



Country Dance and Song Society News

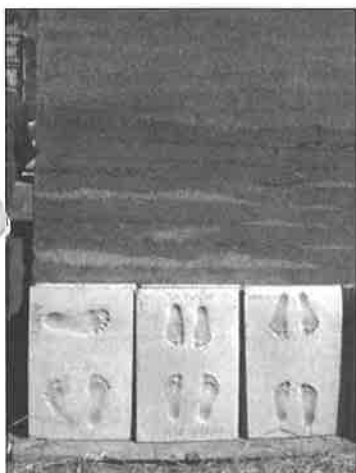


Issue 196 May/June 2007

In This Issue...

...we have adventure stories—dancing and meeting in Florida, dancing and weekend in New Jersey, dancing and building schools in Mexico—and David

Smukler ends an adventure—the Cracking Chestnuts columns—with a look at that classic of classics, Chorus Jig; caller Merri Rudd tells us why she calls, musician Lynn Basham encourages us to take up a musical instrument, Graham Christian's Tell Me More column looks at Trip to the Jubilee, and there are a couple of book reviews, a poem, several letters and announcements, bunches of events, and more goodies in the store.



Footprints? See the article on page 10.

Come to Camp

It's not too late to sing and dance your brains out this summer. Although some of our weeks are full, with short waiting lists—Contra Dance Callers Course, Sound Operators Course, Campers' Week, and English and American Dance Week at Pinewoods—we have spaces for campers at all other weeks. See our webpage, www.cdss.org/programs, for late breaking news and a registration form, or call Steve at 413-268-7426 extension 3, or email him at camp@cdss.org.

New Outreach Fund

The Chuck Ward Fund is a new CDSS outreach fund, created to help support workshops and other training programs for experienced and novice country dance musicians, especially those living in areas that lack opportunities for training in country dance music. It was conceived of by Bay Area Country Dance Society and will be administered by the Country Dance and Song Society as part of our Leadership Initiative.

The fund is named after San Francisco-area musician Chuck Ward who has enlivened the dance world for many years with his splendid playing and playfulness (listen to his recent CD, *The Vital Organ: English Country Dances of the 17th and 18th Centuries**). The fund will be a way for the dance community to reach out to musicians on all levels just as Chuck has reached out to his fellow musicians throughout his career. When it's fully funded, groups will be able to apply to it for help to pay travel and other expenses involved in training their musicians.

We plan to create an initial capital of \$20,000 and are more than two-thirds of the way there, thanks, in part, to a generous donation from BACDS and equally generous leadership gifts and pledges from several other friends. You can contribute to the fund by writing a check to CDSS—specifying that your donation is for the Chuck Ward Fund—and sending it to us at PO Box 338, Haydenville, MA 01039-0338—or you may contribute by making a pledge to donate a certain amount over a period of time.

For further information, write Robin Hayden, robin@cdss.org, or call her at 413-268-7426 x 107.

** Available through CDSS; details in last issue.*

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



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

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

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

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

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

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

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The CDSS Office will be closed on Wednesday, July 4 and Monday, September 3.

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Letters, Comments and Announcements

from the Members and Friends of CDSS

Dancing the Bach Chaconne

I am an English country dance musician of modest abilities; one of my musical life goals is not just to play the music well, but to play to the dancers and the dance. Imagine my surprise on my drive home from work listening to National Public Radio, when a section came on with Arnold Steinhardt, first violin of the Guarneri Quartet, who has had as his lodestar Bach's Chaconne ever since he heard it played by Mischa Elman in 1949 when Steinhardt was eleven.

After he had been playing and performing the Chaconne for years as a young man, he had the opportunity to play it for Arthur Lesser, then in his seventies. After he took his bow down and looked at Lesser, Lesser said "Well, Arnold, that was good, that was lovely, but...do you know how to dance these movements?"...and proceeded to dance it. Further, Steinhardt says that some years later, he dreamt that Bach came to him in a dream in modern street clothes and told him to put down the fiddle and dance with him.

Here's the NPR link—www.npr.org/templates/story/story.php?storyId=6888973

Stewart Dean, Kingston, NY

More Money Musk

In a major folk dance class at UCLA, 1942, we danced Money Musk frequently. It was taught exactly as written in *Good Morning* by Mr. and Mrs. Henry Ford and Benjamin B. Lovett and danced to piano accompaniment. The cohesive spirit of thirty-six women—yes, in the gym, gym clothes too—moving in unison to the delightful tune definitely pointed me towards a career in dance.

On the west coast in the 1940s Money Musk, like the Virginia Reel, was considered a contra dance. It is interesting to note that dancing west to the east coast, southwest, occasionally with Ralph Page, later with Ted Sannella, settling in the northwest, Money Musk never appeared on the dance programs once.

In the late '40s and '50s dance records became available, but I do not recall a Money Musk record except for the Henry Ford recording, quaint and "tinny" at that time. New England recordings of the '40s probably included Money Musk.

Thanks to David Smukler/Cracking Chestnuts for resurrecting a good dance, worthy of keeping alive.

Marlys Swenson Waller, Lopez Island, Washington

Ah, the Power of the Press

Thank you for the great job you and the CDSS staff did on the September/October newsletter of the interview, poem and photos ("Meet the Caller—Karen Fontana"). I've received many wonderful comments from dancers, organizers and musicians who read the newsletter. I keep passing people in line, while dancing: "Oh, I saw the article," they say. "I didn't know you're a member of CDSS," I say. Then some say "I'm not." (Perhaps they ordered a CD or something). Then I say "You should be!"

Mostly people are surprised—"Hey, I know her!" It's also nice that the article is about/from the West Coast folks—brings the newsletter close to home. Thanks very much; it's been well received out here.

Karen Fontana, Mountain View, CA

Birthday Celebration

On the 14th of January, 2007 Cecil Sharp House in London was the venue for Cyril Jones' ninetieth birthday party, and everyone who is anyone was there to pay tribute to the man who has been there for almost sixty years and who still functions at a high level. My first encounter with him was a few years ago when he ran after me—and I mean ran—to hand me a brochure detailing one of his many dance ventures.

I have been to C# perhaps thirty times in the last six years. I have never ever seen so many people at a dance. The master of ceremonies was the colorful, ever entertaining Chris Turner (who publishes a wonderful magazine that all Americans need to know about: *Set & Turn Single*—S&T's website has the most complete listing of dances in the United Kingdom). The musicians were Chris Carpenter and Peter Boyce of the Forest Band, Rod and Frances Stradling, and Howard Mitchell of Stradivarius.

Chris Turner kept the afternoon dance moving at a brisk clip as the great and good called and performed: Marjorie Fennessy, Ron Coxall, Cyril and his son Brian Jones. Brian Stone (of Fiddlin' Around) did a stunning turn dancing and fiddling. Brian's parents were members of Cyril's first evening class in 1949. The morris team that performed with Top Hatted and Frock-coated Fool, included Colin Roker who, with his wife Di, had their interest in country dancing sparked off by attendance at Adult Education Classes led by Cyril in the '60s and later were the founders of Etcetera Morris Dancers of Enfield.

Cyril has been a fixture on the English country dance scene for almost as long as I have been alive. He began calling in 1950! In his time, he encountered and interacted with Pat Shaw, Helen Holt, Hugh Rippon,

Bernard Chalk, John Kirkpatrick, Ron Smedley, John Lagden, John Chapman, Charles Bolton and many others who literally created the English country dance scene.

For many years, Cyril led the children's workshop at Sidmouth Festival. In 1978 he joined CDSS when he visited the United States [see *CDSS News*, issue 186, September/October 2005]. Two years later, with his first wife Iris (who, sadly, died in 1990), he was invited back by friends who had been at Halsway Manor for the holiday he arranged for one of the first American parties to stay at the Manor. Cyril called in New York, Princeton, Philadelphia and Washington, DC. Since then with his second wife Doreen, he has been to the States many times, calling at various places from New England to New Mexico.

Henry Morgenstein, Southampton, England

Blog Alert

Dancers Dave Eisenstadter and Lisa Weiss are on a journey—they are following contra dance out of its New England birthplace to see how it has spread and flourished, to learn who does it and why, and to see, hear and dance the similarities and differences across the country. An article about the trip—or blog excerpts—will be published in a later issue of the *News*. In the meanwhile, you can travel along with them at <http://blog.chorusjig.com>.

Home Schooling Report

You may find the following Jefferson City article and the attached picture of interest. Teenagers can be led to love country dancing. Berni and I just finished the second home-school Christmas Ball for teenagers in Jefferson City. We led the first one last year and have been asked to come again next year. The picture shows Berni and I with just the teenagers. Including the parents, we had eighty-one people dancing and the organizers had to turn people away because of the size of the hall. The parents wanted to dance, too! Next year they may move to a larger facility.

John Ramsay, St. Louis, MO



Dance master John Ramsay (far rightish, back row) with home-school students in Jefferson City Home Educators' second annual Christmas Ball at the McClung Park Pavilion. Photo by Shaun Zimmerman/News Tribune; used with permission.

Home-schooled Students Learn Traditional Dances from Professional Instructor

by Christina Knott

Dressed in their finest—collared shirts, curled hair and ruffled skirts—dancers followed the steps of traditional English country dances. Occasionally, hosed legs led to bare feet or sneakers, a sign that this was still the twenty-first century.

Home school students learned moves from a world-renowned dancing professional Friday at the Jefferson City Home Educators' second annual Christmas Ball at McClung Park.

"This is pretty much the only time of the year I dance," confessed Nick Gibson, a junior. "This is something you don't get to do that often."

The dance master of the evening, John Ramsay, has studied folk dances in the British Isles, Denmark and Czechoslovakia. The seventy-six year old St. Louis resident has traveled on tour to Japan, Germany and El Salvador, and has even performed before the Queen of Denmark.

In Jefferson City, Ramsay joined his wife and dancing partner, Bernice Meyer, in leading the teenage crowd [calling] directions as the classical music played: "Forward and turn, change places with your partner."

Inexperienced, the dancers giggled and grimaced as they faltered.

"I think it's a lot of fun and it's really wonderful to learn a lot of older dances," said Morgan Russell, a junior, taking a quick break from dancing.

Because the girls outnumbered the boys two to one, female partners paired up and dads on the sidelines were called to the floor. According to Ramsay, the male hesitation is strictly an American invention.

"In other countries, it's the manly thing to do," he said.

Many of the dances Ramsay led the students through were social dances, historically designed to allow people to meet by mixing up partners several times.

The social dances were particularly apt for the home school crowd who use events like the Christmas dance as social outlets since they don't mingle with many students during their regular school day.

Dancing could be the perfect avenue for congregation, self-expression and other aspects of life. As Ramsay prepared to lead the room, he shared what inspired his fascination.

"In dance you are totally involved in something. It involves all of your senses—kinetically, intellectually, spiritually, too, I think," Ramsay said.

"Dancing, like life, is what you make of it."

The article appeared in the News Tribune—www.newstribune.com—on December 19, 2006; it is reprinted with permission.

Liability Insurance

GROUP INSURANCE—We currently have two policies for CDSS Group Affiliates in the United States. The insurance year runs April 1-March 31 and you may join at any time. (Please allow at least three weeks to process your application.)

The first policy is underwritten by Nautilus

Insurance, and covers contra, English country and similar dance and song events, whether they are monthly, weekly or occasional, regular dance and song series, concerts, performances, balls, workshops, festivals, holiday dances, week or weekends, residential or not, and as long as attendance is under 500 participants per event. Coverage is \$1,000,000 per occurrence, with an aggregate limit of \$3,000,000 for the CDSS policy; fire damage is limited to \$100,000. Premiums are \$35 per calendar days.

