



Country Dance and Song Society News



Issue 195 March/April 2007

In This Issue...

...we have an article about the CDSS Exec Committee's trip Los Angeles, a "dancing autobiography," Cracking Chestnuts takes a look at calling a chestnut, much was enjoyed and learned at a recent callers and musicians workshop in Maine, there's an article about cardiac life support equipment ("It's not just for geezers," the author says), plus we have a resource guide for Ted Sannella's writing, three dances, a poem, several letters, a few obituaries, and lots of events.

Gadd/Merrill Deadlines

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

Members List and Group Directory

The next CDSS Members List and CDSS Group Directory will be published in November. We like to publish up-to-date information and need your help:

For individuals—if your name, address, area code, phone or email has changed since the current directory was issued last fall and if you haven't updated us yet, please send the new information to CDSS, PO Box 338, Haydenville, MA 01039, phone 413-268-7426, fax 413-268-7471 or robin@cdss.org **before September 1.**

For groups—both affiliates and nonaffiliates—the directory update form will be mailed to you in May and needs to be returned as soon as possible to the above address or fax, or you may send the information to caroline@cdss.org.

Recent Election Results

These fine people were elected/re-elected to the CDSS Governing Board: Sandy Rotenberg, Vice President, Rachel Winslow, Treasurer, and as Board members at large: Brenda Goodwin, Lily Leahy, Linda Lieberman, Chloe Maher, Doug Singleton, Jane Srivastava and Mark Weinstein.

Next Year's Board

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

If you have someone to suggest (and this includes self nominations), send a short paragraph or two with the following information: what they do in the dance and song world and where they do it, what other work/activities they do that might be relevant, why you think they are a good board candidate, and how to contact them by email, phone and snailmail. Please send names for consideration before June 30, 2007 to CDSS Nominating Committee, Nikki Herbst, Chair, 1007 Briar Drive, Iowa City, IA 52240; russiababy@aol.com.



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



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Gene Murrow, Dan Pearl, Jonathan Sivier
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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.

Contents

Cardiac Life Support—Not Just for Geezers	14
Contra Dancer Callers and Musicians—Making Connections ...	11
Cracking Chestnuts—How to Call a Chestnut	9
A Dancing Autobiography	8
The Green Wood, a poem	6
Key to the Cellar, a dance	16
Letters, Comments and Announcements	3
Obituaries and Remembrances	5
A Resource Guide to Writings by and about Ted Sannella	12
Sales	center
"A Trip to CDSSExecMtnng"	7
Two by Sannella	
Passing Fancy, a dance	17
Scatter Threesome, dance	18
Upcoming Events	19

Advertisers

Bay Area Country Dance Society	25
Country Dance Workshops	27
Downeast Country Dance Festival	21
Fiddle and Dance	27
Fiddler Magazine	26
Great Meadow Music	26
Hands Four	23
John C. Campbell Folk School	21
Lexington Traditional Dance Association	23
Lloyd Shaw Foundation	24
Maine Fiddle Camp	22
New Mexico FOLKMADS	23
North Texas Traditional Dance Society	23
Possum City Dance Vacation	26
River Rendezvous	26
Sing Out!	27
Toronto Country Dancers	21

The CDSS Office will be closed on Monday, May 28, and Wednesday, July 4.

CDSS Office

Monday-Friday, 9:30-5:00

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The Country Dance and Song Society, founded in 1915, is the organization that, through its resources, programs and enthusiasm, celebrates and preserves traditional English and Anglo-American dance, music and song, promotes their new expression, connects people who enjoy them and supports communities where they can continue to thrive. Membership is open to all, and helps to underwrite these wonderful activities. Members receive the bimonthly newsletter, annual directory of dance groups and members 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.

Letters, Comments and Announcements

from the Members and Friends of CDSS

Barn Dance in the Baobab Forest

It's the last place on earth you'd expect to find a dance. The terrain looks rather like a moonscape, with dry, barren hills covered with the barest traces of dead grass. Here and there layers of deep, red laterite soil peek out from quarried hillsides. Hardly a thing grows in an area where rain doesn't fall at all from September to June. Except...except the rugged baobab tree.

And here there are hundreds of them, all spaced out, as is their wont, but, indeed, hundreds of them dotting



Dancing in Senegal. Photo courtesy Brad Hopkins; used with permission.

the landscape. And as one turns off the main road, heading south from the sprawling metropolis of the capital city, one doesn't expect to see much except the baobabs, an occasional village, and a passing herd of sheep or goats.

But then the bright tin roof of a gymnasium rises on the horizon and other

buildings begin to appear: a meeting room, some dormitories, a kitchen and dining hall, neatly laid out in the rugged, rural countryside. It's the BCS School for missionary kids and the children of other expatriates working in Senegal, West Africa. Most of the kids come from Britain or British Commonwealth countries, and many have the barn dance tradition firmly planted in their cultural background.

So, when they heard of a crazy American calling regular English country dances in the capital city, they asked him to come on down and throw a barn dance for their kids, ranging in age from about ten to fifteen years old. How that American came to know their dances was rather mystifying, but they soon got past it when the music started.

Spilling into the all-purpose meeting room, yes, they were rather awkward at first. But Strip the Willow is such an easy dance to pick up that they were soon twirling around in utter abandon, trying to give each dancer a turn before the music ended.

Gathering Peascods was next, and they really got into the hand clapping in the center as "ladies" and "gents" tried to outdo each other. The Dashing White Sergeant rounded out the mostly-Scottish first half of the program.

After the break, the Hole in the Wall got them used to longways dances and led nicely into Auretti's Dutch Skipper and Mr. Isaac's Maggot. In the latter, the young gentlemen, especially, enjoyed using extra energy in

gating the ones down to the progressed position, sometimes nearly sending them into orbit!

A great time was had by all. Overheard was one student to a teacher, "We ought to do this every week next term!" And the caller himself was approached by the young lady in the photo with the gratifying comment, "We definitely ought to do this more often!"

Brad Hopkins, Willow Street, PA

Feedback: Cracking Chestnuts

As an enthusiastic dancer of the chestnuts, and musician playing for them whenever the opportunity arises, I have greatly enjoyed all the Cracking Chestnuts columns by David Smukler. I'd like to comment on a recent one, on Lamplighter's Hornpipe, a favorite of mine. David comments on similarities between the dances Lamplighter's and Hull's Victory. Musicians among us are likely familiar with the "New England Chestnuts" recordings having medleyed these two tunes, for the Hull's Victory dance. Interestingly, when I've played numerous times for that dance, using the Hull's/Lamplighter's tune medley filched from the recordings, it has seemed to me that the *tune* Lamplighter's is slightly "better" for dancing Hull's than is the home tune; this in the sense of better supporting clean timing in the balances and allemande turns. More than a few times, playing for a roomful of dancers initially unfamiliar with Hull's, I've seen the room "come together" immediately upon the change into the second tune.

David also comments on the Lamplighter's (dance) appearing under the name "Road to California." The latter is a tune name as well. Although the Lamplighter's home tune is of course a fine match for its dance, I believe that the tune "Road to California" offers superlative support. Specifically it perfectly elucidates the balances, which are all "offset" four or twelve counts into an A part, and then offers up the beautiful, sweet IV-chord to launch the actives on their stroll down center and again to launch the surge back up toward the music.

These are all matters of personal taste and interpretation to be sure. My own experience and (thoroughly non-unbiased) interpretation is revealed in the tune notes for Road to California at the back of *The Portland Collection*, Volume 1.

Phil Katz, Seattle, WA

Whoosh!

I am submitting a photograph I took for an Intro to Photography class. My assignment was to use black and white film at 400 speed and a shutter speed of two to capture movement. What better subjects than a contra dance line in mid-swing? So I set up to take pictures at the next dance which was in Lincoln, Nebraska. The orientation is up the set toward the band on the stage. Readers used to crowded halls can see that here in the wide open plains we have plenty of room.



My instructor loved the swirls and movement, and said my photo was light and airy. Notice that the bottom couple's feet are the only recognizable features within the swirls. I've always liked the feeling of my skirt fabric as it swishes and sways when I contra dance. Do you see the skirt swirls in the photo? Maybe this picture will be the inspiration for a new contra dance title.

Charlene Potter, Omaha, NE

Dancing into Community

You'll never know where contra dancing will intersect with your life. *The Spirituality of Community Life: When We Come 'Round Right* is a new book that can help people learn how to develop a life, not just an existence. The author, Ron McDonald, is a dance organizer in Memphis; his book devotes an entire chapter to "Dancing to Community" as he recounts ways that dance has transformed individuals into a community.

The book is a deeply personal analysis of community life and its importance in helping people develop to their full potential. It analyzes the need for community life and the obstacles to it found in American culture. You can order the book through www.amazon.com or www.haworthpress.com.

Many of us have experienced how contra dancing can transform a group of individuals into a community. I just thought it was great to encounter a book that outlines this so clearly. Plus, how often do you read a book and stumble across a few paragraphs about the Groovemongers?

Greg Rohde, St. Louis, MO

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.

More Attitude

In response to the article "What Kind of Dancer Are You?" (issue 193, November/December 2006), my attitude is:

Attitude 16—I really enjoy having a good partner who likes to swing fast, but I also enjoy guiding a new beginner through the basic moves. I enjoy having a partner who likes to flirt, but I also like the challenge of trying to get a shy beginner to look at me. I enjoy getting into the flow of a contra dance effortlessly moving to the music, but I also enjoy following the calls to a more challenging dance in a different formation. I am a member of our dance community who helps out in many ways.

Chuck Roth, Austin, TX

Today the NYT, Tomorrow the World

From CDSS member Judi Rivkin: "Imagine my surprise when I got to number two on the list of things to do in Atlanta..."

The *New York Times*, January 7, 2007, in the travel section, ran an article entitled "36 Hours: Atlanta," by Shaila Dewan. Number one of the many wonderful things to do in Atlanta, if you have a weekend to visit, was to start with dinner at 5:30 pm on Friday (the writer mentions the Colonnade on Cheshire Bridge Road), followed at 7:30 pm by—wait for it—contra dancing! "Though it sounds vaguely revolutionary," the article said, "contredancing [sic] is a folk tradition that involves following instructions from a caller, like square-dancing" and "[where] the tolerance quotient, at a weekly event where some men wear skirts to keep cool, is high." Cited are Chattahoochee Country Dancers' regular Friday night series at Morningside Baptist Church, (www.contradance.org) and local bands Jump in the Skillet and Cattywampus. (After the dance, the writer suggests roller skating.)

