

CDS Boston News

The Newsletter of the Country Dance Society, Boston Centre

Winter 2007-8

ESS Party

Join Marianne Taylor, Vince O'Donnell and Jacqueline Schwab for the grand finale to the First February Weekend dance party. The annual English Scottish party takes place at the Church of Our Saviour, Brookline at 3:00 p.m. on Sunday, February 3. Here's your chance to relive the fun of an ESS evening, or to discover why so many dancers look forward to English Scottish Session at Pinewoods. Admission is \$10. Look for the program on the website, or at your local dance. Further information from Jean Farrington, jffar@rcn.com.

Save the Date!

Sword Dance Workshop, Saturday March 29, 2008. The Grenoside Traditional Dancers, one of the oldest continuous longsword sides in England, will be presenting many aspects of their dance, including several workshops on the dance, a workshop on stepping in the dance (which is done in clogs), calling-on and related songs, and history of the Grenoside Sword Dance. In addition, there will be classes in beginning rapper, advanced rapper, open longsword, and other workshops. Come and experience a whole range of sword dancing traditions and styles. Information on times and places will be announced. For information and to be placed on the list for notification of the details, contact Judy Erickson (judyericks@comcast.net), Susie Petrov (susiepetrov@earthlink.net), or Tom Kruskal (tom_kruskal@post.harvard.edu).

Boston Centre Holiday Party

Jan. 5, 2008 -- Save the Date!! Mark your calendar once again for the CDS Boston Centre's annual EnglishCountry Dance Holiday Party. As in years past, the gala will be held on the first Saturday night of the new year at the Scout House in Concord. All dances will be taught, and an elegant dessert buffet will be served. Admission is \$12 at the door (\$5.00 for students, no advance ticket sales). Soft soled shoes are a must, festive attire is encouraged! For more information, call Lynn Jacobs at 978-371-2290 or Frank Attanasio at 603-878-4332. Saturday January 5, 2008, 7:30 – 11:00PM, Concord Scout House, 74 Walden Street, Concord, MA.

In this issue:

A Call for Candidates

CDS Boston Board - p. 4

ESS party and Holiday Gala - Cover

Save the Date! Sword workshop - Cover

Letter: Scholarships at Pinewoods - p. 3

English Dance at the Jane Austen Society - p. 3

Larger Concert Room Capacities at NEFFA - p. 4

CDS Boston Centre Dances - p. 5

Local and Far Away Dance listings - pp. 6-8

Remembering Ann Fairchild White Bruner - p. 9

Several items CDS Boston board activities - p. 9

Letters of historical interest pp. 8 - 11

Experimental Dance - p. 12-13

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:

October 24, 2007

January 23, 2008

April 23, 2008

July 23, 2008

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 cortni@arrowmaker.org
or Mark Jones markjones@busybusy.org

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

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.

List of 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 amongst the Board (two 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) (Partial one-year term for 2006/2007)

“Jumping In”

I couldn't help but admire its simple construction. The top—a single plank of wood, smoothed and polished, with extra squares of wood on each end where people would stand. The bottom—two more planks, straight where they attached to the top board and rounded where they made contact with the floor. The effect—a small, self-contained seesaw that, when operated by two trusting partners, would propel the pair higher and higher into the air, producing bouts of laughter as each enjoyed moments of defying gravity. As a first-time camper, I had no idea what to expect driving down the dirt road towards Pinewoods. I knew I loved to dance, but I had never participated in Contra or Morris, Rapper or New England square dancing. What if I couldn't keep up? What if no one wanted to teach me the steps? But then I made my way to C#, drawn forward by the sound of musicians warming up. I stepped into the warmly lit pavilion and felt at home. Throughout the night, a marvelous thing happened. As I shifted from one partner to the next, meeting people from all different backgrounds, hearing stories of past Pinewoods years, and being gently guided through the unfamiliar steps, I felt myself loosen up, open up, and finally forget all fear. The theme of the weekend was to meet new people and try new things, trusting that if you missed a beat or butchered a step, all would only be laughing with you. Live grandly or go home—it was a mantra I could live with. With the dancing done and the after party coming to a close, I retired to my room exhausted but excited. My eyes were heavy, but my mind was busy reflecting on all that had happened since the afternoon—the pleasant company of dinner, the wind off the pond, names and faces whirling by, dancing to the memory of a friend playing his hammered dulcimer. And then my mind came to rest on the jumping board I'd tried before the dance. While on the board, there was no room for second guessing—each person simply had to let their partner's force transfer through the board to them. You just had to go for it. I couldn't help but admire its simple construction. The place—an old Girl Scout camp transformed into a haven for dancers. The idea—bring together a community of people and let them play for an entire weekend, learning new dances and meeting new friends. The effect—a sense of belonging, a thirst to learn, and a desire to come back every year after to Labor Day Weekend at Pinewoods. -- Sarah Peterson

