

Will there be another *CDS Newsletter*?

Not as of this writing, bucko. No one has stepped forward to continue Alex Humez's example of a readable, informative, scholarly, and gossipy newsletter. And, despite impassioned pleas from members, he's not changed his mind: two years is plenty, Alex thinks, to have the last word and it's time for a new voice and vision to keep CDS members in touch with the dancing world.

The *Newsletter* editor really holds CDS together: this person is at the center of the maelstrom (wearing, at least conceptually, the pith helmet and flak jacket of the press), telling us what's happening--and what's about to happen--in the dance community, in short, why CDS is exciting.

There's work involved, of course, though not as much as you might think, since there is a solid support team of stalwarts to do the heavy lifting--writing the articles, doing the layout and art, sending the finished product to the printer, and getting the finished product into the mail. Qualifications for the job are a flair for words, good grammar (or good taste), and--most of all--an abiding interest in dance.

Sound like your cup of tea? Maybe? Call Alex ([617] 625-3069) or Gordon ([617] 497-7490) for lurid details.

In the meantime, send materials for the next *Newsletter* to:

Country Dance Society, Boston Centre  
1950 Massachusetts Avenue  
Cambridge, MA 02140  
ATTN: *CDS Newsletter*

Gordon Talley

## New English-Scottish Kid on the Block

Anyone who has been to an English-Scottish dance or to the English-Scottish Session at Pine-woods has seen how nicely the two traditions complement each other. If the idea of sampling both traditions in a single evening appeals to you, come to the Church of Our Savior (at the corner of Carlton and Monmouth Streets in Brookline) at 8:00 p.m. on **Saturday, September 22** for an evening of English and Scottish country dancing.

You don't have to be an expert in both traditions to have fun, though some dance experience would be helpful. Brief but complete walk-throughs will precede each dance and *great* refreshments will enhance the party atmosphere.

Pat MacPherson will lead the Scottish dances. Brad Sayler and Robin Rogers-Browne will share the microphone for the English dances. Dancing to live music begins at 8:00 p.m. Subsequent dances are scheduled for Saturday, October 20, and Friday, November 23--same time, same station.

So, get ready for a chance to met new friends and learn some new dances. Come on out and have a good time. Call **Robin** at (508) 897-8629 or **Brad** at (508) 475-0791 for more details.

Brad Sayler



## Evelyn Lamond

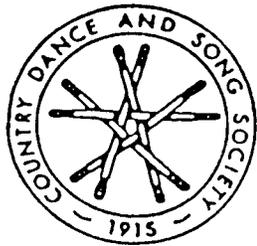
Tucked in the pocket of the rather beat-up suitcase that always accompanies me on dance weekends is a little note on lined paper torn from a spiral notebook. In Evelyn Lamond's spidery hand, it says "Welcome Mary." It was lying on my bunk (which was all made up for me) the first year I attended Cardigan. Evelyn, Jo Rae, and a friend of Jo's (whose name I cannot remember) were my roommates. At 52, I was the youngest.

We had some wonderful conversations that weekend. I heard Evelyn's reminiscences of the old days when one took a class in English dancing and progressed only when the teacher invited one to do so. I heard of her husband and of their involvement in demonstration dancing. (How many of you saw the pictures displayed at the 75th Anniversary Ball of a young Evelyn dancing on the Wellesley College lawn?)

I'm glad that Evelyn, to whom dancing was so basic a part of her life, was able to dance to the end. We all missed her at the Playford Ball this year and can only hope that the celestial music includes for her a few Playford tunes.

Mary Stafford

# CDS & Boston News



November 1990

## President's Corner

When Evelyn Lamond passed on, her family donated a portion of her library and a number of personal effects to CDS. Among them is a letter to Evelyn from Ralph Page dated in the 1950s. He took exception to her notion that dance workshops should use live musicians. Records are far better, he wrote. They could be started and stopped without complaint, would pick back up exactly where left off, and were always in key and at a consistent tempo.

The thoughts seem strange coming across a gap of nearly 40 years. How many times in the '80s and '90s have we attended workshops with live musicians who accommodated all the advantages Ralph enumerated — plus injected a splash of spontaneity that enlivened the lesson? For instance, by *varying* the tempo as needed to underscore the teacher's point or help a dancer struggle through a difficult step. In fact, Ralph's objections are so basic that my conclusion is that he could not possibly have had the wealth of musicianship that exists today or he would surely have laid his records aside.

What happened in the intervening years to make the difference? I'd love for someone to write a history of dance musicians. Would CDS play a prominent role in their development? Perhaps not. Except for the occasional class during July 4th Weekend and grants for books and records from our Chapin Fund, we haven't taken too seriously the mission of the Society that calls for action to advance dance music.

Now the English Committee and two Board members have begun to explore ways CDS

could help musicians. What should CDS do? Private lessons? Workshops on dance music? New opportunities to play? Please give your suggestions to Mary Stafford or to any member of the English Committee or to Board members Earl Gaddis and James Polk. During the course of this year we'd like to initiate ways to be sure that the musicianship we enjoy today goes on forever.

Gordon Talley



The Civil War

The Civil War may have entered our collective unconscious, but the recent PBS television mini-series held another level of familiarity for CDS viewers. Jacqueline Schwab, Wednesday English series pianist, played for the program, which gained the highest ratings ever for public broadcasting.

Jacqueline taped the music in Brattleboro, Vermont, about a year and a half before the series aired. Director Ken Burns was very specific in what he wanted, Jacqueline relates. He asked her to play the pieces many times, often evoking an emotion by describing images of battlefield carnage or by suggesting a victory celebration. He also pared away the rich, contrapuntal style that has become her trademark with *Bare Necessities*. "He wanted me to play with one hand," she remembers, "even with one finger at a time."

Among other musicians on the film were Matt Glaser and Jay Ungar, director of the Ashokan camp in upstate New York, whose "Ashokan Farewell" became the series theme song. It's Jay's playing that accompanies the inspiring "Letter to Sarah."

The musicians' playing was spontaneous, with most tracks being laid down in a single take without rehearsal. "Ken wanted an emotional impact," Jacqueline says. "His feeling was that the music should suffuse the film and bring the pictures to life."