

CDS

Boston News



JUNE - JULY 1986

SUMMERTIME...

Don't put away those dancing shoes! There will be plenty of English and American dancing (not to mention international folk) in the summer dance series sponsored by CDS, NEFFA, and FACONE on Wednesday and Thursday nights. See the enclosed flyer for details. English Country fans note: 7/23, an English Country Dance Party with a variety of callers and a mix of easy and not-so-easy dances. This will be a good dance to go to if you're new to English country dance. On 8/6, Nibs and Jean Matthews, of London, England, will lead and play for an evening of contemporary English dances from England. On 8/13, some "new" leaders will have a chance to show their skills. See you there!



EXPANDED CDS-BC CALENDAR

Beginning with the next issue, the CDS Boston News will include a calendar of special events in the northeastern states. This is not planning to be a duplication of the many listings that many of us are already receiving. In addition to the "standard" events such as balls, concerts, and workshops, we hope to announce events in which some of the demonstration groups, ritual teams, and Centre members may be performing. Listings, of course, are subject to space. Send your written info to: Harvey Cohen, 54 Elda Rd., Framingham, MA 01701 at least 15 days before the news deadline!



MORRIS LONGSWORDRAPPERCLOGGARLAND DEPT.

The following is undoubtedly one of the earliest references to women dancing the morris. It is from a pamphlet, "The Nine Daies Wonder" by William Kempe, one of the most celebrated of Shakespeare's comic actors, concerning his sensational morris escapade from London to Norwich in 1599.

Kempe did not dance non-stop for nine days, but had many adventures along the way which were very amusingly recounted in his pamphlet. At Sudbury, a butcher offered to dance the fourteen miles to Bury St. Edmunds with him but dropped out exhausted after barely half a mile:

"As he and I were parting, a lusty country lasse being among the people, cal'd him faint-hearted lout, saying, 'If I had begun to daunce, I would have held out one myle, though it had cost me my life.' At which words many laughed. 'Nay', said she, 'if the dauncer will lend me a leash of his belles, I'le venter to treade one myle with him myselfe.' I lookt upon her, saw mirth in her eies, heard boldness in her words, and beheld her ready to tucke up her russat petticoate; I fitted her with bells, which she merrily taking, garnisht her thicke short legs, and with a smooth brow bad the tabrer begin. The drum struck; forward marcht I with my merry Mayde Marian, who shook her fat sides, and footed it merrily to Melford, being a long myle. There parting with her (besides her skinful of drinke), and English crowne to buy more drinke; for, good wench, she was in a pittious heate; my kindness she requited with dropping some dozen of short courtsies, and bidding God blesse the dauncer. I bade her adieu; and, to give her her due, she had a good eare, daunced truly, and wee parted friends." -From The National Trust Guide to Traditional Customs of Britain, by Brian Shuel, Webb and Bower, Exeter, England 1985. Thanks to Jan Elliott for this source!



FROM THE TITLE-PAGE OF "KEMPE'S NINE DAIES WONDER. PERFORMED IN A DAUNCE FROM LONDON TO NORWICH." (1600.)

Illustration from The Morris Book, Parts 1,2&3, Sharp and MacIlwaine, 1974

NEW DANCE DEPARTMENT (CONTINUED)

In the last issue of the News, Rich Jackson presented his English-style dance, "Look Both Ways", and some of his thoughts on how he created this particular dance. The discussion of how dances are created continues in this issue, as the creative thoughts of Ted Sannella, Shag Graetz, Susan Elberger, and Dan Pearl are included. Thanks to all the callers/composers for taking the time to write their answers for me to the following questions: (RCK)

Q: What inspires you when you compose a dance?

Dan: Most often, I have an idea for a figure, or a transition between two figures that I'd like to explore. Sometimes I see the potential for the figure in some other composer's dance, and I feel the figure can be put in a better setting. Other times, a particular piece of music has been running through my mind, and a sequence of figures (timing, mostly) has been suggested by the tune. I'd guess that most dance composers are inspired in pretty much the same way.

Rich: Creating a new dance is about 50% inspiration and 50% thievery...Unless you invent a new figure, which is a difficult thing to do, all you're really doing is re-arranging the existing figures in a pleasing fashion.

Q: How do you compose dances? What are the mechanics involved when you compose a dance? For ex., do you use any props/aids?

