



CDS Boston News

The Newsletter of the Country Dance Society, Boston Centre

Spring 2008

Call for Dancers and Musicians!

Would you be interested in performing for local community groups (high schools, churches, community groups, etc) in the Arlington/Lexington/Cambridge area? We would like to encourage new participation at our Wednesday and Friday dances. As part of the outreach we will need a group of people interested in dancing and playing music to introduce English Country Dance to new audiences in the area.

These performances would be short (typically 3-4 dances) and informal (no fancy dress). We would probably meet (very) occasionally to practice and develop a repertoire of dances that we all know and can dance easily.

If you are interested in dancing or playing music, please send an email to Liz Reisberg reisberg@gmail.com. Include your name, telephone, contact information and when you'd be available (weekday, weekday evening, weekends).

Seven New Generation Initiative Dance Camp Scholarships Offered

This summer seven "New Generation Initiative" (NGI) scholarships will be offered for the four CDS Boston Centre sessions at Pinewoods Camp: First Weekend, July 4th, English-Scottish, and Labor Day Weekend. Pinewoods Camp makes the full scholarships possible by waiving its fees, with the understanding that CDS Boston match by waiving its own fees to the seven campers.

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Annual Membership Meeting

Wednesday, March 26, 2008, 7:00 pm

Park Avenue Congregational Church, Arlington

Thinking about Dance Walk

by Judy Erickson

Christine Robb and I were chatting at a dance about dance walk. Christine commented that there were the "bouncy dancers" and the "smooth dancers". She likes both styles but personally adopts the smooth style. I have always emulated the bouncy style. We discussed the evolution of and influences on different dance walk styles. I have been chewing on this topic and present my thoughts here in very unscientific manner.

The Boston Centre style, as I saw it when I first started country dancing here in the 1980's, was definitely of the bouncy persuasion, and many long-time Boston Centre dancers favor the bouncy style. I thought about the country dancers who dance with the Boston Centre and it seems that those who are ritual dancers, morris or sword, are more in the bouncy camp. Since more of the ritual dancers who come country dancing are "long-time" dancers, and fewer of the younger country dancers are ritual dancers, I can't speak to

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Since 1915

The Country Dance Society, Boston Centre works to preserve and promote the knowledge and practice of the traditional and contemporary dance and dance music of England and New England. The Boston Centre sponsors and produces classes, parties, workshops, and residential and special events featuring the best performers and practitioners of English and New England country dancing. Events are open to all, and most feature teaching; no experience or partner is required.

CDS Boston Center Newsletter submission deadlines:

April 25, 2008, July 25, 2008
October 2008, January 2009

To update the CDS Boston Web pages

General CDS Boston site,
English Dance Committee pages,
Special Events, Camps:
Christine Robb webmaster@cds-boston.org

New England Dance Committee:
Cortni Frecha cf@cortnifrecha.com
Mark Jones markjones@busybusy.org

CDS Boston ECD Collection recordings:
Dan Pearl daniel_pearl@yahoo.com

Join the Country Dance Society of Boston Centre!

Benefits include reduced admission to dances and events, a newsletter, preferred admission to residential programs, and more. Discounts available for students, seniors, and organizations. Inquiries to membership@cds-boston.org
www.cds-boston.org/membership-form.html

Need to look up a dance or venue?
Try one of these resources:

www.cds-boston.org
www.contradancelinks.com
www.facone.org/fdrb/home/
www.TheDanceGypsy.com

Country Dance Society, Boston Centre, Inc.

Officers, Directors, and non-board offices

As of November 1, 2007

Term Limits:

President: One term. Elected via a four-year series of presidential offices: President Elect (1 year), President (2 years), Past President (1 year)

Other Board offices: Limit of two complete two-year terms (partial terms are not counted)

* denotes term-limited, and may not be re-elected to the same office in 2008.

Board Members

- 1) 2009 Wing, Laura - Term #1
- 2) 2009 Carr, Susan - Term #2
- 3) 2009 Gonzales, Dianne - Term #1
- 4) 2009 Wagner, Hal - Term #2
- 5) 2009 Reisberg, Liz - Term #1
- 6) 2008 Barnard, Jacqueline - Term #1
- 7) 2008 Cole, Julian - Term #1
- 8) 2008* Propper, Otavia - Term #2
- 9) 2008 Smythe, Lanier - Term #1
- 10) 2008 Ward, Mark - Term #1

Board Officers

- 11) 2009 President: Jones, Mark (Becomes Past President 2009)
 - 12) 2008* Vice President: Herbst, Nikki - Term #2
 - 13) 2008* Treasurer: Jones, Ralph - Term #2
 - 14) 2009 Clerk: Barrett, Kim - Term #1
 - 15) 2008* Past President: Erickson, Judy (vacant in 2008)
-) President Elect: (next occupied in 2008, becomes president in 2009)

Non-Board Positions - Elected or Appointed

Nominating Committee

Member Elected (3 year terms) (Board Nominates)

- 1) 2007 vacant
- 2) 2008 Barrett, Kim Term #1
- 3) 2009 vacant

Board Elected, from the Board (2 year terms)

- 4) 2008 Erickson, Judy
- 5) 2007 Wagner, Hal

Pinewoods Camp, Inc. Board Representative

(CDS Boston Center Nominates, PCI Board Elects)

- 1) 2010 Ward, Mark: Term #1 -
(Full term is three years)