English Dance at the Jane Austen Society

There has been a wonderful surge of interest in Jane Austen literature and the world in which she lived. Much of this arises from a synergy with recent movies. One of the most endearing aspects of the movies is to see how the dancing was important in the lives of everyone, most especially of the young. Some things never change: glance up and down the line, notice the tender looks that someone has for another, the subtle squeeze of a hand as friends turn by the right, the glance of apology when a mistake is made, the returned smile of forgiveness. This is the way you really get to know someone, even a stranger, as you dance with them, get to know them in a way that is not in your head, involves no words, and is all about being in the present. Of course, in Jane Austen's day, the social contact was rather circumscribed: you would certainly need an introduction to dance with someone as their partner - but not to the various dancers who would become your neighbour as you progressed down the line and back up again. To see this - to be a part of this - in the physical present adds something to one's understanding of the life of a Jane that can be obtained through no other experience.

Some of our English dancers had the pleasure of meeting a number of Jane Austen enthusiasts and cognoscenti when we were invited to perform a demonstration of what Jane herself may have danced - certainly she frequently has her characters dance, and even names the dances sometimes. The occasion was a meeting of the Jane Austen Society of North America (JASNA - see <http://www.jasna.org>), at the beautiful Henderson House in Weston (<http://www.neu.edu/henderson/house.html>), a pseudo-Tudor building, if not quite as old as the Napoleonic Wars, at least Victorian, and very much the kind of house at which the rather more grand might invite both the grand and the less grand to join in their celebrations and entertainment. The Society held a meeting on 16th Sept at which a number of lectures were delivered, followed by a dance-performance by members of CDS-Boston of just this kind of dance. We danced in the main hall, with a stair going up one wall and a gallery around the remainder - it seemed as if every corner was occupied by someone paying close attention to what was going on. The demo-group's director Helene Cornelius gave a brief description of what we were doing, and then introduced our Mistress

of Costumes, Veronica McClure, who, as she did the previous year, outfitted us all in appropriate costumes. Her knowledge is remarkable, matched only by her practical ability: she described how she had created costumes of the period when Jane would have been dancing, when the clothes were somewhat lighter than those of a decade or two earlier and later - and the consequent effect on the dancing could be discerned in our performance, with certain movements becoming possible (such as passing the lady under the gentlemen's arm) that were not current before or after, .

It was wonderful to be able to share once again the pleasure that we obtain from dancing with people who have a great enthusiasm for as well as understanding of the period and its people.

- Julian Cole

A Call for Candidates to the CDS Boston Centre Board.

The Nominating Committee of CDS Boston Centre appreciates hearing from any CDS Boston member who might be interested in becoming a board member or officer. Also welcome are your suggestions for potential candidates that the Nominating Committee may speak to.

We anticipate three officer vacancies this year because of term limits. We seek to nominate a Treasurer, and a Vice President for two year terms, and a future President (who will serve as president-elect for one year, and president for two years, and a past-president for one year). We expect at least one additional board member vacancy. The standard term of office for other board members is two years.

The nomination process usually comes to a conclusion by the end of February when the board approves the Nominating committee's slate of candidates. The actual elections for board membership conclude with the annual membership meeting in March.

The nominating committee includes the following people: - Kim Barrett <kab@acm.org>, - Judy Erickson <judyericks@comcast.net>, - Hal Wagner <hal.wagner@charter.net>.

And I too welcome an inquiry from any potential board member. My home number is 978-897-7454. <president@cds-boston.org>.

~Mark Jones, President CDS Boston Centre

Concert Room Capacities to be Doubled at NEFFA 2008!

The New England Folk Festival Association is pleased to report that capacity limits for the concert and workshop rooms at the 2008 Festival have been doubled. The fire safety officer and the building inspector for the town of Mansfield, MA have approved NEFFA's request for a ten (10) square feet per person occupancy limit for these rooms during the 64th Annual New England Folk Festival, to be held April 25-27, 2008 at the Mansfield, MA Middle School and High School.

In 2007 (the year in which NEFFA moved to Mansfield from Natick, MA) many festival-goers were affected by new room capacity limitations that were imposed by Mansfield town officials. Acting well within their scope of authority and responsibility under state law, the officials chose a conservative limit of twenty (20) square feet per person, and required us to observe it. NEFFA wishes to thank last year's festival-goers for the patience and understanding that you exhibited. Mansfield town officials were very impressed by your cooperation. Your spirit of community made it possible for us to negotiate a very significant increase in the number of attendees who may be seated in concert and workshop spaces in 2008.