Shag: Sometimes I have a pretty clear idea of what I want, sometimes I have to noodle around a bit...Eventually I get something that looks promising. If I can't visualize a movement of figure, I haul out some pennies and dimes, stick labels on them, and shuffle them around on the desktop.

Susan: I find props confusing, since my mind is usually operating much faster than I can move props. I write while getting ready to fall asleep- the ideas sometime come as I'm cleaning other business away from my head- and I usually remember what I've written. Other times are when I'm busy with things that require my hands to be busy but leave most of my brain free, such as housework, walking, etc.

Ted: ...Eventually, I call on my "dancers" to help. These are playing cards that I move around in and out of various formations, usually four kings and four queens from a deck that I've used for most of my 40 years of calling and writing dances.

The king and queen of clubs are couple #1, diamonds are couple #2,, hearts are couple #3 and spades are couple#4- just like in bridge or whist! If I need more couples I add the four jacks (male) and aces (female) in the same order of suit. The rest of the deck has never been used and is nice and shiny.

Rich:The next step is trying it out with real people... Listen to all the suggestions from these (experienced) dancers... Many figures that work well with salt and pepper shakers just don't feel right when they are danced. This leads to a process of trial and error... When it is finished, show it to the world.

Q: Do you have any general advice for potential composers?

Ted: Don't be too hasty to expose your creation to the public. Be absolutely positive that it flows smoothly throughout and that it would be a worthwhile addition to the dance scene... If you are a fairly new choreographer you may be wise to send your dance to an established caller to evaluate and try out. His/her experience in dance composition and body flow may bring a suggestion for improvement.

Shag: The only advice is the same advice (which I don't always follow myself) a friend gave me when I was trying to write fiction: "You want to be a (composer)? Go (compose) already"... If you want to make up dances, learn to dance as well.

Susan: Don't force yourself, don't push yourself to write dances. Not everyone can do everything, especially not well. If it's the right time, it will work.

Dan: Get advice from experienced composers; dance-test your sequence with a few friends; resist the urge to jam-pack every neat-o figure you've thought up into a single dance; become aware of the fine line between "needless awkwardness" and "interesting challenges".



"TED'S TRIPLET #21"- T. Sannella

"In my opinion, one of the best efforts of Pat Shaw, superb English dance choreographer, is a dance named "K & E" which is danced in a double contra formation. The predominant feature of that dance, for me, is the way that partners appear to be irretrievably separated and are then miraculously reunited...I was attempting to capture that feature and the general flavor of "K&E" while using a much smaller group of dancers."

- A.1. All do-si-do your partner (8)
All swing your partner (first couple facing down) (8)
- A.2. First couple go down between the second couple, separate, and go around one person back to place (8).
Top two couples make a left hand star(8)
- B.1. Bottom two couples ladies chain up and down the set. The pair in the middle of the set make an extra half turn as a couple and face up (8)
Top two ladies chain up and down the set(8)
- B.2. Top four circle left, three-quarters around (8)
Bottom four circle L, 3/4 around while moving up. At the same time, the first couple cast down the outside to the foot of the set (8).

Suggested music: "Farewell to Whiskey".
Printed by permission: Balance and Swing, Ted Sannella. Country Dance and Song Society, 1982.

"I DON'T KNOW YET" - S. Elberger

Written for Marcia Goldensher. The title referred to Marcia's usual response to people asking what she would be doing after finishing her medical residency. Longways, duple improper.

- A.1. (Ones facing down, twos facing up)
Allemande R. 1½ times with the next in line (ones still facing down, twos still facing up). Allemande L. twice (8 counts)
- A.2. (With the original neighbor) Balance (4 counts) and swing (12 counts).
End facing across.
- B.1. Two women chain over and back (16 counts)
- B.2. With the next couple in line (ones face down, twos face up) star R. (8 counts).
With original couple (the ones you swung) star L. (8 counts).

Music: Prefer minor key tunes; jigs or reels both work well, giving a different feel to the dance.

"MR. JOHN BREMER'S RETURN TO PINEWOODS"

J.M. Graetz. Longways, duple minor.