Hibernation time is over

It's time to dust off those winter coats and come out to dance! Along with ice and snow, the winter season boasts lots of dance events, and we have even more this year. The Boston Playford Ball is just around the corner on Saturday, March 8, and there are two pre-ball workshops Saturday, February 2nd and Sunday, March 2nd for those planning on attending the ball and for anyone who just wants to learn the dances. There's the annual english-scottish dance, and our second (annual?) spring dance, this year called "Perpetual Motion", again following on the heels of the (also to be annual?) sword dance workshop. The new series, "In Fine Fettle" is debuting in February, and all the regular series - Harvard Square (2nd/4th Fridays), Wednesdays (every Wednesday), and First Friday Experienced (yes, that'd the 1st Friday) are going full blast, perfect for warming up those cold hands and feet.

More details on all these events can be found in this newsletter, on the flyer tables at your dance, and on the website. Put down those pencils and ballots - come vote with your feet!

Christine Robb

Co-chair, English Dance Committee

English Scottish Session at Pinewoods

Picture this: A warm July day in 2008. The sounds of a bagpiper practicing, band musicians warming up, one teacher helping newer dancers learn the basics of English or Scottish Country Dancing, another challenging experienced dancers with a tricky figure, the prospect of a swim, participating in a ritual dance class or a songfest, or maybe taking a nap. Tonight, after a superb meal, a dance featuring both Scottish and English dances. Then a party. A friendly group of fellow campers from all over the globe. Where else could you be but ENGLISH SCOTTISH Session at Pinewoods. This year's dates are July 7 through 11. Our outstanding teaching staff is led by Stella Fogg (Scottish) and Robin Hayden (English), who will be joined by Laurie Cumming, John Mayberry and others. Liz Donaldson is our Music Director, with Karen Axelrod, Dan Emery, Mary Lea, Paul Oorts, Ralph Thompson, Nora Smith and Paul Woodiel.

Apply now! For additional information, contact Jean Farrington, 617-864-3410; jffar@rcn.com.

Perpetual Motion

"Perpetual Motion", an English Country Dance, will be held at the Concord Scout House at 74 Walden St. in Concord on March 29th from 8:00 to 11:00. Please join us for a casual, fun filled evening of all types of English Country dances, including those appropriate for beginners and more challenging dances for our seasoned veterans. All dances will be talked and walked through before dancing them. There will be live music by experienced English Country Dance musicians on various instruments, not yet finalized - so look for our flyer, enclosed with this newsletter for details.

Helene Cornelius will be assisted in teaching the dances by Frank Attanasio. We look forward to seeing many new faces as we did last year, and offer an especially warm welcome to all the Sword Dancers that will be in town on that week-end. We hope you decide to spend an evening with us.

We seek volunteers to sit at the door and/or donate something towards refreshments. Anyone willing to sit for 45 minutes at the door to welcome people to the dance and collect the dance fee, gets in *free*. Please contact perpetual-motion@cds-boston.org if you plan to bring some refreshments, or have any questions at all.

All are welcome, no partner necessary and please bring clean, soft soled shoes to wear in order to protect our dance floor.

First Weekend at Pinewoods

First Weekend at Pinewoods is a wonderful way to welcome in the summer at camp June 13-15! The weekend provides exciting dancing and music from American and English traditions, as well as a variety of other fun and family-friendly activities. Co-chairing this year's program are two couples: Linda Henry and Bob Snope with Donna Bednar and Peter Cornelius.

The weekend starts on Friday night with dinner and a dance. Each day begins with an all-camp Morning Gathering featuring participatory songs, stories, and musical presentations. Next there are age-specific classes led by staff, followed by other sessions offered by staff and campers throughout the day. Evening dances end the day with dances for all ages.

This year's staff includes dance leaders Brad Saylor, Peter Amidon, and Paul Eric Smith. Music staff will be Karen Axelrod, Doug Creighton, Linda Henry, Liz Rose, Emily Troll, and Shirley White. Music and dance-related activities for children's age groups will be led by Mary Alice Amidon, Peter Amidon, and Jackson Gillman. Mary Alice and Brad will coordinate all-camp gatherings. Rumor has it that Brad also wants to get a game of street hockey going in Ampleforth this year! The Amidons will lead Harmony Singing, and Karen returns with her Comedy Improv class. Other staff-led activities will include Garland Dancing with Kari Smith and Dance Band with Bob Snope. Also Bob and Linda have some fun group games up their sleeves.

At First Weekend, a wide assortment of additional sessions are suggested and led by campers. Over the years, these have included ritual dancing (border, rapper, longsword, etc.), canoe lessons, swimming across Long Pond, scavenger hunts, yoga, round singing, face painting, volleyball, ice cream making, creating giant bubbles, and a Broadway sing-a-long. If you have an idea for a session you want to lead or request, feel free to let us know. Your expertise and enthusiasm will help to fill out the schedule!

Evening dances begin with figures which are especially accessible to all ages. Part-way through the evenings, parents escort young children off to bed. Camp teens will be on duty to patrol the cabin areas so that parents can return to the dance. As the evening rolls on, the dances increase in intricacy and intensity. By the way, any campers who are age 14 or older and interested in earning some money doing evening cabin patrol should contact us. Pinewoods is a big place, and some parents may also want to bring a good set of walkie-talkies for immediate connection with their children if needed, or just for peace of mind.

