

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."



Morris for 1991

The Ritual Committee is extremely pleased to announce an **Advanced Sherborne Workshop** on 26 January 1990, to be taught by **John Dexter**. John founded the Bouwerie Boys in New York City more than ten years ago, and his involvement in Morris goes back much farther than that. His musician will be **Jessica Murrow**, who has played for the Bouwerie Boys since their inception, and for Ring O'Bells before that. Please see the enclosed flyer for more specific information and a registration form. Advance registration is required, and space is limited, so we suggest you get your forms and fees in the mail soon.

Benefit Dance for Susannah Diamondstone

Last September, a fire at Pinewoods Camp destroyed the caretaker's cabin, "John Raymond", where Pinewoods Camp Manager Susannah Diamondstone was living. The cabin and everything in it were destroyed. Since she had moved into the cabin to stay for the winter, Susannah's loss was considerable.

In light of that, CDS Boston Centre is holding a benefit dance for Susannah on Sunday afternoon, 9 December, from 1:30 to 5:30 PM, at the Concord Scout House, 74 Walden St, Concord, Mass. The program will include American and English dances, and elegant desserts will be provided at the break.

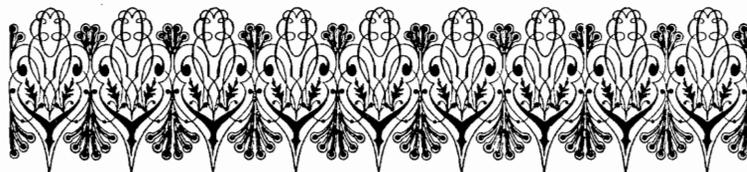
Come spend a Sunday afternoon dancing for someone else's benefit...and bring your dancing friends! The minimum donation is \$6, but we won't refuse more. Please be as generous as you can, because all proceeds will go to Susannah. If you can't come, please send your donation to Susannah Diamondstone, CDS Boston Centre, 1950 Mass. Ave., Cambridge, Mass 02140. For more information call Deb Small, 617/628-0071.

--- Lynn Jacobs

The **Massed-Morris** series will begin 13 March 1991 and run six weeks, through 17 April, the last Wednesday before NEFFA. Judy Erickson will be teaching, with Jim Ialeggio providing the music. Judy has taught for the Ritual series before and participants enjoyed her teaching quite a lot.

We look forward to seeing all of you at these events. Happy winter!

--- Jocelyn Reynolds



Genny Shimer

On September 3, 1990, Genevieve Shimer died after a long illness. For many decades, her strongly musical teaching style delighted and influenced countless people throughout the country.

Genevieve Vaughan-Jackson was born in England in 1913 and came to the U.S. in 1937. She married John A (Jack) Shimer in 1947. Professionally, Genny was a writer and illustrator of children's books, but we knew her as a long-time teacher of all forms of English dance, especially country dancing. She taught for many years at Pinewoods Camp, at Berea College, and at the Campbell Folk School in Brass-town, NC. Genny served as National Director, Vice President, and President of CDSS, and was the first president of Pinewoods Camp, Inc.

Genny was one of the most vital and graceful of dancers, and we will miss her.

--- Arthur and Helene Cornelius

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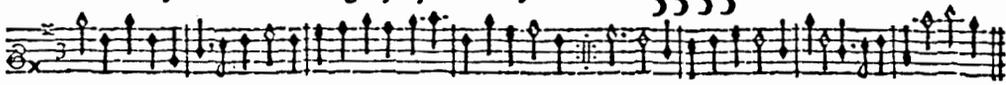
Call for Morris films and videos

I am collecting films and videos of Morris dancing in America, to dub into a chronological tape. This tape will illustrate the oral history project which I am conducting, and a copy will be deposited into the CDSS archives. If any reader has such films or videos, and is willing to help, please contact me with information on which teams or dancers you have recorded, which traditions, the venue and year, and what medium you used (type of film or format of videotape). Thank you!