- A.1. Meas.1-4 First corners meet setting right, then left; turn single to places.
5-8 All go back-to-back w/ partners.
- A.2. 1-4 Second corners meet setting R, then L; turn single back to places.
5-8 All go back-to-back along lines.
- B.1. 1-4 (Skipping) First couple and second woman take R hands across, dance once round to places.
5-8 (Walking) First couple cast into lower place, second couple moving up on last 4 counts.
- B.2. 1-4 (Skipping) First couple (now in progressed place) and second man take L hands across, dance once round to places.
5-8 (Walking) Second couple cast down and lead up, while first couple lead up and cast down.

Music: original tune- moderate jig

"THE BENEFICIAL TRADITION"- D. Pearl

Composed in honor of the Dance Musician's Development Fund's annual benefit dance.

Becket Formation(couple facing couple across the set). (An extra couple at the foot should stand proper and join in at B2).

- A.1. Two women allemande L 3/4, giving R to partner, balance in a wave of four, swing partners.
- A.2. Circle L 3/4, swing neighbors.
- B.1. Half ladies chain, all forward and back in long lines (all home now).
- B.2. All give L to neighbor (now across set) and change places (4 counts), those who can: give R to same-sexed person on R diagonal and change places, repeat with new opposite person by the L and new diagonal person by the R.

This is a double progression dance, clockwise around the perimeter of the set. When the dance begins again, the two women who have just turned R hands forget about each other and look for another woman to turn by the L. Music: 32 measure jig like "Coleraine" or "Smash the Windows".

DMDF BENEFIT THANK YOU

The committee members of the Dance Musician's Development Fund want to extend their thanks to the musicians, callers, dancers, and volunteers from the CDS community for their enthusiastic support in helping to make the DMDF benefit such a success. It was a wonderful event-- a tribute to the diversity of dancing styles in the area and to the talent of the participants. We managed to net around \$1800, which musicians have already been tapping into for summer workshops, new instruments, and other projects. We hope dance musicians will feel free to inquire about assistance if the need arises. Call Marianne Taylor at FACONE, 491-6084. -- Mary Lea

Do you have something interesting and dance related that you'd like to say/write? This issue inaugurates the GUEST CORNER, a feature written by you, the readers. Ira Laby is the author of the following:

REGARDING: WHY SO FEW MALE MICE KNOW HOW TO DANCE

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In this article I plan to delve into various Playford (and other) Balls I have attended in the past few years, and to discuss what I have liked and disliked about them. Which Balls have I attended? The ones in Boston, south-of-Boston, Hartford, Brattleboro, Lenox, White Plains, and New York City.

What have I disliked? The Balls which I euphemistically call less than pleasant have had one thing in common: a gross overabundance of one sex over the other. My worst experience came a few years ago at one of the first (non-Playford) Balls to use dance cards. Now I had seen, and even collected, dance cards from turn-of-the-century balls, and I used to think they were an enchanting idea. I even continued to think so through most of that first Ball. When I first started dancing, I was very much of a Wall Flower, much too shy to ask a strange woman to dance with me (how many of you will believe that now?). My first year of dancing was at a dance that lasted exactly four hours, and it took me 3½ hours to psych myself up to ask someone to dance! So at that very first Ball that reintroduced dance cards, (and which had more women than men), I was flattered out of my mind and had my dance card completely filled in the first few minutes. Until, that is, a friend whom I hadn't seen in quite some time arrived late, and I could not dance with her. *SIGH* But my worst experience came upon entering a (non-English) Ball with this same Ms. S., for whom I drove an extra 150 miles in order to be able to dance with her. Literally no sooner had we been given our dance cards at the door than we were accosted by a phalanx of women who grabbed my dance card out of my hand in order to inscribe their names therein. Yanking it back, I said that I had not even chosen those dances to do with the lady I was escorting. So we retreated to choose our dances, while the leader of the phalanx muttered aloud "She came with him...I suppose she deserves First Whack at him!".

I no longer particularly favor dance cards, and I think that an even, or very nearly even, ratio of men to women should be maintained. The instructions at the Brattleboro Ball suggest you should not fill your dance card in at once, and the Hartford Ball specifically instructs one to thank one's partner before

seeking another for the next dance. Should we really have to be told?