We also encourage campers to bring musical instruments. In addition to the dance band class, there will be opportunities to play for portions of the evening dance, as well as jam sessions, processions, and other musical happenings open to all.

Pinewoods is a beautiful and unique environment. Last year, Judy Savage, Pinewoods Camp Director, arranged a walk with a local Wildland's Trust member, and we hope to do something similar this year. Of course, there are two wonderful ponds with swimming, canoeing,

and looking for frogs, and if we're lucky, some sunshine to warm up the spring waters. We have two qualified life guards and will supplement water front safety with additional adults to add extra eyes on the water. We discourage electronic distractions, since there is so much else to experience and enjoy.

A flyer and application with further details are included in this newsletter and posted on the CDS website. Questions? Contact Linda Henry at 413-256-0673 or lindapiano@gmail.com

Hope to see you there! -- *Linda Henry*

July 4th Weekend

Mark your calendars! CDS-BC's **July 4th weekend at Pinewoods Camp** will be held July 3 to July 7, 2008. The session includes four evening dances and three full days of English and American dance classes, along with ritual dancing, singing, and Scottish dancing. Pinewoods Camp provides the rest: delicious meals, rustic cabins, open-air dance pavilions, wonderful swimming ponds, and a beautiful and relaxing natural setting.

English country dance leaders for the July 4th weekend are Helene Cornelius and Rich Jackson, with Nils Fredland leading American contras and squares. The ritual dance staff features Andra Herzbrun Horton, teaching longsword, beginning/intermediate English Clog and advanced English Clog, and John Mayberry teaching morris. Each day includes singing, one workshop led by John Mayberry and Jamie Beaton, and a harmony singing class by Nils. Scottish country dancing will be taught by Virginia Van Scoy, and "one-shot" workshops will be offered in Irish Sets (Lily Kruskal Leahy) and Cape Breton Sets (Doug Creighton). Mary Lea will teach a Dance Musicians' class. And, new this year, Laura Sprung will lead a craft class.

Top-quality music will be provided by some of New England's best musicians (Bare Necessities, Anna Patton, Ethan Hazzard-Watkins, Doug Creighton, and Karen Axelrod). Late-night sessions traditionally include pub night, skit night, and more dancing, jamming and singing. If you are interested in attending, please sign up on the enclosed registration form. This session is generally full by the lottery deadline, so plan accordingly. Hope to see you there!

Karen Axelrod and Lily Kruskal Leahy, co-chairs

Boston Centre Program

Info: www.cds-boston.org or (781) 662-6710

Park Avenue Congregational Church, Park Avenue and Paul Revere Road, Arlington Heights
Scout House, 74 Walden St., Concord • Church of Our Saviour, Carlton and Monmouth Sts., Brookline

English Country Dance

Wednesdays

Park Ave. Congregational Church, 7:30–10:30
A mix of elegantly simple to challenging dances, and traditional to contemporary dances. Most dances will be walked through, with teaching as needed. One or two may be prompted only, not walked through.

English Dance Basics are offered before the dance at 7:15; if interested, confirm availability the week you're coming by writing to info-english@cds-boston.org.

Dinner: On the third Wednesday of the month, dancers meet at restaurant before the dance, often Sala Thai, 1379 Massachusetts Avenue. Please RSVP to wed-dinner@cds-boston.org by the preceding Monday.

Admission: Newcomers and students \$4.00
Members \$7.00; Non-members \$9.00
12 admission Dance Card \$75.00

The Dance Card is valid at all Wednesday dances for one year from the date of purchase and can be shared with friends and family.

Volunteers are always needed. Ask the door manager.

First Fridays for Experienced Dancers

Church of Our Saviour. 8:15-11 PM. For dancers thoroughly familiar with basic English Country Dance figures. All dances taught. \$9; \$7 CDS members

First Friday Experienced Dances See the First Friday flyer or www.cds-boston.org for leaders and musicians:

Jan. 4, Feb. 1, Mar. 7, Apr. 4, May 2, Jun. 6, 2008

Harvard Square Dance 2nd & 4th Fridays

7:30 - 9:30pm; September through June
Harvard-Epworth United Methodist Church
1555 Massachusetts Avenue, Cambridge, MA
\$6 general, \$5 members, \$3 students. View flyer for leaders and musicians. www.cds-boston.org/friday.html

English Dance at Springstep

Enjoy a relaxed dance party, with refreshments available throughout the evening, and tables and chairs in the dance hall for socializing. Open to beginners and experienced dancers. Friday February 29th, 2008. Music by Andrea Larson, Jim Ialeggio and friends. CDS-Boston Centre Members: \$10.00; Non-members: \$12.00, Students: \$5.00; Springstep is at 98 George P. Hassett Drive, Medford, MA, www.springstep.org.

New England Contra Dance

2nd Saturday Contra Dances

at the Concord Scout House, 74 Walden Street, Concord MA 01742

\$8 for CDS Boston Members,
\$10 for non-members and
\$6 for young people 21 and under.