Recommended Reading

We couldn't get permission to reprint this article, but you can google it—"Study: Waltzing Helps Mend Hearts," an Associated Press article which appeared in several newspapers on November 12, 2006. Thank you to the everyone who sent us the article or the link.



Obituaries and Remembrances

Harry Clarke

Harry Clarke, formerly of Charlotte, North Carolina, and Elmira, New York, and most recently of Brunswick, Maine, passed away in August; He was predeceased by his wife Edith. Both were longtime members of CDSS. Their daughter, Averil Fessenden, says "I am sure their dancing spirits live on, and in spirit they support the good work of CDSS in fostering lots of music and dancing."

Ruth Hapgood

Longtime English country dancer and enthusiast Ruth Hapgood, of Lincoln, Massachusetts, died on January 6, 2007, at the age of eighty-six, of acute leukemia. Like so many others she found English country dancing while attending Swarthmore College, and joined their English country dance varsity team in her junior year, attending a huge national rally at the Armory in New York City in 1940. She later danced to May Gadd in New York, and attended some early Boston Centre dances at the Charles Street church, before childrearing and work as a book editor took up more of her time. In 1976 Ruth returned to English dancing, now at the YWCA in Central Square in Cambridge, at the same time producing another lifelong enthusiast by introducing daughter Fae to English country dancing. Ruth continued to be a regular Wednesday night dancer until 1998, when the aftermath of cancer surgery made going dancing too difficult. She continued to walk through and think about English country dances at home. She visualized dances "on the ceiling" while lying awake at night, and in the hospital requested her dance folder from home because she was "sick of Indian Queen," the only dance she could completely remember. Even in her last days she would suddenly say things like "sing me the tune for Orleans Baffled" or "show me a set and turn single." An inspiration to us all.

Fae Fuerst

Tully Larew

Tully Larew, of Greenville, West Virginia, a longtime staff member at CDSS's Buffalo Gap camps as a woodcarver, died in December after a traffic accident. He is survived by his wife Wilma.

Homer Ledford

Our dear friend, musician, woodworker, storyteller, author and dulcimer maker Homer Ledford of Winchester, Kentucky, died at his home on December 12, 2006, following a stroke. He was seventy-nine, and had been in ill health for some time prior to his death, but was alert and quite lucid until his last day.

During his lifetime, Homer made over six thousand Appalachian dulcimers, and hundreds of other instruments, notably fiddles, banjos, guitars, ukeles, mandolins, and several invented instruments such as the "dulcibro" and "dulcitar" which were combinations of various instruments. Homer played at least twelve instruments, all extremely well, and was the founder of Homer Ledford and the Cabin Creek Band, which played traditional and bluegrass music in venues ranging from Kentucky to Japan and Ireland. Many of Homer's recordings are available. At least three of his instruments are in the Smithsonian Institution, and he received numerous honors for his musicianship, artistry and creativity.

He attended Berea College and was a graduate of Eastern Kentucky University. Prior to becoming a fulltime instrument maker and musician in the 1960s, he taught woodworking in the high school in Winchester for over ten years. Homer began making other instruments in his youth, but his first dulcimer was made at the John C. Campbell Folk School, and was modeled after an instrument made by Ed Thomas of eastern Kentucky fame.

Homer was the author of *See Ya Further Down the Creek*, a memoir of his Tennessee boyhood, and the subject of *Dulcimer Maker: Homer Ledford*, a biography by Dr. Gerald Alvey of the University of Kentucky. Kentucky Education Television produced a documentary about Homer a few years ago, and it was again broadcast in December in his memory.

More importantly than all of these many achievements, Homer Ledford was a kind, modest, gentle, humorous and friendly person. He loved his wife of almost fifty-four years, Colista, and their three daughters, son and grandchildren dearly, and was greatly loved in return by his family and many friends. He was active in his church and in local civic clubs and organizations, and was a friend to all whom he met.

Over three hundred and fifty people attended his funeral and the service was filled with pictures of Homer, his music, stories, poetry and his instruments. Many of his friends stayed for a while after the service, sharing stories of Homer and reluctant to leave this wonderful celebration of his life.

I never owned a Ledford dulcimer, though I have dulcimers made by Robert Mize and John Tignor, plus one by an unidentified maker, but I am fortunate and blessed to have had Homer and Colista Ledford as friends for many years. Homer will be sadly missed, but not forgotten by many others who can also claim friendship with this fine man...and the music of his fine instruments will live on and on, bringing joy to all who play and hear it.

Susan Booker

Robert Harold Salmons

Bob Salmons, formerly of Long Island, New York and, since 1994, of Hilton Head, South Carolina, died on December 31, 2006, after a brief illness. He was born in Beloit, Wisconsin, and received a B.S. from Murray State University (Kentucky) where he was named All-American basketball player, and an Ed. D. from Columbia University. During World II, he served in the 10th Mountain Division, Ski troops and as a lieutenant in the Pacific Theatre, and participated in occupation forces in Japan. He retired as Professor Emeritus of Queens College, City University of New York from the Department of Health and Physical Education where he taught and was basketball coach for twenty years, and then ran the Department Graduate Program in Physical Education and Exercise Science.

Bob was an avid golfer and skier. He and his wife were longtime English traditional dancers. He also loved to travel, especially Scotland. He is survived by his wife, Sue A. Salmons, and a brother, Carlton Salmons, of Rockford, Illinois, and several nieces and nephews. He was preceded in death by two brothers and a sister.

Memorial contributions may be made to the Country Dance and Song Society, P.O. Box 338, Haydenville, MA 01039.

Sue Salmons

Karen Woolf

Karen died holding hands with her partner Marty Stock in their home in Brentwood, New Hampshire on December 19, 2006. To the end, Marty was a loving and patient partner doing a great deal of the nursing of Karen and always conversing with her and watching with her the birds and clouds outside her bedroom window with a sense of awe and appreciation for the day they were

sharing. Marty and Karen's family donated her body to Tufts Medical School in hopes of helping medical research in creating better understanding and cures for the forms of cancer that took Karen from us so soon. A memorial service may be held in the spring. We have lost a sparkling light and light dancer and a good teller of tales and a deep and remarkable educator and a friend like none other who will live on in our hearts forever, as well as the hearts of the hundreds of students she inspired and the thousands of dancers she played music for.

Molly Lynn Watt



The Green Wood

by *Stewart Dean*

Asleep, I dream
In the dream,
I am in the Green Wood,
the deep-gladed, dapple-shadowed world
of huge trees, moss and
an immeasurable massy silence,
the world of Robin Hood and
Robin Goodfellow,
Mad Robin, England's Pan.

I turn and there, in some recess,
is a frozen leaping fountain...
of glass, or something more mutable,
stilled.

A voice tells me
"It is wicked sharp"

I turn again

Walking around the tree,
I see a long nave of trees
and
from immediately before me
to dwindling into
distance and darkness
There are two lines of dancers,
facing each other
in the form of a country dance.
The further down, the older the dress.

The first few sets bow into the center
and to me
and gesture me into the dance

© 2006 Stewart Dean; used with permission

From an old dream that I've never gotten out of my mind.



(A Trip to CDSSExecMtnng, continued from page 7)

* Members of the Board are elected by the CDSS membership; membership on the Executive Committee is self-elected, based on our personal ability to attend the two meetings each year in addition to the Annual Meeting in Massachusetts, near CDSS headquarters. This commitment is driven by our desire to hear what you think, so do watch for future Exec meetings in your area and try to arrange to join us at the dances and associated town meetings. We care what you have to say!

The next Exec meeting will be in November in Arkansas.

"A Trip to CDSSExecMtnng"

by *Jackie Algon, CDSS Governing Board*

For those of us who do English country 'dance, "A Trip to..." is a familiar start to a dance title. There are plenty of trips: to Kilburne, to Paris, to Amsterdam, to... Well, you get the picture. But to date, there hasn't been A Trip to Los Angeles or A Trip to CDSSExecMtnng written. There should be! It was a wonderful Trip with plenty of dancing crammed around the meeting and lots of friendly folks to meet. What was "It"? The Executive Committee meeting of CDSS on November 11, 2006 in Los Angeles.

Organized and hosted by Board member Annie Laskey, the meeting took place in the exceptionally beautiful Pacific Center building which houses the quarter-century old Los Angeles Conservancy, where Annie has worked for the past seven years. Beginning the day with a short tour of the architecture of that building, Annie enhanced our appreciation of the wealth of Los Angeles' architectural marvels following the full day Board meeting: helping us "get the cobwebs out," she provided a walking tour of the area between the Pacific Center and the California Pizza Kitchen where we gathered for a festive dinner.

But I'm getting ahead of myself as I recall the landscape. Most of the group arrived on Friday, though several had converged on LA a day or two earlier than that. There were a dozen of the twenty-five CDSS Board members* at the Executive Committee session that began Saturday morning: Bruce Hamilton, President (from California), Brad Foster, Executive and Artistic Director (from western Massachusetts), Sandy Rotenberg (Vice President, from Philadelphia), Rachel Winslow (Treasurer, also from the Philly area), Alisa Dodson (Secretary, from western Massachusetts), Brooke Friendly (from Oregon), Annie Laskey, Sarah Pilzer (from Boston), Mary Kay Schladweiler (from Minneapolis), Jane Srivastava (currently, sole Canadian on the Board, from Vancouver), Mark Weinstein (from New York/Long Island), and I (from Connecticut). For me, it was not just my first Exec meeting; it was my first time in LA!

The Exec worked through a fat agenda, stopping only for a brief lunch of sandwiches in the garden on the rooftop. Among the topics discussed by the Executive Committee were the state of the summer programs, with particular emphasis on attendance levels at Family and Folk Music Weeks and concern about bringing in youth. The fact that there are unused scholarship monies for campers concerns the Board, particularly with respect to young musicians and dancers who may need financial assistance to get to camp. The Committee made its initial review of a new Conflict of Interest Policy that a subcommittee prepared, and there were discussions about what it is that CDSS can provide that local organizations

cannot, leadership initiatives (what they are and what we are doing for upcoming leaders) and what affiliated groups "get" from their association with CDSS, as well as several personnel topics and numerous committee reports. By the time the meeting ended, all were ready to move to lighter brainwork and more footwork. Following dinner, we headed to the Sierra Madre Contra Dance. Those with lots of energy danced the full evening; the rest of us danced a few and then enjoyed Susan Michaels' calling and the energy of the band, Spin Cycle, while chatting with some of the dancers sitting out.

