GEMS

THE BEST OF
THE COUNTRY DANCE
AND SONG SOCIETY
DIAMOND JUBILEE
MUSIC, DANCE AND
SONG CONTEST
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GEMS

The Best of the
Country Dance and Song Society
Diamond Anniversary
Music, Dance and Song Contest
Artwork by Peg Plummer
Music engraving by Laurie Andres
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Preface

This book had its beginning in 1989 during a board meeting of the Country Dance and Song Society. The board members were discussing various ways the Society could celebrate our 75th anniversary in 1990, and it was suggested we sponsor a contest and publish a book of the winning entries of dances, music and songs collected from the very best of CDSS: its members and friends.

My goal, as chairman of the project, was to gather respected leaders from within the Society to act as judges for the contest. They were chosen from a wide variety of backgrounds, interests and geographic diversity. A year later, success overwhelmed us. Response amounted to 331 individual entries. The sheer number of creative hours spent by the CDSS membership was staggering. The judges, who received copies of all submissions with the author’s name and address blanked out, responded to this effort by returning wildly different lists of their top picks. It took many discussions and cross-country mailings before they settled on the winners, and considerably more work than any of us imagined.

The results speak for themselves. This is an absolutely terrific collection of dances and music. There are dances in a wide variety of forms, and music ranging from Playford era to modern-traditional. There is something here for everyone, whether you are musician, dancer or singer, beginner or expert.

I hope you enjoy these gems from our Diamond Anniversary!

Carl T. Dreher
Contest Chairman
Introduction and Acknowledgements

Detailed glossaries of terms can be found for the American dances: in *Balance and Swing* by Ted Sannella, and *Zesty Contras* by Larry Jennings, and for the English dances: in *The Playford Ball* by Kate Van Winkle Keller and Genevieve Shimer. All three books are available from our sales department.

There are some differences in the notation for the different sections of this book. The American dance descriptions make reference to counts whenever necessary while the English dance descriptions make reference to bars of music. In all notation, instructions are for everyone unless otherwise noted.

Many people worked on this project and deserve our thanks. One person stands out in particular: Carl Dreher, a member of the CDSS Governing Board, who suggested and developed the contest idea, created and managed the process of receiving entries and of the judging, developed a plan for the production of the book, provided funding for the artwork, and completed the initial text entry and editing. Other people deeply involved with the project include: Larry Jennings, editor of the American dances; Rich Jackson, editor of English country and morris dances; Laurie Andres, editor and engraver of all the music; Helene Cornelius, Bob Dalsemer, Diane Schmit, Elizabeth Snowdon and Kari Smith, editorial assistants and readers; Dan Pearl, final proofreader; all of the judges: Laurie Andres, Fred Breunig, Alistair Brown, Arthur Cornelius, Bob Dalsemer, Susan Davis, Penn Fix, Neil Kelley, Scott Russell, Tom Siess, Pat Talbot, Allison M. Thompson, and Jeff Warner; Caroline Batson, who helped with all stages of the contest and publication. Our thanks go to all of these people, plus great thanks to the many people who participated in the contest by submitting entries, and to you our readers who will try out these dances, songs and tunes in your own communities.

The printing of *Gems* is published thanks to the generous contributions to the Genevieve Shimer Publications Fund of the Country Dance and Song Society.

Brad Foster
National Director
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AMERICAN DANCES
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Back Road to Bolton

Duple, improper contra
Suggested music: any lively jig

Lisa Greenleaf
Bolton, Massachusetts

A1 Allemande left your neighbor once and three-quarters. Women allemande right once and a half and take two-hand hold with your partner.
A2 All sashay down the set and back, the women remaining back to back in the center.
B1 Balance and swing your partner.
B2 Circle left three-quarters. Allemande right your neighbor once and a half.

Notes

For maximum enjoyment, this dance requires a lot of space below the set.

A less demanding variant, Back Road to Ayer, has the following changes:

A1 Allemande right your neighbor once and a quarter. Women allemande left once and a half and take two-hand hold with your partner.
B2 In long lines, go forward and back. Circle left three-quarters and pass thru along the set.
Camille’s Quadrille

Square
Suggested music: fast Southern reel

Walter Lenk
Cambridge, Massachusetts

A1 Heads right and left thru; while the heads turn: sides right and left thru; while the sides turn: head ladies chain; while the heads turn: side ladies chain.
A2 Do-si-do your corner. Swing your partner.
B1 All circle left one-half. Swing your corner.
B2 Promenade that new partner to the man’s home place.

Sequence: Repeat three times.

Notes

The author explains, “This is a simple and fast-paced square dance that works well for all levels of dancers, with the speed adjusted to fit the occasion. It is nothing more than a collection of chorus figures with a progression or two thrown in, but the dancers seem to like it. It’s one of those stupid and fun dances. I named it for a cat my piano player and I know well.”
Cellar Door

Becket formation, triple-progression contra
Suggested music: any 32-bar jig, reel or march

Timothy Grant
Cambridge, New York

A1 Circle left once around (see notes). Partners shift left one position along their line. Right hands across once around with a new couple.

A2 The men drop out at their new home position while the women continue to turn by the right hand once around. Swing your partner.

B1 Right and left thru on the left diagonal. With another couple, right and left thru straight across.

B2 Same foursomes: hey, starting with the women passing right shoulders. After their last pass in the center, the men turn right and the same two couples form a circle to start the next round (see notes).

Notes

There should be a smooth transition from the end of the hey in B2 to the circle in A1; this can result in a circle that is less than once around, particularly if the final turn right by the men occurs before they have reached their own side.

A couple which becomes neutral at the shift left arranges to join the right and left thru on the left diagonal in B1. A couple left neutral after the diagonal right and left thru re-enters at the shift left. A couple which cannot participate in the diagonal right and left thru stands pat and joins the right and left across. Each of these actions takes place at each end of the set sometime or other. It is usually counterproductive to be explicit about all that during the walk-thru, but the caller should be prepared to answer questions.

The author states that the dance may confuse beginners but is suited to an energetic, rowdy crowd. He continues, “This dance was composed around Easter of 1989, inspired by a discussion of Dorothy Parker’s assertion that the phrase ‘cellar door’ was the most beautiful sound in English. I’ve always wanted to call it to the children’s song, ‘Oh little playmate, come out and play with me .... [Slide down my cellar door],’ but never have.”
Copenhagen Mixer

Trios of a man between two women facing similar trios in straight sets or a large circle; mixer

Inge Aakilde
Kastrup, Denmark

A1 On the right diagonal (each man with his right-hand partner and her opposite): right hand star for three. All do-si-do your opposite.