In 2008, as we did in 2007, we will still take steps to protect your safety. NEFFA will post the increased room capacity limit number at each room entrance, and if necessary our room monitors will control access when the capacity limit is reached. We will continue to observe all safety requirements, and will address any problems that Mansfield officials may point out as the Festival is ongoing. But we do anticipate that our attendees will have a much easier time finding seats in the concert and workshop spaces.

We'll make many other changes (some highly visible, others behind-the-scenes) to ensure your enjoyment of the 2008 festival. Next April, we invite you to return to NEFFA at Mansfield, to enjoy the traditional folk music, dance, arts, and crafts that arise from New England's cultural history and heritage.

Bob Golder
President
New England Folk Festival Association
Cambridge, MA

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 will be 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 Monday two days before.

Admission:
Newcomers and students \$4.00
Members \$7.00;
Non-members \$9.00
12 dance 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. To help out, please talk to 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 will be held on the following dates. Please view the First Friday flyer or <http://www.cds-boston.org> for leaders and musicians:
Dec. 7, 2007; 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
Please view flyer or <http://www.cds-boston.org/friday.html> for leaders and musicians.

Gala Holiday Party

Saturday, 5 January, 2008 from 7:30 until 11:00pm
Elegant dessert buffet, festive attire encouraged.
\$12 at the door, \$5 students (no advance tickets)
at the Concord Scout House. Bring soft soled shoes.

New England Contra Dance 2nd Saturday Contra Dances

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

- \$7 for CDS Boston Members,
- \$9 for non-members and
- \$5 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

December 8th - No Dance

January 12, 2008 (2nd Saturday), 8 - 11 PM
February 9, 2008 (2nd Saturday), 8 - 11 PM
March 8, 2008 (2nd Saturday), 8 - 11 PM

Special Events

Friday, November 23, 2007, 8 - 11 PM
Lisa Sieverts with Rodney Miller & Gordon Peery

December 1, 2007 8 - 11 PM (1st Saturday)
Sue Rosen calling, with
Phantom Power: Lissa Schneckengerger, fiddle
Bruce Rosen, piano

Scout House Benefit Contra Dance

November 30, 2008, (5th Friday), 8 - 11 PM
- - Pre-dance concert 7:30-8:00 PM - -

Benefit dance helps support the operations and maintenance of the Concord Scout House.
Co-sponsored by CDS Boston Centre.

Admission \$17, \$12 for young people 21 and under.

Steve Zakon-Anderson, calling, with Nightingale:
Jeremiah MacLane - accordion, piano
Becky Tracy - fiddle
Keith Murphy - mandolin, guitar, foot percussion

Boston Contra Dance E-mail lists:

concord-dance-subscribe@yahoogroups.com
boston-contra-subscribe@yahoogroups.com
tndc_notify-subscribe@yahoogroups.com
bostonareacontracommunity-subscribe@yahoogroups.com

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

or see www.rscdsboston.org

Tuesdays

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

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,

or mit.edu/fdc/www/contra.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), or 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;

or www.neffa.org/Thurs.html

Holiday Cotillion

Sunday, Dec 16, 2007, 6:15-10:30pm;

Concord Scout House, 74 Walden St.
Concord, MA

Admission \$17, students \$10

advance tickets \$15

Tony Parkes with Spare Parts

Elegant Attire Requested

781-272-0396; caldance@gis.net

Fridays

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

Unitarian Church, 27 School St, Carlisle MA 8-10:30 PM,

potluck at 6:30. www.contradancelinks.com/carlisle.htm

Sue Rosen, Walter Lenk with O'Connor's Mob. \$5.

Info: (617) 547-7781 or (978) 369-3353

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

Saturdays

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

74 Walden St., Concord, MA

1st Saturday Contrádances. Melrose Unitarian

Universalist Church, 70 W. Emerson St., Melrose.

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

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

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

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.

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.

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

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; or 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

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

<http://www.songsailor.com/contra.html>

December 16 2007 - a holiday celebration dance

Noon to 5PM \$12 and \$9 for young people:

Calling: George Marshall, Tim Van Egmond,

Lisa Greenleaf

with Swallowtail, and Anna Patton, Peter Barnes, Ethan

Hazard Watkins, Nils Fredland

Be sure to call first

FOR DETAILS AND DIRECTIONS

Outside the Boston Area

English Country Dance

Cape Cod, MA 3rd Friday

Lively and Elegant English Country Dance on Cape Cod. January 18, dance to be held at Fisher House, 13 Church Street, Woods Hole, MA. Linda Nelson with Jan Elliott and friends. \$8, \$6 students & seniors. Basic figures taught at 7:30, dance party at 8 PM. Info: 508-540-1151, or lindan@capecod.net. Important to ask about dances after January 2008