Sunday afternoon, a brunch, "town meeting" and English country dance attracted a large crowd to Culver City—or, perhaps it was the terrific morris dancing demonstration that followed the town meeting that brought out the dancers. Wild Wood Morris and Rising Phoenix—each better and more creative than the other—sported imaginative costumes and even one dancer not yet a year old (whose feet never touched the ground!); they brought cheers and smiles from everyone who watched! The dances were original and exciting and the dancers were enthusiastic.

The hour-long town meeting aired the prevailing concern about attracting and retaining young dancers, a topic widely shared across North America. Because there were several dance communities represented at the meeting, in addition to our bringing information from other town meetings, the gathering gave an opportunity to explore the subject and to cross fertilize with good and not-so-good experiences and recommendations.

Brooke called the dance with a band of local musicians, Jeff Spero, Linda Kodaira and David James, and folks danced till about 5 pm. Some of the weary Board members began to head to the airport and those of us who were left wended our way to a nearby deli for comfort food before the Trip to Home began. It impresses me how much happened in thirty-six hours. The Board works hard and plays hard—a great combination for getting things done.

Thanks to Annie and her fellow organizers, the gracious hosts who opened their homes and doted on us for the weekend, and the communities who welcomed us to their dances. Thanks too, for the candor and friendliness that greeted us at the town meeting. It's through opportunities to share ideas at the grassroots level that the Board can take the pulse of the music and dance community to guide our focus and keep us relevant and useful. To increase that awareness, the Board moves its two Executive meetings from region to region and tries to align and link the meetings with scheduled dance and music events in the local area.

continued on page 6

A Dancing Autobiography

by Giles Carter

My desire for the dance must have originated from somewhere deep inside the genes inherited from my ancestors. More recently, in the 1920s, my parents, who both were English professors at Penn State, chaperoned dances, and, of course, also participated. One of my early recollections from the 1930s was an old record of a waltz tune entitled "Two Hearts in Three-Quarters Time."

In high school I could muster only enough nerve to dance "Put Your Little Foot" or "Cotton-Eyed Joe" with my best friend, Joe Payne. In college I attended dances in a World War II Quonset hut. Because males outnumbered females in Texas Tech by a ratio of 2.7 to 1, the dance floor was always lined with numerous males in stag lines. When I would cut in to dance with a girl, typically it would last only twenty to thirty seconds before someone else would cut in. That suited me fine because I was exceptionally shy and tried to avoid being "caught" between dances having to talk with my partner.

Once Texas Tech advertised free square dance lessons. I wanted badly to attend, but since my friend Joe did not want to participate, regrettably I let that opportunity slip by. Then I went to graduate school at the University of California at Berkeley. Slowly my shyness dissipated, and after passing the preliminary examinations for my degree, I began attending Friday night international folk dances at the International House, where I boarded for three years. These dances were held in a magnificent ballroom. Each evening ended with a Viennese waltz where one could sweep around the immense ballroom several times in one dance.

It was the custom for many of us towards the end of the evening to ask a partner to have a soft drink in the I-House canteen nearby after the dance. When I was learning awkwardly how to dance, the reply to my invitation often was that my partner had already promised to meet her girlfriend, or some such excuse. When finally my dancing skills improved somewhat, I found that suddenly the girls were much more likely to accept my invitation.

I remember once that the International House had an exhibition dance in which I participated in a *Polish* folk dance. Because I lived several blocks from I-House, I was extremely self-conscious in having to walk to the dance fully decked out in my Polish costume. Before leaving Berkeley, I learned to dance the Swedish hambo as well as the waltz and polka. Little did I know that would be important later in captivating, if that is not too strong a word, my future wife.

Shortly after moving to Niagara Falls, New York, I heard of a local folk dance, so off I trotted to attend. A beautiful, petite blonde caught my eye, but unfortunately she already had a boyfriend, also a blonde, and I had only

dark hair as well as a girlfriend. I determined, however, if anything ever happened between the two blondes, I would be next in line for Dotti King. At last it happened, probably through a job transfer, and I had my chance to date Dotti. My first opportunity was the annual Bishop's Ball held by the Episcopal Church in Buffalo. Because I was selling tickets to the ball, I suspected a friend would ask Dotti to the ball, and first I sold him a ticket before having to choose another girl for my date. However, I drove our foursome to the ball and was sure to have my share, and then some, of dances with Dotti. Besides folk dancing we also enjoyed rousing old-fashioned square dancing. Later our dating and dancing turned into marriage, which then resulted in parenting three sons.

After being transferred by Du Pont to Wilmington, Delaware, we found another international folk dance group, but our growing family and limited resources severely limited our dancing. When our boys were old enough to attend, we went to a square dance; unfortunately, they did not readily take to dancing.

Years later we moved to Ypsilanti, Michigan, and Dotti and I joined classes to learn Western square dancing. These were enjoyable at first, but because the progression to ever more complex calls, combined with music that often degenerated to only a thumping beat at even intervals, we became less enchanted with this type of dancing.

Upon moving to South Carolina, we joined a weekly international folk dance group in Clemson and then somehow found out about a type of dance new to us, called contra dancing. For our first dance on a very warm day in the spring, I dressed in a long-sleeved shirt and tie for my first experience at contra dancing. After the first dance, during which I nearly died from the heat, I removed my tie and rolled up my sleeves. Soon we heard of a regular dance in Hendersonville, North Carolina, on Sunday afternoons, so we attended and learned how to dance contras taught by Ron and Kathy Arps.

Upon learning about dancing at the John C. Campbell Folk School, we attended our first dance week some twelve or thirteen years ago. Our experience was glorious, and ever since it made us eager participants at their Christmas dance weeks as well as their spring and fall dance weekends. At the Campbell Folk School we also learned the joy of English country dancing with its graciousness and soul-piercing eye contact as one sweeps toward and then away from a partner.

As a result of my immeasurable enjoyment of the dance, my oft-repeated ambition is to die on the contra dance floor, provided I am over the age of ninety! As I approach that age, however, I am tempted to raise that number to ninety-five!

Cracking Chestnuts—How to Call a Chestnut

by David Smukler

In each of the other Cracking Chestnuts columns we have described a particular dance. This column is different. Here we consider the question of whether presenting a chestnut requires any particular skills or attitudes from a caller.

Here's one possible (and somewhat flip) answer to the question of how to call a chestnut: "You don't have to; everyone already knows the dance!"

In fact, there are communities where traditional favorites are quite familiar, and newer dancers learn them from the regulars more than from a caller. The caller only needs to say, "The next dance will be Lamplighter's Hornpipe!" and perhaps grunt now and again to cue where the balances fall in the music. I have experienced this as a dancer. When I first went to dances as a teenager in the 1960s, I remember not understanding a word of what the caller said. The other dancers gave me my clues. I also remember going to a very exciting traditional dance in Nova Scotia one summer. Everyone there knew all the dances, except for me, of course. The other dancers cheerfully moved me from one place to another. The caller would shout something completely incomprehensible into his microphone, and everyone would do something! Next he would yell something equally opaque, and they'd all do something else! It was dazzling.

There are also traditional ways to call these dances that go beyond squawks and hollers. One especially effective technique is a sort of chant that grows up around many of the traditional tunes. Versions of *Petronella* seem to acquire such chants easily, because of the repetitive nature of the first figure: "Around to your right and you balance," and wait four counts and repeat. Or another version uses the chant: "Quarter round and up and down," alternating with "quarter round and face across." Many dancers fondly remember a Money Musk chant: "Right to your own and turn. Go once and a half around, once and a half and you go below. Below one couple and it's forward six." And so forth, all in a three or four note chant that sort of follows the contours of the traditional tune. When such chanting is done well, the calls become thoroughly integrated with the music. Extending this idea of chanting the calls a bit, adding more words and some rhyme, the style sometimes begins to resemble square dance patter. A good example of this patter-like style can be found in *Northern Junket*, vol. 1, no. 9, pages 20-21, where Ralph Page presents a version of Lady Walpole's Reel much as he would call it at an evening dance. (*Northern Junket* is available online; here's the very long URL for the page in question: www.izaak.unh.edu/dlp/NorthernJunket/pages/NJv01/NJv01-09/Njv.01.09.p20.htm.)

But none of these techniques is "required." Do not feel that you need to have a particular style before

plunging into this beloved repertoire.

The larger question today is not how to call chestnuts in traditional communities, but how to introduce or reintroduce traditional dances in communities where they are no longer the norm. Here, rather than not needing to call at all, the problem is reversed. The caller must teach and call as well as possible to advocate for dances that are unfamiliar, including proper dances, contras in triple minor formation, dances that involve different (and often unequal) roles for the first and second couples, and dances that require dancers to "use up the music" in such figures as a well-phrased right and left four. We do not pretend to have all the answers, but here are some thoughts that we hope you can use as a starting place:

1. Employ your most *upbeat approach*. We like chestnuts because they are fun, not because they are good medicine. Do not apologize to those benighted dancers who complain about a dance because they feel it doesn't have enough swinging in it. Instead point out the opportunities it *does* have.
2. Resolve to use chestnuts regularly to add *variety* to your programs. Make difference an advantage instead of a disadvantage. Many of the older dances include intriguing patterns that involve the whole community. Many have unusual and clever story lines or engaging symmetry. Some chestnuts offer a chance to move elegantly, others are quite vigorous. Some are quirky; some are simple.
3. Choose chestnuts *strategically*. Do not overwhelm a group with too many dances that are too unfamiliar in style. You know your group best. Choose one or two that you think they are most likely to enjoy. Expand gradually.
4. *Repeat* chestnuts. They have gained their polish through long repeated use, and your dancers will come to love the sense of recognition and comfort that is inspired by a dance that comes around again and yet again. Your goal is to create a culture in which your regulars can teach the chestnut to the newcomers, or where many of them could call Chorus Jig on the night the caller has a flat tire and shows up thirty minutes late.
5. Encourage your local musicians to *learn the old tunes*. Part of what makes many of the dances feel like old friends is their strong association with certain tunes.

6. Learn each dance thoroughly before presenting it, so that you can *teach it exceptionally well*. This is true for any dance you might use, not just our favorite chestnuts. However, the precept is more important still if you hope to show dancers how much there is to enjoy about an older dance style that is less familiar to them.
7. Try to learn a bit about the *rich background* of the dances. In addition to knowing how to teach Hull's Victory superbly, if you are able to pull it out on an August evening to commemorate the historic naval battle, you have an extra something to offer your dancers.
8. Consider offering *special workshops*, dress up evenings, or other chestnut-oriented events upon occasion. Advertising such events will bring in chestnut enthusiasts from far and wide, and their infectious interest and knowledge will further promote these wonderful old dances.