A2 Similarly, on the left diagonal (each man with his left-hand partner and her opposite): left hand star for three. Left shoulder do-si-do the same opposite.

B1 Opposite women allemande left as far as they like (8) and then allemande right, ending in their original positions. Meanwhile, the men allemande left once and a half (12) and each goes counterclockwise around one woman (his original left-diagonal woman) to a line of three with that woman on his left and his original left-hand partner on his right.

B2 Circle six left three-quarters, forming new lines of three, a man in his original position, with his original left-hand partner on his right, his original left-diagonal woman on his left (12). Pass thru to meet a new trio.

Notes

The women, occupying the four “end” positions, return to their initial places after four changes. The men progress around the hall.

Of course anyone may dance any position, so long as it is understood that the instructions apply to the person (regardless of actual sex) dancing that position.
Curly Cues

Duple, improper contra

Erik Hoffman
Santa Barbara, California

A1 Neighbors change places, the actives going between the inactives. Mirror gypsies with next neighbors, the actives starting by separating from each other. Original neighbors again change places, the actives going up the outside. Actives pass right shoulders to cross the set and go to the ends of a line of four.

A2 Go down four in line. Turn as a couple with your same-sex neighbor, the actives moving forward to the center of a line of four facing up. Go up four in line. Hand cast off with your same-sex neighbor.

B1 Turn contra corners.

B2 Actives swing and face down.

Notes

The title refers to the path taken by the active dancers.
Double Chocolate

Special formation contra
(see notes)                Jim Kitch
Philadelphia, Pennsylvania

A1 “Ends” (see notes) with partner, “middles” with neighbor: balance and swing, ending in square formation. The “ends” become the head couples, the “middles”, still with neighbor, are sides.
A2 Go forward into the square and back. Head ladies chain.
B1 Four ladies grand chain. Side ladies chain.
B2 Heads cross trail thru (see notes) and go around one. In long contra lines, go forward and back.

Notes

The formation requires an even number of couples, each of which is permanently paired with another. In each pair, the couple nearer the caller is proper, the other improper. A minor set consists of two such pairs. Thus, the first and third couples (counting from the top of each minor set) are proper. The first and fourth couples are designated as the “ends”, the second and third as the “middles”.

Each pair of couples progresses as a unit, the first and second couples forming a pair which progresses down, the third and fourth a pair which progresses up. Thus, until they reach an end of the set, one couple (of a pair) is always an “end”, the other a “middle”. When a pair becomes neutral at an end of the set, they do not rearrange themselves; in the next change they resume dancing with the former “end” now a “middle” and vice versa.

Cross Trail Thru: Two couples, facing each other with each woman on a man’s right, pass right shoulder. The woman then crosses to the left in front of the man while the man crosses behind her to the right.

Jim has composed a number of dances with this novelty progression and refers to them as “double contras”.

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The Doublecross

Triplet
Suggested music: see notes

Jim Kitch
Philadelphia, Pennsylvania

A1  Ones cast and twos move in and up to start heys for three on your own side. Continue until ones are in the middle, twos at the top.
A2  Ones turn contra corners.
B1  Half hey for four on the left diagonal (with second contra corners), starting with the ones passing right shoulders. The ones do a one-quarter right-shoulder gypsy. Half hey on the right diagonal starting with the ones passing right shoulders.
B2  Ones balance and swing, while the twos and threes wait (4) then balance and swing. All end facing up.

Notes

The dance starts all proper and ends in 3-1-2 order.

The author notes that the dance has an English flavor and may be done to a wide variety of tunes: rags, smooth English style tunes, or jigs with lots of notes as long as they are not too fast.
The Double Rainbow

Duple, improper contra

A1 Mirror allemande your neighbor once and a half, starting with the actives splitting the inactives. Inactives swing and face down.
A2 Mirror allemande your same-sex neighbor once and a half, starting with the inactives splitting the actives. Actives swing.
B1 Go down four in line, actives in the center. Actives turn as a couple; inactives turn individually. Go up four in line.
B2 Circle left once around. Balance in the ring. California twirl (see notes) with partner to face a new couple.

Notes

California Twirl: A couple, standing side by side with the man’s right and the woman’s left hand joined, change positions and face the opposite direction, with the woman turning to her left under the joined hands and the man turning to his right as they change positions.

The dance honors the wedding of Susan Elberger and William Kemler Stewart.
The Fatal Kiss of the Ice Princess

Duple, improper, double-progression contra
Suggested music: any flowing 32-bar reel

Timothy Grant
Cambridge, New York

A1 Counterclockwise gypsy your neighbor three-quarters. Women pass right shoulders. Counterclockwise gypsy your partner.
A2 Hey, starting with the women passing right shoulders.
B1 The women, followed by their partners, start a right hands across; turn the hands across about once and a quarter to progressed position. Left hands across with a new couple once around.
B2 Partners promenade about one-half around that new couple and face counter to direction of progression. Right and left thru up and down the set and pass thru along to yet another couple.

Notes

The author gives us the relation of the title to the dance: “This dance was written in October of 1989 and glided out of thoughts of Hans Christian Andersen’s story ‘The Ice Princess’. In the story, a kiss by the Ice Princess was fatal: once kissed, the poor fellow followed her everywhere, becoming her slave. Hence the series of unconsummated gypsies in the dance. This dance was conceived for Judith Hoover, whose students lovingly refer to as ‘The Ice Princess’.”

The author suggests consummating the gypsies in the last change: A1: Allemande right your neighbor once and three-quarters. Men allemande left once and a half. A2: Clockwise gypsy and swing your partner. B1&B2: Ladies chain across; women pull by, with right hands, to partner; gypsy and swing your partner.

A similar resolution occurred in real life: Judith and Timothy were married in November, 1990.
The Fourteenth of November

Margot Gunzenhauser
Virum, Denmark

Square

A1  Heads, do-si-do your opposite.  Same four: star thru (see notes) with your opposite so as to face partner.  Same four: circle left one-half.
A2  Same four: right and left thru.  Same four: pass thru.  All: right and left thru (with the couple you face)
B1  All balance and swing your opposite there.
B2  Promenade to the man's home.

Notes

The women progress one position clockwise.  The dance should be done twice with the heads active, twice with the sides active.