The second policy is underwritten by Essex Insurance, and has several restrictions. It covers only regular monthly and weekly dance and song events. It does not cover what the insurer considers "special events" (workshops, balls, festivals, seasonal holidays such New Year's Eve dances, residential and nonresidential weekends), and does not cover performances (coffeehouses, in-house sings, concerts, morris/sword performances, dance demonstrations); however, you may insure these special events with Nautilus (see above). Coverage is \$1,000,000 per occurrence, with an aggregate limit of \$3,000,000 for the CDSS policy; fire damage is limited to \$50,000. The annual premium is \$430 and is not refundable after your coverage begins.

For each policy there is a \$500 *deductible* per item per claim for property damage and for bodily injury whether or not a claim is paid out. *Additional insureds* are \$30 each. (An additional insured is a building or location, not a person; some hall owners may require that the site be listed on the certificate as an additional insured.) Directors and Officers (D&O) insurance and terrorism coverage are not included with either policy.

If you would like an application, please contact us: 413-268-7426, office@cdss.org.

CALLER INSURANCE—Through our affiliation with Callerlab, we can offer inexpensive insurance for callers who are members of CDSS. If you have the group insurance, you don't need this since your callers are covered. The policy provides for general liability, bodily injury and property damage in the combined amount of \$2,000,000, and you may add one or two additional insureds (i.e., halls) to the policy at no extra cost.

The caller's insurance fee is \$46 (this is in addition to your CDSS membership). The Callerlab insurance year runs from April 1 to March 31. You may apply any time of year but rates are not prorated. If you would like an application, please contact us. (Please allow at least four weeks for processing.)

Personal Ads and Announcements

DANCE PARTNER WANTED: Will travel to meet you for a dance or a weekend dance out of town. I am an agreeable, flexible, polite gal. Please call Winnie at 954-432-0610 collect, or email me winising821@att.net. I square and contra dance, and have done some English country dance also.

Next Year's Board

A reminder—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 people with the skills, experience and teamwork style that makes ours a strong and active board. Board nominees must be members of CDSS and familiar with our goals. If you have someone to suggest (and this includes self-nomination), 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.



Obituary

Frank Farmer, 69, died on March 12, 2007 in Gloucester, Virginia. He is survived by his wife, Sarah, his children, stepchildren, a sister and two granddaughters; his first wife, Joyce, died in 2002.

Frank was born in Boothbay, Maine, and was educated at Tufts (B.S., Biology, 1960), Virginia Tech (M.S., Bacteriology, 1965; Ph.D., Food Science and Technology, 1976) and William and Mary (M.A., Anthropology, 1985). He was employed by NASA Langley Research Center (1965-2004) and was a Commander in the Naval Reserves for many years.

Frank had many interests during life and was an active dancer—English and Scottish country dance and contra dance as well as having learned ballroom dancing as a young person. He and Sarah attended English country dance balls up and down the east coast and he was a member of the Williamsburg Heritage Dancers. Frank was active doing genealogy, family history, local Maine history, and local archeology in both Maine and Virginia. Other interests included sailing and going on canoe trips with friends. And he was an avid world traveler and loved exploring back roads everywhere. As recently as a few weeks before his death he was on the dance floor in Williamsburg doing some of the dances.

He died on Monday, and Tuesday evening Lou Vosteen had a full evening of Frank's favorite dances danced. John Millar announced that Frank is now dancing with the angels. Contributions in his memory may be made to the Southport Historical Society, Southport, Maine, or to the Boothbay Historical Society, Boothbay Harbor, Maine.

S.F.

A Poem for May

Unite
by Dudley Laufman

The good folk of Padstow
they would if they could
do the hobby horse May 1 each year
but they can't if it falls on a Sunday
have to go with May 2

Bunch of us do it here
northeast stateside May 1
except Sunday
Get the old accordion out
from under the eaves
the drum the ciggies
dress the kiddies in white
with forsythia garlands
dance and sing around the yard
*Unite and unite and let us all unite
for summer is a-comin in today*
then the maypole
then snack time for the youngsters
ale fer us guys
put Maddie Prior and the Steeleye
singing the Padstow May Day song
on the cd my god those drums
and we dance around the children
they think we have gone crazy

But you know what gets to us
we're doin it at about say 10:00 am
and at the same time across the pond
it's about 4:00 pm
and they must just about
be wrapping it up for the year
but what grips us is that
we're doin it same time they are
for a few minutes

Dudley Laufman is a dance caller and teacher, musician, video star ("The Other Way Back: Dancing with Dudley," 2007), recipient of the Governor's Award in the Arts Lifetime Achievement Folk Heritage Award (2001), a recent nominee for a National Heritage Fellowship, and, when he has the time, author of several books of poetry. Several of his poems have appeared in numerous publications, including this one. He and his wife Jacqueline live in New Hampshire.



Book Reviews—Tracing American Folk Dance

by Marlys Swenson Waller, author of *Dance Awhile*

Celebrating Dance—Three Decades at Humboldt State 1950-1982, by Kay Gott Choffey

Choffey, a graduate of the College of Idaho, Master of Arts from the University of Oregon, in 1950 started developing dance programs at Humboldt State College, Arcata, California. Using color and black and white photographs she traces the development of dance on the campus and impact on the community. The book is a retrospective of the "golden age" in dance where opportunity abounded and creativity flourished.

The May Day festivities were one of the first traditions established, still an annual event. The resource teachers that came, as well as workshops attended, paint a picture that was common across America in those years. The folk arts, folk crafts, ethnic food and songs were wrapped into her programs. A few legends mentioned are Betty Meredith-Jones from England who introduced the Laban movement theories; Simon Hinton, folk singer; and Madelynne Green, Mendocino Folklore Camp. The Index is well documented as well as photographs credited.

Celebrating Dance is a historic and pictorial journey of a university and community in transition of a time of turbulence and change. It rings a bell of the common growth and diversity of dance across America.

Kay Gott Chaffey, 260 pages. Self-published, 1200 Mira Mar Avenue #1806, Medford, Oregon 97504.

Reflections: Fifty Years of Folk Dance, Brigham Young University 1956-2006

This book has been produced to honor the fiftieth reunion of the Brigham Young University Folk Dance Program. The directors, Mary Bee Jensen, 1956-1985, and Edwin Austin, 1985-present, have guided the development of the folk dance program. Mary Bee taught square dancing for three years in the Physical Education program. Upon a request for dancers to perform at a Scandinavian function the opportunity to dance international folk dances happened. This event led to her dream of international folk dancers performing locally and eventually circling the world.

The fiftieth Jubilee commemorative book documents the growth of their program through color and black and white photographs, dated by years. Vyts Beliajus recommended the BYU dancers for the People to People program in 1964. (Dancers have always been good ambassadors.) The guest choreographers, instructors and summer tours are carefully notated. The students learned more about the culture and customs of the countries they visited. With live music and student technicians, the total program expanded. The dancers changed their name to International Folk Dance Ensemble. And as technology has grown, so has the technology of the dancers.

The BYU dancers were asked to perform for the opening of the Winter Olympics in Utah 2006, a stunning performance. A DVD accompanies the book that acknowledges the contribution of many people to the success of the program as well as the mission of the students to spread their gospel in action. A note on Mary Bee's bulletin board expressed her belief—"The impossible we do at once—miracles take a little longer."

Reflections: Fifty Years of Folk Dance, Brigham Young University 1956-2006. 176 pages. International Folk Dance Office, c/o Edwin Austin, Brigham Young University, Provo, Utah 84603.

February in Florida

by Annie Laskey and Jane Srivastava

The Executive Committee of the Governing Board of CDSS* meets twice a year in addition to the Board's Annual Meeting. While the Annual Meeting is always held at the CDSS office in Haydenville, Massachusetts, it is tradition that the Executive Committee meetings (fondly referred to as the "Exec") are held at different places around the country, giving CDSS Board members a chance to meet and visit with dance enthusiasts in many different communities.

As we were packing our warm weather clothes for the February 10 Exec, we kept an eye on the weather channel, hoping no more tornados would threaten north Florida—we were heading to Gainesville. Since Board members hail from all parts of the United States and Canada, we usually travel from all four directions to arrive at a destination, but this time all were headed south. For many of the twelve Board members attending, this was a first visit to the Gainesville area, although two have occasion to visit often: Gainesville is the home of Chris Levey's brother and Brad Foster's mother-in-law.

Our first taste of the famed southern hospitality was at a potluck on Friday night hosted by Tara and Ben Bolker—good food, a few familiar faces, and, by the end of the evening, many new dance friends. Tara, an enthusiastic contra and English dancer, was the point person in Gainesville for the meeting weekend, organizing and facilitating the meeting and related events, meals, and hospitality, as well as hosting three Board members at her home. Special thanks also to the home hosts she recruited: Dave Pokorney and Jolaine Jones-Pokorney, Elaine Sponholtz, Patricia Grace, Connie Caldwell, Mark Stowe and Elaine Cronheim, Jean Sperbeck and Darren Burgess, Doug Levey and Lisa Wysocki, and Joyce Thompson.

Saturday saw the Executive Committee up early: the meeting began at 9:15 am. We met at the headquarters of the Gainesville Dance and Music Association (GDMA). Located on the second floor of a small office building, GDMA's rented space has two dance studios, plus a few smaller rooms for office and storage. Light and airy (lots of windows and a blond wood floor), this pleasant space was our home away from home for the next day and a half. (Take note: If your community wants information about renting/acquiring a building for the use of music and dance groups, Tara Bolker is a font of information!)

Our day started with a dance and ended with a song. The approximately seven hours in between was the meeting. As is usual at the Exec, the morning was taken up by reports (and discussion) from the director and the Board committees: Awards, Development, Finance/Audit, Gadd/Merrill, Nominating, and Personnel. In addition to these standing committees, CDSS has less formal task

groups for particular issues or projects. Active task groups reporting at this meeting were: Archives, Bylaws, Long Range Plan, and Youth Issues.

In the afternoon, one of the major agenda items was to assemble nomination slates for the committees. The other was to discuss the agenda for the next Annual Meeting (May 10-11, 2007). When the Board as a whole meets only once a year, having a good agenda can make the difference between a very productive meeting and one that is less so.

When the meeting adjourned at 5 pm, we were exhausted but pleased with the work that had been accomplished. We rewarded ourselves by dining at a local Italian bistro, joined by several of our Gainesville hosts. But the day wasn't over yet. We headed back to GDMA for a dance.

The evening's dance was a mix of contra and English. Ten different callers shared the evening, including Gainesville area's Susie Rudder, Diane DePuydt and Tara Bolker, plus Exec members Alisa Dodson, Chris Levey, Bruce Hamilton, Brooke Friendly, Annie Laskey, CDSS director Brad Foster, and Board spouse Sam Rotenberg, contributing to the fun and festive nature of the dance. The music was provided by Rich Crew (contra, English, clogging, morris), Ben Bolker (contra, English), Bob Reynierson (contra, English), Peter Suscy (contra, clogging); Brad Foster joined in on Saturday, and Rich Crew, Bob Reynierson and Ben Bolker played on Sunday. One of the instruments was the theorbo! This multi-foot long lute-on-steroids was a staple in baroque orchestras, but is seldom seen or heard today. The dancers were friendly and enthusiastic, with a wide mix of ages including teens. All were entertained at the break with performances by Cross Creek Cloggers (Piper Call, Eleta Sucusy, Emily Messina, Bailey Spitzner, Sandy McGee, Lilly Stevens, with musicians Rich Crew and Peter Suscy), and Greenwood Morris (Cyndi Moncrief, Piper Call, Amy Schwarzer, Ben Bolker, with musician Rich Crew).