South Amherst MA Mondays & Saturdays

Mondays - Robin Hayden with live music. \$6. Info: Robin at (413) 256-8260 or

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 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 or www.CourthouseArts.org

Nov. 24 Helene Cornelius

Jan. 26: Linda Nelson

Feb. 9: Linda Leslie

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; or www.nhecds.org

Connecticut - Fridays

English Country Dance. New Haven CT. Neighborhood Music School Recital Hall, 100 Auburn St. 8-10:30 PM. \$8. Info: (203) 776-6929

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

<http://www.worcesterdance.org/>

December 8: The Get Reel, Bill Fisher
January 12: Berlin Country Orchestra, Tim Van Egmond
February 9: Riverbend and Friends, David Kaynor
March 8: Einstein's Little Homunculus, Linda Leslie

Greenfield, MA nearly every Friday and Saturday

401 Chapman St. see 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

Chris Weiler calls. Beginners Workshop 7:30pm
Dance 8-11pm \$7; under 12 free. 250 Commercial St. Manchester, NH. <http://www.nhdances.org/millcity/>



For those who Travel:

New York

Ashokan Fiddle and Dance Camps

<http://www.ashokan.org/ashokan/camp.shtml>

New Years Winter Camp, Dec 29, 2007 - Jan 1, 2008

Toronto, Canada

Dec 31, 2007 - New Year's Eve dance party -- featuring Saskia Tomkins, Steafan Hannigan and a variety of callers! English, contra, waltzes and more...

Toronto English Country Dancers,
<http://www.torontoenglishdance.ca>

A Christmas Poem E.F.D.S. News Issue No. 3

March 1922. Lines to accompany a Christmas Gift.

From one Folk Dancer to another

'Going Down Town' I saw this bird
And thought of you at once occurred
He's 'Constant Billy' ever true
A 'Fine Companion' unto you.
For from 'Greenwood' he had strayed
And in a shop had been mislaid.
'Nonesuch' as he I could espy,
More beauteous than a 'Butterfly,
'From Northern climes where all doth freeze
He's come to give you 'Heartsease.'
Go 'Chase the Squirrel,' 'Shoot the Owl,'
But pray do not maltreat this fowl!
In 'Cuckoo's Nest' you'd never see
A bird one half as fine as he.
And 'Fain I would' to thee 'Confess'
That he'll 'Step Stately' –more or less.
And when you, 'Lady in the Dark,'
"Jog On" your way towards 'Hyde Park'
Take Billy with you; then will he
Sing 'Cheerily and Merrily'.
When 'Gathering Peascods' don't forget
That Billy likes all he can get.
And 'Oranges and Lemons' too
For Billy's nutriment will do.
'Lumps of Plum Pudding' too, you'll find
Are very much to Billy's mind.
In 'Juice of Barely' 'tis his 'Whim'
To drink you 'Health' – so give it him.
But 'Laudnum Bunches' are not good
For human or for penguin food,
Yet, should he, poisoned, dying fall,
Just blown him up—then—'Up Tails All!

H. McM. B.

Transcribed by George A. Fogg, June 1, 2003

English Country Dance

As you read this, the year will be starting to wrap up (figuratively and literally for those who are way too prepared with their Christmas/Hanukkah/Yule celebrations), and there's a lot coming up in the new year. To start us off on the right foot (all the better to set with) Francis Attanasio and Lynn Jacobs will once again throw their fabulous Annual English Gala Holiday Party at the Scout House on Saturday, January 5, 2008. In February, Judy Erickson is starting an experimental series at Springstep on the occasional fifth Fridays: she's planned two dances, February 29th and May 30th. Keep your eyes peeled for information about this series - it'll be very different from anything you've likely done before. Then in March we'll have another special spring dance at the Scout House on the fifth Saturday, March the 29th, modelled after the highly successful dance we had there last year.

In amongst all these dances there's that little event we like to call the Playford Ball, that one or two of you may have heard of or attended in years past. The first weekend ball prep workshop will be Saturday February

2, the second will be Sunday March 2, and then the ball will be Saturday March 8. Note that it's not the first Saturday this year, as it's always the day after the experienced english dance in Brookline, to give out of town attendees a little more dancing time relative to their travelling time.

Wednesday leaders will continue to feature a mixture of ball dances and non-ball dances over the coming months so that you don't have to feel like you're cramming for an exam. (If only school exams could have been answered with a dance instead of a pen! Could make for an interesting history test, but might not work so well for physical chemistry...)