Check for flyers and calendars for unscheduled dates
Web page: www.cds-boston.org/american
Email: nedc@cds-boston.org

Committee Phone: 857-499-8907 OR
CDS-BC Office announcements: 781-662-6710

February 9, 2008 (2nd Saturday), 8 - 11 PM

March 8 (2nd Saturday), 8 - 11 PM

April 12 (2nd Saturday) No event today

May 10 (2nd Saturday) 8:00 pm

May 30 (5th Friday) 8:00 pm

June 6 (1st Friday)

Concord Scout House Fundraiser

co-sponsored by CDS Boston Centre

Saturday, June 14, 2008, 8:00 - 11:00pm

Lisa Greenleaf calls with recorded music.

Benefit auction.

Boston Playford Ball

Saturday, March 8th, 2008

8:00PM to Midnight

at Perkins School for the Blind

175 North Beacon Street, Watertown, MA

Helene Cornelius, Mistress of Ceremonies

Music by Bare Necessities

\$35 per person

Pre-Ball Workshops

\$6 for ball registrants, \$9 for non-registrants

Saturday, February 2, 1:30 to 4:30PM,

Park Avenue Congregational Church, Arlington Heights

Barbara Finney, Leader; Ken Allen, Musician

Sunday, March 2, 1:30 to 4:30PM,

Park Avenue Congregational Church, Arlington Heights

Helene Cornelius, Leader; Joyce Crouch, Musician

For more information contact Deb Karl:

(617) 721-0600 • registrar@cds-boston.org

Other Regular Boston Area Dances

Mondays

Yankee Ingenuity Scout House Contra Series. Concord Scout House. 7:30-10:30 PM. Various callers and guest musicians; Yankee Ingenuity is Peter Barnes, Mary Lea, Cal Howard, and Jack O'Connor. \$8, students \$5.

Info: (781) 272-0396 or (978) 369-1232

<http://lydiamusic.org/concord.html>

Scottish Country Dancing. Springstep, Medford.

7:45-10:15 PM. Live music. \$7, \$4 student.

Info: Laura Billmers, (781) 862-1950 or billmers@rcn.com

www.rscdsboston.org

Tuesdays

Contra Dance for All @ MIT. 2nd and 4th Tuesdays. All welcome, no experience or partner needed. 8-10:30PM

Band sit-ins welcome. \$6, MIT & Wellesley students

free. Prospective callers & musicians, contact

acowan3@earthlink.net or (617) 354-0864.

Info: (617) 354-0864,

MIT Folk Dance Club (617) 253-FOLK,

<http://mit.edu/fdc/www/contradance.html>

2nd & 4th Tuesdays. Boston Gender Free English Country Dance. (Experienced on 5th Tuesday) First Church of Jamaica Plain UU, Centre & Eliot Sts. 7:30-10 PM. Come at 6:30 PM with a brown bag dinner & socialize! Various leaders. \$7. Info: (617) 522-2216 (Janet) or (617) 512-5554 (John), www.lcfd.org/bgfe/

Thursdays

New England Contrás & Squares. Concord Scout House. 7:30-10:30 PM. \$8, \$5 students. NEFFA Contra.

Info: NEFFA, (781) 662-6710;

Cal, (781) 272-0396; Dan, (508) 229-2854;

www.neffa.org/Thurs.html

Boston Contra Dance E-mail lists:

concord-dance-subscribe@yahoogroups.com

boston-contradance-subscribe@yahoogroups.com

tndc_notify-subscribe@yahoogroups.com

bostonareacontracommunity-subscribe@yahoogroups.com

NOMAD, Fall 2008 cancelled

Due to a lack of sufficient personnel in key organizing-committee positions, the Board of Directors of NOMAD, Inc. regrets to announce that there will be no NOMAD Festival in 2008. We will continue working to fulfill the purposes and objectives of NOMAD. Current NOMAD memberships remain valid and will help us meet those objectives.

Comments and questions are welcome. Please direct them to: dance18thc@aol.com.

Fridays

2nd Fridays. Contrás, Squares, & Couple Dances.

Unitarian Church, 27 School St, Carlisle MA

8-10:30 PM, potluck at 6:30. Sue Rosen, Walter Lenk

with O'Connor's Mob. \$5. Info: (617) 547-7781 or

(978) 369-3353, www.contradancelinks.com/carlisle.htm

3rd Fridays through June. Roaring Jelly: Contrás

and Squares. 1st Parish Church, 7 Harrington Road,

Lexington MA. Beginners 7:45, dance 8-11 PM. Susan

Elberger with Debby Knight. \$6. Info: (781) 944-3544,

RoaringJelly@hotmail.com, <http://roaringjelly.org/>

Saturdays

1st Sat. Usually Swing Dances, sometimes Contra or English events. Check for flyers. Concord Scout House.

74 Walden St., Concord, MA

www.beantownswing.com/shows.html

1st Sat. Contra Dance Berlin, MA 8-10:30 PM

Admission: \$5 per person or \$12 max per family

NEW Location: Berlin Town Hall, 2nd floor, 12

Woodward Ave., Berlin, MA

www.geocities.com/brlncountryorch/

1st Sat. Medway Contra Dance, 7:30-10:30pm. Christ Episcopal Church, School Street in Medway, MA. \$7

adults, \$3 teens, 12 and under free.

www.contradancelinks.com/medway.html

3rd Sat. Beth Parkes with Swinging on a Gate. Contra Dance, 8-11 PM. Concord Scout House. \$8; \$6, 21 and

under. Info: (978) 667-7459.

<http://www.hands4.com/csh/>

3rd Sat. Contra Dances, Melrose Unitarian Universalist Church, 70 W. Emerson St., Melrose.