Star Thru: A man and a woman, facing each other, join the man's right hand and the woman's left.  They then raise their hands and change places, with the man making a quarter turn to the right while the woman goes under the joined hands as she makes a quarter turn to the left.  They end standing side by side.

The author's objective was to get the feeling of a modern western square dance figure within the restriction of traditional timing and phrasing.
The Green-Eyed Girl

Duple, improper contra

Jim Kitch
Philadelphia, Pennsylvania

A1 Balance and swing your neighbor.
A2 Circle left. Left hands across.
B1 The men loop right while the women continue to turn left hand once around.
   Pull by your neighbor by the right hand. Men pull by the left hand. Swing your partner.
B2 Right and left thru. Circle left three-quarters and pass thru along the set.

Notes

The dance makes use of elementary figures only and yet has a story line which makes it enjoyable for more experienced dancers as well.
Jack’s Own Circle

Sicilian circle

Cathy Stephens
London, Ontario

A1 Do-si-do your neighbor. Swing your neighbor, ending with the men’s left shoulders near each other.
A2 Promenade your neighbor around the large circle; turn as a couple. Return to the pair containing your partner.
B1 Ladies chain, over and back.
B2 Circle left. Swing your partner and face a new couple.

Notes

The dance is based on Janet’s Contra (see Zesty Contras), in which the direction of the promenades is reversed and the last figure is a star. The author wanted to keep the “J” in the title and hence named the dance for Jack Amick.
John’s Favorite

Square

John Krumm and his class
at English and American Week, Pinewoods, 1989

Break
A1 Allemande left your corner. Grand right and left.
A2 Continue the grand right and left; go all the way around.
B1 All go forward and back. Swing your partner.
B2 Promenade once around.

Figure
A1 Heads cross trail thru (see notes). Swing the one you meet (on the corners of the square) and face in.
A2 Same men with new women: repeat the action of A1, all ending with original partner but one position to the left of original position.
B1 Allemande left corner, pass your partner by the right shoulder, and swing the next.
B2 Promenade to the man’s original position.

Notes

The authors specify that the sequence is: break, head men leading, side men leading, break, head men leading, side men leading, break. The editor notes that heads/heads/sides/sides would give all the women, as well as the men, equal treatment.

Cross Trail Thru: Two couples, facing each other with each woman on a man’s right, pass right shoulder. The woman then crosses to the left in front of the man while the man crosses behind her to the right.
Ockham's Razor

Duple, improper contra

Don Lennartson
Olympia, Washington

A1 Women cross to partner and swing.
A2 In long lines, go forward and back. Ladies chain.
B1 Half hey, starting with the women passing right shoulders. Allemande left your neighbor once around.
B2 Half hey, starting with the women passing right shoulders. Allemande right your new neighbor once around.

Notes

To end the dance with a partner swing, ask the band to play one additional B (or A) section, and end after the A1 phrase of the dance.
October Flurry

Sicilian circle, mixer
Suggested music: jigs

Joe Baker
Monterey, Massachusetts

A1 Go forward and back. Do-si-do your neighbor.
A2 Allemande right your neighbor three-quarters so the men can join left hands (4). Balance in a wave of four. Men allemande left one-half. Do-si-do your partner.
B1 Swing your partner and face the other couple (either into or out of the circle).
B2 Ladies chain, over and back. Turn your back on that partner and take hands with your neighbor, who becomes your partner for the next change.

Notes

The women progress in the direction they face. The men stay essentially in their original position, alternately facing counterclockwise in the inner circle and clockwise in the outer circle. Thus, if the dance is run long enough, every man and every woman dance together.

The author notes, “I use this mixer for dances where most dancers are experienced and seem to want an unusual dance to pique their interest. It’s not difficult. It just takes a bit of mental rearrangement.”
Pieces of Eight

Duple, proper, double-progression contra

Mike Richardson
Seattle, Washington

A1  Double figure eight, starting with the active crossing thru the couple below, the inactives casting up.

A2  Actives (proper) go down the center, passing those neighbors, to the next couple. Allemande that new same-sex neighbor with the handy hand once around. Actives swing.

B1  Balance and swing that new opposite-sex neighbor.

B2  Circle left. Actives half figure eight up through those neighbors.

Notes

The author notes that the heart of the dance is the smooth transition from the final half figure eight to the double figure eight at the beginning of the next round of the dance.
Purple Heys

Duple, improper contra

Mike Richardson
Seattle, Washington

A1 Actives balance and swing.
A2 Balance and swing your neighbor.
B1 Hey on the right diagonal, starting with the actives doing a half allemande right and continuing passing left shoulder with a same-sex individual.
B2 Hey on the left diagonal, starting with the actives doing a half allemande right and continuing passing left shoulder with second corner.

Notes

The author notes that the dance is simple in concept but difficult in implementation. He therefore suggests saving it for workshop situations.
Rodney’s Earring

Duple, improper contra

Merilee Karr
Portland, Oregon

A1 Left hands across. Right hands across.
A2 The women trade places passing right shoulders (4). Circle left one-half (4).
    The men trade places passing right shoulders (4). Circle left one-half.
B1 Swing your neighbor.
B2 Half promenade. Actives swing and face down.

Notes

The title commemorates a part of Rodney Miller's outfit on “Strange Night” at the first Lady of the Lake summer dance camp.
Roll Down

Duple, improper contra

Mike Richardson
Seattle, Washington

A1 In long lines, go forward (4) and back (2). As the men continue back, they move to their left and assist their neighbors to roll clockwise in front of them so that neighbors change places (2). Repeat that with the men and women interchanging roles.

A2 Repeat the first eight counts of A1. The men allemande left once and a half around.

B1 Balance and swing your partner.

B2 Right and left thru. Ladies chain.
Rosemary Hills Reel

Becket formation contra

Jim Kitch
Philadelphia, Pennsylvania

A1 Circle left three-quarters. Swing your neighbor.
A2 Hey, starting with the men passing left shoulders.
B1 Clockwise gypsy neighbor to the position of long waves, the men facing in, the women out. Left hands across with a new couple (on your left) once around.
B2 The men drop out and turn away to their right while the women turn by the left one-half more. Swing your partner and face that same couple.

Notes

A couple becomes neutral during the left hands across and can cross over in any convenient way, perhaps during the swing. If they forget, they can scramble when they rejoin at the next left hands across.

The author warns that the dance is not for a beginning crowd.
Star Birth

Duple, improper contra

Michael Fuerst
Urbana, Illinois

A1 Actives go individually on the right diagonal (man to couple above, woman to couple below) to right hands across once around. Actives do-si-do once and a half.