The Playford Ball will once again be at the lovely hall in Perkins School for the Blind that we've used for the last couple of years. Much like the Wednesday series, the ball always needs lots of volunteers to make it happen, so if you're interested in offering your time or baking, please do let us know (and whether for the ball or special events or Wednesdays or something else - we'll happily give you as much as you're willing to do!). A useful multi-purpose e-mail address for all things english within CDSBC is info-english@cds-boston.org, whether you want to shower us with praise, give us constructive criticism, have brilliant ideas you want to share, want to offer to help out...

Christine Robb

English Dance Committee co-chair

Ann Fairchild White Bruner

of Montpelier, Vt., passed away Sunday, July 1, 2007, at her home. She was 69.

Born and raised in Princeton, N.J., she graduated from Princeton High School in 1955 and from Oberlin College in 1959. She earned a master's degree from Case Western Reserve University in 1969 and worked in social services as a child probation officer, welfare administrator and elder services provider.

Ms. Bruner lived in Newton for 25 years, in a cooperative household that she founded. There she hosted singing events, gardened and shared many good times with housemates and friends.

She was a lifelong champion of progressive social causes, including equal rights for all, especially people with disabilities. She enjoyed a lively debate about politics and valued speaking up for people who were not able to speak for themselves. Her love of music permeated her days, from singing in harmony with her sister as

a child, to learning folk songs as a young woman in college, to playing piano in a contra dance band in mid-life.

In 2004, she moved to Montpelier to be closer to her daughter and son-in-law. At Westview Meadows retirement community, she continued to grow plants and make music and served on the Residents' Council.

She leaves her daughter and son-in-law, Erika Bruner and Gary Rocha of Montpelier; one sister, Meg White of San Francisco; her oldest childhood friend, Susan Kinnell-Carty of Santa Barbara, California; and a granddaughter, Eva.

In lieu of flowers, contributions in her name may be made to the Women's International League for Peace and Freedom.

Several brief items about The CDS Boston Centre board's activities.

Sword dance:

It has for years been a difficulty in the morris and sword ritual dance communities that there are no experienced and active producers of long-swords. Although wooden swords are available and inexpensive (at \$7.50 each through the Country Dance and Song Society), it is desirable to have metal swords. The swords in many teams' hands are 15 and more years old, and declining in number as they succumb to age, and bending or breaking. Judy Erickson is actively pursuing potential producers, with the ultimate aim of producing a run of 50 or more swords for local and national sale. We have high hopes that this scarce, precious and expensive item will become available again, to sword dance teams old and young through-out North America.

Sword Workshop

The board expressed interest in sponsoring a second "Sword Workshop Extraordinaire" with Great Meadows Morris and Sword. In 2007, the workshop drew people from as far away as Philadelphia. We're looking forward to seeing a second workshop in spring of 2008.

Camp Scholarships

An ad-hoc committee is in the process formulating guidelines for Camp Scholarships for youth and young adults that CDS Boston offers, in partnership with the Pinewoods Camp's "Next Generation Initiative." We hope to welcome more applicants and better publicize opportunities for aid

to go to residential sessions this and future years. More news to come with the March newsletter.

Springstep

CDS Boston Centre board agreed to affiliate with Springstep Center for Dance and Traditional Arts for 2008, and we will conduct several new events there in the coming year. See this newsletter for further information. Springstep's web page is www.springstep.org.

~Mark Jones, President, CDS Boston Centre

Fifty Years or More

a Letter from Douglas Kennedy

Director, English Folk Dance and Song Society
(mailed from England on May 27, 1965)

I can remember when one of our Morris Side of six men-dancers (a chap named Claude [Claud] Wright) was invited to visit the U.S.A. by a Professor Baker.

This was in 1913 and the rest of us were green with envy at Wright's good fortune. It was not until 1927 that I had a chance to follow on his trail, but by that time, Cecil Sharp himself had crossed on several occasions and had been hailed as a pioneer in the recovery of folk song in North America. He also had established and widened American interest in the English traditions of song and dance.

While this process was going on he felt the need of helpers. Some of these he found among his new American friends whose names began to crop up in his letters to us at home. Notably that of Mrs. J. J. Storrow [Helen Osborn] of Boston who seemed to bear a magic wand that waved away any obstacles in Sharp's path.

But he also called on help from England, first my sister-in-law Maud Karpeles, who shared his song collecting experiences and second, someone who had just become the first folk dance teacher employed by the English Folk Dance Society, a girl named Lily Roberts [Conant]. Lily came to us in a flurry of excitement to ask our advice about this tremendous advantage involved in leaving England and security for the unknown dangers of life in the United States. It was wartime and, tied down as we were ourselves, we naturally urged Lily to accept this great chance which of course she did.

