with Judy Hyman, Jeff Claus, Richie Stearns, Larry Unger and June Druker

& The Great Bear Trio

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The Pine Leaf Boys

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Camp Letts is just 20 minutes
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also

Herschel Nelson
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April 13-15, 2007

www.tadamsva.org

Richmond, Virginia



Spring Thaw Weekend

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Lady of the Lake

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June 24-30, 2007



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Laura Me' Smith
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Full-time crew should be available from
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Volunteers should be available for at least
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Crew members live at camp and have
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music programs being offered.

For more information and an application
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Judy Savage, Executive Director, Pinewoods Camp,
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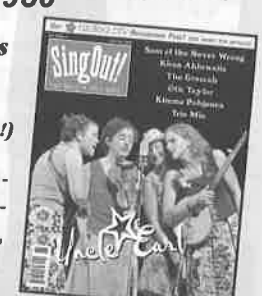
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Dance teachers include Colin Hume from England, and Kathy Anderson and Becky Hill from Ohio.



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

For info, call Robin Cohen, Camp Manager at 650-234-1227 or email <rcohen@idiom.com> More detail on the web at www.bacds.org/sw

COUNTRY

Playford Ball English Country Dance Weekend 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.

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

Ball: Saturday, March 24, 2007 Greek Orthodox Cathedral Oakland, CA



\$32 thru March 13, 2007 \$37 after if space available Brunch: March 25, 2007 Contact: Jody Distler-Dill Telephone: 510-886-6549 contact and lots more detailed information at: www.bacds.org/playford

DANCE

English Dance Week June 30-July 7, 2007

at the Mendocino Woodlands Camp (in the Redwoods of Northern California)
English Country Dance with Andrew Shaw (UK), Gene Murrow, Brooke Friendly
Longsword and Step Dance with Judy Erickson
Northwest Morris with Jane Hecht



Singing Workshop with Eden MacAdam-Somer
Music Workshops, Callers Workshop, Choreographers Open Mic and more!
Music by The Tricky Brits, Jim Oakden, Rebecca King, Noel Cragg, Eden MacAdam-Somer, and Larry Unger
www.bacds.org/eweek

SOCIETY

American Dance and Music Week, Movement Afoot, July 7-14, 2007

at the Mendocino Woodlands Camp (in the Redwoods of Northern California)
OUTSTANDING MUSIC: Airdance, Lift Ticket, Notorious; Jim Oakden & Mark Hellenberg
CONTRAS AND SQUARES: Becky Hill and Erik Weberg
COUPLE DANCING: Valerie Williams
SINGING: Seth Houston



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CHOREOGRAPHY: Bob Isaacs
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or check our website at www.bacds.org/amweek

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. Email <bacds@bacds.org> Web www.bacds.org/

15th Anniversary Family Week • July 14 - July, 21, 2007

Dancing, music, crafts, swimming, storytelling, along with great all-natural catering by Denise Ladwig. Only a few hours from the Bay Area, and priced less than 2006, Family Week 2007 will be held at Foothill Horizons, a large, modern site in the pine and oak woodlands of the Sierra foothills just outside Sonora, CA. It'll be a great week for dancers, campers, and musicians of all ages and families of all sizes. Come join us!



Larry Edelman, program director for 2007, is a superb caller, musician, and philosopher of community. Also on staff are great Seattle musicians Greg & Jere Canote, and David Cahn. For updates or more information, check www.bacds.org/familycamp/ or email: <FamilyWeek2007@bacds.org>

The Lloyd Shaw Foundation

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ROCKY MOUNTAIN DANCE ROUNDUP

June 17-23, 2007

Dancing in the Colorado Rockies! Located on the campus of Lloyd Shaw's alma mater, Colorado College. This new location provides a great dance facility, housing and great food under the beautiful blue Colorado skies!

Great Dance Leaders

including Paul & Mary Moore, Enid & Lew Cocke, DeWayne Young, Bob & Allynn Riggs, Justin & Rose Judd del Sol, Rusty & Lovetta Wright, and others

Dance Variety for the Joy of It!