What have I liked about these seven Balls? The music, the dances, the people, the opportunity to meet new dancers and renew acquaintances with far-off friends, but above all, a relaxing and pleasant evening of dancing. The Lucullan selection of refreshments during the Ball, or the pot-luck or picnic inbetween the workshop and the Ball. How nice it is at those Balls which do not seem rushed. I used to think that the workshops were the best part, because they were relaxed. But a recent workshop **should have had more time, or covered fewer dances.**

The setting of the Ball, as well as the decorations, is important. My favorite is the glass picnic pavillion in the Brooklyn Botanical Gardens, with its good acoustics and spectacular views of trees and lawns in the setting sun.

What really makes for a truly special Ball? It's the spirit of the person or group who sponsors it. This spirit tends to rub off and is reflected on the dancers. Of course, the attitude which the dancers bring to the Ball is important. Will it be a contest to test your terpsichorean twinkletoes, or to see whom you can snub? The spirit of friendliness that seems to pervade some Balls comes in part from the sponsors, and envelops even the most aggressive or timid dancer.

You didn't think that this was true of the last Ball you attended? And you didn't particularly like the dances, either? Well, were you part of the group who worked, and worked hard, to put it on? Why not be part of the next Ball. Believe me, it can be almost as much fun as the Ball itself. That is, if it were the right group. And if you were part of it, it would be the right group, wouldn't it? -- Ira B. Laby

Thanks to the many contributors for this issue: Harvey Cohen, Susan Elberger, Jan Elliott, Shag Graetz, Rich Jackson, Ira Laby, Mary Lea, Dan Pearl, Ted Sannella, and Mary Stafford. Big thanks to Mailing Chair Laurie Buchanan, and Meg Ryan and Judy Gatland. Want to help with the next News mailing? Call Laurie at 738-6983. Next News deadline July 27. Send your ideas, news, suggestions to Robin Kynoch, 500 Grove St., Framingham MA 01701 by the deadline OR ELSE!

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THOUGHTS FROM BETTY...

CDS Boston News



AUGUST-SEPTEMBER 1986

SEVENTY YEARS AGO TODAY...

The membership of the Boston Centre for 1915-16 was 200, and the annual dues were fixed at \$2.00.

Six parties were held with an average attendance of 80. Teaching of an hour's duration was followed by general dancing without instruction, while occasional demonstrations of Morris dances and jigs were inserted by the teachers or more advanced pupils.

A programme of the Party on January 9th, 1916 is given; it may be useful for suggestion or comparison:

- Helston Furry
- The Mary and Dorothy
- Gathering Peascods
- Rufty Tufty
- The Black Nag
- The Fine Companion
- Heartsease
- Scotch Cap
- Hunsdon House
- Mage on a Cree
- The Old Mole
- We Won't Go Home 'Till Morning



"Four skillful dancers will act as ushers; they will try to make everybody dance and enjoy dancing."

Thanks to Evelyn Lamond for this Material!

OLD BOYS AT IT AGAIN DEPT.

Pinewood Morris Men announces its 22nd Annual Fall Tour, on Saturday, October 4, 1986. Morning dancing will be in and around Harvard Square, commencing at 10 a.m. at the Cambridge Common. Afternoon touring will be in downtown Boston. Invited guests include Fiddler's Reach Morris, from Brunswick, Me., as well as the usual cast of local Morris teams.

A lot goes on behind scenes, even on sweltering summer days with showers. We put last touches on plans for the Fall Series-- Tuesday Contras, Wednesday English Country and Ritual, Cardigan, and so on. (See attached flyers). Many members carry out the Summer Series-- late June Weekend at Pinewoods; Tuesday Contras with a variety of callers and musicians; Wednesday English Country with our New Voices, Nibs Matthews, and other leaders; the rest of our series cosponsored with FAC and NEFFA; Labor Day Weekend.

There is a lot to do. The Board meets monthly. There are phone calls of plans and policies. The membership premium plan and your renewal form will be mailed soon. Christmas Party plans are underway (!). Representatives of all the Boston User Groups will discuss dates for the 1987 Pinewoods events before you receive this. We are working out ways to remember Jody Evans by having a role in carrying out her love of dance.

And there are questions. Can we organize the archives so that they are more useful to members/scholars? Who will chair the Food Booth at next spring's NEFFA Festival? What's the meaning of fluctuating popularity of a form of dance, over time? One or another popular program can carry another that's lagging, but how much is too much piggybacking? How about an Old Chestnut English Ball?