On arrival she was met by Helen Storrow and this first encounter led to a close friendship that

lasted a lifetime, and to a marriage that changed Lily's name to Conant and her home from Yorkshire to Boston and Lincoln.

Until we had the chance to see for ourselves we heard of the enthusiastic way that the Bostonians had taken to English folk dancing and how delighted Lily was with the quality and style of the American dancing. We also began to notice such names as Louise Chapin, Dorothy Bolles, Evelyn Wells, who were to become our dear friends when later they came to England or we met, them in the States.

For us at home in England this group of dancers in Boston became as much a part of our Society as the "Branches" in our own country with the added interest that the "Americans" brought a special zest to their performances which soon began to infest our own style.

For much of this injection of total quality and whole-heartedness we must thank our own pioneer, Lily Conant, but also we must thank the Americans themselves.

Our first visit as a family in 1927 gave us the experience of a summer school at Amherst, Massachusetts, and a visit to Mrs. Storrow's camp at Long Pond [,] which was later to develop in the "Pinewoods" of today, and a visit to the house in Lincoln. Later we were to enjoy the excitement of going places which had long been names to marvel at Winnepesaukee, [sic] Chocorua, Crawford Notch, Cape Cod.

While all this interest was developing around Boston we sent Marjorie Barnett to Rochester, [NY] May Gadd to New York, [city] and gradually the widely separate groups grew into a Society that after some experiment with names became the Country Dance Society of America. [DBA]

Throughout the formative period the fledgling organization had the constant support of Helen Storrow, backed by Lily Conant and her colleagues in Boston, with May Gadd and her associates in New York.

New groups sprang up between the two cities and in the States to the South and the West. Now the Country Dance Society has its contacts from Coast to Coast and takes its place as one of the National cultural forces and as an authority in the "folk" field of America.

Douglas N. Kennedy

Letter from Dr. Maud Karpeles

Hon. President of the International Folk Music Council,
London (dated August 22, 1965; addressed to Ken Crook)

It was in 1914, soon after the outbreak of the First World War, that Cecil Sharp visited the United States for the first time. The immediate purpose of his visit was to teach the music and dances which he had arranged for Granville Barker's New York Production of "A Midsummer Night's Dream". But his visit was to have consequences of greater importance: his collection of folk songs in the Southern Appalachian Mountains and his initiation of the revival of English folk dance and folk song in America.

As soon as his duties at the theatre had finished, he started on a round of lecturing and teaching in New York, Boston and other cities; [sic] and before returning to England he founded a U.S.A. Branch of the English Folk Dance Society of which one of the centres was in Boston.

For several years Cecil Sharp had been in correspondence with Mrs. James Storrow, [Helen] who will always be remembered on both sides of the Atlantic as a benefactor of folk dance and folk song. He visited her at her home in Lincoln, Massachusetts, in 1914 soon after his arrival in America. They quickly became firm friends, and she gave him great encouragement in pursuing his pioneer work. It was mainly at her instigation that he made a return visit to America in 1915 to conduct the first summer school of English folk dance and song at Eliot, Maine, and that he arranged for Lily Roberts (Mrs. Richard Conant) to come from England. I followed Cecil Sharp a week or so later and except for six weeks in the early part of 1916 I had the privilege of being with him throughout his stay in America and of helping him in his work.

During the years 1916 to 1918, when not in the Appalachian Mountains, we were busily engaged in arousing interest in the dances and songs, travelling continuously from city to city. The Boston Centre played a big part in those pioneer days. Helen Storrow and Lily Conant were among those who were most active; and one remembers also Emma Gibbs, Dorothy Bolles and, in particular, Louise Chapin who right up to the present time has devotedly carried on the teaching in the Boston Centre.

At a time when his work in England had come to a standstill and no one knew what the outcome of the War [WWI] would be, Cecil Sharp felt that the only assurance for the perpetuation of the dances

was that the tradition should be firmly rooted in America. One may believe that in Boston this wish that lay so close to his heart has been fulfilled and that it may prove to be another instance in which the traditions have been better guarded in America than in their country of origin. Of this the supreme example is to be found in the songs which Cecil Sharp collected in the Appalachian Mountains.

As one who played a small part in its inception, may I offer my congratulations to the Boston Centre and express my admiration of its achievements throughout half a century.

Maud Karpeles

Tribute to Professor George P. Baker

Professor of Dramatic Literature, Harvard
(taken from the Boston Transcript of
February, 1935)

[Note for the reader: the National Centre and the Boston Centre of CDS were founded in the same year, 1915. - Ed.]