Sunday's activities included a brunch with a potluck hosted by the local community. We enjoyed talking with them while enjoying the great food they contributed. The informal gathering gave Board members a chance to ask and hear about the issues facing the Gainesville community. One interesting thing is that wherever our travels take us, the issues (both good and bad) facing dance communities are remarkably similar: recruiting dancers, finding a better dance hall, increasing numbers of skilled callers and musicians, getting youth involved. It underscores how much we can learn from each other, as all face similar challenges.

Brunch was followed by Gainesville's regularly

scheduled open waltz afternoon, which in turn was followed by an impromptu minuet class led by Board Vice President Sandy Rotenberg with her husband Sam. Somehow, even with all of these activities, we found time to walk around the neighborhoods a bit, dash off to local thrift shops, and even get to Payne's Prairie to meet alligators and do some bird watching.

Gainesville has a welcoming and vibrant dance community, and it was very exciting to be a part of it, even for less than seventy-two hours. Thank you, Gainesville!

* *The CDSS Executive Committee is composed of the officers plus other Board Members who commit to travel to both the February and November meetings. These meetings are held in dance communities in Canada and the United States, and afford the Exec a wonderful opportunity to learn about the unique character and needs of local affiliates. As with the Annual Meeting, all travel to these meetings at their own expense. If your community would like to host an Executive meeting please contact our Vice President, Sandy Rotenberg, sandy730rotenberg@verizon.net.*

If you or someone you know would be a good candidate for a CDSS committee or task group, please contact a CDSS Board member. If you have someone to suggest as a Board member, contact a CDSS Board member or write (before June 30) to the CDSS Nominating Committee, Nikki Herbst, Chair, russiababy@aol.com.

The next two Exec meetings will be November 10, 2007 in Dardenelle, Arkansas, and February 2, 2008, in Ashland, Oregon.

Gainesville Oldtime Dance Society (GODS) meets on first Sundays, 4-7 pm, and on third Saturdays, 8-11 pm, at Thelma Boltin Recreation Center, 516 NE Second Avenue in Gainesville; they also sponsor the annual Dancing with the GODS Weekend in February; see their website—www.afn.org/~gods—for more information. The Gainesville Dance and Music Association—www.gdma308.org—is a local support organization for the Gainesville dance community.



(Head for the Hills, continued from page 9)

(piano for contra bands, fiddle, whistle, mandolin and a current favorite, the all-age band workshop, where the younger generation and those just starting out learn tunes in order to join the amazing pick-up band on Saturday night and play for the dancers, many for their first time ever). Sometime during the weekend, a workshop slot is often given up to relaxation, as someone teaches yoga, tai chi or massage techniques. Just before the last dance on Sunday afternoon, there's a pause that refreshes as a group gives a brief chamber music concert. At any given moment, you might see little groups of two or more conspiring in corners, planning their secret ceilidh act, or a motley group jamming in the living room under the main hall. Regular bands for the contra and English dances include Raise the Roof, A Band Named Bob, Hold the Mustard and A Joyful Noise.

In 2007, Head For the Hills will be held November 9-11. For more information, contact Judy Klotz at 609-393-3762 or go to www.head-for-the-hills.com.

Tell Me More—Trip to the Jubilee by Graham Christian

One of the most distinctive early longways dances still in the contemporary repertoire of English country dance is Trip to the Jubilee, which appears in the 1701 edition of *The Dancing Master*. This dance is remarkable in several respects: it belongs to the very small category of dances with known authors; it is a dance with a clear provenance from the theatre of the day; finally, it survives in two entirely different notational systems. "Trip to the Jubilee" is the subtitle of George Farquhar's very successful comedy of 1699, *The Constant Couple*, and that play was often casually referred to by its subtitle. By that year, John Essex seems to have succeeded to the post formerly occupied by Thomas Bray at the Theatre Royal in Drury Lane, and the subsequent publication of his dance by the Playford family capitalized on the popularity of the play, and may have reflected the success of the dance itself, since Playford's collection calls it "'Trip to the Jubilee,' As 'Tis Done at the Play-House."

The distinctive figure of the dance, wherein, at the climactic point of the tune, couples turn with two hands but end with their backs to each other, seems to be a choreographic reflection of the comic misunderstandings of the principal hero and heroine. In 1710, Essex tucked a handful of his own longways dances, including "Trip," into the illustrative supplements of his translation of Raoul-Auger Feuillet's treatise on the French method of notating dance movements. The diagrams of the French method indeed clarify the slightly opaque verbal description in Playford nine years before, and it was this version that Pat Shaw successfully interpreted for modern dancers in the 1960s.

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



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.

For Dancing, Music, Laughter and Camaraderie, Head For the Hills (the Poconos) in November

by the Head for the Hills Committee of Princeton Country Dancers

The advent of autumn in the northeast has that tinge of familiarity. We all greet the increasing nip in the air by donning sweaters—watching for the leaves to turn and fall, and then looking forward to them crunching beneath our feet—anticipating Halloween and Thanksgiving. For more than twenty years, however, in the Princeton Country Dancers' community, the approach of fall brings the anticipation of something else—the weekend that we all pack up our households and Head For the Hills. Almost always held the second weekend in November (halfway between Rum and Onions, our notorious Halloween dance, and Thanksgiving), Head For the Hills is PCD's annual music and dance retreat. Features include four big dances, workshops in contra, English, couple dancing, singing (including a yearly Sunday morning Sing), ritual dancing, band workshops, a Saturday afternoon cocktail party—complete with bartenders and a swing band—and a Saturday night ceilidh, or talent show, all staffed, run and presented from within the community.

Head for the Hills was started in 1984 by Dan Post (now long departed to western pastures). Dan attended an English dance weekend at Hudson Guild Farm in north New Jersey, and was so taken with the facilities that he began musing on how PCD could make use of them. Dan's stated vision was to "go away for the weekend with a hundred of your closest friends," offering workshops and dances staffed by leaders, callers and musicians mined from the abundant talent inherent in the community. This way, not only did we provide all of our own entertainment, but costs could be kept down by not having to hire expensive "outside" talent. Those who ran or played for the variety of programs were offered "shares," i.e. a discount off the price of the weekend.

The first year was a rousing success, jump-starting plans for it to become a yearly tradition. Now we welcome dancers from near and far, newcomers and those who

return each year. They come from as close as Philadelphia, New York and Princeton, and from as far as Seattle, Virginia and Vermont to join us. We remained at Hudson Guild until, sadly, the facility closed in 1995. After an extensive search, we were back up and running in 1997 at a new location, Camp Harlam in the Poconos. During the summers, Camp Harlam hosts a summer camp for children from Reformed Jewish congregations all over the northeast. The camp's winterized motel-style rooms, two gorgeous dance halls, and other common rooms are more than sufficient for our needs, especially as the HFTH community changes and grows.

And we have changed, and we have grown. One of our biggest changes is notable from last year's registration figures—twenty-seven of our attendees were under eighteen. We've added more family and children's programming while always ensuring that our core of dance, music and song workshops remain vibrant and exciting.

Additionally, every year more of the children who've grown up attending Head For the Hills become workshop leaders and musicians. Another sea change has been the growing interest in couple dancing, leading not only to couple dance workshops in every time slot—recent offerings have included tango, swing, Cajun, Scandinavian and waltz—but also more couple dancing included in the social dance portions of the weekend, often with large, acoustic pickup bands playing from the middle of the dance floor.

A typical Head For the Hills would include workshops in English and contra dancing, ritual dancing (Cotswold morris, Border morris, longsword, rapper, molly, Abbot's Bromley, to name a few possibilities), three to four couple dance workshops as aforementioned, the writing and rehearsing of an all-age mummies'-type play, to be performed in the Saturday night ceilidh, the Sing, a more organized singing workshop, often culled from other singing traditions (Songs of the Sephardim, Québécois tunes, Sacred Harp), group instrumental instruction

continued on previous page



Contra dancing at the weekend; the ceilidh skit (Mark Widmer, Kathy Wilcox and Larry Koplík); swing band at the cocktail party (seated, l to r: Robert LaRue, sax; Robert Mills, keyboard; Rory Clark, singing; Bob Pasquarello, guitar; standing: Mat Clark, fiddle, Pete Soloway, string bass). Photos by Martin Barbour and Judy Klotz; used with permission.

Camp Gringo—Buffalo Gap Families Go South of the Border

by DeLaura Padovan

In early January 2007, members of several Buffalo Gap Family Camp families (the Droege/Hean/LaVignas, the Hickman-Padovans, the Melbournes, and Wrights) headed to Las Canadas, a sustainable living educational center and ecovillage in Huatusco, Vera Cruz, the heart of Mexico's coffee-growing region, to help build a school for the children of that community.

Our "Camp Gringo" was nestled on the banks of a stream (indeed, our open-air kitchen spanned it!) which served as our refrigerator. Our dome shaped, thatched roof cabanas and wood-heated shower house were magical—a true fairy land complete with swinging bridges to cross the stream. It was an hour's walk to the nearest grocery store, and we were cooking meals for twenty hungry laborers, no small task! But, in true camp fashion, tasks were accomplished effortlessly and with plenty of singing in the kitchen!

Las Canadas is the home to a mile long valley of virgin cloud forest, an incredibly rich ecosystem, where temperate forests of North America met the tropical forests of South America, and members of each flourished. Oaks (with acorns bigger than golf balls!) and sycamores grow side by side (or covered with!) bromeliads and orchids. And ferns! Over two hundred species of ferns grow in this valley which, since its discovery ten years ago, has become a mecca for botanists and environmentalists from around the world.

The school we built was a testament to its own teaching: live sustainably and leave a small ecological footprint. Our ingredients were sand, crushed limestone, dirt with a tad of cement, bits of finely chopped grass and lots of people power. These ingredients were mixed according to various recipes and poured into wooden forms to be tamped into walls, or poured three litres at a time into a hydraulic brick press and rammed into bricks, or mixed in wheelbarrows and spread into trays to make two-foot floor tiles, several of which bear the footprints of the children who gleefully helped us in the building of their own school. Besides us Gringos, two different groups of students

came from across Mexico and beyond, for a week at a time, to learn the rammed earth building technique from David Eastman, our project leader (and brother-in-law to Alan Wright, our moral support and host).

Participants in the second week's course got an unexpected surprise when we hosted the first ever Mexican American Cultural Exchange, known to us as Buf Gap South. Besides being the first folks in Huatusco to learn hambone from Steve Hickman, they were also first in the known world to dance to "Pancho, Pancho, un, dos, tres!" Now tried and true, "Sasha!" is a hit in Spanish! Another favorite, especially of the dairyman of Las Canadas, was "I was going to Tijuana, I was going to the fair..." I think

it was the milkshake part he liked so well. Two most memorable moments of the evening were waltzing to "Cielito Lindo" sung by one of the class participants, and seeing dancers giggle so hard they could scarcely continue to dance Kevin MacMullin's "Yo Tengo las Manos," a gem he introduced to us at Ogontz last summer.