7-10 PM. Info: Cammydance@earthlink.net or

<http://mysite.verizon.net/manystings6/dance/>

4th Sat. Walter Lenk with Debby Knight and Jack

O'Connor. New England Contrás and Squares, 8-11 PM.

Concord Scout House. \$8; \$6, 21 and under.

(617) 547-7781 or (978) 369-1232

www.configular.com/dance/

2nd & 4th Sat. Gender Role-Free New England Contra & Square Dances. 1st Church of Jamaica Plain (Unitarian-Universalist), Corner of Centre & Eliot Sts. 7:30-11 PM

unless noted. \$5 before 8 PM, \$6 after.

Info: Janet, (617) 522-2216; Peter, (617) 971-0828; or

Chris (617) 469-4732; www.lcfd.org/jp/

Sundays

Scottish Country Dance. Church of Our Saviour,

Carleton & Monmouth Sts., Brookline.

6:30-8:30 PM. \$4. Info: (617) 325-6657

www.rscdsboston.org/classes-listing.html

The Lancaster Contra Dance (once a month)

Sundays 2:00-5:00 PM October Through May

Lancaster Town Hall, 695 Main Street (Route 70),

Lancaster, MA Usually \$8 and \$5 for young people

www.songsailor.com/contradance.html

Outside the Boston Area

English Country Dance

Cape Cod, MA 3rd Friday

Lively and Elegant English Country Dance on Cape Cod. Feb. 15 & Mar. 14. Linda Nelson with Jan Elliott and friends. \$8, \$6 students & seniors. Basic figures taught at 7:30, dance party at 8 PM. Call for location. Info: 508-540-1151, or lindan@capecod.net.

South Amherst MA Mondays & Saturdays

Mondays - Robin Hayden with live music. \$6. Info: Robin at (413) 256-8260, www.amherstecd.org

1st Saturday, Amherst Assembly, 7:45-10:45 PM. Graham Christian with various musicians. Special refreshments. \$7. Info: bray1699@yahoo.com

3rd Saturday, Pleasures of the Town English Country Dance. 7:30-10:30 PM. Music, Joyce Crouch, piano, & Doug Creighton, flute & melodeon, with guest musicians. \$7. Info: (413) 253-3828, madrobin@rcn.com, or www.amherstecd.org

Rhode Island - Saturdays

Courthouse Center for the Arts, 3481 Kingston Rd., West Kingston RI. 7:30-10:30 PM. Live music, guest callers. \$10 Courthouse members; \$12 non-members, subscription price for all six dances \$48. Info: (401) 539-3009. Feb. 23: Michael Cicone, Mar. 1: Mary Jones, Mar. 15: Orly Krasner

New Hampshire - 2nd Sunday, Sept.-June

Presidential Oaks (Odd Fellows Home), Minot St. off Pleasant, Concord NH. 5:30-7:45 PM. Marianne Taylor calling. \$7, \$6 members. Info: Dave Bateman (603) 433-2735, Marianne Taylor (603) 463-7771, taylorgorman@juno.com; www.nhecads.org

Connecticut - Fridays

English Country Dance. New Haven CT. Neighborhood Music School Recital Hall, 100 Auburn St. 8:00-10:30 PM. \$8. Info: (203) 776-6929 <http://pantheon.yale.edu/~bfr4/NH.English.html>

Contras

Rehoboth, MA 2nd, 4th and 5th Fridays

8-11PM, General admission: \$7.00; \$4 for ages 16 and under; \$15 for families with children under 16. <http://www.contradancelinks.com/rehoboth.html>

Salem, MA 1st Saturdays, October - June

Tabernacle Congregational Church, 50 Washington St, Salem. 8:00pm. \$8; \$6 seniors & students; \$20 family maximum. Wear clean, soft-soled shoes. Beginners welcome. Info (978) 745-9391 or lew134@lycos.com.

Worcester, MA 2nd Saturdays

March 8: Einstein's Little Homunculus, Linda Leslie
April 12: Franco-Americans, Chris Weiler
May 10: Swallowtail, George Marshall
<http://www.worcesterdance.org/>

Greenfield, MA nearly every Friday and Saturday

401 Chapman St. www.guidingstargrange.org

South Amherst, MA 4th Saturday.

<http://www.alongtheriver.com/dances.html>

Cape Cod, MA Saturdays

For general information about the following dances, contact shabam@ais.net

1st Saturday. Contra Dance. Woods Hole Community Hall, Main St., Woods Hole. (508) 548-6229 or 548-6661

2nd Saturday. Contra Dance. Freedom Hall, 976 Main St., Cotuit. Info: (508) 563-6750

3rd Saturday. Contra Dance. East Sandwich Grange, Old County Rd., Sandwich. Info: (508) 563-6934

5th Saturday. Contra Dance. North Falmouth Congregational Church, 155 Main Rd., N. Falmouth.

Manchester, NH 3rd Fridays

Mill City Contra Dance. Various callers and musicians. Beginners Workshop 7:30pm. Dance 8-11pm \$7; under 12 free. 250 Commercial St. Manchester, NH. <http://www.nhdances.org/millcity/>



New England Folk Festival 2008

April 25, 26, 27, 2008

Mansfield High School, Mansfield, MA

www.neffa.org

For those who Travel:

27th Annual Nashville Playford Ball

March 28-30, 2008, Nashville, TN

Please join us in sunny, friendly Nashville for a weekend of exquisite English Country dancing with caller

PHILIPPE CALLENS from Antwerp, Belgium and the enchanting music of A JOYFUL NOISE (Barbara Greenberg, Daniel Beerbohm & Kathie Talvitie).