Jocelyn Reynolds
105 Pleasant St
Arlington, Mass 02174
617/641-3501

Playford Revisited: *The Country Coll**

by Francis Worrell

<p>The Country Coll <i>Longways for as many as will</i> ○○○○ ○○○○</p> 	
Lead up all forwards and back . That again .	Set and turn S. . That again .
First four meet your own, change places with them . First man change with the 2. Wo. first Wo. change with the 2. man .	As before . Do this change to all.
Sides all . That again .	Set and turn S. . That again .
First Cu. fall into the 2. place, change places with your own . Then turn each the 2. change with your own again .	As before . Do this to the left.
Arms all . That again .	Set and turn S. . That again .
First 4. go back from your own, meet again, take both hands . First man put his Wo. back, the other going Co. all into each others places .	As before . Do this change to all.

Reproduced from the Third Edition of Playford¹

The Country Coll is dance number 79 in the First Edition of Playford. It is one of a group of dances, designated in Playford as "longways for as many as will", which consist of three parts introduced by doubles, sides, and arms, respectively, all of which are progressive figures. Unlike the common duple minor longways, the progression starts with only the first couple dancing with the second. As this couple progress down the set, more and more couples get involved until all are dancing as in a duple minor set. Each couple dance the full length of the set both ways. When a couple reach their starting place, they stop dancing, and the set winds down in reverse order from the start. For convenience, I shall refer to this as the "Essex Progression"².

The melody consists of two four-bar phrases, A and B, played in the pattern AABB. The instructions for the introduction are consistent with the music: the double (siding, arming) is done twice to AA, and the set and turn single twice to BB.

The progressive figure, however, is done first to AA then to BB, then to AA, etc. This is not good because, first, a repeated figure should always be done to the same music, and second, if the number of couples is such that the figure must be done an odd number of times, the last repetition will be done to AA, so the musicians must remember to play AA again for the next introduction. Therefore, I have eliminated the repeat of the A music, so that the tune is played ABAB. To make the introduction fit the new phrasing, it must be changed to the sequence: double (siding, arming), set and turn single; that again. This sequence is invariably followed for introductions throughout the First Edition of Playford³.

The figure in the second part needs some explanation. I interpret "First Cu. fall into 2. place" to mean that the first couple lead down while the second cast up. (If the first couple hold right hands, the transition to the next part is easier.) The first couple now cross, turn once round with the person across the set (corners), then cross back home. Another interpretation: first couple turn halfway by the right, turn once round by the left with the corner, then a half turn by the right with partner to home. This gives the active couple a smooth transition from the lead into the turn, and from the last turn into the next lead.

* "Coll" = Gull, someone easily fooled or "gulled".

Instructions and music in modern notation follow. Numbers in parentheses, thus (4), are the number of measures for the figure. The instructions are for three couples, but the dance can be done by any number, with the appropriate number of repetitions⁴.



- I A1B1 (8) Up a double and back, set and turn single.
 A2B2 (8) All that again.
 A3 (4) Couples 1 and 2 change with partners. (To fill out the phrase, overshoot and return to partner's place, or pause slightly when next to your partner, then continue.)
 B3 (2) First corners (M1, W2) change.
 (2) Second corners (M2, W1) change.
 A4B4-A8B8 Continue figure to end of progression⁵.
- II A1B1 (8) Side by the R shoulder, set and turn single.
 A2B2 (8) Side by the L shoulder, set and turn single.
 A3B3 (2) Couple 1 lead down, right hand in right hand, while couple 2 cast up to 1's place.
 (6) Couple 1 change with partner passing R shoulder, turn corner once round (two hands), then change with partner back to place⁶. All are now proper and progressed.
 A4B4-A8B8 Continue figure to end of progression
- III A1B1 (8) Arm right with partner, set and turn single.
 A2B2 (8) Arm left with partner, set and turn single.
 A3 (4) Couples 1 and 2 fall back a double and forward.
 B3 (4) Couples 1 and 2 change places with a half-poussette, upper man pushing to start.
 A4B4-A8B8 Continue figure to end of progression.