At the end of our two-week stay, we had indeed raised four walls for the new school, and put much of the floor in place, too. Sadly, the beautiful bamboo-trussed tile roof was on hand, but not yet installed, nor paid for. We are appealing now to our friends from Buffalo Gap and beyond to help us finish this project. We are about \$3000 short of the \$5000 we need to cover the expense of finishing the roof. We feel a certain urgency to finish the project before the rainy season begins in June, which could destroy the hard work that has already gone into the building.

Please help us get the roof on! Alan Wright is collecting donations at 1019 Ashley Road, West Chester PA 19382, or you can use PayPal at www.cyberbeg.com, search under "Religious" and scroll down several pages till you find "Help Raise the Roof for School in Mexico." Donations of any amount will be most gratefully accepted!

Looking forward to dancing with you soon!



Las Canadas, January 2007—building the school, the author dancing with some of the children, and taking a breather, with fellow builder Sam Droege. Photos by Alan Wright (top and page 1) and Ann LaVigna; used with permission.

Cracking Chestnuts—You Probably Already Know... Chorus Jig

by David Smukler and David Millstone

Chorus Jig

Duple proper

- A Actives separate and go down the outside
Return
- B1 Actives down the center, "same way back" (i.e., turn alone to stay proper) and cast off
- C Turn contra corners
- B2 Actives balance and swing, end facing up

Thinking About the Insider and the Outsider (and helping newcomers to become insiders)

At a recent birthday celebration for our friend Bob Nicholson, we played a prank on Bob we'd heard about long ago. As Bob taught the last dance before the break, we passed the message down one of the lines: once the music started the ones should immediately cross over to become proper and dance Chorus Jig, no matter what Bob called. The band was in on the joke also, and they played the appropriate tune with great gusto. A fair amount of chaos ensued, but Bob, ever good-natured, helped straighten us all out, calling one set of instructions to us and another to the rest of the hall, and managing not to confuse dancers in the process.

That's the sort of thing you could only do with Chorus Jig.

Late at night at a dance camp, when the hired callers are off duty, Chorus Jig is the sort of dance that is likely to inspire a group of punchy night owls to rise exuberantly to their feet. And of all the dances packed into that week at camp, the late night Chorus Jig is the one they will remember best.

Chorus Jig is almost an easy dance. What prevents it from being entirely accessible is the contra corners figure. It is a thorough understanding of contra corners that makes you a Chorus Jig "insider." Callers know that teaching contra corners to a roomful of newcomers is asking for trouble. Like learning French in France, the best way for a dancer to learn contra corners is to go where most people know it and jump in. Here's a good trick for helping your partner if he or she is unsure about how to find those contra corners. When you are active, keep your head up and think ahead in order to identify your partner's corners. Then, during the right hand turn, cue your partner by finding something descriptive to say about their next corner ("red t-shirt" or "guy with the skirt," or what have you). Meanwhile, don't forget your own corners....

Appreciating the past and understanding how dances change

The contra corners figure, so closely associated with Chorus Jig, provides a hint of the triple minor roots of the dance. Although the version above has become the most common, turning contra corners is much easier to understand (and to dance!) within a three-couple subset. The triple minor version dates back at least to the mid nineteenth century. Here's the older version of the dance as described by Ralph Page in 1951:

Chorus Jig
Triple proper

(First two parts as above)

- C Contra corners done as follows: actives pass partner by the right shoulder, turn first corner by the right hand; loop around your partner by the right shoulder, turn second corner by the right, and fall into lines with actives improper
- B2 Forward six and back; actives turn by the right hand (halfway or once and a half) to end proper

Even if you end with the more recent balance and swing, Page, ever the curmudgeon, insisted that Chorus Jig be learned first as a triple minor:

This is one of New England's favorite contra dances, and this is the easy way to dance it... Chorus Jig is usually done with 1st, 3rd, 5th, etc. active. But for goodness sake DON'T expect to dance it this way the first time you do it. And DON'T teach it this way the first time you teach it either. It's just as traditional to dance it with the 1st and 4th couples active, so be content for a while to dance it this way.

Chorus Jig

Tune typeset by Peter Barnes; used with permission.

As we know, contras are the offspring of English country dances, and the pattern Page describes is nearly identical to that of the dance A Trip to Tunbridge, which dates to the late 1700s. The Ed Larkin Dancers, a performing troupe that dates back to the 1930s, still present Chorus Jig as a triple minor dance with this style of hand turns. Coincidentally, the Larkin dancers are based near another Tunbridge, in central Vermont.

Another fine chestnut, Opera Reel, nearly identical to Chorus Jig, was also triple minor at one time. The directions for these two dances diverge only in the third part. Instead of turning your corners by the hand, elbow reels are used in Opera Reel. Also, although the actives turn the same two people, they *both* turn the one below first and the one above second (these corners are the same for the active gent and number two lady, but come in the opposite order for the other two). The following patter for Opera Reel is from Rickey Holden:

Reel your partner with a right elbow
 Reel by the left with the couple below
 Reel by the right with the one you love
 Reel by the left with the couple above

Seeing stories in dances

Chorus Jig has managed to retain a degree of popularity and familiarity that has eluded many of the other chestnuts. We believe its satisfying “story line” is largely responsible for the dance’s endurance. Think about the sequence this way:

- A No physical contact at all with partner, but eye contact as you move down and up the hall together.
- B1 A little more intimate: You get to hold hands with your partner!
- C The pace picks up. You and your partner acknowledge each other with the hand turns, quick moments in between relating to your neighbors.
- B2 Ah! Just you two! Balance! Swing! Holding your partner in your arms!

And then, finally, there is that wonderful nanosecond of transition at the end of B2, when you open out of your swing, facing the band but still connected to your partner by arms and eyes, just before sending one another off to start the cycle again.

We have long been of the opinion that the balance and swing in Chorus Jig might just be the most satisfying in all of contra dance.

Valuing the role of the “supporting cast”

As in many other chestnuts, the twos have an important and perhaps underappreciated role in Chorus

Jig. They can be very helpful, especially in a crowded hall, if they move in closer to one another during the A-music to make room outside the set, and then separate during B1 to make a nice aisle down the middle. Sometimes impatient twos manage this by stealing a partner swing as the ones go down the outside. We can understand this desire. Starting out as a number two couple at the end of a lengthy set and working one’s way up to the head of the hall, only to have the dance end just there, can be disappointing. Nevertheless, we would encourage you to resist the impulse. All swings are not created equal, and unlike the swing for the actives in B2, this extra swing can be a distraction from the overall beautiful shape and story line of the dance. Just think of your slow progress toward the top of the hall as paying your dues in the contra world. Keep dancing. Sooner or later, whether this time or another, you will reach the head of the set. Your turn will come to be a number one couple for time after time, supported by all those other dancers whom you helped out on other occasions.

But, aside from the importance of being there for the ones, could it be that there are other hidden opportunities in the number two role? Absolutely! First of all, you have the gift of time. You can watch other dancers, and learn from observing them, an increasingly rare opportunity in our contemporary everyone-moving-all-the-time contra choreography. Some of this observation is social (*Who’s dancing with whom tonight? Look at the amazing matching smiles on those two!*), and some is dance-related (*Oh, that’s how Mary and Tom do that really neat balance!*) (*Aha! They only go six steps down the center and then they take two full beats to turn alone!*).

Another benefit can be found in the reduced physical demand placed on you as a dancer. After being active for a while, enjoy this time to relax as an “inactive,” required only to ensure that turning contra corners goes well. A program that varies the activity level from dance to dance will allow more people, young and old, to participate in dancing, and to feel energized and not exhausted by their participation. However, if you are not ready for a rest, you have an invaluable opportunity as a number two dancer to improvise some clogging steps during the first half of Chorus Jig. This sort of “jigging”—a free-form way to play along with the band—has become rare in the contemporary dance scene. Freestyle clogging while standing out as a number two dancer is only possible if the inactives are, well, inactive. If everyone is moving, there simply is no opportunity for the solo foot percussion that resonated on dance floors in years past.

Connecting with the music

Speaking of the band, the number two role in Chorus Jig also offers you the chance to devote more of your conscious attention to the music. Given what an extraordinary tune you have to listen to, this is no small treat. Its unusual pattern (ABCB instead of AABB) fits the story line of Chorus Jig perfectly. Oh, there are other tunes that work with the dance quite well also, if the band feels the need to experiment. Certainly the tune for

Opera Reel is a magnificent fit. But ending Chorus Jig by returning to the "real" tune always feels like coming home. Like many classic dances, the tune (a reel, by the way, and not a 6/8 jig, despite its title) is firmly connected to its dance. Perhaps it has taken root in our collective memory, an association forged by so many years of hearing it played for this dance and this dance alone.

And now, adieu!

The dance tradition we have been drawing on for the Cracking Chestnuts column is a rich one, and we have by no means exhausted it. The list of fine dances we have not included far exceeds the few gems we have selected. Nevertheless, this column about Chorus Jig, which marks the end of three years of Cracking Chestnuts columns, is our last. In some communities, dancers have come to count on Chorus Jig as the traditional final dance of the evening, and so it seemed a fitting theme to close on.

We hope that others may feel inspired to write stories about their favorite old dances, and send them in to the *News*. Think about it! Portland Fancy, French Four, Lady Walpole's Reel, Lady of the Lake, and Morning Star all deserve attention, as do many others. Consider sharing what you know about one of these, or perhaps one of your favorite traditional squares.

These columns were created with the hope of inspiring readers to request or call chestnuts more often. Don't save these wonderful dances only for special workshops. The chestnuts should be familiar old friends, not rare curiosities; they are meant to be beloved, not simply revered. We hope that you will join those of us who regularly include Chorus Jig and many other classic dances in our communities' dance programs.

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Note about the authors

David Smukler and David Millstone are friends who have turned to one another for years when seeking advice about dancing, dance calling, planning and writing. David Smukler has been the primary author for the Cracking Chestnuts column, but no column was considered complete until it had undergone the scrutiny of David Millstone's keen editorial eye. David Millstone has also written additional columns linked to the series, including historical background pieces on Genet's Recall, Hull's Victory and Money Musk. The two Davids decided that collaborating on the final column was the best way to bring the series to a close.

"Chorus Jig" is the last article in the Cracking Chestnuts series. All eighteen articles will be on our website—www.cdss.org/newsletter/index.html—and they are on David Smukler's site—www.davidsmukler.syracusecountrydancers.org/. Our heartfelt thanks to David (and David) for enthusiastically, and often humorously, sharing their "chestnut" knowledge with us the last few years.