A2 Left hands across once around, the actives now with the other inactive couple. Actives swing.

B1 Go down four in line. Actives turn as a couple, the others individually. Go up four in line. Hand cast off.

B2 Circle left once around. Actives half figure eight up through the couple above.

Notes

In the hands across, the inactives always take hands with their partner. The actives take hands with one dancer, who is always the same, in the first hands across, and then with a different dancer, also always the same, in the second hands across.

The author offers “bend the line” as a simplified alternative to the hand cast off. He also offers an interesting option for confident inactives: in B2, as soon as the actives have crossed, the inactives gypsy clockwise once around while the actives complete their half figure eight.
Swinging in the Hey

Duple, improper contra

Nancy Austin, Dinah Breunig, Elizabeth Locke,
    Tom Senior, Cindy Tobias and others from
    Family Week, Pinewoods, 1989

A1 In long lines, go forward and back. Actives gate down (see notes) with their
    neighbors.
A2 Actives balance and swing, adjusting to be between their neighbors. End
    either proper or improper.
B1 Actives pull by each other by the right hand to start a gypsy hey (see notes).
B2 Actives allemande right. Swing neighbor.

Notes

Gypsy hey: Partners face each other throughout an entire hey. They will have to
dance sideways and backwards some of the time to manage this.

Gate: Actives join nearest hand with neighbor and turn as couple with that
neighbor, with the actives moving forward, down the hall, while their neighbors
move backwards so that they rotate around a pivot point between them. All end
where they started the figure.
Sylvia’s Waltz

Sicilian circle
Music: Sylvia’s Waltz (see page 79)

T. Auxier
Frankfort, Kentucky

A1 Joining two hands with partner, balance forward and back. Star thru (see notes) with your partner so as to face a new couple. Keeping inside hands with your partner, balance away and toward your partner. In two waltz steps, loop away from your partner (man left, woman right) to face original neighbor.
A2 Repeat the action of A1 with your neighbor instead of with your partner. (After the star thru you will have your back to your partner facing no one.)
B1 Partners, in ballroom position, waltz once around their neighbors, ending facing those neighbors.

Notes

Star Thru: A man and a woman, facing each other, join the man’s right hand and the woman’s left. They then raise their hands and change places, with the man making a quarter turn to the right while the woman goes under the joined hands as she makes a quarter turn to the left. They end standing side by side.
Textiles or Furs

Duple, improper contra

Mike Richardson
Seattle, Washington

A1 Neighbors: balance; do-si-do; allemande right once around.
A2 Hey, starting with the women passing left shoulders.
B1 Women allemande right once and a half. Swing your partner.
B2 In long lines, go forward and back. Circle left three-quarters and pass thru along the set.

Notes

The author notes that this dance is appropriate for all levels of dancer ability.
Twiddely Diddely

Duple, improper contra
Suggested music: a bouncy French Canadian Reel such as Pointe au Pic

Walter Lenk
Cambridge, Massachusetts

A1 Neighbors, with man’s right hand, woman’s left hand, joined: balance. Star thru (see notes). Ladies chain.
A2 Hey, starting with the women passing right shoulders.
B1 Balance and swing your partner.

Notes

Star Thru: A man and a woman, facing each other, join the man’s right hand and the woman’s left. They then raise their hands and change places, with the man making a quarter turn to the right while the woman goes under the joined hands as she makes a quarter turn to the left. They end standing side by side.

The author suggests that the dance works well with a mixed crowd of beginners and experienced dancers. He credits Julie’s Reel by Penn Fix and Whoop Jamboree by Cammy Kaynor for relevant ideas.
Two for the Road

Duple, improper contra

Jim Kitch
Philadelphia, Pennsylvania

A1 Balance and swing your neighbor.
A2 Men allemande left one-half and join right hands with partner (4). Balance and swing your partner.
B1 Half hey, starting with the men passing left shoulders (8). Balance in long waves, men facing in, women out. Allemande left with the one on your left (always the same dancer).
B2 Clockwise gypsy partner once and a quarter around. The men (from the original minor set), followed by their partners, form a left hands across, which goes almost once around for the men, less for the women.

Notes

Neutral couples can help by joining the long waves in B1 and doing the allemande left as always.

The author warns that the dance is not for beginners.

Although the dance has three balances, they occur in three different locations in the musical phrase. The tune should not emphasize any of these more than the others.
Waiting on the Corner

Four couples standing in Becket formation
Suggested music: any contra tune
four or eight times through (see notes)

Gary Roodman
Binghamton, New York

A1 Balance and swing your partner and face across.
A2 Facing couples: half hey, starting with the women passing right shoulders.
    Allemande left your partner, once or twice around.
B1 Ladies grand chain to the diagonally opposite man. Those pairs: half
    promenade straight across.
B2 In lines at the sides, go forward and back (8). Opposite pairs: right hands
    across one-half around. Center foursome: left hands across one-half around.

Notes

The author suggests Swinging on a Gate and Applejack Reel as suitable tunes for
this dance.

The author warns that the dancers tend to turn the hands across too far in B2.
As a remedy, he suggests a call "ends chain through the middle", in which the
men chain with men, women with women.
The Wampececk

Duple, improper contra

Timothy Grant
Cambridge, New York

A1 Swing your neighbor.
A2 Ladies chain. Half promenade.
B1 Left hand star once around. Circle right once and a quarter.
B2 Circle left with the next couple once around. Swing your partner in the center.

Notes

After the circle right in B1, all turn individually (changing hands joined with partner) to form the next circle. Women stay in front of their partners for both circles.

The author explains, “The Wampececk is the stream that flows through the valley which the Greenwich-Johnsonville (NY) railroad line followed. It flows past the grange in South Cambridge where we have a monthly dance.”
Will Ye No Come Back

Becket formation contra

Mike Richardson
Seattle, Washington

A1 Circle left three-quarters and pass thru along the set. Right hands across with a new couple three-quarters around.
A2 With the one you meet up and down the set (always the same dancer): balance and swing and face across the set.
B1 In a circle of four: balance in and out. Petronella turn. Balance the circle again. Petronella turn with an extra half revolution.
B2 Swing your partner.

Notes

Petronella turn: In a group of four, move one position to the right, making a 3/4 clockwise revolution as you do so.