Notes

1. Glasgow University Library, Euing Music Collection, Qc 85, by permission. Third Edition is used here because the First Edition music shows no bar lines. There is no other difference. (The modern Mellor edition of Playford has an error in the music. See if you can find it.)
2. See the first paragraph of "Playford Revisited: *The Gun, or The Valiant Captain*", in *CDS Boston News*, December, 1989.
3. This is explained in more detail in "Playford Revisited: A Pattern in Three-Part Dances", *English Dance and Song* (EPDSS), July/August, 1989.
4. A note on the progression: with three couples the order of active couples is 1&2, original 1&3, original 2&3, original 2&1, etc. It may be easier to think of it as being: top couples, bottom couples, top, bottom, etc.
5. This is the Essex Progression.
6. The original directions. The alternate interpretation is phrased similarly. In either case, the figure does not divide neatly into one-measure units, so must be treated as one six-measure phrase.

Correction: An editing error occurred in the tabular instructions for "The Gun" (*CDS Boston News*, December 1989). In Part 3, phrase B1, first line ("First and second men change..."), the number of measures should be 2, not 4. In the third line ("Right hand star..."), the number should be 4, not 2.

Calendar

For the latest information on events in the Boston area, call the Boston Centre office, 617/354-1340. A recorded announcement will bring you up to date.

BOSTON CENTRE PROGRAMS

(Except where noted, all telephone numbers are in Area Code 617)

Continuing Series

TUESDAYS: NEW ENGLAND SQUARE AND CONTRA DANCE

St. John's United Methodist Church, 80 Mount Auburn St, Watertown, 7:30 - 10:30 PM

Callers: 1st Tuesday - Tony Saletan, 2nd - Ted Sannella, 3rd - Tony Parkes,

4th and 5th - special programs and guests

22 January 1991: George Marshall with "Wild Asparagus". 29 January: Dan Pearl with "Open to Suggestion"

Musicians: Rotating groups of first-class players

Contacts: Arthur Anger (H)899-8702, (W)253-7044 and Betsy Opitz (H)899-8702

WEDNESDAYS: ENGLISH COUNTRY DANCE

St John's United Methodist Church, 80 Mount Auburn Street, 8:00-11:00 PM

Instruction in basics 8:00-9:00, requests 10:15 - 11:00. Party nights: 26 Dec, 12 June 1991

Teachers: Helene Cornelius, Barbara Finney, George Fogg, Rich Jackson, Robin Rogers-Browne,

Brad Saylor, Jackie Schwab, Chris Walker

Musicians: "Bare Necessities" (Peter Barnes, Earl Gaddis, Mary Lea, Jacqueline Schwab),

Karen Axelrod, Pat MacPherson

Contact: Mary Stafford, 782-7266

"FIRST FRIDAY" ENGLISH COUNTRY DANCE

Church of Our Saviour, Monmouth St, Brookline, 8:30 - 11:00 PM

First Friday of every month, through 7 June. Various leaders

For dancers thoroughly familiar with basic English Country Dance figures. Dances will be taught.

Contact: Mary Stafford, 782-7266, or call CDS office, 354-1340.

Morris and Sword

Special Workshop in Sherborne Morris, Saturday, 26 January 1991

Teacher: John Dexter Musician: Jessica Murrow

For experienced dancers. Advance registration required; see enclosed flyer for details.

Annual "Massed Morris" Series, Wednesdays, 13 March - 17 April 1991

St John's United Methodist Church, 80 Mount Auburn St, Watertown. 8:00 - 9:15 PM

Preparation for NEFFA and tour season. All team and unattached dancers welcome.

Teacher: Judy Erickson Musician: Jim Ialeggio

Contact: Jocelyn Reynolds, 641-3501

Special Events

Susannah Diamondstone Benefit Dance, Sunday, 9 December. See announcement in this issue.

