

# CDS



# Boston News

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FEBRUARY - MARCH 1987

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## WHERE WE'RE COMING FROM

Of 528 current CDS-Boston members:

85.6% live in Massachusetts

3.98% live in New York

2.27% live in Rhode Island

1.52% live in Vermont

1.52% live in Maine

1.33% live in New Hampshire

The rest live in Canada, Conn., Maryland, Michigan, N.J., Ohio, PA., Wisconsin, and England.

Of 452 Massachusetts members:

62 live in Cambridge

50 live in Arlington

33 live in Somerville

18 live in Brookline

18 live in Concord

Figures may be a bit misleading, since the 528 total includes some children who are part of a family membership but who do not dance. - Arthur Ferguson



## FROM A HISTORY OF THE BOSTON CENTRE

"Since the beginning of the New England Folk Festival, the CDS has presented a demonstration team. The First English Food Booth in 1955 ...netted \$75. At that time the office secretary was an English woman with a strong accent that added a note of authenticity.

"After Louise Chapin's retirement in 1963 George Fogg became President and that meant much responsibility for him and for future presidents and the Exec. Committee. "Helene Cornelius became the instructor for the Wednesday English (which for many years had been the Couples Class). She and Arthur accepted no remuneration but were given \$2 each week for babysitting services as they had four children to bring up." -Evelyn Lamond

## PRESIDENT'S COLUMN

Over the holidays and during the winter storms, we worry. Will the attendance at dances hold steady? Will you support our programs? Have we selected teachers, and traditions, and callers, and musicians, and dance choices, so that you will attend? Have we given newcomers fair chances? Have we been welcoming? Will we break even?

Do you feel welcome? Would you feel more included if we could cajole you into being a volunteer? What about the nights when there are more men, or more women, or a small crowd?

Dance activities are cyclic, over the years. Sometimes one, then another, program is more popular. Or is undersubscribed. Or carries financially another part of the programming. For a while, our contras were booming. Right now our Tuesday night group is smaller than we'd like. English on Wednesdays is popular, although there too, we are affected by weather and busyness. We are committed to providing ritual classes; some traditions are very popular, others have space for more people.

We are fortunate to be a big Centre. We are fortunate to have a significant number of members who can join at the Contributor, Supporter, Sponsor, Patron, and Benefactor levels. This year, about 1/5 of the membership has been able to help in this way, but about the same number has not yet renewed membership.

We are grateful to several teachers and callers who are able to turn earnings back into the Society's activities. They, too, contribute in several ways.

We depend on the Board, and the committees, and the people who set up and take down sound for each dance, and who sit at the door; and we depend on all who will cook and staff the CDS Food Booth at NEFFA; and we depend on all of you who ask a less experienced person to dance, who welcome a stranger and find out his/her name and change partners every time.

So we worry, and we also plan for spring and summer. Playford Ball is March 7. Annual Meeting and Dance will be in March. Surely many of our Morris dancers will greet the dawn on May Day. NEFFA in April, Experienced Contra on May 30. This year, there's a special June weekend at Pine-woods (see enclosed flyer). Work weekends will help ready camp for the July 4th Weekend. And so we'll dance into the Summer. - Betty Hoskins, CDS President



In the Boston area, we are blessed (or cursed?) with what is probably the largest concentration of Morris and Sword teams in the entire country. To help you all keep up with the different teams in the area, here is a list of those known to us. If we left anyone out or if any of our information is wrong, please let us know. If you would like to get in touch with any of these groups, please contact the CDS office and we will be happy to put you in touch with the appropriate people.

#### MORRIS TEAMS

Banbury Cross- a children's team, based in the Brookline area.  
 Black Jokers- a men's team that does mostly morris, some sword.  
 Ha'Penny Morris- a women's team with a lot of life.  
 Lemon and Capers- a new women's team, loosely associated with Boston University.  
 Middlesex Morris- the only adult mixed team in Boston, hence the name.  
 Muddy River Morris- a women's team, one of the first in the country.  
 Newtowne Morris- A men's team, what more can we say?  
 Pinewoods Morris Men- the oldest team in the country, second oldest in average age.