The Cracking Chestnuts Columns

(articles by David Smukler unless otherwise noted)

1. Devil's Dream, issue 179, January/February 2004
2. Genet's Recall (with historical note by David Millstone: Genet's Recall—Roots of an Early Country Dance Found in an American Foreign Policy Crisis), issue 180, October/November 2004
3. Hull's Victory (with historical note by David Millstone: Hull's Victory—The Rest of the Story), issue 181, November/December 2004
4. British Sorrow, issue 182, January/February 2005
5. Rory O'More (with tune and song lyric), issue 183, March/April 2005
6. Queen Victoria, issue 184, May/June 2005
7. The Young Widow, issue 185, July/August 2005
8. Triple to Duple Minor: Careless Sally, issue 186, September/October 2005
9. Christmas Hornpipe, issue 187, November/December 2005
10. Petronella, issue 188, January/February 2006
11. The Tempest, issue 189, March/April 2006
12. Money Musk, Part 1, issue 190, May/June 2006
13. Money Musk, Part 2 (with tune, and with historical note by David Millstone: Money Musk through the Ages), issue 191, July/August 2006
14. Jamie Allen, issue 192, September/October 2006
15. Lamplighter's Hornpipe, issue 193, November/December 2006
16. Dandies' Hornpipe, issue 194, January/February 2007
17. How to Call a Chestnut, issue 195, March/April 2007
18. You Probably Already Know...Chorus Jig (by David Smukler and David Millstone)(with tune), issue 196, May/June 2007

Related letters and articles

1. Geography Lesson—Searching for Sackett's Harbor, by David Millstone, issue 148, May/June 1999
2. So, Why Are They Called "Chestnuts," by David Millstone, issue 169, November/December 2002
3. Cracking Chestnuts (workshop), by David Smukler, issue 178, May/June 2004



Balance and Sing

Country Dance and Song Society Store Update



MAY/JUNE

2007

David Millstone, producer THE OTHER WAY BACK: Dancing with Dudley

Your own contra dance community may well have been set in motion by people who were influenced by the charismatic New Hampshire caller and musician, Dudley Laufman. Yet today he is unknown to many. Thanks to David Millstone's new DVD, you can now have a front row seat on Dudley's evolving calling career since the late 1940s. David deftly weaves commentary by more than 20 callers, musicians and dancers with rare archival and contemporary dance footage. Topics include Dudley's early dance experiences, his years of leading the Canterbury Country Dance Orchestra, changes in the music and dance scene from the Canterbury era to the present, stories about dancing in various parts of the country, Pinewoods tales, Dudley's more recent involvement with community dancing and much more. The 2-hour bonus disk contains more interviews, dancing and music. Running time: 99 minutes plus bonus disk. Don't miss David's previous DVD listed below along with some materials by Dudley. 2007

The Other Way Back DVD (set of 2) \$30.00
Contra Connections: Paid to Eat Ice Cream and What's Not to Like? DVD (set of 2) 25.00

Publications by Dudley Laufman:

Sweets of May (easy dances with and without calls) book/CD set 25.00

White Mountain Reel (more easy dances with and without calls) book/CD set 25.00

Where'd You Get Them Great Chunes? (Dudley's favorite fiddle tunes) CD 15.00

Canterbury Country Dance Orchestra (selected cuts from this seminal contra dance band) CD 15.00

Margot Mayo THE AMERICAN SQUARE DANCE

Margot Mayo, a native of Texas, first wrote this book in 1943 when there was very little square dance material available to the public. She hoped to "open a door to the different types of American traditional dances." Over the years, this classic manual has been enlarged and revised and has become the companion of many a caller. It contains all you need for learning to dance and call squares, including an illustrated glossary of all the basic figures plus complete instructions, calls and illustrations for 13 popular American square dances. In addition to squares, it provides some material that could be especially useful for those who lead community dances, i.e. Southern running sets (big circle dances), several longways dances and a quadrille. It also gives helpful sections on how to organize a square dance evening, hints for callers and written music for eleven tunes. This little (5½ x 7¼) book will easily fit in your book bag or instrument case. Reprinted by Oak Archives (unknown year) 116pgs

The American Square Dance book \$20.00

Mike Yates, editor TRAVELLER'S JOY: Songs of English and Scottish Travellers and Gypsies 1965-2005

In the words of eminent singers and folklorists Ewan MacColl and Peggy Seeger, "The travelling people have become the real custodians of English and Scottish traditional song." Editor Mike Yates has become fascinated by this rich heritage and has met and recorded many fine singers who have kept this repertoire alive. This great new book/CD set published by the English Folk Dance and Song Society presents the fruits of Mike's labors. It provides music transcriptions by Elaine Bradtke for over 50 songs

along with an authoritative essay by Yates, biological sketches of the singers, photos of their travelling life, a bibliography, discography and more. To enhance and complement the text, an accompanying twenty-track CD allows the reader to hear some of the performers. See below for another songbook edited by Yates. 2006 128pgs

Traveller's Joy book/CD set price TBA
Dear Companion: Appalachian Songs and Singers from the Cecil Sharp Collection book \$30.25

Melanie Axel-Lute ONE GOOD TURN DESERVES ANOTHER

Hailing from New Jersey, caller Melanie Axel-Lute is very involved in her home dance communities of Swingin' Tern and the Princeton Country Dancers. She called her first contra dance at Buffalo Gap Camp eight years ago and has been writing dances ever since. She cites fellow callers Donna Hunt, Sue Dupré, Joseph Pimentel and others for inspiration and support down the line. Melanie is especially interested in writing dances that are simple enough for newcomers but unusual enough to satisfy experienced dancers. In her new book, she has chosen over 60 original dances and arranged the "menu" in order of difficulty. She begins with snacks (for those with little or no dance experience) and appetizers (easy contras for starters). Then she moves on to main course contras, polishing off the collection with a dessert section, i.e. a few dances in other formations: mixers (scatter and circle), triplet, three facing three and four facing four. Teaching tips accompany most dances. A few enticing titles are *Lights and Shadows*, *The Ramapo Romp*, *Thunderstorm* and *Catch a Falling Star*. For all you callers out there who are hungry for more new material, turn the page! 2006 41pgs

One Good Turn Deserves Another book \$9.00

Calling All Callers of American Dance!

Need any new dances to spice up your repertoire – and/or other input to enhance your calling? How about community dance materials? Take a gander at the material on these two pages.

Don't forget to visit our website at www.cdss.org/sales for descriptions of these and other useful resources for callers – or give us a "call". If you need to know the index from one of these books or a complete tune list from a recording, we'll be happy to supply it.

Classic Books

<i>Barclay, Les</i> Community Dances Manual, Rev. Ed.	TBA
<i>Butenhof, Ed</i> Dance Parties for Beginners	15.75
<i>Country Dance and Song Society</i> :* Gems	17.00
Legacy: 50 Years of Dance and Song	25.00
<i>Dalsemer, Robert</i> West Virginia Square Dances: CD-ROM	12.00
<i>Edelman, Larry</i> Square Dance Caller's Workshop	12.00
<i>Everett, Bert</i> Fifty Canadian Square Dances	13.50
<i>Fix, Penn</i> Contradancing in the Northwest	15.00
<i>Gunzenhauser, Margot</i> The Square Dance and Contra Dance Handbook	41.00
<i>Hinds, Tom</i> : Dance All Night 2	7.00
Dance All Night 3	5.50
<i>Holden, Rickey</i> The Contra Dance Book	22.25
<i>Howard, Carole</i> Just One More Dance: A Collection of Old Western Square Dance Calls	7.00
<i>Jennings, Larry</i> .* Zesty Contras	10.00
Give-and-Take: A Sequel to Zesty Contras	22.50
<i>Keller, Kate Van Winkle</i> * A Choice Selection of Amer- ican Country Dances of the Revolutionary Era	12.50
<i>Linnell, Rod</i> Square Dances from a Yankee Caller's Clipboard	15.00
<i>Mayo, Margot</i> The American Square Dance (see page one of this Update for description)	20.00
<i>Morrison, James</i> Twenty-Four Early American Country Dances	14.00
<i>Napier, Patrick</i> Kentucky Mountain Square Dancing	SALE-4.00
<i>Page, Ralph</i> : An Elegant Collection of Contras and Squares	7.75
Heritage Dances of Early America	6.00
The Ralph Page Book of Contras	8.75
<i>Parke, Tony</i> : Shadrack's Delight and Other Dances	6.00
Son of Shadrack and Other Dances	6.00
<i>Sannella, Ted</i> : Balance and Swing	19.50
Swing the Next	28.00
Calling Traditional New England Squares	bk-CD17.00
<i>Shaw, Lloyd</i> * Cowboy Dances, Rev. Ed.: A Collec- tion of Western Square Dances (hardcover)	30.00

* See our web catalog for other books by these authors.

Other Popular Book Collections

<i>Armstrong, Don</i> New Century Collection	15.00
<i>Axel-Lute, Melanie</i> One Good Turn Deserves Another (see page one of this Update for description)	9.00
<i>Bonner, Ken</i> : Ken's Contras: Dances that Flow	6.25
Ken's Contras No. 2: More Dances that Flow	6.25
Ken's Contras No. 3: More Dances that Flow	6.25
<i>DeMarcus, Brian</i> Hands Four... and Square Your Sets: Contras, Squares and Mixers	12.00
<i>Flaherty, Don</i> : Dances in Time	11.75
Dream Dances	15.00
Slapping the Wood	10.00
<i>Hill, Becky & Sue Rosen</i> The Rosen Hill Collection	10.00
<i>Hinds, Tom</i> : Dance All Day Too	5.50
Dances from a Confused Caller's PDA: 40 Original Squares and Contra Dances	7.00
Give Me a Break: A Collection of 64 New England- Style Square Dance Breaks	5.50
<i>Hoffman, Erik</i> : The Contrarian	15.00
Old-Time Dance Calling for Weddings, Parties and One-Night Stands	15.00
<i>Johnson, Orace</i> Midwest Folklore and Other Dances	15.00
<i>Kitch, Jim</i> To Live Is to Dance: A Collection of Uncommon and Enjoyable Contra Dances	10.00
<i>Missavage, Karen</i> Great Contras and Squares from the Great Lakes State	20.00
<i>Morningstar, Glen</i> Dance the Winter Away	15.00
<i>Nordberg, Devin</i> 21 st Century Contras, 2 nd Ed.	7.50
<i>Pimentel, Joseph</i> The Cardinal Collection: Traditional-Style Dances and Tunes	9.00
<i>Ravitz, Cary</i> Dance Symmetry: Contra Dances and Notes on Choreography	10.00
<i>Stix, Peter</i> Contrabutions 3: More Dances by Hodapp/Ormand/Stix	10.00

More helpful resources for teaching dance:

<i>Hamilton, Bruce</i> Notes on Teaching Country Dance	5.00
<i>Hinds, Tom</i> .* Teaching the Pre-Dance Lesson	4.00
<i>Jennings, Larry, Dan Pearl & Ted Sannella</i> The Contra Connection and Basically for Callers	20.00

Dance-length Recordings

To use in lieu of live music and/or
for practicing calling
(All are CDs unless otherwise noted)

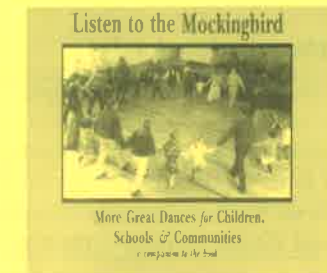
Recordings with Calls

Let's Dance! This great series of American dance material was gleaned from 78s on the Folkraft label. The collection contains a variety of quadrilles, squares and mixers, longways, round and couple dances ranging in difficulty from easy to intermediate. A few cuts on each volume include calls. 1999	
Volume 2	17.00
Volume 3	17.00
Volume 4	17.00
Volume 5	17.00
Volume 6	17.00
<i>Brass, May Cay & Friends</i> Full Swing (some calls)	15.00
<i>Duck for the Oyster</i> May We Have This Dance? – Music, Calls, Instructions	15.00
<i>Page, Ralph</i> : Ralph Page Calls CASSETTE only-10.00 Contras and Squares	
<i>Page, Ralph</i> : Folk Dancer 20 (some calls)	20.00
Folk Dancer 42 (some calls)	20.00
Folk Dancer 43 (some calls)	20.00
Folk Dancer 44 (some calls)	20.00
<i>Parke, Tony</i> Shadrack's Delight and Other Dances (This recording is useful for practicing calling but is NOT dance-length. Dances on each cut are called only two times through.)	10.00
<i>Yankee Ingenuity</i> Heatin' Up the Hall (calls for Grapevine Twist only)	17.75