Year-end Holiday Party, Saturday, 29 December. See enclosed flyer.

Saturday, March 30, 1991 is the date of the next Fifth-Saturday Contra Dance.

The Playford Ball is planned for Mid March, 1991.

Meetings

Listed meetings are open; all members are welcome, but call ahead to confirm date, time, and place.

Board of Directors: 3rd Weds, 6:00PM, St John's Church, 80 Mt Auburn, Watertown. (354-1340)

American Dance Committee: 2nd Tues, 6:00PM, Cafe Rose, 59 Mt Auburn St, Watertown (899-8702)

English Dance Committee: 2nd Weds, 6:00PM, Demo's Restaurant, 64 Mt Auburn, Watertown.
(Mary Stafford, 782-7266)

EVENTS BY FRIENDS OF THE BOSTON CENTRE

Regular Events

Andover, Mass: Contra dance with Dan Pearl, Tony or Beth Parkes
3rd Fridays, Old Town Hall, Main St.
Call Candy 508/470-2797

Bowdoinham, Me: English Country dance with the Merrymeeting Musical Menagerie
4th Sundays, 7:00-10:00, Bowdoinham Community Hall, School St.
Call Greg 207/666-3090 eves

Brookline, Mass: English/Scottish dance parties
4th Saturdays (except no dance in December), Church of Our Saviour, 23 Monmouth St
Call Brad 508/475-0791 or Robin 508/897-8629

East Derry, NH: English Country dance with Brad Sayler, music by the Derry Aires
3rd Sundays, 7:00-10:00.
Call 603/432-8558

Kingston, RI: English Country dance with Mitch Robbins, music by DeRagon, Heroux, and Corbridge
2nd and 4th Fridays, 7:30-10:00 PM, Kingston Free Library, Rt 138 at URI entrance.
Call 401/782-8575 or 401/521-5160

Newtown, Conn: English, Early American, French contredanses
2nd and 4th Thursdays, 7:30-9:45 PM, Congregational Church Hall. 12/13, 12/27.
Call 203/426-92664

Special Events

Burns Night, 26 January 1991 at 8PM, 27 Jan at 3PM, Sanders Theatre, Cambridge, Mass.
Annual birthday bash for the late poet put on by the Royal Scottish Country Dance Society (Boston Branch), featuring renowned singer **Jean Redpath** and fiddle champion **Alasdair Fraser**.
Call 730-2898 for information.

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How to Send Stuff to the CDS Boston News

As you can see, we're still here. Please send your announcements, calendar listings, letters, and other items to

CDS Boston News
c/o J M Graetz
49 Stow St
Acton, Mass 01720

All hard-copy submissions should be typewritten or printed; draft-mode dot-matrix printer copy is OK. If, for longer items such as feature articles, you can provide a DOS-format ASCII file on a 5¼-inch double-density (360KB) floppy disk, it will save barrels of time and help avoid editing mistakes. For the time being, though, graphics (music, drawings, etc) will have to be in hard copy; my primitive computer can only handle text. I'll return the disks, of course.

The deadline for the next issue is 15 JANUARY 1991.

If you have ideas for a feature article, or a new dance or tune, please call me at 508/263-6469.

--- shag

ROOM TO DANCE IN WATERTOWN

This fall's CDS Contra and Square dancers have been enjoying plenty of dancing space at St. John's United Methodist Church at 80 Mount Auburn Street, just three short blocks northeast of Watertown Square. With only six or seven squares on the floor most evenings, there's a relaxed atmosphere and room for you to move freely to the lively music of Andy Woolf, Jack O'Connor, and Peter Barnes (on first Tuesdays); Carol Bittenson, Vince O'Donnell, and Cal Howard (second Tuesdays); or Mary Lea, Sam Bartlett, and Peter Barnes (third Tuesdays). Tony Saletan, Ted Sannella, and Tony Parkes are the regular callers with these bands. Fourth and fifth Tuesdays feature guest callers and musicians for variety.