Whatever you do, please do not forget the finest of our old dances. There is not one right way to include chestnuts; there are dozens of right ways. Find *your* way to insinuate a chestnut into regular evenings, one-night stands, or special workshops. Use the chestnuts. They are living, breathing dances, not museum pieces. And they have so much to offer that you will be amply repaid.

"How to Call a Chestnut" is the sixteenth article in the *Cracking Chestnuts* series. Earlier articles are posted on our website—www.cdss.org/newsletter/index.html—and all are on David's website—www.davidsmukler.syracusecountrydancers.org/.



Making Connections, continued from page 11)

- Scholarship funding from CDSS supported participation.
- Scholarship jobs supported the workshop leaders.
- The "house workshop" setting was cozy and saved money.
- CDSS consignment at the dance and workshop helped spread the word about CDSS.
- Relationships were built. ("Since then, I've played twice to Cynthia's calling, and the opportunities for creative exchange have been very satisfying.")
- Discussions and activities were animated and satisfying. ("Workshop sessions were well-organized and informative.")
- An evening and a day were "the perfect amount of time."
- Seeds were planted for later germination. ("I recognized what tunes might fit and what might not. Prior to the workshop, I wouldn't have given it a thought.")

- Some topics lingered. ("I want to talk more about who is in charge of the evening!")
- Small group size made finances tight.
- Promoting my own workshop wasn't easy.
- Implementing the specific details of the new pilot project was time-consuming and occasionally daunting.
- Financial and logistical support from CDSS was invaluable.

Even with the difficulties, the overall experience of bringing my peers together in thoughtful consideration of our work as callers and musicians was extraordinarily positive. I highly recommend a hometown workshop to anyone.**

CDSS made this first-time event possible with a generous grant from the Leadership Initiatives Fund. Special thanks to Tavi Merrill for his detailed notes and thoughtful written reflections, and to Linda Henry for her excellent editing advice.

For more information—

- The Belfast Flying Shoes Dance Series: www.belfastflyingshoes.org or 207-338-0979
- CDSS Leadership Initiatives Fund, contact Linda Henry: 413-268-7426 or linda@cdss.org
- The Callers and Musicians' workshop, including a schedule of the day: www.cdss.org/workshop

* By coincidence, we are publishing in this issue "A Resource Guide to Writings by and about Ted Sannella," see page 12, and see page 18 for two of his dances.

** If you're considering sponsoring a workshop, see our website—www.cdss.org/workshop—for a how-to manual to help you design and run your own event, plus information about logistical and financial support.



CDSS's Linda Henry (center) with final waltz partner Tavi Merrill. Photo by Bennett Konesni; used with permission.

Correction

The caller in the second photo on page 6 in the last issue is James Hutson, not Jeff Spero.

Contra Dance Callers and Musicians—Making Connections

by Chrissy Fowler

On November 3rd and 4th, 2006, an intrepid baker's dozen gathered under a disco ball in Belfast, Maine. We were on a quest to understand more about the mysterious dynamic of the caller-musician relationship. Uncharted territory! Musicians and callers with time on their hands to explore what happens on stage during those three short hours of a dance! Someone suggested, "The Caller-Musician connection is a myth." If so, what was this holy grail we sought? What could we learn?

Flashback to June 2006, Amherst, Massachusetts:

I was euphoric after a CDSS Callers Workshop (see "Do Try This at Home, issue 192, September/October 2006) and sat in my car talking to Linda Henry about importing the experience to my home community. We decided to hold a workshop in conjunction with the first Friday dance I co-organize and we agreed to lead it together, with Linda's LocoMojo bandmates Amy Larkin and Shirley White.

Fast forward again to November 3rd:

The monthly Belfast Flying Shoes Series begins with a community dance, which I call with an open band. The nine workshopers played, danced and/or observed. During the "tasty treat potluck" before the contra dance, they got an assignment: note three to five things about the relationship between the band (LocoMojo) and the caller (me). In addition, everyone danced with our cheerful local crowd.

In the morning, we reconvened in a sunny Belfast home. We began by dancing David Kaynor's The Baby Rose to a medley of non-contra music. The ensuing hilarity set a tone of camaraderie. Next, we reviewed Friday's observations and noticed that they fell into three categories: matching tunes and dances, nuts and bolts (systems, signals, etc.), and interpersonal relationships. Some incorporated questions, such as "Sweet jigs to a flowing dance. What was the exchange to work that out?"

A session called "Any Jig or Reel Will Do—Just How

True?" had more dancing: first, to a variety of recorded dance tunes that all can work with Tony Parkes' Shadrack's Delight, and second, to LocoMojo's live music that purposely didn't necessarily fit Paul Balliet's Delphiniums and Daisies. Everyone expressed strong opinions, usually united in our delight (or disgust) with particular pairings, but sometimes diverging widely in our reactions. ("Say what?!") All acknowledged our experience as dancers informs the ways we call or play.

To build common language, we brainstormed genres (e.g. French Canadian, old time, New England) and adjectives (over thirty!, e.g. sweet, clearly-phrased, flowing, dramatic). Later, the musicians among us played tunes to match those descriptors (e.g. Catharsis and Vladimir's Steamboat for driving, Dancing Bear for trance, Music for a Found Harmonium to make your head explode).

In his own musings about the workshop, Tavi Merrill noted, "Tunes fit a particular dance as they do because of their anatomy: the way musical figures are constructed and joined." Linda's anatomy lesson was a personal "aha!"



Hands twelve for a waltz mixer.



Sharing observations from Friday night's dance.



Anatomy Lesson. Photos by Bennett Konesni (top left and right) and Marian Fowler (bottom); used with permission.

moment for me. (She brought enlarged sheet music, had us imagine figures as LocoMojo played a tune, and then showed us what that tune looked like.) I was amazed to see on paper what I could feel in my body. I also realized how much I can learn from Ted Sannella's books, with his dances paired with tunes.*

For our final session, we divided into two groups—callers and musicians—and gave ourselves plenty of time to do what usually happens in a few minutes at a dance. The callers collectively chose dances and requested particular sorts of tunes, and the musicians came up with sets. The process was reversed and the callers chose a dance to go with a given set of tunes. Finally, we said goodbye with a waltz mixer.

After the workshop, I considered the pros and cons of the process. (Quotes are participants' feedback.)

- Pre-workshop preparation yielded growth and learning for leaders.
- Intimate size increased input and facilitated group bonding.
- Potluck snacks and lunch reduced overhead.

continued on page 10

A Resource Guide to Writings by and about Ted Sannella

prepared by David Millstone

Books by Ted Sannella

Calling Traditional New England Squares. Country Dance and Song Society, 2005.

Unlike Ted's first two books, this is an instruction guide for calling squares rather than a collection of dances. Contains a lengthy discussion on calling breaks with multiple examples that Ted transcribed from recordings of his own improvised breaks. Booklet includes a CD of fifteen live recordings of Ted calling square dances.

The Contra Connection and Basically for Callers, Country Dance and Song Society, 2001

"The Contra Connection" was a series of columns co-authored with Larry Jennings and Dan Pearl, published in the *CDSS News*, from 1988 to 1995. Also included here are three other newsletter articles written by Ted for callers:

"Calling Techniques," *CDSS News*, #151 (November/December 1999)

"The Walk-through and Calling the Dance," *CDSS News*, #152 (January/February 2000)

"The Caller's Responsibilities," *CDSS News*, #153 (March/April 2000)

Swing the Next: A collection of eighty squares, contra, triplets, & circle dances. Country Dance and Song Society, 1996.

More dances and greater variety of dance formations than the first book, below. Less introductory material, but does include a short essay in which Ted outlines the "rules" of what he describes as "good traditional style country dance choreography." Updated bibliography and discography.

Balance and Swing: A collection of fifty-five squares, contras, and triplets in the New England tradition with music for each dance. Country Dance and Song Society, 1982.

Introductory material on history of traditional New England dances in general and the Boston area in particular. Also discussion of live music, NEFFA, square dance choreography, western or club dancing, and different ways of classifying dancers. Each dance appears with dancing tips, notes for the caller, background of how it was written, and notation for a suggested tune. Includes glossary of common dance terms, and list of suggested records, separated into different styles.

Articles by Ted Sannella

"Controlled Dancing is Safe, Sane and Downright Satisfying," *CDSS News*, #121 (November/December 1994), shortened version of piece in *DEFFA Newsletter*, March 1994

"Calling in Denmark and Belgium," *CDSS News*, #95 (July/August 1990)

"Planning a Dance" (interview with Tom Phillips), *CDSS News*, #66 (September/October 1985)

"Contra Dancing at The National Square Dance Convention," *Northern Junket*, Volume 12, #12 (October 1977)

"Thoughts on Composing Dances," *CDSS News*, #21 (June 1977); not an article, but comments accompanying publication of Ted's dance Fluid Drive

"Ted's Triplets," *Country Dance and Song*, Volume 4 (1971)

Review of *The Ralph Page Book of Contras*, *Northern Junket*, Volume 10, #7 (March 1971)

"Christmas Country Dance School in Berea," *Northern Junket*, Volume 9, #8 (February 1969)

"One Caller's Experience" (calling for the Zionist Youth Leaders' Institute), *Northern Junket*, Volume 1, #10 (February 1950)

continued on next page

Other material about Ted and his work in the dance world

David Smukler, David Millstone and Lynn Ackerson, "I Was There: Ted's Triple Triplet Marathon," *CDSS News*, #172 (May/June 2003)

Tony Parkes, review of *Swing the Next*, *CDSS News*, #133 (November/December 1996)

"Remembering Ted Sannella," *CDSS News*, #130 (May/June 1996) (seven letters/remembrances written to the *News*)

"Ted Sannella, 1928-1995," *CDSS News*, #128 (Jan/Feb 1996), short biography and memorial tributes

Tom Phillips, "The New New England Tradition: An Interview with Ted Sannella," *Country Dance and Song*, #16, April 1986, pp. 24-33

Ralph Page, brief review of *Balance and Swing*, *Northern Junket*, Volume 14 #4 (October 1982). The review starts, "This is an excellent book. Buy it."