The author notes that this is “another one of those dances wherein one’s partner is carried away by the dance and returns miraculously at the last minute.” The author credits Ted Sannella’s Fiddleheads for the idea of going from a Petronella turn to a partner swing. However, in Ted’s dance, only the actives get to do the action.
Witches’ Cauldron

Sicilian circle, mixer
Suggested music: Southern tunes

Kirston Koths
El Cerrito, California

A1 Balance and swing your neighbor and face your partner.
A2 Taking hands in an inner large circle and in an outer one: go forward and back. Each large circle goes to its right (inner circle going clockwise).
B1 Each large circle goes to its left. In original foursomes, circle left three-quarters and face your partner around the set, the men in their original positions, and taking neighbor as new partner.

Notes

The men progress in the direction they face. The women stay essentially in their original position, alternately facing counterclockwise in the outer circle and clockwise in the inner circle. Thus, if the dance is run long enough, every man and every woman dance together.

The dance was composed for a Halloween contra dance in Palo Alto.
The Wizard’s Walk

Duple, improper contra
Music: The Wizard’s Walk (see page 84)

Ruth Ungar
West Hurley, New York

A1 Circle left one-half. Balance. Repeat that to original position.
A2 Pull by neighbor by the right hand, partner by the left, neighbor right, partner left, neighbor right. Counterclockwise gypsy partner once around.
B1 Balance and swing your partner and face a new couple.
B2 Actives dancing forward: go outside that new couple, meet in the center (taking hands), split a second couple, and move to the outside of the set. Actives, now backing up: go outside that second couple, meet in the center, and split that same new couple to the position at start of B2.

Notes

The author refers to the action of B2 as a “Wizard’s Walk”. She points out that it is more easily done if the inactives move in and out to clear a path for the actives.

She also gives us a variant, “Lizard Walk”. The inactives, dancing forward and facing up the set, split the first couple, separate, and go outside the second couple. They then back up, splitting that second couple, separating, and going outside to place.
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Corelli’s Maggot

Duple minor longways
Music: Corelli’s Maggot

A1 1-4 1st corners set forward to each other, and turn single back to place.
5-8 1st corners turn with two hands.
A2 1-8 2nd corners repeat A1.
B1 1-4 1st couple cross and go down the outside to 2nd place, 2nd couple move up.
5-8 1st couple half figure eight up through 2nd couple.
B2 1-4 1st couple gate down (see notes) with the couple below.
5-8 1st couple gate up with their original 2nd couple.

Notes

Gate: Actives join nearest hand with neighbor and turn as couple with that neighbor, with the actives moving forward, up or down the hall as indicated, while their neighbors move backwards so that they rotate around a pivot point between them. All end where they started the figure.

Corelli’s Maggot

Adapted from the fourth movement, Gavotte, of Arcangelo Corelli’s opus 5, Sonata #10, 1700

Cathy and John Millar
Williamsburg, Virginia
Cornish Waltz

Sicilian circle
Music: *Farewell to Argyle*, or any 40-bar waltz

J. Francis Carter
Worthing, England

A1 1-4 Turn partner by the right hand.
    5-8 Back-to-back with opposite, passing right shoulders.
A2 1-4 Turn opposite by the left hand.
    5-8 Back-to-back with partner passing left shoulders.
B1 1-2 Face partner and join man’s right hand with woman’s left. Balance
towards and away from opposite couple.
    3-4 Change places with opposite couple, turning single. Men turn single
        left, women turn single right. Women pass inside the two men.
    5-8 Face partner and join right hands, balance forward and back. Change
        places by turning the lady under.
B2 1-8 Repeat B1 to original places.
B3 1-8 Join in ballroom position and waltz once and a half around the
    opposite couple.

Notes

The dance was written to commemorate the author’s move from Scotland to
Cornwall.
Farewell to Argyle

Adapted from the author’s hymn, *Arduaine*  
J. Francis Carter  
Worthing, England

A1

\[ \text{G} \quad \text{C} \quad \text{G} \quad \text{D7} \quad \text{G} \]

A2

\[ \text{G} \quad \text{C} \quad \text{G} \quad \text{D7} \quad \text{G} \]

B1

\[ \text{G} \quad \text{D} \quad \text{D7} \quad \text{G} \]

B2,3

\[ \text{G} \quad \text{C} \quad \text{G} \quad \text{D7} \quad \text{G} \]
Cynthia's Waltz

Three couple longways set
Music: Cynthia’s Waltz

David Macemon
Annapolis, Maryland

A1  1-8  Circle six-hands to the left.
      9-16  Circle six hands to the right, back to place.
A2  1-8  Hey on opposite side, 1st couple crossing through middle place to begin.
      1-8  Hey on own side, 1st couple crossing again through middle place.
B1  1-8  1st couple and 2nd couple double figure eight, 1st couple cross down through the center, 2nd couple dance up the outside to start.
      9-10  1st couple and 2nd couple right hands across halfway.
      11-16 1st couple and 3rd couple left hands across once and a half. (Set is now in 2-3-1 order, 1st couple proper, 2nd and 3rd couples improper.)
B2  1-4  1st couple and 3rd couple half poussette, men pushing to start.
      5-8  1st and 2nd couple half poussette, women pushing to start.
      9-16 1st couple join in ballroom position and waltz down the middle to 3rd place.
            while
      9-12  2nd and 3rd couples wait.
      13-14  2nd and 3rd couples move up.
      15-16  2nd and 3rd couples turn with two hands halfway.

Notes

The author notes, “The circles in A1 need not be only once around. There is enough music to make big, graceful, open circles, moving once and a half around.”

The dance was written for Cynthia Stenger, on the occasion her wedding to the author.
A Girl's Best Friend

Duple minor longways, improper
Music: Bonnie George Campbell, Wand'ring Willie
or any 32-bar waltz

A1  1-4   Right hands across.
     5-6   Right shoulder gypsy with partner.
     7-8   Turn single to the left. (Make the gypsy tight so that the turn single
            can be wide.)
A2  1-4   Left hands across.
     5-6   Left shoulder gypsy with partner.
     7-8   Turn single to the right.
B1  1-2   1st couple lead down the center.
     3-4   1st couple set to partner.
     5-6   1st couple lead up the center.
     7-8   1st couple cast to second place, 2nd couple lead up.
B2  1-2   Men change places passing right shoulders.
     3-4   Women change places passing left shoulders.
     5-8   Two changes of right-and-left, starting right hand with partner.

Notes

The author states, “When I arrived in New York City, not knowing anyone, I
found that the Country Dance and Song Society was my best friend; hence the
name for this dance.”
Halfway Measures

Four couple longways set
Music: Trip to Higgsville, U.S.A.