#### SWORD TEAMS

Muddy River Sword- a women's team that hasn't been seen much lately, but we hope they will be back performing soon.  
 Orion- a new mixed longsword and possibly rapper team that will make its debut in February.  
 Plain Brown Rapper- a women's team that hasn't danced together in a while, but we love the name so much that it had to be included in this list.  
 Rapscaillon- a new mixed rapper team, whose symbol is a sword lock made of scallions.  
 Word is out that a new women's Northwest Morris team is starting up. Enjoy this wealth of ritual English dancing in this area. Support your local groups (donations gratefully accepted!). -Rich Jackson

#### NOMINATIONS AND ELECTIONS

At the December Board meeting, Julia Huestis told us that she would have to resign as President-elect. As a result, the Board directed the Nominating Committee to propose candidates for the office of President as well as for President-elect. The ballot members will receive in early February will respond to this process.

The 1987 all-day dance benefit for the Dance Musicians' Development Fund is coming soon. Mark Saturday, March 28th, on your dance calendar!

This year, in cooperation with the MIT Folk Dance Club, the dance will be at a new location, the Sala de Puerto Rico, on the second floor of the MIT Student Center, 84 Mass. Ave., Cambridge. Like in past years, this annual benefit promises to involve many exciting local callers, bands, and performing groups. Irish set dancing, Polish, Scottish, English, Hungarian and Scandinavian couple and group dancing, contras and squares, a little swing and Viennese waltzing: all this and more are planned for this noon to midnight "party". Created in 1980 to raise money for a dance musician whose instruments were stolen, this dance has raised between \$1500 and \$2000 each year. The Dance Musicians' Development Fund, working through FACONE, makes this money available to local dance musicians in need of assistance for lessons, workshops, etc. All the dancing and music at the Benefit will take place in one room, so that everyone can enjoy and participate. A potluck dinner takes place from 5 to 7 as the music and dancing continue.

For more information, call Marianne at FACONE (491-6084) or Barbara McOwen (648-3955).

- Mary Lea



#### PINEWOODS CAMP 1987- SUMMER JOBS

Pinewoods Camp is a non-profit adult camp for traditional dance and music. It is located between two ponds near Plymouth, MA. The camp season runs from early June through Labor Day, and includes several sessions sponsored by the Boston Centre.

The following positions may be available: cooks, kitchen aides, clean-up crew, and grounds crew. In addition, there may be space for part-time volunteers.

For details and an application, write to: Jacqueline Schwab, Manager  
 Pinewoods Camp, Inc.  
 P.O. Box 1586  
 Cambridge, MA 02238



COUNTRY DANCE SOCIETY, BOSTON CENTRE  
EVENTS OF INTEREST TO OUR MEMBERSHIP

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EASTERN MASSACHUSETTS

CAMBRIDGE, MA - JOINT ENGLISH and SCOTTISH COUNTRY DANCE PARTY, March 14, 8:00-11:00 Music: Bare Necessities/B Robinson/Ed Pearlman, leaders : Marianne Taylor/Helene Cornelis/Tony Saletan, Christ Church Cambridge 429-8149

CAMBRIDGE, MA - BOSTON CENTRE SPRING RITUAL SERIES  
STARTING MARCH 4 - INTERMEDIATE MORRIS, WITHINGTON, Cynthia Wear teaching  
STARTING APRIL 29 - RAPPER SWORD, Stephen Anderson teaching

PLYMOUTH MA

BOSTON CENTRE '87 EVENTS AT PINEWOODS CAMP

- 1) FIRST WEEKEND - FRIDAY EVE 6/19 to SUNDAY AFTERNOON 6/21  
Chair Joe and Robin Kynoch 877-1168
- 2) JULY 4TH WEEKEND - THURSDAY AFTERNOON 7/2 to MONDAY MORNING 7/6  
Chair Jim Ialeggio 643-0342, Rich Jackson 525-2068
- 3) ENGLISH-SCOTTISH - MONDAY AFTERNOON 7/2 to FRIDAY MORNING 7/10  
CDS contacts Sandra Borden 878-4446
- 4) LABOR DAY WEEKEND - SATURDAY AFTERNOON 9/5 to TUESDAY MORNING 9/8  
Chair Mary Etter 648-8190, Harvey Cohen 877-9065