The Board asked itself a question I wish every member would consider:

WHAT DO YOU HOPE TO HAVE HAPPEN BECAUSE/WHILE YOU ARE A MEMBER OF CDS-BOSTON?

The board listed up some possibilities that we will consider to formulate as Long-term Plans (what I call Dreaming and Doing). Yes, we want to leave CDS even better than we found it, stronger in program, stronger fiscally, carrying out our charter to nurture and sustain these dance forms. We are interested in continued outreach, and we talked about community groups, schools, and prisons. We are particularly intrigued with Family Programings since we have an increasing number of experienced dancer parents with small children. How about a family dance series, or daylong outing?

How much we should undertake in any one year is a caution. Visualization of dreams takes more people and more hours. Does one of these strike you as something you want to add to your life? Call me with ideas and offers.

--Betty Hoskins, CDS President



RK: How did you get involved in playing for dances?

PB: I bought a flute because I thought it was a beautiful instrument.

RK: You said previously that you had a year of piano lessons way back, that you played guitar in high school, but you decided that flute would be the thing to try out at dances...

PB: I tried all kinds of things. I was also playing the banjo along with the guitar and the harmonica. I just liked to try anything. Now I'm a little wiser and realize I can't be good in everything.

RK: Your first dance was in Fitzwilliam, N.H., with Duke Miller's orchestra.

PB: Yes- I was playing the flute on the side, very shyly, and Bob McQuillen saw me and said "All right, you, come on up here", and he took out his accordian case and said "sit here" and I sat there, and he let me play. It was a grand gesture.

RK: Had you been picking up things by ear?

PB: I didn't even read music then, so I started out just by harmonizing all the tunes... Being a guitarist, I had all the chords in my head. I was used to looking at things harmonically, so it was easier. I don't think I've ever learned a tune off a sheet of music, except for English music, and for that I had to shape up my sight-reading skills in a hurry, but it was good for me.

RK: Do you find yourself thinking differently when you're playing flute or whistle as opposed to piano?

PB: Yes, but the difference (for flute and whistle) is maybe that there's only one line going on instead of all these lines... Even when I'm playing the melody the chords are being felt in my head.

RK: When I play tin whistle, there are some tunes that I come across that I think- wow, this is just a perfect tune, it has all the things I love to do on a whistle and it just sounds really nice. Do you ever come across that- are there perfect piano tunes?

PB: Yes- the tunes I enjoy the most, believe it or not, are the tunes with only one or two chords, like Southern tunes.

RK: What's the challenge of playing a tune that has only two chords?

PB: On those simple tunes you can go all out with bass runs; the chords are very predictable and really linear, so you can just go. You can be a lot more inventive

if you don't have to worry about chords coming along every second. French Canadian music, actually, is one of my least favorite types to play, because there's a chord happening all the time... and it's hard for me to be inventive with those kinds of restrictions.

RK: I think you take a lot of risks sometimes when you play... What kinds of risks do you take? People in Boston have come to expect that if you're playing, there will be some kind of crazy thing happening.

PB: For a long time, with bass runs on the piano, I was trying to scale- all the way from the top of the piano to all the way down- and it took me a long time and a lot of bad tries to find out when that was good. I'd start way up high and end up in a totally inappropriate place at the end of a phrase. It would sound horrible...

RK: The dancers don't always know.

PB: My favorite saying is that "boredom is the father of invention". Playing night after night, I just kept trying it and trying it and finally I figured it out. But some horrible mistakes were made. But I really have a maxim for myself, and that is if on one "A" part if I try something that doesn't work, I'll try it again on the next "A". If it doesn't work twice, then I give it up.

RK: Do you get reactions from callers when you do that?

PB: Well, nowadays most callers seem to know what I'm about, and so they probably grit their teeth. Mostly I've gotten favorable reactions, I guess, which is why I'm still in the business. But some callers have been uncomfortable with all this different stuff going on when they'd really like something quiet. I try to be supportive, but I kind of boil over. Sometimes, I just cut loose... I remember the first time Bob Dalsemer heard me. He was turning his head and saying, "What's going on back there?". But I think he likes me all right now. I just took him by surprise.

Fiddlers sometimes have that problem. They're so used to being the center of attention, and then if they have this bombastic piano player behind them it kind of throws them for a loop a little bit.