Recordings without Calls

All Join Hands: Traditional Music for Square Dancing	15.00
<i>Assembly</i> Other Side of the Tracks	15.00
<i>Brass, May Cay & Friends</i> Green Mountain	15.00
<i>Miller, Randy & Rodney</i> New England Chestnuts, Volumes 1 & 2	15.00
<i>New England Dancing Masters</i> Any Jig or Reel	15.00
<i>Percolators, The</i> Alive in Prague: American and French-Canadian Tunes for Squares and Contras	15.00
<i>Playford Consort</i> : Sweet Richard: Tunes from "A Choice Selection of American Country Dances" CASSETTE only-10.50	
Young Widow: Tunes from "Twenty-Four Early American Country Dances" CASSETTE only-10.50	
<i>Spare Parts</i> The Civil War Ballroom	15.00
<i>Yankee Ingenuity</i> Heatin' Up the Hall (one cut has calls for Grapevine Twist)	17.75

Community Dance Books, CDs, Sets



Easy Dances for a Variety of Ages and Abilities

<i>Barclay, Les</i> Community Dances Manual, Rev. Ed.	bk-TBA
<i>Country Dance and Song Society</i> Family and Community Dances	bk-5.00
<i>Fiddle n' Feet</i> Dance Together Children!	bk/CD-22.00
<i>Laufman, Dudley</i> : Sweets of May: Dances/Music/CD with Calls and Without	bk/CD-25.00
White Mountain Reel: 11 Dances with Calls and Without	bk/CD-25.00
<i>Mayo, Margot</i> The American Square Dance	bk-20.00
<i>New England Dancing Masters</i> : Chimes of Dunkirk: Great Dances for Children	CD-15.00 bk-15.00 DVD-20.00
Listen to the Mockingbird: More Great Dances for Children, Schools and Communities	CD-15.00 bk-15.00
Jump Jim Joe: Great Singing Games for Children	CD-15.00 bk-15.00
Down In the Valley: More Great Singing Games for Children	CD-15.00 bk-15.00
<i>Ramsay, John</i> Lewis and Clark Dance Manual and Kit	bk/CD-50.00
<i>Riley, Martha</i> Backwoods Heritage: Traditional Songs, Dances, Fiddle Tunes and More	bk/CD/DVD-50.00
<i>Rose, Marian</i> : Step Lively: Dances for Schools and Families	bk/CD-31.00
Step Lively 2: Canadian Dance Favourites	bk-15.00 CD-15.00
Step Lively 3: Primary Dances	bk/CD-31.00
<i>Rosenberg, Paul</i> Peel the Banana, 2 nd Ed.	bk/CD-25.00

Need info about using a sound system?

Here's a practical book by Bob Mills, *All Mixed Up, Rev. Ed.: A Guide to Sound Production for Folk and Dance Music*. It covers various aspects of running sound, including mixing, microphone placement, buying equipment and more. \$5.00

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Why I Call Dances

by Merri Rudd

If I could leave my body and float off to observe myself on stage, directing two hundred fifty dancers and a band, I'm sure I would run screaming out of the dance hall.

Calling dances is not for sissies. You are teacher, cuer, band director, programmer, stage personality and trouble-shooter, sometimes simultaneously. All of this happens in the space of thirty-two seconds, which is about one time through the AABB structure of the dance tune. It looks easy if all goes well, but it's not as easy as it looks. To borrow from a "Futurama" episode where Bender plays god, "When you do things right, people won't be sure you've done anything at all."

Because of the many hats you wear on stage and the few seconds in which to do your magic, you don't have a lot of time to think. You must know your material very well. You must understand music and phrasing. You must teach the dance clearly and cue the dance on time. Developing these skills at a level to perform on stage takes hours and hours of practice.



After I started contra dancing in 1981, I sat on the periphery of music, sometimes at a dance, sometimes a concert, sometimes around a fire in the middle of a field, or in a cabin amid piles of snow. I listened to others proliferate wonderful, rowdy, driving music and was unable to participate. I wished fervently to speak the language of music, but I never found the notes, never had any musical ability, never had a role.

Learning to call dances gave me a role. For years I admired musicians and callers and the bridges they created for the dancers. And so I learned to be a bridge. I bridge the music and the dance. I connect the players and dancers. And when it all comes together in a synergistic way, indeed, magic happens.

Getting on stage that first time in April 1991 was the greatest leap of faith I ever made. It took me more than a year to get there, fifteen months after I first attended a calling workshop with Bill "Doc" Litchman one weekend in Albuquerque in January 1990. I could not bring myself to get on stage in front of people and interact with dancers and musicians, all alone. I practiced and struggled, and finally I stood on stage, out of excuses.

Even my non-dancing hubby Mark showed up for my debut. I gripped the microphone, I cued the band, and I called Don Armstrong's "Broken Sixpence." Flawlessly. The dancers and musicians erupted into shouting so loud, so sustained, and so spirited that I tried calling one dance again, a few months later. On December 7, 1991, at the Lloyd Shaw Dance Center with Megaband backing me up, I called my first whole evening of dances. I only knew ten dances, and I called them all.

That first year or two of calling my knuckles stretched white and my hands ached from holding the microphone so tightly. I counted the beats of music in my head to time my calls correctly, "1, 2, 3, 4, LA-dies CHAIN a-CROSS now..." Several years into it, I realized I knew where I was in the music, which was the second A part or the first B part, or when a tune was irregular. I became not only a dance teacher and leader, but also a band director, choosing dances to complement tunes, setting tempos, cuing the band to switch tunes, speed up, slow down and finally stop.

Once a musician told me, "You are one of the few who thinks the musicians are important. You appreciate us." "Important?!" I exclaimed, "It is because of you that dance is possible."

And so I became a bridge to what is possible—not a big, commercial, concrete and steel giant spanning a metropolis, but a small, wooden bridge over a babbling, musical creek. Maybe Pan plays his lute on the shore or a Civil War fiddler and banjo player tune up, leaning against an old gnarled tree. And maybe the women are there in gauzy gowns, with flowers in their hair, and the men are bowing to their favorite partner. But there I am, too, figuring out how it all fits together. Why? Because. Because I finally have a role.

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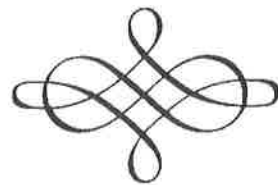
Albuquerquean Merri Rudd has been dancing for twenty-five years and calling around the southwest for fifteen. "Fun" is how many dancers and musicians describe her. Her article "Musician Appreciation by Dancers" was in the January/February 2007 issue of the CDSS News. For more about Merri, see her website—www.merri dancing.com.

Mr. Beveridge's Ground

Tune for Mrs. Beveridge's Triumph (next page)

Chords: Gm, F, Cm, D, Gm, Cm, Cm, D, Gm, Bb, F, Cm, D, Gm, Cm, Gm, D, Gm, D, Gm

Tune typeset by Peter Barnes; used with permission.



Mrs. Beveridge's Triumph

by Susan Amessé and Beverly Francis

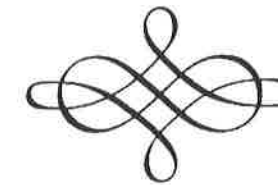
Formation: Duple longways proper
Tune: Mr. Beveridge's Ground (facing page)

- A1 1-2 First woman sets to second man, who falls back a double away from her.
3-4 First woman dances between the men and turns right behind her partner to return to her starting spot *while* the other three dancers cast to their right, ready to follow her;
5-8 All four dance single file clockwise halfway round.
(All progressed, improper)
- A2 1-2 Second woman sets to first man, who falls back a double away from her.
3-4 Second woman dances between the men and turns left behind her partner to return to where she started the figure *while* the other three dancers cast to their left to follow her;
5-8 All four dance single file counterclockwise halfway round to starting places, end facing up.
- B1 1-4 Ones cast down and meet to form the middle of a line of four while the twos lead up and cast out to the ends of the line;
5-8 Line of four up a double and back, ends turning in.
- B2 1-4 Circle left once around.
5-8 Ones lead up through the twos and cast back to progressed places.

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Authors' notes: The dance, revised, is a product of Gary Roodman's Dance Writing Workshop at Pinewoods in 2004. The tune Mr. Beveridge's Ground first appears in the ninth edition of Playford's *Dancing Master* (1696), the same year that the dance Mr. Beveridge's Maggot made its debut. Our dance title refers to the fact that the active woman commands the attention of the other dancers in A1 and A2. You can make up your own story to accompany the choreography.

S.A., B.F.



Upcoming Events

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

- May 18-20** **May Madness Contra Fest.** Prescott, AZ. Folk Happens! Contra Dance, Steve Appel, 928-445-3373, sappel@cableone.net, www.sharlot.org/madness. *
- May 18-20** **Potato Run Dance Weekend.** Corydon, IN. Louisville CD, 502-418-0558, nstewart@uuma.org, www.louisvillecontradancers.org. *
- May 18-20** **Blue Moon Dance Weekend.** Huntsville, AL. North Alabama CDS, Natasha, 256-880-8740 or 256-533-5956, secontra.com/bluemoon.html. *
- 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** **English Country Dance: Jane Austen Day.** Romeo, MI. Jane Austen Society of North America, Michigan Region, Beth Mansour, 248-288-6649.
- May 19-20** **May Apple Stomp.** Columbus, OH. Big Scioty Barn Dance, 614-855-3840, www.bigscioty.com. *
- May 25-28** **Memorial Day Dance Weekend.** Wasilla, AK. Dancing Bears, 907-258-1937, ravenwoman@junio.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.contradancers.com.
- May 25-28** **FolkMADNESS Music & Dance Weekend.** Socorro, NM. NM FOLKMADS, 505-983-1321, lisabertelli@aol.com, www.folkmads.org. *
- May 25-28** **Northwest Folklife Festival.** Seattle, WA. Northwest Folklife, 206-684-7300, www.nwfolklife.org.
- May 25-28** **Spring Folk Music Weekend.** Lake Como, PA. Folk Music Society of New York, 212-957-8386, hwood50@aol.com, www.folkmusicny.org. *
- May 25-28** **GottaGetGon Family Folk Festival.** Ballston Spa, NY. Pickin' and Singin' Gatherin', 518-674-8646, www.pickingandsinging.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. *
- May 27** **Sprung Floor Dance Festival.** Santa Barbara, CA. Santa Barbara CDS, www.sbcds.org. *
- May 27** **Carolina Contrathon.** Glendale Springs, NC. Historic Jonesborough Dance, 423-913-3246, www.historicjonesboroughdancesociety.com. *
- Jun 2-3** **Washington Folk Festival.** Glen Echo, MD. FS of Greater Washington, www.fsgw.org. *
- Jun 3-9** **Blue Ridge Old Time Music Week.** Mars Hill, NC. Blue Ridge Old Time Music Week, 828-689-1646, conferences@mhc.edu, www.mhc.edu/oldtimemusic.
- Jun 8** **Gay Pride Contra Dance Party.** New York, NY. Gender-Role Free Center Contra, 347-275-7983, www.lafd.org/nyc. *
- Jun 8-10** **Joining the Circle Dance Camp.** Saronna, WI. Duck for the Oyster, 715-635-7642 or 715-635-7641. *
- Jun 8-10** **Flamingo Fling.** Oklahoma City, OK. Scissortail Traditional Dance Society, Kevin Barrett, 405-341-1465. *
- Jun 8-10** **Flamingo Fling.** Oklahoma City, OK. Scissortail Traditional Dance Society, Kevin Barrett, 405-341-1465, www.oklahomacontra.com. *