Scott Higgs
Ardmore, Pennsylvania

Part I

A  1-8  Up a double and back. Repeat.
B  1-4  1st couple and 4th couple cross passing right shoulders with partner and cast to the middle of the set. 2nd couple and 3rd couple move to the ends of the set.
     5-8  1st couple and 4th couple cross passing right shoulders with partner again, and turn once and a half around with neighbors by the near hand. (1st and 2nd men join right hands, 3rd and 4th men join left hands, 1st and 2nd women join left hands, 3rd and 4th women join right hands.) End in original places.
C  1-8  Double figure eight at the ends, 1st couple cross down the center, 2nd couple go up the outside, 4th couple cross up through 3rd place, the 3rd couple go down the outside to start.

Part II

A  1-8  Side with partner (Cecil Sharp style siding). Repeat.
B  1-4  1st couple and 4th couple turn partner with two hands once and a half around and face up or down to neighbor.
     5-8  Back-to-back with neighbor.
C  1-4  Turn neighbor with two hands once and a half.
     5-8  1st and 4th couples cross by the right shoulder and cast to original places.

Part III

A  1-8  Arm right with partner. Arm left with partner.
B  1-8  Progressive hey: Ends cross giving right hands while the middles wait. All change places with the left hand along the sides. New ends cross while the middles change, all by the right. All change by the left along the sides. (Order is now 4-2-3-1, all improper.)
C  1-2  Change places with partner passing right shoulders.
     3-4  Circle four hands around halfway at each end.
     5-8  Turn partner with two hands once and a half around. End in the order 2-4-1-3.

Repeat entire dance four times, once for each couple.
Trip to Higgsville, U.S.A.

For Scott Higgs

Eric Scott
Princeton, New Jersey

A

Em7  Am7  Dm7  G9  C  Am  Dm  G7

B

Em7  Am7  Dm7  G9  C  Am  Dm  G7  C  E  F  Em/G

E7  A7  D7  G7  C  F  G  E7  Am7  A7  Gm7  G7

F  F/A  Gm  C7  A7  D7  G7  C7  Dm  E  F  G7

Last Time

C  Am  Dm  G7  D.S.  F  G7  C

CDSS Gems / 45
The Lover's Knot  
or, The Diamond Jubilee

Duple minor longways, improper  
Music: *Black and Grey*  
Jim Kitch  
Philadelphia, Pennsylvania

A1  1-4  1st woman move down the center and up the outside to place, 1st man move down the outside and up the center to place.  
while  
2nd woman move up the center and down the outside, 2nd man move up the outside and down the center to place.  
5-8  Half poussette, women pushing to start.
A2  1-4  Circle left three-quarters.  
5-8  Turn partner with two hands once and a half around and open facing in. 
B1  1-8  Hey for four, men passing left shoulders to start. End facing partner (seven changes).
B2  1-4  Right shoulder gypsy with partner once and a half around.  
5-8  Left hands across, women join in behind their partner.

Notes

The author notes that partners should maintain eye contact throughout the A1 figure, which is similar to the end of *Mad Robin*. Dancers moving through the center pass face to face.
Black and Grey

The Dancing Master, 7th Edition, 1686

A

Am

G

B

F  Dm  G

Am  Am  Dm  Am  Dm  G

G  Am  F  C  Dm  G  Am
Lunar Eclipse

Duple minor longways
Music: Lunar Eclipse

Elizabeth A. Snowdon
Philadelphia, Pennsylvania

A1 1-2 Turn single into the position of the person on your right within the minor set of four.
   3-4 Set.
   5-8 Half hey for four along the 1st corners diagonal position: 1st man and 2nd woman move into the center, then 1st man pass right shoulders with 2nd man and 2nd woman pass right shoulders with 1st woman to start. 1st man end in original 2nd man's place; 2nd man in 1st man's place; 1st woman in 2nd woman's place; and 2nd woman in 1st woman's place.

A2 1-2 Turn single as in A1.
   3-4 Set.
   5-8 Half hey for four along the 1st corners diagonal: 2nd man and 1st woman move into the center to start. End in original positions.

B1 1-4 Lead out a double with your neighbor. Turn and lead in a double.
   5-8 Turn partner with two hands.

B2 1-2 Circle halfway around.
   3-4 Turn single.
   5-8 1st couple half figure eight up through 2nd couple. 2nd couple change places after the 1st couple passes through them.

Notes

The author notes, “This dance was written to give a new, challenging figure to the bored experienced dancer. The general flavor is of a quiet, smooth English dance. There are a number of circles which appear and disappear like an eclipse of the moon. There is an air of mystery in the tune to capture the mystery of an eclipse. This dance commemorates the two lunar eclipses seen at Pinewoods on August 17, 1989. One was a cardboard one in C#; the other was real one over Round and Long Ponds.”
Splash in the Puddle

Duple minor longways, improper
Music: Splash in the Puddle

Howard P. Slosek
Penacook, New Hampshire

A  1-3  Three changes of a circular hey, starting right shoulder with partner.
     4  Turn single three-quarters (clover-leaf) and end facing neighbor.
     5-6 Turn neighbor by the right hand.
     7-8 1st couple back-to-back.
B  1-2 Ladies chain halfway. Men turn the women under to finish.
     3-4 Circle (this is very fast).
     5-6 Ladies chain halfway. Men turn the women under to finish.
     7-8 Forward and back in lines.

Notes

The author states that the music should be played at a moderate tempo; use a walking step throughout.
Splash in the Puddle

Howard P. Slosek
Penacook, New Hampshire

A

B

C

G

C

D

G

Em

CDSS Gems / 51
Storrow House

Duple minor longways
Music: *Storrow House*  
Ed Wilfert  
Marston’s Mills, Massachusetts

A1 1-2 1st man set to 2nd woman.
3-4 1st man and 2nd woman gypsy right shoulder.
5-6 1st man and 1st woman gypsy left shoulder.
7-8 1st man move through original place and cast to 2nd man’s place.
   while
5-8 2nd couple back-to-back, 2nd man falling back into 1st man’s place.
A2 1-2 1st woman set to 1st man.
3-4 1st woman and 1st man gypsy right shoulder.
5-6 1st woman and 2nd man gypsy left shoulder.
7-8 1st woman move through her original place and cast to 2nd woman’s place.
   while
5-8 2nd woman and 1st man back-to-back, 2nd woman falling back into 1st woman’s place.
B1 1-2 Turn partner with two hands halfway, open out with backs to the center of the minor set. Take hands four in a back ring.
3-4 Balance right and left in the ring.
5-6 Turn neighbor with two hands halfway, into the back ring.
7-8 Balance right and left in the ring.
9-10 Lead out with neighbor.
11-12 Turn and lead back in.
13-14 1st man and 2nd woman change places.
15-16 2nd man and 1st woman change places.