For more information and a downloadable registration form, visit www.dancenashville.org or call Ed Wilkinson at (615) 385-1129.

The Second Annual Sword Workshop Extraordinaire!

Saturday, March 29, 2008 10:30-6:00pm at the International School of Boston. Sponsored by Country Dance Society, Boston Centre and Great Meadows Morris and Sword.

<http://www.swordworkshop.tk>

Seven teachers gather to offer you a diverse experience of rapper and longsword dancing. Topics range from beginning through advanced rapper; classic, modern and appalachian long sword; a short sword dance for a set of four; longsword for youngsters aged 9-12; singing in sword context: announcing your team's entrance and its dance heritage; longsword historical films; and an examination of dance dynamics from inside and outside (audience view) the longsword set.

Tony Barrand - Morris Elder and Song Guru will explore the various Longsword, rapper and European sword dances that are available online in his web-based archive. He'll demonstrate how to use the site's search facility.

Steve Corrsin - Author of *Sword Dancing in Europe: A History*, will teach *Buffens* - A dance for four, from 16th century France. Steve will also show *Frantisek Pospisil's European Sword Dance Film*, a fascinating film by Czech ethnographer from the 1920s-30s.

Jan Elliot - Long time sword dancer and teacher, known for her concise and enthusiastic style teaches *Sowerby*, a classic longsword dance with some interesting twists. Jan will teach this dance as interpreted by the Vineyard Swordfish in the 1990s, focusing on sword handling, good dance movement and musicality. Open to all including newer dancers.

Judy Erickson - Choreographer, teacher of longsword and clog, and leader of Orion Longsword offers three classes. *Sandy Boys*- Appalachian-style longsword, inspired by American square dancing. Intermediate: experience with longsword or Appalachian stepping preferred. *Take Five, Take Two* - Another take at "Take Five", the rhythmically challenging dance Judy choreographed to Paul Desmond's lyrical, hypnotic composition. For experienced dancers. *Where's the Action?* - An explanation of how various dance elements work for the dancers inside the set, and for the audience viewing from the outside. Open to all. Great Meadows Morris and Sword - Teen rapper academy's Peter

Kruskal and Gillian Stewart offer three levels. *Beginning Rapper* - A workshop for all to try this exciting fast paced form of ritual dance. *Rapper Technique* - A variety workshop on aspects of rapper that bring awe and excitement to the dance: precise stepping both beginning and advanced, flipping and special figures. *Advanced Rapper* - Great Meadows will share some of the complicated figures that they have developed over the last several years.

Kari Smith - Teacher and leader of longsword, Northwest Morris, clog dancing. *Singing* - Learn or create calling-on songs that precede the dance. This is an element often missing in today's repertoire. Assisted by Tony Barrand. *Longsword for Kids* - For ages 9 to 12. This workshop is free of charge.

Space is limited. Advance registration and payment are encouraged to hold your place. All Workshops open to age 13 and up (except for Longsword for Kids) Cost: \$20. For further information and to register, please go to: <http://www.swordworkshop.tk>

Tom Kruskal 978-443-8940
tom_kruskal@post.harvard.edu

Susie Petrov 617-504-6485
susiepetrov@earthlink.net

Dance Walk - continued from cover

the style of younger ritual dancers when they country dance. Younger ritual dancers who have commented on country dancing prefer the ceilidh dance style and haven't been particularly grabbed by the "elegant" style. Many are contra dancers and their idea of dancing may be patterned on that experience. For them, ritual dancing and country dancing are definitely different.

In the 1980's, and as I understand it, for quite a while before that, in both the US and English, morris and sword were not seen as so different from country dancing. Ritual dancing was part of the regular dance nights, either as a portion of the evening or as a class immediately preceding the country dancing. Certainly dancers such as Chris Walker, Arthur and Helene Cornelius, Steve Roderick, and Sam Rubin, who I remember as patterns of dancing, danced country and ritual with a certain similarity of style. The English Folk Dance and Song Society also actively promoted a vigorous walking style. When John Hodgkin came to the United States, he taught an English country dance class at Pendle Hill (a Quaker study

center in Pennsylvania) in the 1950's, which my mother attended. "Oh, John Hodgkin, that tall Englishman," said my mother. "He loped. He tried to get us to lope like that but we couldn't do it very well."

In the evolution of English ritual and country folk dancing, there seem to be several trends that reinforce the current transition from the bouncy style to the smooth style. One is the growing distance between the ritual dance community and the country dance community. The ritual scene is thriving amongst the teenage and 20-something crowd, but few of them come country dancing. Those who have joined the country dancing lately do not also do morris or sword, although some have since become interested. Another trend is the evolution of country dancing repertoire from the traditional dances with skipping, ranting, and other specialty steps, and with their up-tempo tunes and more straight-forward figures, to modern dances that often are more elegant in feeling and that focus on new or complex figures. It's easier and more fun to skip a straight-ahead figure than to skip during a new and complex figure at high speed. The Boston Centre also favors a certain style of music, emphasized by the tastes of Bare Necessities, that seems to me to favor a more elegant style of dancing. In addition, the aging of our population of dancers probably tends to the smooth style over the more athletic and knee-dependent bouncy style.