NATIONAL CDSS AT PINEWOODS (212)594-8833: 7/18-7/25 Early Music, Chair Grace Feldman; 7/25-8/1 Folk Music, Chair Jerry Epstein; 8/1-8/8 American Dance & Music, Chair Frank Hall; 8/8-8/15 Family Week, Chair Rodney and Jane Miller; 8/15-8/22 English and American Dance, Chair Margaret Ann Martin; 8/22-8/29 English Dance, Chair Brad Foster; 8/29-9/5 Campers, Chair TBD

NATICK MA - NEFFA Folk Festival, Natick High School, April 24-26

SOUTH WEYMOUTH, MA - ENGLISH COUNTRY DANCE, GEORGE FOGG, live music Ellen Mandigo and Cindy Philips. Mondays thru May 18, except first Mondays. 8:00-10:00 Old South Congregational Church (617)335-0818 (617) 426-1048  
{ G. Washington's Birthday Ball on Feb 23, a reservation only event. }

WELLESLEY MA, - BOSTON CENTER PLAYFORD BALL, March 7 - Advanced registration only. 776-8342.

OUTSIDE OF EASTERN MASSACHUSETTS

BRATTLEBORO, VT 87 DAWN DANCE SCHEDULE: Sunday, Feb 15, President's Birthday Swallowtail, David Kaynor, Mike McKernan; Sunday, May 24, Memorial Day; Saturday, July 4, Independence Day; Sunday, Sept 6, Labor Day; Thursday, Dec 31, New Year's Eve, 207 Main St, 8:00PM to 7:00 AM (802)387-5544, 387-4644

BRATTLEBORO, VT BRATTLEBORO FIDDLE FESTIVAL, Wed during July, 7:00 to 8:30.  
EAST DERRY, NH - ENGLISH COUNTRY DANCE SERIES - UPPER VILLAGE HALL, 3RD Sundays 7:00, Potluck 5:30, Callers B. Saylor or R. Jackson (603) 432-8558

NETCONG, NJ - Hudson Guild Farm

MARCH 13-15, American Dance & Music, Musicians include Laurie Andres and Ruth Dornfeld, CDSS National (212) 594-8833

MAY 8-10 English and American Dance for experienced dancers. Staff includes Christine Helwig, Fried Herman, Dan Pearl, and Hold the Mustard.  
Alpine/Westchester CDSS centers (201)652-4340 (212)758-5542 (914)761-2439

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CDS, Boston Centre is interested in making more people aware of the many dance and music related activities of Boston Centre members and the nearby CDS centers and associates. All submissions must be in writing and received by Harvey Cohen, 54 Elda Road, Framingham, MA 01701 by March 15, for inclusion into the April newsletter.

## APPLICATIONS FOR THE BOLLES SCHOLARSHIP

The Bolles Memorial Fund was established in 1941 in memory of Dorothy Bolles, a dedicated teacher and long-time member of the Boston Centre. The income from this fund is used to provide partial or full scholarships to allow potential music and dance leaders who want to expand their knowledge and experience to attend a dance week at Pinewoods Camp. The Endowment Committee of the Boston Centre is now soliciting applications for this year's scholarships. Applications should include a history of involvement with English and American dance, designation of the dance week that the applicant would like to attend, and a statement of the applicant's objectives in attending the week and of the benefits which he/she would expect to bring back to the dance community. Applications are not restricted to the Boston/New England area; however, preference will be given to those with a history of involvement with one or more Centers/Associates of CDSS. We also welcome sponsorship of promising candidates by CDS members. Applications should be sent by April 1 to: Endowment Committee, CDS-Boston, c/o Arthur Ferguson, 21 Upper Joclyn Ave., Framingham, MA 01701-4411.



*Love all the senses doth beguile  
And bleareth all our eyes;  
It cuts off freedom of the mind  
And makes us gape for flies.*  
—JAMES SANDFORD

Happy Valentine's Day!  
From The New Yorker, 1/16/84  
Thanks, George Fogg!

## SOUND OFF!!

WANTED: A willing volunteer(s) to take over setting up the sound system on Wednesday nights. Easy to learn, fun to do! Speak to Rich Jackson at a dance if you'd like to help.