Optional B2

B2 1-12 Join in ballroom position and waltz once around the other couple.
13-16 Join up in a circle and set twice.

Notes

The author notes that the dance is for intermediate to advanced dancers, and states: “The idea behind the dance is that one dancer initiates movement that spreads to all the rest, one by one, until each of the dancers in the minor set has danced with each of the other three, and that all four meet together fully in the action.”

The dance is dedicated to Helen Storrow, founder of the American Branches of the English Folk Dance Society (now the Country Dance and Song Society).
Trip to Greene

Three couple longways set
Music: Petticoat Wag

Gary Roodman
Binghamton, New York

Part I
A1 1-4 Lead up a double and fall back holding right hands.
5-8 Turn partner halfway by the right and turn single left.
A2 1-4 Lead down a double and fall back holding left hands.
5-8 Turn partner halfway by the left and turn single right.
B1 1-4 2nd man half hey with 1st couple, 2nd man pass right shoulders with 1st woman to start, while 2nd woman half hey with 3rd couple, 2nd woman pass right shoulders with 3rd man to start.
5-8 2nd man half hey with 3rd couple, 2nd man pass right shoulders with 3rd woman to start while 2nd woman half hey with 1st couple, 2nd woman pass right shoulders with 1st man to start.
B2 1-4 Take hands along the line, go forward a double and back.
5-8 1st couple and 2nd couple cast down one place, 3rd couple move up the center to the top.

Part II
A1 1-4 Side-by-side siding with partner by the right shoulder.
5-8 Turn partner halfway by the right and turn single left.
A2 1-4 Side-by-side siding with partner by the left.
5-8 Turn partner halfway by the left and turn single right.
B1-B2 As in the First Part.

Part III
A1 1-4 Arm right with partner.
5-8 Turn partner halfway by the right and turn single left.
A2 1-4 Arm left with partner.
5-8 Turn partner halfway by the left and turn single right.
B1-B2 As in the First Part.

Notes

The author notes, “The half hey figure for the second couple is more of a button-hook than a hey: Pass through the end couple and cast up or down to second position on the opposite side.”
Petticoat Wag

The English Dancing Master, 1651

Gm  Gm  D  Gm  Dm

Gm  Dm  Bb  F  Gm  F  Bb  F

Bb  Dm  Gm  Dm  Gm  D7  Gm
Wooing Mairi

Three couple longways set, top couple improper

Music: *Wooing Mairi*

Scott Higgs
Ardmore, Pennsylvania

A1 1-4  Hey on opposite side, 1st couple crossing through middle place to begin.

5-8  Hey on own side, 1st couple crossing again through middle place.

A2 1-2  1st couple turn with two hands halfway and open to face the 2nd couple.

3-4  1st and 2nd couples circle halfway.

5-8  All three couples circle six halfway. (Ending in 3-1-2 order, 1st couple and 3rd couple improper.)

B1 1-4  1st couple gate up (see notes) with the couple above.

5-8  1st couple gate down with the couple below.

B2 1-4  Set and turn single.

5-8  1st couple half figure eight down through the original 2nd couple.

Repeat from progressed positions.

**Notes**

Gate: Actives join nearest hand with neighbor and turn as couple with that neighbor, with the actives moving forward, up or down the hall as indicated, while their neighbors move backwards so that they rotate around a pivot point between them. All end where they started the figure.

The author notes, “This dance is actually quite relaxed in pace. In order to use up all the music, the tempo should be fairly peppy and the dancers should have space to spread out and make wide gates. If movements are big and sweeping, it can be rewarding to dance; if cramped or too slow, it has little to offer. Alert the first couple that their final half figure eight ends with them dancing up the outside. They should maintain this momentum into the heys at the beginning of the next round.”

The author recommends *Mairi’s Wedding* as an alternate tune to be used in a medley with *Wooing Mairi.*

---

**Erratum, A1 should be:**

1-8  Hey on opposite side, 1st couple crossing through middle place to begin.

There is no Hey on Own Side.
Wooing Mairi

For Jan Alter and Anett Petrich

Eric Scott
Princeton, New Jersey

A1

D G Bm7 C G D G C Bm Em Am D

A2

G D Em D C G D C Bm Em Bm A D

B1

F C Bb F Gm F Gm C Dm Am Gm Am G Am A D

B2

G D Em D C G D G C G D G
Lustig Zein

A morris dance in the Bledington style
Music: Lustig Zein

Laurie Andres, Claude Ginsberg, Ken Smith, and the Mossy Back Morris Men
Seattle, Washington

Part I

B1 1-4 1st corners cross with 4 side steps starting on the right foot and passing right shoulders.
   5-6  Facing the audience, salute right, salute left.
   7-8  Hook leg right to face corner.
B3 1-8 3rd corners repeat B1, all feet-together-jump in lines to the middle of the set.
D 1-3  All do 6 hocklebacks starting on the right foot, backing away from the set. (Make it big.)
   4   Step and jump.
   5-6  All do 2 double steps back into the set.
   7-8  Hook leg right to face partner.

Part II

A  Half Gyp.
B1,2,3 As in Part I, using Fore Capers (half capers) instead of salutes.
D  As in Part I.

Part III

A  Whole Gyp.
C1,2,3 As in B of Part I, using Toe Backs instead of salutes.
D  As in Part I.

Part IV

A  Half Rounds.
C1,2,3 As in B of Part I, using Upright Capers instead of salutes.
D  As in Part I, and end facing up.
The Tailor and the Mouse

A morris dance in the
Brackley style
Music: The Tailor and the Mouse

Jacob Bloom
Arlington, Massachusetts

Part I
A 1-8 Foot up.
B 1-6 1st corners, using single steps, cross in six bars, turn and come in to meet in the center. Quick ending.
while 2nd corners wait two bars, cross using single steps for four bars, turn and meet in the center with a quick ending.
while 3rd corners wait four bars, cross using single steps for two bars, turn and meet in the center with a quick ending.
7-8 All six dancers have now simultaneously danced a quick ending in a tight ring in the center of the set. All now do a slow ending, using it to back out to a set again.