FOR JODY
1951 - 1986



When a friend reported to me today the death of Jody Evans, the memory of her that sprang to my mind was of a Wednesday night when she and a friend came to the English country dance dressed as dinosaurs. Made by her friend, the costumes were vests with attached hoods and tails, done, as I remember, in muted browns and tans. Both had lovely stuffed crests- one of the two, I remember, was a triceratops. They danced with us all evening, not clowning it up, but rather formally, as if they really were antique creatures come to share our pleasure for a night.

Many of us knew that Jody was ill, but hoped that she was "doing better". Acknowledging the fragility of life is something not easily done in American society in our times. Thinking of her today, I am glad that Jody was able to live her life as normally as she could, and that she danced with us when she was able to. She had, and shared with us, an enormous calm strength in the face of not only her own illness, but that of others close to her in recent months. May we remember her often in the joy of our dancing.
- Mary Stafford 7/8/86



I sometimes question why I am trying so hard to become a dance teacher. What are my motives? At the memorial service for Jody Evans, I saw, again, the main reason. Jody loved to dance. But just dancing wasn't enough for her- she wanted to perfect her dancing. I can remember sharing with her the joy of working on a dance until our timing - with respect to the music and to each other- was just right. This kind of give and take, this non-verbal communication between you, your partner, and the music is very rare. It takes you past the personal level and past the social level into a world of style, grace, and beauty.

So now I am even more inspired to try to instill this kind of appreciation for dancing in others. I only hope I can show people the way to this world that I have seen so rarely, where Jody spent her life. - Rich Jackson





TRIP TO THE FENS (It's only ten minutes out of the way)

by Rich Jackson, for Jody Evans

24 Bar Waltz

Duple Minor Improper

BAR

1-2 All set to partner

3-4 Turn single

5 Cross right shoulder

6-8 1st couple move down and turn single down,
2nd couple cast up

9-10 Women cross by the right (on the corners)

11-12 Men cross by the right

13-14 Circle halfway to the left

15-16 Change places with your partner

17-20 1st couple gypsy with the couple below

1st couple on the inside, 2nd couple on the outside

(1st man with left shoulder, 1st woman with right shoulder)

21-24 1st couple gypsy with the original 2nd couple

1st couple on the inside, 2nd couple on the outside

NOTE: There is no tune for this dance yet. It would fit equally well to a tune with a 12 bar "A" and a 12 bar "B", or an 8 bar "A" and an 8 bar "B" played AAB.

This dance was written for Jody Evans when she lived in the Fens area of Boston. It was never too far out of the way. -Rich Jackson

RK: The piano isn't necessarily just supporting the fiddle.

PB: I used to be that way, but now I think "equal partners" is the best.

RK: You play for both contras and English country. What are you striving to reach in an English dance tune that you wouldn't want to do in a contra tune?

PB: Actually English is my favorite, although I play it only five percent of the playing time I have. I really like the grace in it. That touch appeals to me on a deeper level than the humor I can put in contra music, or the excitement - which is certainly fun- but it doesn't reach me quite as much.

RK: What special challenge does English music present?

PB: The challenge is always to come up with harmonies that don't sound like the same old things I've been doing for the last few years, and it's hard. It's so easy to lapse into doing something simple, like playing thirds above or below the melody, just the same old bits. The challenge is to come up with something which is almost like another melody and yet still harmonizing; something that's interesting to listen to in and of itself and yet still going along the original tune. I really think of a chamber group or quartet when I'm playing English, although obviously with its irreverent moments too.

RK: How about your relationship to the dancers from the stage where you play?

PB: I guess I really can feel when the audience is not only listening to me, but to the band. If you do some little thing, you can sense it somehow. Maybe the dancers move a little differently, or someone says something.

There's a way of feeling a very tight bond with the audience, some kind of indefinable sense that you get when you're playing something and you feel people moving. It just seems to click in a right way.

RK: You watch the dancers when you play...

PB: I watch the dancers, but I never watch the dance. Someone will say, "Well, what was that dance that had the right and left", and I just draw a total blank.

RK: Actually, Peter, I have this vision of you playing piano with your legs crossed, looking out, not even watching your hands, sort of doing three things at once.

PB: Well, I'm always looking at things like "Oh look, someone's going out with so-and-so now..."



RK: Or making funny faces at somebody...

PB: Or greeting people that come in. There are some people that I always know that if I play something tricky, they'll turn around and give me an instant review, either by laughing or frowning, so I sometimes do something and look at them to see what's happening.