Jacob Bloom, "Ted Sannella—Caller-Author," *NEFFA News*, Volume VII #4 (January 1981)

"Index of Ted Sannella's Dances," compiled by David Smukler, listing sources for Ted's published dances. The 168 dances include original compositions as well as Ted's variants of dances written by others.
<http://www.davidsmukler.syracusecountrydancers.org/>

Ted was folk dance editor for *Northern Junket*. Among the many dances presented by him:

Mayim Mayim (Israeli) Volume 4, #2

Milanova Kolo Volume 6, #8

Norwegian Polka Volume 4, #5

Oslo Waltz (English Old Tyme) Volume 5, #8

Pant Corlan Yr Wyn (Welsh) Volume 3, #9

Links to these can be found in the online digital library of *Northern Junket* at UNH:

<http://www.izaak.unh.edu/dlp/NorthernJunket/NJindex/folk%20dances.htm>

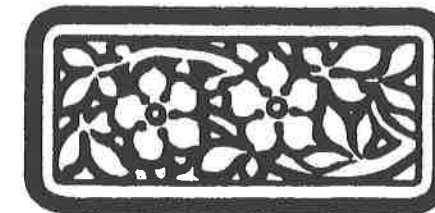
Story by Dan Pearl about Ted's funeral:

http://www.neffa.org/ted_funeral.html

The Ted Sannella Collection at UNH's Library of Traditional Music and Dance

Contains about 3000 vinyl and cassette recordings, approximately 250 books, close to a hundred periodicals, boxes of dance calls, and personal papers representing Ted's long involvement in contra dance:
<http://www.izaak.unh.edu/nhltmd/nhltmd1.htm#sann>

All titles listed in the book section are available through CDSS's mail order department; see www.cdss.org/sales.



Cardiac Life Support—Not Just for Geezers

by Mike Richardson

There's nothing like doing cardiopulmonary resuscitation (CPR) on a friend to make one into an instant poster child for cardiac life support.

The Northwest folk community recently learned this lesson on New Year's Eve, when one of our dancers, age forty-four, had a cardiac arrest on the dance floor during our Northwest New Year's (NWN) Camp. First, I'll give away the happy ending—our dear friend survived this event, and is now back home and doing well. What remains are more details about what happened, what we learned, and how we are preparing for the next time.

More Details

As I write this eleven days after the event, most of us campers are finally starting to calm down a bit. At the time, I was absolutely eff-ing terrified. I say this even though I am a physician and have done CPR a number of times in the past. However, I have never done it on a friend, and only once before outside a hospital. To up the stakes, we were at Camp Sealth, a rural island retreat in the middle of Puget Sound, down a long, windy dirt road from the nearest EMT station.

At moments like this, it was a great comfort to be surrounded by a group of smart and talented friends, who saw what needed to be done and did it quickly and quietly. Within moments, four physicians and a fire captain/EMT were performing CPR. Other quick-thinking people called 911, ran for the local automatic external defibrillator (AED), and set up a privacy screen of sheets around the resuscitation effort.

When the AED arrived, we connected it, delivered a shock, and successfully restarted our friend's heart. The island EMTs arrived shortly thereafter, took over care, and quickly transported our friend to Seattle via a helicopter ambulance. Our folk brigade meanwhile mobilized to transport our friend's spouse to town, to get their car and gear home, and to provide round-the-clock support at the hospital.

An hour or so into 2007, we got our best new year's present ever, when we heard the news that our friend was waking up.

What We Learned

1. Be prepared. In some important ways, we were.

Designated Camp Doctors—I give the NWN Camp Committee high marks for their prescience in recruiting a set of two "camp doctors" for the past few years. These physician campers normally spend the weekend dealing with minor owies and boo-boos, and dancing and playing music the rest of the time. I'm very grateful that we had

even more folks around with medical training. It's difficult to imagine doing real, live CPR by oneself.

CPR Training—A number of campers on-site had CPR training. CPR is supremely useful; with basic CPR, a patient's chance of making it to the hospital alive following a witnessed cardiac arrest increases dramatically (from five to over sixty percent).

On-site AED—CPR is wonderful, but sometimes it just isn't enough. However, with AED use, the resuscitation success rate goes way up (to eighty-three percent), and the chance of recovering normal neurological status is very high.

Defibrillation works best when done quickly.

I can't tell you how glad we were to see that AED appear at our resuscitation site so quickly—the only better sight was seeing it restart our friend's heart. We are all extremely grateful to the woman who donated the AED to Camp Sealth.

2. No battle plan survives first contact with the enemy. A good CPR training program pounds a few simple steps into your brain so that you can recall them even in times of great stress. One version: **call** (for help), **blow** (artificial respiration), **pump** (cardiac compression).¹ However, every CPR class I've ever had has had the same problems: it takes place in a quiet, comfortable room with minimal distractions. There's time to think and recheck your notes. You know that darned mannikin is going to need CPR, and you never have to worry about false alarms or alternative diagnoses.

If I were teaching a CPR class tomorrow, I'd add a few things to make it more realistic: a marching brass band would burst into the room playing the 1812 Overture, the CPR mannikin would barf all over you, and some dude dressed like the Grim Reaper would stalk around with a scythe, just to help you remember the stakes you're playing for. This chaos works like a Demeter, sucking all thoughts and training out of your skull. Your best defense is to have multiple folks with CPR training—a group mind doing CPR chances greatly increases the likelihood that the resuscitation will stay on track and all the right things will get done.

3. We were really, really fortunate. Even in the best hands in a great hospital, CPR and defibrillation don't always work. We are humbly grateful that our efforts were sufficient to help our friend.

4. The job's not over when the ambulance pulls away. Once our friend was off to the hospital, we were all



Balance and Sing

Country Dance and Song Society Store Update



MARCH/APRIL

2007

House Red UNCORKED



House Red now presents their first CD of original and traditional fiddle tunes with an eclectic twist. This young three-piece band from Charlottesville, Virginia has been playing extensively in the Southeast and Mid-Atlantic states for contra dances and weekends. They describe their music as being "a

living, breathing tradition with acoustic instruments... even some foot percussion thrown in... based on traditional fiddle tunes, but also new and exciting. Dance, or just sit and listen, but you may have a hard time sitting still! Thing is, people who don't know what contra dancing is like it, too." Band members are Jonathan Thielen on fiddle, Shawn Brenneman on piano and Owen Morrison on guitar, mandolin and feet. On their premier CD they uncork a blend of American, European and original tunes varying from old time to Irish, bluegrass and across the board. Titles include *Reel de Père Léon*, *Lafferty's*, *The High Reel*, *All the Rage* (Larry Unger), *Over the Causeway* (Susan Conger) and *Maria's Waltz* (Owen Morrison). A few cuts are over five minutes long and could be used for dancing in lieu of live music. 2006

Uncorked CD \$15.00

Charles Ward THE VITAL ORGAN: English Country Dances of the 17th & 18th Centuries

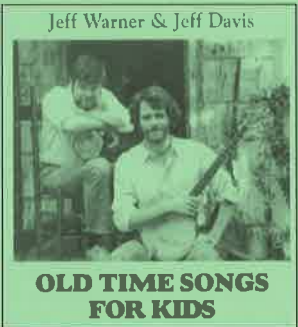
Thanks to the encouragement of the late Phil Merrill, past director of music for CDSS in New York, Chuck Ward has been playing music for English dancing since the early 1960s. He has since been invited to play for many dances in the U.S. and England. Chuck has also played the organ since he was 13 and has combined his skills as organist and master dance musician to create this CD. He has chosen 18 tunes primarily from Playford's English Dancing Master, including such favorites as *A Trip to Paris*, *Princess Royal*, *Siege of Limerick* and *Mr. Isaac's Maggot*. As Marshall Barron describes, Chuck's "varied harmonies illuminate the character of each tune, from lyrical sweetness to triumphant energy." This recording was intended for listening, and Chuck explains that, "any resemblance to dance tempos is purely coincidental." The CD was recorded on an Austrian built mechanical action pipe organ which now resides in The First Presbyterian Church in Saint Helena, California. 2006



The Vital Organ CD \$15.00

Jeff Warner & Jeff Davis OLD TIME SONGS FOR KIDS

Jeff and Jeff are among the nation's foremost performers and interpreters of traditional music and have performed at scores of festivals and hundreds of schools on both sides of the Atlantic. Childhood friends, they grew up listening to the songs and stories of Jeff's parents, Ann and Frank Warner, along with songs from singers the Warners met during their collecting trips in the South



and rural Northeast beginning in 1938. Originally released in 1988 and recently reissued on CD, this timeless recording is an appealing collection of songs, dance tunes and ballads from a variety of Anglo-American folk traditions. You'll find favorites for singing to and with kids [big kids, too!] such as *Down on Penny's Farm*, *Fooba Wooba*, *Watermelon* and *Doodle Bug*, plus a few instrumental tracks, i.e. *Cowboy's Dream* and *Wonder Hornpipe*. Songs are sung a cappella or accompanied on various combinations of banjo, guitar, fiddle, concertina, mandolin, dulcimer, Jew's harp, spoons or bones. Guest David Noyes joins in on bass for *Chicken Song*. 2006

If you like this recording, check out Jeff Warner's latest CD listed below. For more information on these songs that Jeff "keeps coming back to," see CDSS News #188, Jan/Feb '06 Store Update.

Old Time Songs for Kids CD \$15.00
Jolly Tinker (Jeff Warner 2005) CD 15.00

The Legacy Trio YORKTOWN VICTORY BALL: Historic Dances of 1781

This recording provides music for the dances that were assembled for the Yorktown Victory Ball in Williamsburg, Virginia, an event that commemorated the surrender of the Earl Cornwallis in Yorktown in 1781. As explained in the liner notes, there is no record that a dance was actually held to celebrate this pivotal victory at Yorktown, the last battle of the American War of Independence which assured the existence of the United States. However these dances were popular during that era and could easily have been danced at such an occasion. The program is comprised of nine duple-minor and six triple-minor longways dances with titles such as *The British Retreat*, *Boston Assembly* and *The Spirit of France*. Other formations include a square (*The French Lady Cotillion*) and a longways dance for three couples (*Six-Hand Reel*). This lively dance-length music is played by seasoned musicians Steve Hickman (violin), Marty Taylor (flute, recorders) and Lynne Mackey (keyboards). Dance instructions interpreted by John Millar are provided in the liner notes along with interesting historical background. 2006

Yorktown Victory Ball CD \$16.00

SPRING SALE!