## THE FIRST DANCE

I had never heard of contra dancing before I stumbled upon it one night while bicycling home from work. To avoid the main streets of New Haven after dark, I decided to take the back way home. As I passed St. Mary's Church, I heard the faint strains of music from a basement window. There were people my age entering the side gate and a sign which read, "Contra Dance-David Lindsay, Caller". I stopped, wondered, and went in.

The entrance to the basement led to an open landing, where I watched a small group of dancers weaving through a dance in circle formation. The caller yelled something about oysters; the dancers responded with a holler; my foot tapped; and I thought, "How strange." As I turned to leave, I recognized a woman on the dance floor as being the life guard at a lake where I had frequently taken refuge from my studies that summer. When the music stopped, I walked down to say hello. We chatted for a minute or two, when the caller interrupted, "Take partners and form up squares". My friend said "Let's try it". I said "No thanks, I was just leaving...besides, I don't know how." Soon there were three other couples around and we were walking through a square. I don't remember much after that, except skipping around the square, clapping my hands a lot, and laughing a great deal.

That was nine years ago. Since that time, I've taken up Morris, Rapper, English Country Dancing, and the fiddle. I've become close friends with many of the dancers and the musicians I met that night and since. And I've always remembered with great fondness the longest and most significant bicycle ride I ever took home from work. -Stephen Anderson



## WE CAN'T DO IT WITHOUT YOU!

Thanks to the following contributors to this edition of the CDS News: Steve Anderson, Harvey Cohen, Arthur Ferguson, Shag Graetz, Jim Guinness, Betty Hoskins, Cal Howard, Rich Jackson, Evelyn Lamond, Mary Lea, and Mary Stafford. Thanks also to Laurie Buchanan and her mailing crew. Want to help with the mailing? Call Laurie at 738-6983. Next News deadline is 3/20/87 for April-May edition. Send your items/comments/suggestions to Editor Robin Kynoch, 500 Grove St., Framingham, MA 01701 by the deadline!

CREATING MUSIC FOR DANCING

In the last issue of the News, we published Vince O'Donnell's tune, "You're Sitting In My Chair", as well as some of his thoughts on how he composed this particular tune. The discussion of how tunes are composed continues in this issue, as the creative thoughts of Cal Howard, Jim Guinness, and Shag Graetz are included.

Q: What inspires you when you compose a tune?

Shag: All kinds of things can be the hooks for a given composition (dance, tune, or whatever). Often it's a special occasion, such as a wedding, an important birthday, etc.

Cal: Sometimes it's a necessity: I need a new waltz, and I try to write one out. It's a nebulous thing.

Jim: It just comes, from a feeling of being alive in a community of friends and music.

Q: How do you compose tunes?

Jim: I hear it in my mind for a while, then write it down. I don't compose for any particular dance, instrument, or style.

Cal: Since I'm a rhythm player, I'm always thinking in terms of a rhythm progression, working out interesting chord progressions and combinations. I also think about a tune in terms of its A and B sections. Instead of composing AABB or even AABA, I try to end a tune on some variation of the A part, so it looks like AAB-something else.

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

Cal: Listen and think of the tune structures that other people have used. Is this the kind of tune structure I'd like to see? Think about the overall rhythm and melody rather than putting a bunch of notes together. Think of the flow- the ebb and surge of the music and how it would affect the dance.

Shag: Learn the fundamentals of music- how to read a staff, how to hear harmonies, etc. Learn the rudiments, at least, of playing an instrument. Talk to performing musicians, often. Never stop learning! The musician who says, "Oh, if I learn to read music I'll lose my spontaneity" is lying. He/she is just afraid to risk going beyond what is comfortable and easy. The more risks you take, the better a composer you'll be. I guess that applies to everything, doesn't it?

Jim: "Listen to your muse!"

Following is one of my favorite tunes, "Sarah's Reel", composed by Jim Guinness (RCK)

*Sara's Reel*



Musical notation for Sara's Reel, including a treble clef, key signature of one sharp (F#), and three staves of music with various chords (D, G, C, D, A7, D, G, C, D, A7, D, A, Am, G, D, G, C, D, A7, D) written above the notes.

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FORWARDING AND ADDRESS

CORRECTION REQUESTED

INSIDE: FIRST WEEKEND AT PINWOODS FLYER-  
A NEW CDS AT PINWOODS CAMP EVENT!