Personally, I love to dance elegant dances with the bouncy style. This may seem contradictory, but I don't feel the bouncy style (maybe I need another term for it) to be incompatible with elegant dancing. To me, a walk that is through the foot, rise up, drop on the heel, use your knees a lot, is just dancing. Maybe I love country dancing and sword dancing for the same reasons. For me, they are not different forms of movement, only different arrangements of figures. Waltz time or 3/2 time dances don't change my walk, just the interaction of my 2-based walk with a 3-based tune. But I understand the aesthetic choice of walk, whether one chooses bouncy or smooth. Since your dance walk is the fundamental layer of your dancing, the aesthetic that informs your preference for figures and tunes will also inform your preference for your dance walk. The most important thing for me about dance walk is that the dance walk be a conscious part of English dancing that is just as important as the music and the figures.

Unless otherwise directed

by Frank C. Van Cleef

Let us take a look at the Turn Single, TnS for short, one of the most popular figures in English Country Dancing.

Which way to turn? Cecil Sharp says, "The dancer makes a whole turn on his axis, clockwise. (unless otherwise directed)" that is, follows his right shoulder around to his right. But directed by whom? C. Sharp or J. Playford? I have made no systematic search, but Sharp rarely gives any indication of direction, and we must assume that 98 percent of the time he opts for Turn Single Right. Exceptions that come to mind are Dargason, Saint Martin's, Up With Ally, and possibly Nonesuch.

Directions for which way to turn are even rarer in Playford. In the first edition, for instance, Saint Martin's is the only dance specifying any direction: "Men turne S. to the left hand and back again, while the We. turne the Co. way." In Up With Ally, 13th through 18th editions, direction is nowhere specified. There is no easy, mechanical way of deciding which way to go, but it is possible to observe general principles and practices that make the dances socially agreeable and esthetically satisfying.

First, there is every reason to believe that TnS is not a solo performance. Country dancing is social dancing; and all its figures are done with, or in relation to, someone -- partner, neighbor, or opposite.

In an introductory figure, as found in Upon a Summer's Day or [The] Fine Companion, the instructions are: Forward (to the Presence) and back; Set (to partner) and TnS -- how else than with partner? Honor first the Presence, then your partner; so starts the figure. You set to your partner, not to yourself; you TnS to your partner, not just around in your own little narcissistic circle.

Now consider Easter Tuesday: "The 1st Man cast into the 2. Man's place and turn S." Here he casts, approaches the 2 Wo. as though to turn her, or salute her, or what have you, then at the last moment veers away to the right to complete his TnS. "The 1st Wo. do the like." She casts off to her right, approaches her partner (in 2nd place), and veers off, demurely or flirtatiously, turning single to her left. It becomes a dance, with someone, not alone, even though only one

person is dancing. The same is true of the corner greetings in the Geud Man of Ballangigh.

An analysis of about a hundred random Playford dances indicates that the turn single left is probably far more frequent than Sharp specifies. While it is perfectly possible to turn either way in any dance, a smooth passage from figure to figure, without sudden changes of direction, or leg crossing, or false footing, permits the dancer to flow throughout the phrase. Awkwardnesses should be avoided.

In addition, the artists of the early eighteenth century were bemused with spirals, helixes, and S curves, and it is reasonable to suppose that the dances, too, would prefer a spiral or an S curve to a straight line or a circle.

In the main, the dancer should follow the lead of his shoulder. If he is circling left, his left shoulder is leading and he turns single left. In a corner crossing followed by a TnS, he would turn left, but of course he would simply turn right to face, if no TnS followed the crossing.

But always, and this cannot be stressed too strongly, what one does with one's partner, or neighbor, or opposite, to make the dance graceful, social, and agreeable is the overriding consideration.

The choice of a left or right TnS is frequently dictated by what precedes or follows it. In [The]Mary and Dorothy it is what follows: the hands four or circle left. It works out just dandy if all four dancers set R, set L, then TnS R and flow directly into the circle to the left.

Similarly, in The Fine Companion the flow of movement in the third figure suggests that all four dancers lead into the center with right shoulders, take the left hand of the person to their right as they stand, with backs to center, and then circle right.

On the other hand, the next time you do Mr. Isaac's Maggot fall back two doubles, come forward one and cloverleaf (1st corners TnS R, 2nd corners TnS L), then hey as usual.

And in the first figure of Hunsdon House let head couples meet and cloverleaf back to place, etc. This seems to make it easier for the men to cross and the women to give them the right of way.

I venture one more comment. In Mr. Beveridge's Maggot, Pat Shaw changes the TnS after the cross-over to a mirror-image TnS with the partner (man R and Wo L). He is probably correct;

the phrase "then meet" changes the flow from parallel to mirror-image: the first couple meet and turn up and away from each other, so the Wo. does not turn her back on her partner. But in this case I like Sharp's simple TnS R better; over a period of fifteen years, it still comes awkwardly to introduce that TnS L into an otherwise easy-flowing series of rights.