The titles listed below are being offered at these sale prices. We like all these titles, but some are overstocked; others are discontinued or going out of print. Place your order soon! For detailed descriptions, give us a call or visit our web catalog at www.cdss.org/sales/sale/html. Member discounts do not apply; all sales are final.

BOOKS with an * ASTERISK * are TUNE BOOKS ONLY.

BOOKS

American Dance

- * *Fiddler Magazine* (Mel Bay Prod.) Fiddler Magazine's Favorites (book/set of 2 CDs) 1999 116pgs 16.75
- * *Paul Gitlitz* Gblitz Fancy: A Collection of New Fiddle Tunes... 1999 60pgs 12.00
- * *Ralph Gordon & John McGann, eds.* (Childsplay Music) Childsplay – The Great Waltz: Music for String Ensemble (book/CD set) 2003 40pgs 10.50
- Colin Hume* Squares with a Difference, Vol. 2 2004 28pgs 6.25
- * *Pete Mac, ed.* Band Swing: Tunes Arranged for the Band – With Chords 1998 48pgs 7.25
- Patrick E. Napier* Kentucky Mountain Square Dancing 1975 49pgs 4.00
- * *Alan Roberts, ed.* The Castles in the Air Tune Book (with learning CD) 2002 71pgs 17.50
- * *Alexander Walker* (Paul Cranford, ed.) The Alexander Walker Collection of Fiddle Tunes: A Book of 19th-Century Scottish Fiddle Tunes 1997 67pgs 9.50
- * *Geoff Wysham, ed. & Scott Reiss, comp.* Early American Roots: Recorder Edition 2005 88pgs 9.00
- * *Geoff Wysham, ed. & Tina Chancey, comp.* Early American Roots: Violin Edition 2002 80pgs 9.00

English Dance

- * *Marshall Barron* A Flight of Baroque Feathers: English Country Dances 2000 60pgs 14.00
- Eddie Cass* The Lancashire Pace-Egg Play: A Social History 2001 256pgs 16.00
- Eddie Cass, Michael J. Preston & Paul Smith* The English Mumming Play: An Introductory Bibliography 2000 40pgs 6.75
- John Garden* The Lost Dances of Earthly Delights: Vol. 1: Pleasures for Four Seasons (book/set of 4 CDs) 2005 50.00

- John Garden* The Lost Dances of Earthly Delights: Vol. 2: Favourites for Four Settings (book/set of 4 CDs) 2005 50.00
- Colin Hume:*
 - Dances with a Difference, Vol. 1 1988 16pgs 3.50
 - Dances with a Difference, Vol. 2 1990 16pgs 3.50
 - Dances with a Difference, Vol. 4 1996 24pgs 4.25
 - Dances with a Difference, Vol. 5 1998 48pgs 7.25
 - New Dances for Old, Vol. 1 1992 36pgs 5.75
 - Playford with a Difference, Vol. 1 1995 60pgs 7.25
- Roy Judge* May Day in England: An Introductory Bibliography 1999 22pgs 6.75
- Mik Lammers* 4 Potatoes and a Few Notes 2002 40pgs 5.50
- Martha Chrisman Riley* English Country Dances for Children, 2nd ed. (book/set of 4 CDs) 1995 50pgs 37.00
- * *John Stapledon, comp.* Music Supplement to Not Quite Playford, Still Not Quite Playford and Playford Plus 20pgs 5.25

Folk Song

- Francis James Child* The English and Scottish Popular Ballads:
 - Vol. I: Ballads 1-53 2001 631pgs 18.25
 - Vol. II: Ballads 54-113 2003 625pgs 18.25
 - Vol. III: Ballads 114-188 2005 577pgs 18.25
- Mary-Ann Constantine, ed.* Ballads in Wales: Baledi yng Nghmru 1999 85pgs 6.75
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- Roy Palmer, ed.* Bushes and Briars: Folk Songs Collected by Ralph Vaughan Williams 1999 209pgs 19.75
- Ian Russell & David Atkinson, eds.* Folk Song: Tradition, Revival and Re-Creation 2004 555pgs 30.00
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CDs

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- Belinda Quirey* May I Have the Pleasure? The Story of Popular Dancing 1987 124pgs 15.00

Special Sale Items

We also have a few seconds from our regular stock that have been marked down for quick sale. These items are slightly scratched or bent but are perfectly useable despite their appearance.

This bargain selection is very limited and constantly changing as items sell out (usually only one copy per title). We update this listing once a month, so keep checking www.cdss.org/sales/cecils/html to see what's available at any given time. You never know what might show up – or disappear!

If you order any of these items, please indicate on your order form whether or not you would be interested in buying the item at list price should we not longer have it in our "Scratch 'n' Dent" selection.

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- Country Dance and Song Society* Gems 1993 94pgs 14.00
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- Joseph Pimentel & Friends* Cardinal Collection: Traditional-Style Dances and Tunes 2004 42pgs 7.75

English Dance Books

- Ivor Allsop* (Anthony G. Barrant, ed.) Longsword Dances from Traditional and Manuscript Sources (hardcover) 1996 384pgs 29.75
- * *Marshall Barron* Knives and Forks: The Complete Neal Collection (tune book only) 2006 68pgs 21.25
- Pat Shaw* New Wine in Old Bottles 1996 81pgs 18.00

Children's Materials

- New England Dancing Masters* Listen to the Mockingbird: More Great Dances for Children, Schools and Communities (book) 1997 64pgs 12.75

CHANGES TO OUR STORE

The CDSS Store is undergoing major (and exciting!) changes as we convert to a new customer service database. Over the next several months you will see changes in how we look in print and online.

These changes will lead to direct online ordering and more efficient customer service in the long run. In the short term, please bear with us as we navigate a major transition.



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in a state of shock, depressed, and with no idea of the eventual outcome. Eventually, cooler heads (not mine) realized that having taken care of one patient, we still had over a hundred adults and kids huddled together in the main hall needing some attention. Many people still had an incomplete idea of what had just happened, and no one knew what to do next.

Someone pointed out to me that as a caller and one of the camp doctors, I might be an appropriate person to give a medical summary of what had just happened, and possibly get the group moving again. The medical summary was easy enough to give, other than the part about trying to speak with my proverbial heart clenched in my actual throat.

The next part was tougher—what should we do now? I flashed on a caller's workshop I had attended years ago, led by Fred Park. In a Gigs from Hell session, he told us of calling at a dance in which the guest of honor dropped dead early in the evening. After this, Fred's group stumbled around, as directionless as we were. Should they go home? Should they continue the dance? Fred had the insight that dancing might be the most therapeutic thing they could all do. He posed this dilemma to his crowd, and suggested that they finish the dance in memory of their departed friend. They agreed. Our group also agreed. So, we gathered in a circle, sang and spoke various words from our hearts, and then proceeded to have a hell of a dance in honor of our friend.

How We Are Preparing for Next Time

CPR/AED Classes—Seattle has a reputation of being a good place to be when one needs CPR. We're determined to make it an even better place. A number of our NWNV campers have already signed up for CPR/AED courses. In my humble opinion, dance organizers should strongly consider taking these courses, and perhaps noting which of their regular dancers have medical training or CPR skills.

However, you don't need a class to successfully use an AED. It's remarkable how many of the patients saved by AEDs are resuscitated by rescuers with no training or experience in AED use.² This is possible because AEDs are automated and will tell you exactly what to do. All you have to do are these three things:

1. Recognize that cardiac arrest may have occurred
2. Turn the AED on
3. Follow the AED's instructions

The AED does the rest. It first records and interprets an electrocardiogram (ECG). If this shows a normal cardiac rhythm, no shock is given. However, if the device detects a lethal arrhythmia, it charges itself automatically to a predetermined level and then indicates that a shock should be given. Full instructions are provided by voice prompts and written instructions on a screen. If the arrhythmia persists, the device provides additional shocks and advises you to continue CPR between shock cycles. A short online movie demonstrating AED usage is available online.³

The benefits of AEDs are now so obvious that even

politicians are believers. In a rare show of bipartisanship, the United States Congress and state lawmakers in all fifty states have passed Good Samaritan legislation to protect bystander operators of an AED.

Acquiring AEDs for Dance Spaces—I go to folk music and dance camps, in part, to flee the city, its pace and its technology. However, after NWNV '06, there's one piece of technology I'm no longer willing to do without. Any camp I attend these days will have an AED on-site, even if I have to bring my own. As a precocious geezer of fifty-six, I want to have an AED around for my friends, family and me. I suspect I'm not the only one.

The Seattle folk community is currently working to place AEDs in all of our local dance venues. At the time of this writing, we have already had sufficient pledges to buy three AEDs. The NWNV committee and campers have already donated \$750 to Camp Sealth to replace the AED battery we used and to purchase additional resuscitation gear.

If your hall already has an AED, learn where it is. If not, AEDs are now amazingly affordable (under \$1100 at amazon.com).

The Wrap Up

I'm extremely proud of our Northwest folk community and consider them heroes for the way they took care of each other at camp. When I go to Seattle-area dances from now on, I'll feel a warm glow every time I see an AED at a dance or hear that another person has learned CPR. I hope that other folk communities and camps around the planet will join ours in promoting these effective techniques for taking care of each other.

References

1. Learn CPR; instructions available online at <http://depts.washington.edu/learncpr/>.
2. Caffrey S.L., et al. Public use of automated external defibrillators. *New England Journal of Medicine* 2002; 347:1242; available online at <http://content.nejm.org/cgi/content/full/347/16/1242>.
3. Philips HeartStart Home Defibrillator, available online at <http://www.tvdepot.com/heartstart/home.js>).



I'm grateful to my wife, Chris Caldwell, M.D., for her personal and medical comments about the article. I'm abjectly grateful that her trained mind and those of Harvey Niebulski, M.D., Eric Luria, M.D. and Captain Bill Halbert—fireman and EMT extraordinaire—were there at the CPR site. Chris Wright and Anita Anderson made a number of very helpful suggestions about my initial draft. I'm also grateful to my son, Jon, who acted as an emissary from the scary CPR battlefield to other kids at camp to let them know what was going on. It must have been frightening to them to see a whole room full of adults sitting around quietly and crying. I'm grateful to all of the other folks at camp who did many other wise and caring things in the face of severe stress. If you had the publication space, I'd include the whole camp roster for special thanks. ~ M.R.