RK: How about playing in a band- do you practice regularly?

PB: Oh no, I detest practicing!

RK: How do you "crank it out" all the time? You play almost every night of the week...

PB: Well, I do get tired. It's a rare night when I get crabby after the first tune. But I used to notice even when I was dancing that I could feel terrible but as soon as the music started, I would feel better, really energized. It's the same playing. I think basically I just have fun with it.

RK: Peter, you play piano, guitar, bass, recorder, flute, tin whistle, fife, banjo, harmonica. I've seen you with a fiddle, and a concertina...what's next?

PB: Well, the synthesizer...it meets with a mixed reaction, so I don't know. Some people come up to me and say they hated it, or it's not traditional. But a lot of people whom I'd never expect say that it's a little weird sounding, but "make sure you bring it next time, O.K.?"

RK: Any advice for beginning dance musicians?

PB: Don't be afraid to make a fool of yourself. You should make it a rule to do that at least twice an evening. Also, always play as if you mean it- don't be tentative, no matter what you're doing.

RK: Do you ever want to just go to a dance to dance, and not play?

PB: You know, I am playing a lot, so if I get a night off, usually the last thing I want to do is go to a dance- I'd go to a movie or something. But if I wasn't playing for a period of time, I'd really want to dance.

-- Robin Kynoch



CAN'T DO IT WITHOUT THEM

Thanks to the many contributors for this issue: Shag Graetz, Betty Hoskins, Rich Jackson, Larry Jennings, Joe Kynoch, Evelyn Lamond, Jackie Schwab, and Mary Stafford. Many thanks to Mailing Chairperson Laurie Buchanan, and all her willing helpers. Want to help with the next News mailing? Call Laurie at 738-6983. Next News deadline 9/24/86. Send your ideas, suggestion, comments to Robin Kynoch, 500 Grove St., Framingham MA 01701 by the deadline OR ELSE!

LOCAL BOY MAKES GOOD DEPT.

Don't be the last one on your block to purchase a copy of English Country Dance Tunes, a collection of 303 commonly used English dance melodies transcribed and lovingly edited (with chords) by Peter Barnes. Send \$13.00 (includes postage and handling) to Peter Barnes, 63 Washington St., Winchester, MA 01890. This book is also available through CDSS, or from Peter at a dance. Congratulations, Peter!



CREATIVE GENIUSES AT WORK

The CDS News would like to continue featuring original dances and dance music in each issue, space permitting. If you've written a dance or composed a tune and "want to show the world", start by sending it to this newsletter!

DO YOU REMEMBER YOUR FIRST DANCE?

If you remember how it was the first time you went to a dance, write it down and mail it to the News Editor. We'll print as many as we can in the next issue...

YET ANOTHER MORRIS TEAM?, Take 2

If you would like to help an experienced dancer and teacher form a new Morris side emphasizing good individual and team style, please contact Shag Graetz, 49 Stow St., Acton, MA 01720. Phone 617/263-6469. Interested beginners as well as those with experience are welcome.



SOMEBODY IS READING US OUT THERE...

Editor Robin Kynoch's first question in her "quiz the experts" about dance composition (see June-July 1986 CDS-Boston NEWS- Ed.) asks, "What inspires you when you compose a dance?" An interesting predecessor question is, "What inspires you to compose a dance?" There are many answers usual to any artistic endeavor. To these, I like to add one less usually expressed: "NEED". Do the dancers need to work on a particular transition to get more satisfaction? Do you want to suggest a new way of doing something? Do you want to discourage some habits that you think will weaken dancing? Do you need a glossary dance and you don't have access to a collection that has the one that fits the present situation? Do you need to find out something about the capabilities of dancers? Maybe you can compose a dance to meet the need. --Larry Jennings

EXPANDED CDS CALENDAR, PART 2

If you're a CDS member, and giving a performance or leading a workshop (dance or song related, of course) send us the details, and if space permits, we'll print it in the News. THIS IS NOT MEANT TO DUPLICATE THE MANY LISTINGS THAT MANY OF US RECEIVE IN OTHER DANCE PUBLICATIONS!! Send your written information to: Harvey Cohen, 54 Elda Rd., Framingham, MA 01701 at least 15 days before the next deadline.



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