- 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/DIT. *
- 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.cdnny.org. *
- Jun 9** **Feast of Singing.** Randolph, VT. Amidon Music, Jane Eubanks, 802-234-9671, jane@maresnest.com, www.amidonmusic.com/workshops/index.html.
- 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 15-17** **Spring Catocin Mountain Camp.** Thurmont, MD. Baltimore Folk Music Society, 410-321-8419, susan@susantaylor.info, www.bfms.org. *
- Jun 16** **Playford Ball.** Urbana, IL. Central Illinois English Country Dancers, 217-359-8225, jsivier@uiuc.edu, www.prairienet.org/ciecd/playford.html. *
- Jun 16** **PLAYful Ball.** Ridgewood, NJ. North Jersey English Country Dancers, Susan Amessé, 718-448-1624, susan.amesse@verizon.net. *
- 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.** Somers, 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 17-23** **Northeast Heritage Music Camp.** Johnson, VT. Northeast Heritage Music Camp, www.northeastheritagemusiccamp.com.
- Jun 22-24** **Summer Solstice Folk Music, Dance and Storytelling Festival.** Woodland Hills, CA. California Traditional Music Society, 818-817-7757, www.ctmsfolkmusic.org.
- Jun 22-24** **Old Songs Festival of Traditional Music and Dance.** Altamont, NY. Old Songs Festival, 518-765-2815, www.oldsongs.org/festival/.
- 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** **Summer Solstice Dance and Picnic.** Staten Island, NY. Country Dance Staten Island, Susan Amessé, 718-448-1624, susan.amesse@verizon.net. *
- Jun 24-29** **Mountain Dulcimer Week.** Cullowhee, NC. Mountain Dulcimer Week, 828-227-7397, edoutreach.wcu.edu/dulcimer.

- 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 27-Jul 1** **Hill Country Acoustic Camp.** Kerrville, TX. Hill Country, 830-896-5711, www.hccamp.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 1-6** **Traditions Week 1.** Westminster, MD. Common Ground, www.commongroundonthehill.com/.
- Jul 1-8** **Festival of American Fiddle Tunes.** Port Townsend, WA. Centrum, 800-733-3608, www.centrum.org.
- Jul 2-6** **English-Scottish Session.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *
- Jul 6-8** **Ooh La La! Dance Weekend.** Ways Mills, PQ. Ooh La La, 819-838-4140, oohlaladance@gmail.com.
- 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 8-13** **Traditions Week 2.** Westminster, MD. Common Ground, www.commongroundonthehill.com/.
- Jul 8-13** **Cajun/Creole Week and Folk Arts Week.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.
- Jul 8-14** **Sing and Swing Week/Dulcimer Week.** Swannanoa, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.
- Jul 8-14** **Contra Dance Musicians' Week.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *
- Jul 8-15** **Amherst Early Music Workshop I.** New London, CT. Amherst Early Music, 617-744-1324, www.amherstearlymusic.org. *
- Jul 9-13** **Community Dance, Song, Storytelling and Literature in the Music Classroom.** Hartford, CT. Amidon Music, www.amidonmusic.com/workshops/index.html.
- 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 15-20** **Blues Week and Swing Week.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.
- Jul 15-21** **Celtic Week.** Swannanoa, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.
- Jul 15-22** **Amherst Early Music Workshop II.** New London, CT. Amherst Early Music, 617-744-1324, www.amherstearlymusic.org. *
- 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. **
- 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 22-28** **Old-Time Music and Dance Week.** Swannanoa, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.
- 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** **Dance in the Middle: 11 Hours of Contra, Waltz and Swing.** Grove City, PA. Ruth Anne, 724-450-1149, momthebirder@hotmail.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. **
- Jul 29-Aug 3** **Bluegrass Week and Dance Week.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.
- Jul 29-Aug 4** **Contemporary Folk Week/Guitar Week.** Swannanoa, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.
- Aug 3-5** **Champlain Valley Folk Festival.** Ferrisburgh, VT. Champlain Valley Folk Festival, 877-850-0206, www.cvfest.org.
- Aug 4-11** **Family Week 2 at Ogontz.** Lyman, NH. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **
- Aug 4-11** **Teacher Training Course at Ogontz.** Lyman, NH. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **
- Aug 4-11** **English and American Dance Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **
- Aug 4-11** **Sound Operators Course at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, www.cdss.org/camp. **
- Aug 4-25** **New England Teen Camp III.** Stannard, VT. Village Harmony, 802-426-3210, vharmony@sover.net, www.villageharmony.org.
- Aug 5-10** **Maine Fiddle Camp August I.** Montville, ME. Maine Fiddle Camp, Doug Protsik, 207-443-5411, webonly@mainefiddle.org, www.mainefiddle.org. *
- Aug 5-11** **Fiddle Week and Guitar Week.** Swannanoa, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.
- Aug 5-12** **Guitar Week/Old-Time Week/Vocal Week.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.
- Aug 5-12** **Rocky Mountain Fiddle Camp I.** Estes Park, CO. Rocky Mountain Fiddle Camp, mfluther@aol.com, www.rmffiddle.com.
- Aug 6-10** **Fiddling Demystified Summer Camp.** Greenfield, MA. Fiddling Demystified, www.dhebert.com/FD/index.html.
- Aug 7-11** **Alaska Fiddle Camp.** Chugiak, AK. Anchorage Fiddle Camp, 907-566-2334, www.anchoragefolkfestival.org/.
- Aug 10-12** **Augusta Festival.** Elkins, WV. Augusta Heritage Center, 304-637-1209, augusta@augustaheritage.com, www.augustaheritage.com.

Aug 10-19 **New England Adult Camp II.** Ashfield, MA. Village Harmony, 802-426-3210, vharmony@sover.net, www.villageharmony.org.

Aug 11-18 **English Dance Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Aug 11-Sep 3 **Mainwoods.** Fryeburg, ME. Mainwoods, 517-351-2158 (before Aug 11) or 207-935-3901 (after Aug 11), www.mainwoodsdancecamp.org.

Aug 12-17 **Maine Fiddle Camp August II.** Montville, ME. Maine Fiddle Camp, Doug Protsik, 207-443-5411, webonly@mainefiddle.org, www.mainefiddle.org. *

Aug 12-18 **Midwestern Heart (Family) Dance Week.** Shell Lake, WI. Midwestern Heart, 715-468-2414, www.shellakeartscenter.org.

Aug 12-18 **Southern Week.** Woodstock, NY area. Friends of Fiddle and Dance, 845-246-2121, office@ashokan.org, www.ashokan.org. *

Aug 12-19 **English and American Dance Week at Timber Ridge.** High View, WV. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Aug 12-19 **Family Week at Timber Ridge.** High View, WV. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Aug 12-19 **Teacher Training Course at Timber Ridge.** High View, WV. Country Dance and Song Society, 413-268-7426 x 3, www.cdss.org/camp. **

Aug 12-19 **Rocky Mountain Fiddle Camp I.** Estes Park, CO. Rocky Mountain Fiddle Camp, mfluther@aol.com, www.rmffiddle.com.

Aug 18-25 **Campers' Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Aug 25-Sep 1 **American Dance and Music Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Aug 25-Sep 1 **Contra Dance Callers Course at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 ext 3, camp@cdss.org, www.cdss.org/camp. **

Aug 31-Sep 3 **Northwest Passage.** Sandy, OR. Portland CDC, 503-287-8468, info@nwpassagedancecamp.org, www.nwpassagedancecamp.org. *

Aug 31-Sep 9 **Oregon Adult Camp I.** McKenzie, OR. Village Harmony, 802-426-3210, www.villageharmony.org.

Sep 1-4 **Labor Day Weekend.** Plymouth, MA. CDS Boston Centre, www.cds-boston.org. *

Sep 12-21 **English Dancing through the Greek Isles.** Greece. Trips by Ken McFarland, ken_mcfarland@earthlink.net, www.reeljig.com/mcfarland/.

Sep 19-28 **Contra Dancing through the Greek Isles.** Greece. Trips by Ken McFarland, ken_mcfarland@earthlink.net, www.reeljig.com/mcfarland/.

Sep 21-23 **Chehalis Contra Dance Camp.** British Columbia. Vancouver CD, www.vcn.bc.ca/vcountry. *

Sep 22-24 **English Country Dance Weekend.** Atlanta, GA. English Country Dance Atlanta, Christine McKay, 404-275-0419. *

Sep 28-30 **Levi Jackson Dance Weekend.** London, KY. Berea Folk Circle Association, Joe Tarter, 859-986-1986, joe_tarter@bera.edu.

Sep 28-30 **Harvest Moon.** Santa Barbara, CA. Santa Barbara CDS, Kelli Butler, 805-649-5189, or Donna Karpeles, 805-682-1877, www.sbcds.org/hm. *

Sep 28-30 **Adirondack Dance Weekend.** Lake George, NY. DanceFlurry, 518-489-9066, dance@nycap/rr/com, www.danceflurry.org/new/silverbay.html. *

Oct 5-7 **Sharpes Assembly (English Country Dance).** Sebring, FL. Sharpes Assembly, Catie Condran Geist, 321-427-3587, cateigeist@att.net, chagalo.org/ecd.

Oct 13 **Baltimore English Country Dance Ball.** Baltimore, MD. Baltimore Folk Music Society, Susan Taylor, 301-982-1107, www.bfms.org. *

Oct 19-21 **LCFD Gender Role Free Dance Camp.** Becket, MA. Lavender Country and Folk Dancers, camp@lcfid.org, www.lcfid.org/lcfid/camp. *

Oct 20 **Regency Assembly.** New Haven, CT. Elegant Arts, 206-2022-EAS, info@elegantarts.org, www.elegantarts.org/assembly. *

Oct 20 **Jamestown Founders Ball.** Williamsburg, VA. Williamsburg Heritage Dancers, 757-229-1775, heritage_dancers@cox.net. *

Oct 21 **English Country Dance for Advanced Dancers.** Amherst, MA. Amherst Area English Country Dancers (Advanced Dance Committee), 413-253-0887, www.amherstedc.org. *

Oct 21-26 **Possum City Dance Vacation.** Brasstown, NC. Possum City Dance Vacation, 828-342-2790, www.possumdance.com.

Oct 21-28 **October Old-Time Week.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.

Oct 26-28 **Fall Dance Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Oct 26-28 **Old-Time Fiddlers Reunion.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.

Nov 2-4 **NOMAD--Northeast Music, Arts and Dance Festival.** New Haven, CT. www.nomadfest.org. *

Nov 2-5 **Fall Getaway.** Edgewater, MD. Folklore Society of Greater Washington, www.fsgw.org. *

Nov 9-11 **Head for the Hills Dance and Music Weekend in the Poconos.** Kresgeville, PA. Princeton Country Dancers, 609-393-3762, judith.klotz@comcast.net, www.head-for-the-hills.com. *

Nov 9-11 **Square and Contra Dance.** Tommerup, Denmark. Square Dance Partners-Vissenbjerg, Frede Olsen, mfolson@sdpvis@mail.tele.de. *

Nov 16-18 **Molly Dance Workshop.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Dec 26-Jan 1 **Christmas Country Dance School.** Berea, KY. Berea College Dance Programs, 859-985-3431, ccds@bera.edu, www.bera.edu/ccds. *

Dec 26-Jan 1 **Winter Dance Week.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org. *

Dec 27-Jan 1 **Terpsichore's Holiday.** Roanoke, WV. Lloyd Shaw Foundation, Jeff Kenton, 301-587-1525, jkenton@verizon.net, www.danceholiday.net/. *

* Sponsoring organization is a CDSS Group Affiliate.
 ** Country Dance and Song Society, PO Box 338, Haydenville, MA 01039, 413-268-7426, fax 413-268-7471, camp@cdss.org

☞ 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 July 15 (deadline: May 15).