Key to the Cellar, or Locked Out Again or No Key to the Church

by Jennie Beer

Formation: Triple minor longways or three couple set
Music: Key to the Cellar

- A1 First couple cast; gate down through the third couple.
- A2 Lines forward and back; first couple gate up through the second couple.
- B1 Heys across the dance: first woman up with second couple, first man down with third couple
- B2 First couple gypsy; all turn two hands with partner (first couple “melts” into turn).

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Author's note: Written to celebrate the final third Friday dance, which had been held in Media, Pennsylvania for fifty some years. Ironically, we were locked out of the church where we'd danced for twenty years, so held the dance in the Neallys' basement instead; hence the ironic subtitles. We are happily dancing at another town now.

~ J.B.

Dance editor's note: In this dance, Jenny compellingly reminds us that, in dance choreography, so often less is more! Dancers and dance leaders alike can instantly recognize the satisfying simplicity of this dance pattern, which makes the dance a valuable addition to the triple minor repertoire. The dance and tune also are in *Dances from Barnes Two*, (compiled by Allison Thompson, 2006, The Squirrel Press, Pittsburgh, PA), available from CDSS, with proceeds going to the May Gadd/Phil Merrill Fund.

~ Robin Hayden

Key to the Cellar

traditional

Em Em D Em D Bm

Em Em (A) D D Bm

Author's note: Tune should be played as steady 3/2 though it wants to speed up to a 9/8 tempo. Halfnote=100 or so.

Tune typeset by Peter Barnes.

Two by Sannella

In late 2005, a number of events were held in honor of the late Ted Sannella—we published a list of the events and some favorite “Ted dances”—and at the time, callers Philippe Callens of Belgium and David Millstone of New Hampshire mentioned to me two additional dances of Ted's that they enjoyed. Each is an excellent example of how choreography can build a community on the dance floor. Passing Fancy (this page) hasn't been published until now; the second dance, Scatter Threesome, is on the next page. Both dances are used with permission of Ted's family.

~ Editor

Passing Fancy

by Ted Sannella

Formation: Circle mixer
(circle of couples, all facing in)

- A1 Balance and swing your partner; end facing the center (16)
- A2 Join hands in a ring, go into the center and back (8)
With your corner, right shoulder gypsy; end facing partner (8)
- B1 Give left hand to partner, pull by, then allemande right the next, come back to partner (8)
Left hand to partner and promenade two by two (8)
- B2 Ladies turn back, all move forward past four* people (including partner) (8)
Do-si-do the fifth (8)

© 1994 Ted Sannella; used with permission

* In a crowded hall, Ted suggests you go past five people and do-si-do the sixth.

Ted wrote this dance in February 1994 for Valentine's Day. He called the dance for us at the Anglo-American Dance Service (AADS) Spring Dance Weekend in Malle, Belgium, in March 1995. I find it an interesting choreography: good interaction with several dancers in the circle, flowing, not generic (but still accessible).

~ P.C.

Many choreographers, after a right shoulder gypsy, would call for a right hand turn in the interest of “good flow.” Ted has you pause after the gypsy and give left hand to partner, which has the effect of keeping dancers from getting too far ahead (as a right shoulder gypsy to right hand turn could do). It also sets up the movement at the end of B1, with the left hand to partner going into promenade, a very nice move.

~ D.M.

Scatter Threesome

by Ted Sannella

Formation: Lines of three scattered at random around the hall (man with two ladies or lady with two men)

- A1 Left hand person in each line leads the line to find another threesome, circle with them
- A2 (Remembering the original lines) allemande right with the opposite person once and a half and reform your line on the other side
- B1 Couples in each line, right and left over
New lines of three forward and back;
as you back up, form baskets of three
- B2 Basket swing, opening up with lone sex individual in the middle.

© Ted Sannella; used with permission

In B1, the "couple" is defined as a lady with gent on her left (or a gent with a lady on his right). Sometimes couples are directly across from each other in the lines, and sometimes on a diagonal. This point needs stressing, because in the moment of the dance I've seen many experienced dancers make wrong "couplings," as it were. On the other hand, as long as you end up with two of one sex and one of the other in each line, it doesn't really matter that much.

This dance is a great equalizer in which experienced dancers and beginners alike can quickly be reduced to laughter. (I call it an "equal opportunity for failure" dance.) The basket swing in threes gives everyone an enjoyable time together in which mistakes can be forgotten. Use any lively tunes—rags, silly reels, etc. Not a good dance for dreamy or elegant tunes. Don't run it too long, maybe ten times—the fun can wear off if overdone.

~ D.M.

"Scatter Threesome," worded somewhat differently, also is in Zesty Contras by Larry Jennings (1983, New England Folk Festival Association), available from the CDSS Store.



"I sincerely believe that traditional country dancing is the greatest form of group recreation. Through this activity I have come in contact with great numbers of dancers, callers, and musicians throughout this country and abroad and I am convinced that these are the friendliest and most hospitable folks to be found anywhere."

Ted Sannella in his Introduction to Swing the Next Country Dance and Song Society, 1996

Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is March 15, 2007 for events on and after May 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.

- Mar 16-18 **Gypsy Meltdown.** Charlotte, NC. Charlotte Dance Gypsies, gretchendance@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 17 **Winter Meltdown.** New York, NY. Country Dance New York, 212-459-4080, www.cdn.org. *
- Mar 18 **English Country Dance for Advanced Dancers.** Amherst, MA. Amherst Area English Country Dancers, 413-253-0887, www.amhersted.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. *
- 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 1 **The Great Dance Escape.** Post, TX. Great Dance Escape, 512-251-8319, glenn.hebert@gmail.com, www.thegreatdancescape.org.
- Mar 30-Apr 6 **Contra Holiday in Medieval England.** Ely, England. Contra Holiday, 757-867-6807, www.contraholiday.net.
- Mar 31 **Sword Workshop Extraordinaire.** Cambridge, MA. Sword Workshop, 617-504-6485, susiepetrov@earthlink.net, www.swordworkshop.tk.
- 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 13-15 **English Dance Weekend.** Berea, KY. Berea Folk Dancers, Theresa Lowder, 859-986-8777, theresa_lowder@bera.edu.
- Apr 13-15 **California Ale: Beyond the Pale Ale.** San Francisco, CA area. Berkeley Morrisv www.berkeley-morris.org/ale/. *
- 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 28 **Playford Ball.** New York, NY. Country Dance New York, kenneth403@aol.com, www.cdn.org/PlayfordBall.pdf. *
- 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 4-6 **Whitewater Whirl.** Beckwith, WV. Whitewater Whirl, Gary Reynolds, llama@mountain.net.
- May 5 **May Play Day.** Rochester Hills, MI. Paint Creek Folklore, www.paintcreekkloresociety.org. *
- May 5 **May Day Celebration.** New York, NY. Country Dance New York, 212-459-4080, www.cdn.org. *
- May 11-13 **LCFD Dance Camp.** Woodstock, CT. LCFD Dance Camp, camp@lcfid.org, www.lcfid.org. *
- May 12 **Hartford Ball.** West Hartford, CT. Hartford Ball, Helen Davenport-Senuta, 860-285-8694, dancerhiker@yahoo.com.
- May 12 **Hands Eight: Square Dances for Contra Dancers with Tony Parkes.** New York, NY. Country Dance New York, 212-459-4080, www.cdn.org. *
- May 12-13 **The Mayfair Ball.** St Cloud, FL. Central Florida English Dancers, Pam Russo, 407-284-1955, chagalo.org/ecd/StCloudECD.html.
- 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 **Washington Spring Ball.** Washington, DC. Folklore Society of Greater Washington, 301-585-7857 or roger@just.net, www.fsgw.org. *

May 19 **Fiddlehead Frolic.** Ithaca, NY. Hands Four, Tom Gudeman, 607-539-3174, www.hands4dancers.org. *

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

May 25-28 **Memorial Day Dance Weekend.** Wasilla, AK. Dancing Bears, 907-258-1937, ravenwoman@juno.com, www.thedancingbears.com. *

May 25-28 **Almost Heaven Dance Camp.** High View, WV. Almost Heaven, 703-437-0766 (10 am-10 pm only), almostmarti@gmail.com, www.conradancers.com.

May 25-28 **FolkMADNESS Music & Dance Weekend.** Socorro, NM. NM FOLKMADS, 505-983-1321, lisabertelli@aol.com, www.folkmaids.org. *

May 26 **Ice Cream Social.** White Plains, NY. CD of Westchester, 914-693-5577, 845-735-3365, or 914-762-8619, 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. Folklore Society of Greater Washington, www.fsgw.org. *

Jun 8 **Gay Pride.** New York, NY. Gender-Role Free Center Contra, 347-275-7983, www.lafd.org/nyc. *

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

Jun 8-10 **Dance Trance.** Lexington, KY. Traditional Dance Association, 859-272-0710, dancetrance07@yahoo.com, www.coe.uky.edu/~dan/DTV. *

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

Jun 9 **Dance Finale: Summer Sendoff.** New York, NY. Country Dance New York, 212-459-4080, www.cdney.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 **Maine Fiddle Camp June.** Montville, ME. Maine Fiddle Camp, Doug Protsik, 207-443-5411, webonly@mainefiddle.org, www.mainefiddle.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 22-Jul 11 **New England Teen Camp I.** West Hawley, MA. Village Harmony, 802-426-3210, vharmony@sover.net, www.villageharmony.org.

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

Jun 24-30 **Western and Swing Week.** Woodstock, NY area. Friends of Fiddle and Dance, 845-246-2121, office@ashokan.org, www.ashokan.org. *

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

Jun 29-Jul 8 **Teen Residential Camp.** Colrain, MA. Village Harmony, 802-426-3210, vharmony@sover.net, www.villageharmony.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 12-Aug 2 **New England Teen Camp II.** Stannard, VT. Village Harmony, 802-426-3210, vharmony@sover.net, www.villageharmony.org.

Jul 13-22 **New England Adult Camp I.** Colrain, MA. Village Harmony, 802-426-3210, www.villageharmony.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 20-22 **Camp Damp.** Juneau, AK. Juneau Contradancers, Terry Laskey, laskey@alaska.net.

Jul 20-22 **River Rendezvous.** Coshocton, OH. River Rendezvous, jimsedivy@prodigy.net, www.riverrendezvous.com. *

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, MA. 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 22-28 **Northern Week.** Woodstock, NY area. Friends of Fiddle and Dance, 845-246-2121, office@ashokan.org, www.ashokan.org. *

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

Jul 27-Aug 4 **Lark Camp.** Northern California. Lark Camp, 707-964-4826, registration@larkcamp.com, www.larkcamp.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 on our website, send 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 May 15 (deadline: March 15). To advertise in the newsletter, write news@cdss.org.