Part II
A Side-by-Side.
B As in Part I.

Part III
A Back-to-Back.
B As in Part I.

Part IV
A Whole Hey.
B As in Part I, ending with four plain capers in place of the slow ending. On the first caper, the dancers turn to face down. On the remaining capers, the dancers continue turning so as to end the dance facing up in the positions where they started the dance. The call for this is "Caper down and up."
The Tailor and the Mouse

played A(AB)^3

Traditional

\[ \text{Am} \quad \text{C} \quad \text{E} \quad \text{B} \quad \text{Am} \quad \text{Am} \quad \text{C} \quad \text{E} \quad \text{Am} \quad \text{Am} \quad \text{G} \quad \text{Am} \quad \text{C} \quad \text{E} \quad \text{Am} \]
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Belle of the Ball

Buz Lloyd
Carrboro, North Carolina

G
D7
G
C (Em)
C (Em)
G (Bm)
C
G
D/F# Em
G/D D7 G
C
G
C
C
G
D/F# Em
G A7 D
C
G
D/F# Em
G
G7 C
C
G
D/F# Em
G/D D7 G

CDSS Gems / 65
The Elusive Lover

John Sarney
Naples, Florida

Fiddle 'Til Dawn

Mike Richardson
Seattle, Washington
Fiddlin' David Reel

For David Herndon

Eric Scott
Princeton, New Jersey

Good Riddance

Howard P. Slosek
Penacook, New Hampshire
The Grand Old Midway March

For the Kentucky Summer Dance School's former home, Midway College

Don Coffey
Frankfort, Kentucky

CDSS Gems / 69
History Reel

Rick Mohr
Arlington, Massachusetts

Jig for an Unwritten Dance

For Steve Schnur

Eric Scott
Princeton, New Jersey
Kittens on Catnip

Dave Goldman
Portland, Oregon

CDSS Gems / 71
Marching to Woodstock

John Sarney
Naples, Florida

Northern Hospitality Jig

For members of Northern Hospitality
Mike Richardson
Seattle, Washington
Picklehopper’s Jig

Buz Lloyd
Carrboro, North Carolina

Pizza and Apple Pies

For Bob McQuillen

Mike Richardson
Seattle, Washington

CDSS Gems / 75
Scotsbroome Jig

For my contra dance band

Mike Richardson
Seattle, Washington
Superlative Sam's Reel

Larry Unger
Lincoln, Massachusetts

Susan's Waltz

Jonathan Jensen
Baltimore, Maryland
Sylvia’s Waltz

For Sylvia

Don Coffey
Frankfort, Kentucky

Trip to Tighnabruaich Waltz

Eric Scott
Princeton, New Jersey

CDSS Gems / 79
Vals de los Caracoles
(Waltz of the Snails)

Inspired by a Fiddle Tunes workshop
with Ruthie Dornfeld and David Steinberg

Mike Richardson
Seattle, Washington

CDSS Gems / 81
Waiting for Snow

Julie K. King
Seattle, Washington

Briskly

Em         A         Em         A
Em         A

D          Em        Em        D        Em

C          D

B          Em        D        C

Em        Em
Warren’s Trip to Stockholm
or, The Perth Assembly Reassembled

Mike Richardson
Seattle, Washington
The Wizard’s Walk

Jay Ungar
West Hurley, New York

A1

Em

Am

A2

B7

C

B7

C

B7

B

C

B7

C

B7

D

A

D.C. ai Coda

C

Em

Edim

B7sus4

B7

Coda

Em

Em

B7

Em

84 / CDSS Gems
The X Factor

Steve Trampe
Seattle, Washington

Z is for Fiddles

John Sarney
Naples, Florida
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A Hard Row to Hoe

Mary Ann Hoberman
Greenwich, Connecticut

Chorus
C F G7 C

It's a hard row, a hard row, a hard row to hoe, hoe, hoe. It's a hard row, a hard row, a hard row to hoe.

Verse
C F G7

1. Love each child just like a mother. Love each man just like a brother. Love yourself and one another. It's a hard row to hoe.

Chorus:
It's a hard row, a hard row,
A hard row to hoe, hoe, hoe.
It's a hard row, a hard row,
A hard row to hoe.

It there's laughing, then there's crying.
If there's smiling, then there's signing.
If there's living, then there's dying.
It's a hard row to hoe.

Rags or riches, gowns or tatters,
Yellow sunbeams, rainy splatters,
We're alive, that's all that matters,
It's a hard row to hoe.
The Morris Song

Bill Fischer
Bethany, Connecticut

Chorus

Dm | Am | F | G | Am

Oh the bells do ring and the sticks do sing and the handkerchiefs wave in the air. And the

Dm | Am | F | G | Am

music plays all the nights and days and the morris brings joy everywhere.

Verse

Am | G | Am | Am | G | Am

1. Long ago and now lost in the mists of time. Back when nature caused great joy and fear. In the

Am | G | Am | F | G | Am

villages people would dance and sing at the ritual times of the year.
The Morris Song

Bill Fischer
Bethany, Connecticut

Chorus:
Oh the bells do ring and the sticks do sing,
And the handkerchiefs wave in the air.
And the music plays all the nights and days,
And the morris brings joy everywhere.

Long ago and now lost in the mists of time.
Back when nature caused great joy and fear.
In the villages people would dance and sing,
At ritual times of the year.

No one knows where it comes from and many don’t care,
But it certainly rises from deep
Down within us where feelings and passions are,
Where all of us both laugh and weep.

Chorus

When the days would grow short and the nights were long,
People huddled to fend off the cold.
And the dancing and drinking and music and song,
Were a solace to young and to old.

So we’ll dance in the winter and dance in the fall,
And yes, even in summer and spring.
And give rise to the power that lies in us all,
As we dance and make music and sing.

Chorus
What is the Country Dance and Song Society?

Founded in 1915, the Country Dance and Song Society is an association of people and groups interested in traditional, historical and contemporary English and American country dance, song and instrumental music. We are a non-profit organization with members and affiliated groups in the United States, Canada and overseas.

CDSS operates summer dance and music camps in three states with programs for adults and families. Our Sales Department features an excellent collection of hard-to-find recordings, books and DVDs available through our website (www.cdss.org) or by mail order. Members receive our quarterly newsletter, a membership list, discounts on purchases, priority admission to our summer camps, are eligible for scholarships, grants and loans from our special funds, and have the opportunity to serve the Society on its committees and Governing Board.

For more information, visit us at www.cdss.org or at—

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