I have tried to stick, in this short article, with dances that are familiar and available. But an interesting discovery has been that many; dances that C. Sharp and others have not revived probably remained in limbo because they contained awkwardnesses if done only with TnS Right. For instance, A Trip to the Jubilee, not chosen by Sharp, was done by John Essex in Feuillet notation. It shows clearly a mirror-image TnS by the first couple at the beginning of the dance, and later a cloverleaf for all four dancers. TnS Right in both cases destroys the pattern of the dance. TnS Left was done in 1710, and I think through the whole period, much more than it is done today. But whether I have the specifics accurately or not, perhaps if you will try some of these dances this way you will find that we still have something of grace, beauty, and agreeability to learn from the past.

Note: All the dances mentioned in this article can be found through Rogers' Country Dance Index, except Easter Tuesday, Mr. Young's Delight, and Trip to the Jubilee all of which are in the 17th Edition of Playford. [The Dancing Master.]

N.B. Since this was written (1969) Robert (Bob) Keller has produced the CD The Dancing Master 1651 – 1728 An Illustrated Compendium. A Data Base of Images and Indexes replacing C. Rogers book.

Country Dance and Song Society News, #27, November 1979; reprinted with permission.

submitted by George Fogg



To dance is to be out of yourself. Larger, more beautiful, more powerful. This is power, it is glory on earth and it is yours for the taking." ~Agnes De Mille

NGI – continued from cover

Pinewoods Camp, in 2007, in collaboration with its four dance association user-groups initiated the New Generation Initiative scholarship program. Its aim is to increase the opportunity for young people and young adults to experience dance and music programs at Pinewoods and to see the wider community of dance, music and dance leadership.

Last year's experience with the initiative was positive, and the program continues this year with some modifications.

The scholarships are directed to teens who are old enough to be admitted as an adult to a camp session, and to young adults through the age of 30 years. Preference will be given to those who are new to Pinewoods camp, have financial need, have enthusiasm or talent for dance, and a desire to participate fully. We also hope that the recipients' dance camp experiences will aid them in sharing more of dance's possibilities with their own community, perhaps bringing, over time, more people into the community of dance.

Since the people we most desire to apply for a scholarship may not be aware of these scholarships, we hope that all members of CDS Boston consider themselves a potential a sponsor of a young person or young adult, including you dear reader, by encouraging an appropriate person to both register for the camp session (on time), and to apply (separately) for a NGI scholarship. Who do you know that should be encouraged and welcomed to a CDS Boston session at Pinewoods, who might not otherwise go? A sponsor actively seeks suitable candidates, informs us of them, and assists with registration and other preparation for camp.

Hal Wagner is CDS Boston Centre's designated contact for the committee-in-formation that will award the scholarships; his email address: <hal.wagner@charter.net>. We expect full details about the NGI scholarships and application to be on the CDS Boston web site, www.cds-boston.org, by March. Registration materials for several sessions are included with the newsletter, and also will be on the CDS Boston web site. (Typically Labor Day session's registration materials are sent out in June, but this does not prevent an interested NGI applicant from applying for a scholarship for that session this March.)

The seven NGI scholarships will be distributed among the several CDS Boston sessions and we

especially encourage sponsors and applicants to consider the English-Scottish and Labor Day weekend sessions. The CDS Boston draft guideline allows for some flexibility in distributing the seven scholarships. Here is the potential number of scholarships, by session:

- First Weekend: zero to two campers
- 4th of July Weekend: zero to two campers
- ESS: one to two campers
- Labor Day: two to four campers

Mark Jones

President, CDS Boston Centre

The Difference Between

What we know as jelly, they know as jam
While they eat gammon, we eat ham
What they know as cockles, we know as clams,
Our mothers push strollers, while theirs push prams.
We pay property taxes, they pay rates,
We drive station wagons, they drive estates,
To us they are friends, to them they are mates.
We go to Fairs, while they go to Fetes
We go to the bathroom, they go to a loo
We stand in a line, they in a queue
They call it a carpet, we call it a rug
They call them insects, to us just bugs.
On their heads they wear caps, on ours we wear hats
We live in apartments, they live in flats,
They drive bangers, in other words, old cars,
They drink in pubs, we drink in bars
What they call a twit, we call a goof
While we use hassocks, they use poofs
What we call a girl, they call a lass,
Their cars use petrol, while ours use gas
To us she's our mom, to them she's a mum,
While we have a rear, they have a bum
We have T.V.'s while they have tellies
While we wear boots, they wear wellies
We have girlfriends, they have birds
This is the end of this play on words.

Fm: U.K. Magazine, Feb/Mar 1991 Vol 1V No. 2
submitted by George Fogg



CDS Boston Centre
P.M.B. 282
1770 Massachusetts Avenue
Cambridge, MA 02140

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It may be possible to do without dancing entirely. Instances have been known of young people passing many, many months successively, without being at any ball of any description, and no material injury accrue either to body or mind; but when a beginning is made – when the felicities of rapid motion have been once, though slightly felt – it must be a very heavy set that does not ask for more. ~ Jane Austen

CDS Boston Centre Meetings

All meetings are open, and members are welcome. Please ask a committee member or officer for date, time, and place—or call the office.

Boston Centre's website:

www.cds-boston.org

Office telephone:

(781) 662-6710

Communicating with the Board

If you are planning an event or some other matter requiring consideration by the CDS Boston Centre Board, please send a brief summary to:

president@cds-boston.org

or by mail to the address
above left corner

To Contact the Editor

If you are planning an event, write it up! Send articles or announcements by e-mail to

editor@cds-boston.org

Next newsletter deadline

Friday, April 25, 2008