To the Editor of the Transcript:

Mr. George P. Baker had so many vital interests in dramatic and artistic lines in which he was a pioneer that no one has mentioned that he brought to this country the English folk dancing. In 1912 he went to Stratford-out-Avon to see Mr. Cecil Sharp's revival of English folk dancing, and in 1913 he brought one of Mr. Sharp's dancers, an attractive and picturesque young man, Claude [Claud] Wright, to Chocorua, NH. Fifty-six children and men and women joined the class held out of doors at, Dr. Franklin Balch's and afterwards in Mr. Baker's Theater in the Woods. Mrs. Charles Peabody and Mrs. Robert de Courcy Ward and Mrs. William H. Goodwin were among those who supported the venture, and Mr. Baker himself danced to within a year of his death. Through Mr. Baker, Mrs. James J. Storrow [Helen] became interested and from the groups arranged by her the English Folk Dance Society of America came into existence.

The group of Chocorua has continued to dance together every summer since 1913 under the voluntary guidance of Mrs. Le Grand Cannon, Jr., and Fifenen Peabody, who studied with Mr. Sharp in England.

Mr. Baker was the inspiration of the group, and his enjoyment and kindness were characteristics which were a pleasure to everyone. His Theater in

the Woods is a perfect creation and has been a lovely setting for the dances as well as for outdoor plays.

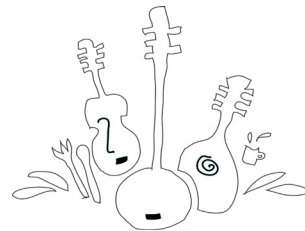
From this small beginning, branches of the English Folk Dance Society have been formed all over the United States and Canada, giving recreation and pleasure to thousands of people of all ages.

At Mr. Baker's suggestion, Mr. Sharp came to this country to collect survivals of English folk songs and dances and was fortunate enough to discover in the Kentucky mountains the Running Set and other songs and dances that had become obsolete in England.

Mr. Baker's keen perception of music and artistic projects, and his enthusiasm and energy in promoting them have been of great value to the country.

Boston, February 19, 1935. Eleanor Goodwin

Historical notes provided by George Fogg



English Dance at Springstep,

Friday February 29th, and Friday May 30, 2008
7:30 pm to 10:30pm.

Open to beginners and experienced dancers. Enjoy a relaxed dance party, with tea, coffee, sherbet floats, and other refreshments available throughout the evening, and tables and chairs in the dance hall for socializing.

Learn traditional dances the traditional way, by watching and doing. Demonstrations and minimal calling will be provided as necessary. This dance is for dancers of all levels, with an emphasis on learning by watching. If you know the dance, jump in! If you're not sure, watch a few rounds and then jump in! Set dances will be repeated for those who want to watch first.

So bring your friends, come and chat, dance, sit and watch, dance some more, and listen to the music!

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. For directions, go to www.springstep.org.

For more information, call Judy Erickson 978-425-4877 or judyericks@comcast.net. Refreshment contributions welcome!

The program and dance instructions will be posted at www.cds-boston.org/.

An experimental dance series at Springstep

Last year, the English Dance Committee and the CDS Board spent some time contemplating the structure and purpose of the Wednesday dance series. We discussed the level of teaching, the intended audience, the repertoire, the balance between "class" time and "social" time, etc., with a view toward broadening the appeal of the Wednesday series. Since those conversations, I have been thinking about teaching and learning English country dancing in the context of dance classes in general. From the results of conversations with many people, and the ruminations below, I will present two dances at Springstep geared toward a different way to experience English Country dancing.

I teach and learn in a variety of settings, from a longstanding team with a set repertoire (Orion Longsword), to short workshops for beginners, to weekend events with many classes for many levels. I also think back on my experiences as a Scottish country dance teacher, choreographer for Revels, participant in South African gumboot dance workshops, and as a former dedicated student of ballet and modern dance. Each dance tradition has its own style of teaching and learning. Scottish country dancing is quite codified, with an emphasis on verbal instruction. At the other end of the spectrum, my modern dance and ballet classes were often conducted with no verbal instruction at all, just two hours of demonstration. Both traditions were taught by experienced teachers, but the communication was entirely different. I think if you asked a teacher of country dancing (English or Scottish) how a certain figure went, they would instinctively give a verbal reply. If you asked a ballet teacher how a certain step went, they would instinctively demonstrate rather than describe it. Some of the difference may come from the fact that many figures in country dancing involve coordinating the movement of several people, whereas ballet and modern are often individual moves. But not all the difference can be ascribed to that, since when we learned parts for ballets (Coppelia, Les Sylphides), we were physically moved around by our teachers as instruction on how the corps was to arrange itself. And country dancing certainly employs demonstration. But there is a difference in that country dancing relies on the verbal and invokes the visual when the verbal fails. Ballet and modern rely on the visual and invoke the verbal when the visual fails.