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July 22 - July 28, 2007

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Alice White, & many more!

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"We come here to recharge our batteries as well as strengthen our bodies. This is food for the body, mind & spirit. Don't ever go away. We love you and all your hard work to make this a joyous week outside the regular ordinary life."

TERPSICHOIRE'S HOLIDAY - A Holiday Dance and Music Event

December 27, 2007 to January 1, 2008 - Stonewall Resort in Stonewall Jackson Lake State Park, Roanoke, West Virginia. Dance in the New Year! Terpsichore's Holiday is a folk music and dance event for ages 2 through 102. Five days and nights of dancing, instruction, live music, meals and accommodations.

Visit "Dance Camps" on the LSF webpage or contact: Jeff Kenton, (301)587-1525, jkenton@verizon.net.

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

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(Free Your Neck!, continued from page 10)

The last day was reserved for presentations to the whole camp. Our classes had decided that it was inappropriate to *do* a demonstration, so we were announced and demonstrated *doing nothing*. Then later, as we all walked from one pavilion to another we encountered a sequence of hand-made signs (our musician's pun on demonstration): "Free the Neck" "Free the Neck" "Free the Neck" "Free the Music!"

YES!

The last dance is over, the magic of the music drifting through the trees gives way to the rustle of the pines in the night breeze, and we stretch our tired feet, smile and laugh. We have met a difficult challenge and successfully introduced the Alexander Technique to a group of people who might otherwise not have known about it and hopefully contributed to their health and enjoyment in the dance. And we had a great time!

This article was published in AmSAT News, a publication of the American Society for the Alexander Technique, issue 72, November 2006; it is reprinted with permission. For more about the organization, see www.amsat.ws.

Phyllis Richmond is the editor of AmSAT News. She received her certification from John Nicholls in 1991 and is also a Certified Laban Movement Analyst. She has a private practice in Dallas and Arlington, Texas, and also teaches at the University of North Texas and the University of Texas at Arlington. She has been involved with English country dancing for thirty years.

The class, with the teachers mentioned in the article, again will be at English Dance Week at Pinewoods this summer, August 11-18, 2007. For details, see our website, www.cdss.org/camp.

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New CDSS Group Affiliates

Welcome to **Quicksilver Country Dancers in GEORGIA**. They have a new genderfree contra dance series, every other month, beginning in February, and they're thinking about a weekend event next year. For more information, write M.B. Cowan, 1634 Northlake Springs Court, Decatur, GA 30033, info@qcdancers.org, or call Barbara Katz, 404-298-5050, or see www.qcdancers.org.

North Atlantic Arts Alliance is a folk arts organization in southern MAINE. Among their many programs is the annual Ossipee Valley Bluegrass and Acoustic Music Festival—"Bluegrass music is great, shared with friends it's beautiful."—held in July. For details, write or call Bill Johnson, PO Box 593, Cornish, ME 04020, 207-625-8656, imemine909@yahoo.com, or call Raetha Stoddard, 603-651-0845, or see www.ossipeevalley.com.

In NORTH CAROLINA, **Contra Dance Carolina** is a contra dance advocacy organization, promoting dances in and outside the greater Charlotte region, with a particular emphasis on college student participation. William Hixson can tell you more: 10024 Janeiro Drive, Huntersville, NC 28078, dance@chaucerwells.com, www.contradancecarolina.org. They have a roaming dance about once a month.

Upcoming Meetings

Executive Committee meetings—February 10, 2007, Gainesville, Florida, and November 2007, Dardenelle, Arkansas. Governing Board meeting, May 10-11, 2007, Haydenville, Massachusetts.

A Final Gift

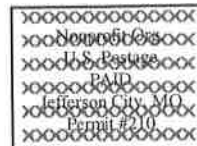
Does your will include CDSS? If not, consider helping to ensure that your favorite programs, publications and services will continue in the future with a bequest. It's practical, it's tax deductible and it will be put to very good use. For information, write to Robin Hayden, Donations Secretary, Country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

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