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Dance Programs for 2007**

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 newer 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.

Dec. 26, 2007 - Jan. 1, 2008 Winter Dance Week. Our annual year-end dance and music celebration featuring contrás, squares, English country dancing, singing, jam sessions, couple dances, a gala New Year's Eve Dance, and more in a friendly community atmosphere. Staff to be announced. Limit: 90

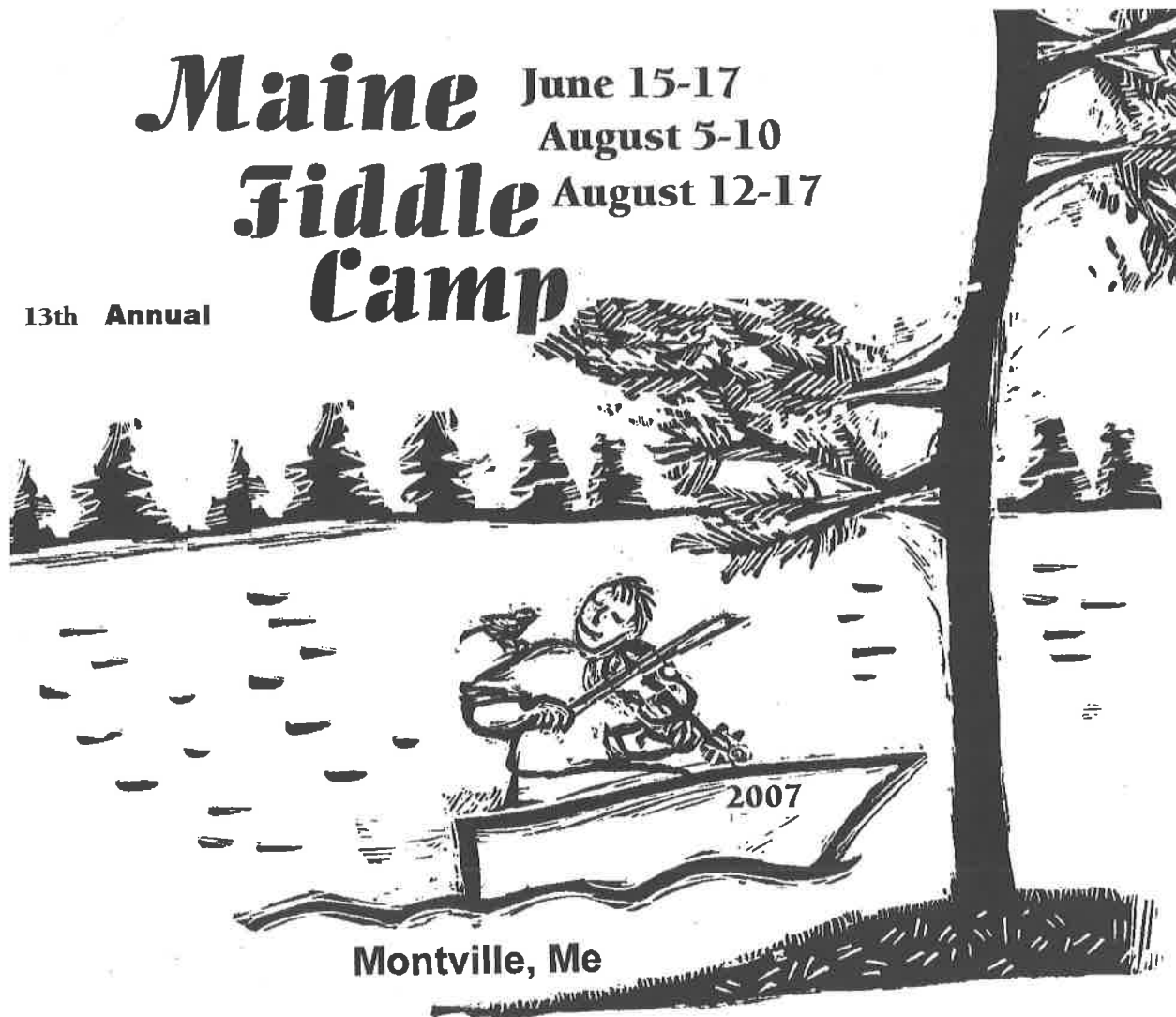
We also offer classes in mountain dulcimer, hammered dulcimer, guitar, banjo, fiddle, autoharp, folk harp, mandolin, harmonica, Native American flute, photography, nature studies, cooking, creative writing, gardening, and hundreds of traditional and contemporary crafts. For a catalog call, or visit our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

Maine Fiddle Camp

June 15-17
August 5-10
August 12-17

13th Annual



Montville, Me

Dance music in Scots-Irish, French & Scandinavian traditions as they've evolved in Maine. All ages, levels, and families welcome. Staff of expert traditional musicians giving fiddle, piano, guitar, banjo, bones, tin whistle, bass, and cello classes and workshops with performances, jams, song swaps, and dancing. Beautiful lakeside setting with bonfires, swimming, bunkhouse cabins and tent and RV sites. Meals provided and mostly organic and locally produced food prepared by the incredible "Second Breakfast".

STAFF MEMBERS: Eric Favreau, Frank Farrel, Ed Pearlman, David Surette and Suzie Burke, Bob McQuillen (piano), Lissa Schneckenburger, Rushad Eggleston (cello), Ariel Friedman (cello), Greg Boardman, Don and Cindy Roy, Steve Muise, Pam Weeks, Jennifer Armstrong, Glen Loper (Mandolin), John Pranio, Doug Protsik, Jeff Mckeen (guitar), Sharon Pyne (tin whistle), Ellen Gawler, Kaity & Carter Newell, Ed Howe, Elaine Malkin, John Cote, Guy Bouchard, Hank Washburn, Corey DiMario (Bass), Dudley & Jackie Laufman, George Fowler, and more including "venerated old-timers" as surprise guests!
More details on website.

June 15-17, \$125 per camper, includes tuition, meals and bunk/tent site, \$115 for each additional family member
Aug. 5-10, Aug 12-17 \$300, \$250 for each additional family member
MAINE FIDDLE CAMP Director Doug Protsik 116 Pleasant Cove Dr.,
Woolwich, Me. 04579

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

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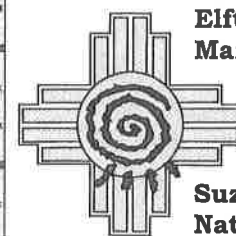
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<http://www.nttds.org> info@nttds.org

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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!

At the 6 evening dance parties, and during the daytime workshops, many dance styles are featured: Contras; English, Squares, old and new; International Folk; Rounds; Scottish and more. WOW! And, you will love the LIVE music from our fine musicians!

See "Dance Camps" on the LSF webpage, or contact Bob Riggs (303)808-7837 or Email: RMDR@sde-co.com or registrar Linda Bradford: L_Bradford@comcast.net.

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South Central Kentucky

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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.

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

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

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BAY AREA

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, Morris Grab Bag and more!
Music by The Tricky Brits, Jim Oakden, Rebecca King, Noel Cragg, Eden MacAdam-Somer, and Larry Unger
www.bacds.org/eweek

COUNTRY

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

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

OUTSTANDING MUSIC:

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Jim Oakden and Mark Hellenberg
CONTRAS/SQUARES: Becky Hill & Erik Weberg



COUPLE DANCING: Valerie Williams
CLOGGING: Kalia Kliban
SINGING: Seth Houston
CHOREOGRAPHY: Bob Isaacs
SOUND: Marty Brenneis
SUPREME CUISINE! Annie Johnston

Contact: Registrar, Susan Amato
<amweek@bacds.org>, (707) 829-7292
or check our website at www.bacds.org/amweek

DANCE

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

at Foothill Horizons in the Sierra woodland near Sonora.

Only a few hours from the Bay Area, and priced less than 2006, Family Week will be an amazing week for dancers, campers, and musicians of all ages and families of all sizes. Program director Larry Edelman is a superb caller, musician, and philosopher of community.

Featuring a thrilling staff of talented and fun Musicians and Dance Teachers including:
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Craig Johnson, Kevin Carr, Alan Winston, Kalia Kliban, Andy Wilson, and many, many more!!!
Plus: Crafts, Morris/Sword Dancing, Swimming, Storytelling, Pied Piping by Family Week co-founder Jerry Allen, and much, much more!!!
All-Natural Catering by delectable chef Denise Ladwig!

For updates or more information, check <http://www.bacds.org/familycamp/> or call Rae Fixeler at (925) 283-3400. Come join us!

SOCIETY

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

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July 20-22



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Coshocton, Ohio

Music by The Sevens

HOTPOINT & AMARILLIS

Callers Becky Hill, Carol Kopp, Tom Hinds

Sound by Wes Maluk

website www.riverrendezvous.com

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The Monticello website has an image of the tune written in Thomas Jefferson own hand—see <http://explorer.monticello.org/text/index.php?id=54&type=5>. (Thanks to David Millstone for the link.)

New CDSS Affiliate

Welcome to Newton Contra Dance Association in KANSAS, sponsors of the second Saturday dance (fall-spring) at Bethel College Memorial Hall in North Newton. Jennie McCune can tell you more: 414 West 11th Street, Newton, KS 67114, 316-283-2774, or call Karen Carlile, 316-772-3565, or dance2004jennie@yahoo.com, www.kansasfolk.org/contra/newton.html.

Errata—Dances for Volume 9: Strong Roots: Easy Historical Dances

Thanks to a couple of eagle-eyed readers, we've discovered three minor changes for the first printing of *Dances for Volume 9* (published just before Christmas). Since enough of you have already ordered the book, which accompanies the CD, *Volume 9: Strong Roots* by Bare Necessities, we thought we'd just publish the errata here.

—page 9, Notes for Apley House B1 3-4 should read: "... In addition, the following cast (in B2) is greatly facilitated if the men turn single *right* and the women *left*."

—page 39, Index should read: A Trip to Paris 2

—new 13-digit ISBN number: 978-0-917024-17-7

There will also be errata sheets in each booklet of the first printing.

Pat MacPherson, Publications Manager

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 was 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.

Attention: students!

Youth scholarships are available for campers fifteen to twenty-five years old. The application is straightforward and we're eager to see you at camp this summer. See our website for information or call Programs at 413-268-7426 x 102.

CDSS News

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