This fundamental difference in style is reflected in the learning of the students. A ballet/modern student learns how to watch. They learn how to watch many levels at once, from the basic geography, to the phrasing, to the physical details of the movement. Because verbal instruction is cumbersome when it comes to communicating the quality of movement, a verbally based instruction system tends to de-emphasize the quality of movement aspects (so hard to describe effectively!) compared to the visual method. The verbally based system encourages students to focus on the aspects the words can communicate, such as the geography. The verbal instruction method also implicitly teaches that "knowing" the dance means knowing how to recite the figures in words. However, as my body can attest, when the music

of the opening for the Nutcracker Suite comes on (guests arriving at the Christmas party), my body still knows where all the entrances and exits are that I learned 40 years ago. I don't think I could describe them in words, but I know them.

This version of knowing was very pointedly brought out in the master classes I took with a Zimbabwean gumboot group several years ago. The class at the Green Street Studios was a group of people who subscribed to the World Music concert series (mostly middle-aged white ladies). The Zimbabweans stood in front of us and danced through the first couple of riffs. People started asking questions. Clearly, the Zimbabweans were not prepared for this. They expected us to follow along, just "in the eyes and out the feet and hands". When asked what foot they were on or how many counts something was, they had no idea. Such information was not immediately accessible to them in words. But they clearly knew the dances. Their answer was to dance it through to discover, by experiencing their own movement, the answer to the analytical question.

I think back on times I first learned a dance or dance style in the visual mode: contra dancing in Western Mass. and southern New Hampshire in the 70's, square dancing at Quaker meeting hootenannies (remember them?!), Appalachian clogging on the sidelines of the Tuesday night square dance in Philadelphia. The traditional mode of learning traditional dancing was largely employed: watch for a while, see how it goes, give it a try. As the Zimbabwean guys demonstrated, this is a time-honored system.

English country dancing as the Boston Centre does it is not quite traditional dancing. The repertoire is varied and some dances are complex and highly choreographed. But neither is ballet or modern dance a traditional form and the visual emphasis for those styles is even more necessary since words cannot convey all of the information necessary to copy the style of a movement or series of steps, and, in fact, the words cannot convey some things about movement at all.

Our pattern for learning country dancing is a verbally based instruction setting, where the dancers listen individually to the instruction, which is largely focused on imparting geography. What does the dancer practice when they do this? They practice relying on their own internal, individual knowledge of their part in the dance, rather than relying on watching the set to figure out the movement and pattern as a whole. They practice

focusing on geography rather than the quality of the movement or even, sometimes, the timing. A dance can be done if you know your own part well enough, even if you don't know what anyone else is doing, rather than being essentially a group activity.

I do feel that this mode of teaching selects for those who feel comfortable with the verbal system, and does not encourage those who do better with a visual mode of learning. The visual method of learning could be employed more, especially if it were overtly recognized as a learning style that provides information on aspects of the dancing that the words don't convey well. We are used to learning in a verbal mode and don't even remember that we learned to do this. Watching is also a skill that can be learned and improved. Verbally based instruction actively teaches the skill of picturing the dance from the words. We don't actively practice learning a dance by watching. Which means dancers often feel they "don't know" a dance if they can't summon up the words for the figures. But that is not the only way to "know". If you can watch any dance two times through and then dance in, more dances are accessible than if you have to be instructed in a dance before you can do it.

With these thoughts in mind, I am presenting two dances at Springstep on Friday February 29th, and Friday May 30, both geared toward learning by watching and learning by doing. I ask for your active participation in this experiment. Think of them not as dances "without" instruction, but as dances "with" the opportunity to experience a different skill set. And, of course, a lively and relaxed social experience with great music and fine company! The program will be chosen from the following:

| | |
|------------------------|-----------------------|
| Apley House | Lass of Richmond Hill |
| Barbarini's Tambourine | Leather Lake House |
| Broom, the Bonny, | Lilli Burlero |
| Bonny Broom | Mad Robin |
| Childgrove | Mr. Isaac's Maggot |
| Dublin Bay | Mulberry Garden |
| Duke of Kent's Waltz | Nottingham Swing |
| Elizabeth | Salley in our Alley |
| Fandango | Sion House |
| Hop Ground | Softly Good Tummas |
| Indian Queen | The Bishop |
| Jack's Health | Trip to Kilburn |
| Juice of Barley | Trip to Paris |
| Knives and Forks | The Wood Duck |

And including at least one surprise dance you've never seen before! ~ Judy Erickson

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

Non-Profit Org.
U.S. Postage
PAID
O2139
Permit #58340

CHANGE SERVICE REQUESTED

“Life may not be the party we hoped for, but while we are here we might as well dance.”

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