The dance begins at 7:30pm and continues until 10:30pm, with a short intermission for conversation and refreshments.

John Eliassen

John Eliassen, whom many of us knew from country dancing in the 1970's, died of a brain tumor this past summer at the age of 44. He was a regular at the Wednesday night English dances, and performed with the Bicentennial group in 1975. He also performed in the Christmas Revels, playing the Dragon in the Mummers' Play.

John was the first full-time caretaker at Pinewoods Camp, and was responsible for converting John Raymond into a year-round cottage. For the past twelve years, he taught art, wood-working, drawing, and stained-glass making, first at the Penn School in Concord, Mass, and most recently at the Shady Hill School in Cambridge.

While John had not been dancing in recent years, I have a vivid memory of his large, graceful figure, exceptionally warm, gentle smile, and twinkling eyes as he danced smoothly up and down the set. He was a lovely person, a beautiful dancer, and a gifted teacher. It is a tragic loss.

A scholarship in John's memory has been established at Shady Hill School. Contributions to the John Eliassen Scholarship Fund may be sent to the Shady Hill School, 178 Coolidge Hill, Cambridge, Mass 02138. Make checks payable to "Shady Hill School".

--- Robin Rogers-Browne



Call for Papers

Morris Dance in America

A one-day conference focusing on the history and development of American Morris dancing will be held at Boston University on Saturday, 6 April 1991. The organizers request proposals for papers, presentations involving other media, or performances which illustrate or are based upon individual team stories and experiences. We are especially interested in hearing from team leaders and/or founders. Sessions will be organized around the following topics:

The Development of Style and Repertoire (interpretive or invented)

Team Dynamics and Politics (organizational styles)

Please submit proposals of no more than 500 words by 1 December 1990 to:

Dr Tony Barrand or Jocelyn Reynolds
University Professors Program
Boston University
745 Commonwealth Ave
Boston, Mass 02215

For more information call 617/353-4020 or 617/641-3501.

NEFFA-Morris Update

CALLING ALL ENGLISH RITUAL-DANCE TEAMS! Are you new since last year? Has your team contact person or address changed since last year, or since the 1990 Directory of the American Morris Newsletter was published? If so, please send me the name and address of your current contact as soon as possible. I am coordinating Morris and Sword dancing at NEFFA '91, both indoors and outdoors. We would hate for a group to miss a chance to perform because we were unable to contact them.

Patrice Bennet-Alder
41 Katherine Road
Watertown, Mass 02172
617/923-1273

Thanks!



REHEARSAL/PRACTICE SPACE!

27' by 30' unobstructed space; ideal for classes, theatre groups, small dance troupes, etc. 24-hour access. Adjoining office, 12x14', available for major lessee. \$10/hr (less for long-term tenant). Between Porter Sq, Cambridge, and Union Square, Somerville. Call Tom Kruskal Designs, 617/625-4974.



ARE YOU RENEWED?

Take a look at the mailing label on this issue of the News. In the upper right corner you should see a letter or number. If it is a number, and the number is 90, it means that your membership expired on August 31 and has not been renewed. So this is the last issue of the CDS Boston News you'll get until you renew your membership, which you can do at any Tuesday or Wednesday night dance, or by sending your name, current address, phone number (optional), and a check made out to "CDS Boston Centre" to

Country Dance Society, Boston Centre
c/o Arthur Ferguson
21 Upper Joclyn Ave
Framingham, Mass 01701

Membership categories and rates:

Regular	\$10	Sponsor	\$50
Contributor	\$18	Patron	\$100
Supporter	\$25	Benefactor	\$500

Any membership at the "Contributor" level or above can serve as a family membership, which may include up to two adults and any children under 18, all residing at one mailing address.

--- Arthur Ferguson,
Membership Secretary

Country Dance Society, Boston Centre
1950 Massachusetts Avenue
Cambridge, MA 02140
Telephone: (617) 354-1340

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