**Dance your brains out
 this summer—
 www.cdss.org/
 programs**

*Celebrating 80
 years of
 Music & Dance*



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

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, rapper sword, singing, jam sessions, waltz, tango, a gala New Year's Eve Dance, and more in a friendly community atmosphere with excellent food and comfortable accommodations. Staff includes Gene Murrow, Bob Dalsemer, Matthew Duveneck, Carl Dreher, Anne Lough, Fooloose, Daron Douglas, Karen Axelrod and J.D. Robinson. Limited to 90 dancers.

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

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

**Across
 the Lake**

English Country
 Dancing on the
 Vermont Side of
 Lake Champlain

Colchester, VT
 (near Burlington)

FRI. JUNE 8, 2007
 8pm-11pm
 Dance for Experienced Dancers

SAT. JUNE 9, 2007
 1:30pm-4:30pm-Dance Wkshp
 8pm-11pm-Gala Dance Party

SUN. JUNE 10, 2007
 Brunch at local dancers' home

Flyer, registration, prices, etc. at www.peter.burridge.net/dance/



Gene Murrow
 Daniel Beerbohm
 Earl Gaddis
 Jacqueline Schwab
 Reinmar Seidler



June 8 - 10, 2007 in Lexington, Kentucky
 featuring the Groovemongers with
 Cis Hinkle and Darlene Underwood calling
 at Morton Middle School
 www.coe.uky.edu/~dan/DT
 dancetrance07@yahoo.com
 859.272.0710

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 Schneckeburger, Rushad Eggleston (cello), Ariel Friedman (cello), Greg Boardman, Don and Cindy Roy, Steve Muisse, 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

(207)-443-5411 or (207)-522-3800 email: protsik@zwi.net website: www.maine-fiddle.org

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

The Lloyd Shaw Foundation

Preserving America's Dance Heritage - www.LloydShaw.org



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 & Allyn 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.

CUMBERLAND DANCE WEEK

July 22 - July 28, 2007

South Central Kentucky

An Intergenerational Dance Event - All ages Welcome!

↳ Traditional Dance Programs, All Ages

Outstanding Staff including Glen

Morningstar, Susan Taylor,

the Avant Gardeners, Al &

Alice White, & many more!

Live Music, Great Food!



Resort Facilities with AC Throughout

Select "Dance Camps" on the LSF webpage, or contact: Eric & Lynn Schreiber, 618-374-2024, cdw@lloydshaw.org
Neal & Pat Rhodes, 770-972-5430, neal@mnoplt.com

"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

RECORDS, TAPES, KITS, BOOKS...

Primary Kit contains music CDs and all needed instructions for 81 folk dances especially for pre/grade/middle children.

Secondary Kit, similar format, but aimed at HS and Adult Recreational dancers.

Catalog & Cue Sheets On-Line
www.LloydShaw.org

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

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:

Airdance, (Rodney Miller, Elvie Miller,
Marko Packard and **Stuart Kenney**)
Lift Ticket (C.W. Abbott, Rex Blazer and
Seth Houston)
Notorious (Eden MacAdam-Somer and **Larry Unger**)
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:
Laurie Andres, **Greg** & **Jere Canote**, **David Cahn**,

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 Fixler** 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/>

The BACDS 25th Anniversary Celebration, Sunday, May 20, 2007, at Nature Friends Center in Oakland, California, celebrates 25 years of BACDS dancing. This all-day party will feature many favorite BACDS callers & musicians, including BACDS founder **Brad Foster**, nationally-

known local **Bruce Hamilton**, and the **Hillbillies from Mars**. Contra, ECD, concerts, and display dance demos & workshops. Got memories to share? We're looking for historical photos and anecdotes. Contact **Vanessa** at meier@ssrl.slac.stanford.edu, or 650-365-2913. www.bacds.org/25years

Ooh La La!

DANCE WEEKEND

JULY 6TH - 8TH 2007

A NEW CONTRA DANCE WEEKEND IN WAYS MILLS, QUEBEC

FEATURING:

CROWFOOT

WITH

LISA GREENLEAF

CONTRA CONTRA CONTRA CONTRA CONTRA
QUEBECOIS AND BRETON DANCE WORKSHOPS
CONCERTS * CHANSONS À RÉPONDRE * SHAPE NOTE SINGING
GOURMET ORGANIC CATERING
OPTIONAL WINE-TASTING TOUR (AFTER THE SUNDAY DANCE)

PRICE FOR THE WEEKEND (ALL FOOD INCLUDED): \$125

THE EARLY CROW GETS THE DEAL:

REGISTER BEFORE MAY 18TH FOR \$110!

FOR RESERVATIONS, OR MORE INFO :

PHONE : (819) 838-4140 EMAIL : oohlaladance@gmail.com

Adirondack Dance Weekend

Sept. 28 - 30

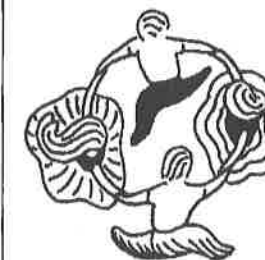
- ◆ Rodney Miller's Airdance ◆
- ◆ Steve Zakon-Anderson ◆
- David Kaynor ◆ Beverwyck
- Spare Parts ◆ The Hot Foot Club

Contras, Squares, Swing, Waltz,
English, and more!

For complete details and brochure, visit:
www.danceflurry.org/new/silverbay.html
or email: dance@nycap.rr.com
or phone: 518-489-9066 (8 am to 9 pm ET)
write: Adirondack Dance Weekend, c/o Jesaitis,
21 Lenox Ave, Albany, NY 12203-2005

Sponsored by The DanceFlurry Organization

Northwest Passage



Portland Country Dance Community's

Labor Day Dance & Music Weekend

in the foothills of Oregon's Mt. Hood

Three Nights! Aug 31-Sept 3, 2007

Contras & Swing Dance

Music & Dance Workshops, Singing, Jamming

The Avant Gardeners

Ron Buchanan

Susan Michaels

The Hillbillies From Mars

Plus gourmet cuisine by **Annie Johnston**

Info & Registration:

503-287-8468, info@NWPassageDanceCamp.org

<http://www.NWPassageDanceCamp.org>



Get ready for an all-new Harvest Moon!
The Carrillo Ballroom is going to Rock, all weekend long!!!
Join us in **Santa Barbara, CA** on **September 28-30th, 2007**,
for an amazing contra time...

Presenting: A 6-Member **NOTORIOUS**
Larry Unger, guitar and banjo genius; **Eden MacAdam-Somer**, phenomenal fiddle player; **Sam Bartlett**, mandolin master; **Mark Hellenburg**, amazing percussionist; **Ralph Gordon**, driving on bass, and the talented **Bill Tomczak** on clarinet and saxophone!

Featuring: Virginia caller **SHAWN BRENNEMAN**
Highly recommended wonderful top-notch caller
with clear, concise, smooth dances.

In Addition: **Swing Dancing** with **ROB RIO** the "Boss of the Boogie",
playing boogie-woogie and jump blues of the 40's and 50's.

For flyer, go to www.sbcds.org/hm
For information, contact **Kelli Butler** at: harvestmoon@sbcds.org

Santa Barbara 2007

**Possum City
Dance Vacation**
Brasstown, North Carolina
October 21-26, 2007

www.possumdance.com
possumcitydancevacation@yahoo.com
(828) 342-2790

Bob Dalsemer
*
Steve Hickman
John Devine
Owen Morrison
Bob Willoughby
*
John C. Campbell
Folk School
*
Appalachian
Region Day Trips

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WORKSHOP DVD's**

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From beginner to advanced

CONTRA DANCE--set of 2 DVDs
Advanced workshop

BALANCE & SWING--set of 2 DVDs
Turns, twirls, other fancy stuff

EAST COAST SWING--set of 2 DVDs
Hot stuff for cool cats


All dances taught by Rich Albanese
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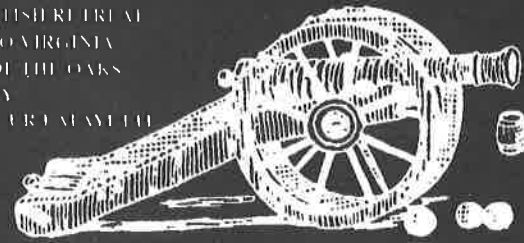
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Fiddle Lessons

by Lynn Basham

Here's a story addressed to contrabuddies of a certain age who think they might some day take up a musical instrument, and it concerns my attempts to learn to play the fiddle in spite of the demon that sits on my shoulder.

I took up the fiddle some years ago, full well knowing that I really should have started about forty-five years earlier, when my fingers, back and brain were suppler. The fiddle is a tough instrument: it doesn't take much muscle to play, but it requires a delicacy of touch borne of years of practice. And it's absolutely unforgiving: make a mistake, endure a squawk. Not a good choice for the aspiring musician comfortably into (ahem) middle age.

But that's not what's hardest about my fiddle lessons, and here's where I may contribute to the lore of learning for other middle-aged (or some day to be middle aged) aspirants.

For me, the hardest part about learning to play the fiddle turns out to be dealing with the demon who climbs onto my shoulder every time I pick up the instrument and whispers in my ear, "That sounds like crap!" "You have no talent!" "You're too old!" "Your fiddle is a piece of junk!"

I'm on intimate terms with this demon: I've known him a good bit of my life, and he's been responsible for leading me away from a number of projects and pursuits I may well have found fulfilling and rewarding. That's the problem with demons: they caution you to be rational and cautious and to avoid places where you might not succeed.

My demon didn't account for Irish music, though. A curious thing about the music is its capacity to hook you even though you full well realize you'll never become its master. There are just too many tunes, too many styles, too many depths. But Irish musicians carry on with a familiar obstinacy, knowing they'll never get there but willing to give it a go.

Something happens when you cultivate this obstinacy: You learn to practice; you learn to pick up your instrument and crank away for five minutes, even though you know that's not enough time and even though you know you might never learn that tune. It's silly and it's irresponsible and it smacks of poor study habits. But it's folk music, so you don't need to do it perfectly; you just need to do it.

Maybe that's why lately I've been able to turn to my demon and say, "Shut up!" It doesn't really matter that I'll never be as good a fiddler as Kevin Burke or half the fourteen year olds in town. That's not the point.

The point is that I'm playing tunes and having a good time playing tunes, and that if I can keep telling my demon to shut up and mind his own business so I can practice, I'm going to do just fine.

"Fiddle Lessons" was published in Contradiction, January 2007, newsletter for Contra Borealis Dancers and the dance community in Fairbanks, Alaska; it is reprinted with permission. CDB meets on first Fridays and third Saturdays at Pioneer Park Dance Center in Fairbanks—Charley Basham, 907-479-2006, fcsb@uaf.net, or Barbara Braley, 907-457-89576, or www.contraborealis.org. Also in the area: English country dances on Wednesdays, October-April, at Ken Kunkle Hall in Goldstream Valley; Ken McFarland, 907-456-7556, ken_mcfarland@earthlink.net.

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