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FALL 2020

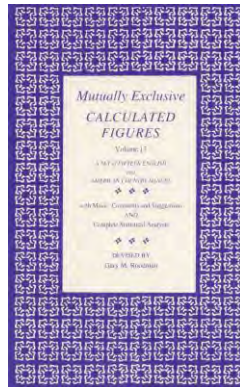


BALANCE AND SING online store

## This Fall!

By Gary Roodman

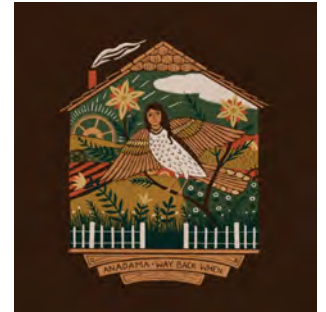
### Mutually Exclusive Calculated Figures



*Mutually Exclusive Calculated Figures* is the latest publication from Gary Roodman and 13<sup>th</sup> volume of his Calculated Figures series! This installment features 15 new and exciting English and American country dances with music, comments, suggestions, and, as always, complete statistical analysis. Abbreviated index to all 13 volumes included. [Shop Now >>](#)

By Anadama

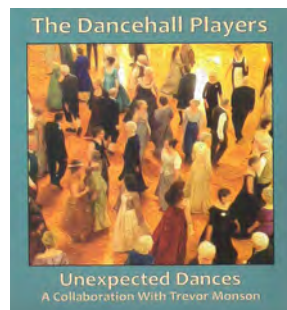
### Way Back When



*Way Back When* is the fantastic debut album from Anadama—Amelia Mason (fiddle), Emily Troll (accordion), and Bethany Waickman (guitar)—a Boston-based contra dance band. Anadama finds its roots in the traditional music of New England, Ireland, and Quebec. Held aloft by the dark pulse of Bethany's open-tuned guitar, they infuse old and new tunes alike with a distinctly modern kick, fiddle and accordion woven together in tight, driving harmony. It is dynamic, earthy music, all—from sweetly rolling jigs to breathless, freewheeling reels—played with vigor and honesty, and dance at its heart. Hear Anadama play a set of tunes at [bit.ly/AnadamaBlackRock](http://bit.ly/AnadamaBlackRock). [Shop Now >>](#)

By The Dancehall Players

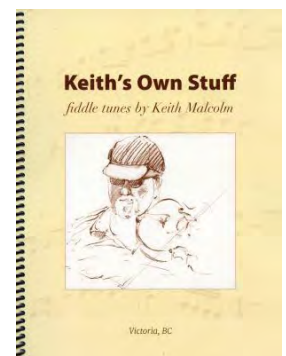
### Unexpected Dances



*Unexpected Dances* is the latest offering from the fantastic Victoria, BC-based Dancehall Players (Gregory Brow, Aaron Ellingsen, Susan Larkin, Ann Schau, Barrie Webster, Lael Whitehead), this time in collaboration with UK caller and choreographer Trevor Monson. Most of the tunes on this CD accompany dances choreographed and selected by Trevor, including beautiful waltzes, lively reels, jigs, and more! [Shop Now >>](#)

By Keith Malcolm

### Keith's Own Stuff



Keith Malcolm, a longtime member of The Dancehall Players, has produced a tune book! *Keith's Own Stuff* is a compilation of 70+ fiddle tunes written over 30 years, including jigs, reels, waltzes, airs, and a small handful of swing tunes, all good for contra dance, square dance, barn dance, and English country dance. The book contains tunes the band has recorded as well as many new ones. [Shop Now >>](#)

# CDSS News fall 2020

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Dance Editor—Bob Dalsemer  
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## Special This Month

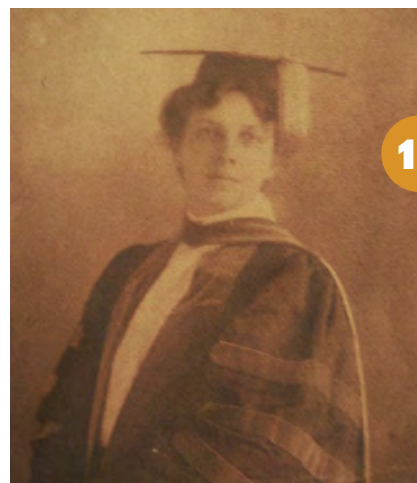
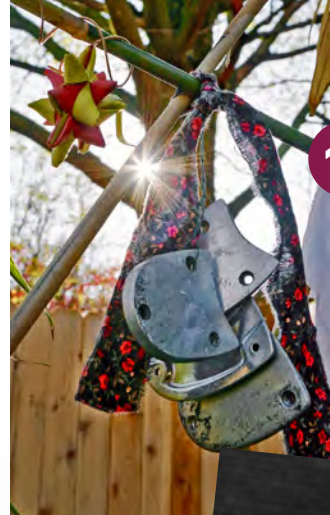
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The Country Dance & Song Society connects and supports people in building and sustaining vibrant communities through participatory dance, music, and song traditions that have roots in English and North American culture. Membership is open to all. Direct benefits include this magazine, a 10% discount from the CDSS store, priority registration for our summer camp programs, and more. Indirect benefits include the satisfaction of knowing that your support will enhance CDSS's ability to spread the traditions you love. CDSS is a 501(c)(3) nonprofit organization; membership dues and donations are tax deductible. For more information, visit [cdss.org](http://cdss.org).



*This newsletter is published quarterly by the Country Dance & Song Society. The views expressed within represent the authors and are not necessarily those of CDSS. All material is published by permission.*

**FRONT COVER:** Original artwork by Anna Gilbert inspired by this issue's *CDSS Sings*. Read the article on page 19. **THIS PAGE:** (Top) Taps photo by Sarah Gowan. (Middle) David Kaynor photo by Doug Plummer. (Bottom) Katherine Jackson French photo courtesy of Elizabeth DiSavino.



## FROM THE PRESIDENT

Dear Members and Supporters,

September 14, 2020

After the death of George Floyd, as Black Lives Matter protests spread across the continent challenging systemic racism, CDSS received two open letters encouraging us as an organization to look closely at our structures, programming, and decision-making processes in order to do the work necessary to move us forward in confronting our own racism. We appreciate our members reaching out to us with concerns; they modeled for us the kind of resolve and commitment necessary for meaningful change within our community. We don't have all of the answers, but we are working together, as the CDSS Board, CDSS staff, and interested members, to undertake the serious introspection and self-education necessary to move our organization into a more explicitly anti-racist way of being. We are aware that we need to do some things differently as we work diligently to confront our own history of racism and as we move towards cultural equity in all that we do.

We understand that this is not something that will happen quickly, but we are taking initial steps to move us forward. Both the Board and staff have had discussions to process our feelings and to confront our own lack of awareness. We are recruiting and convening an advisory group to help us focus on steps to take towards modeling and encouraging cultural equity in our own programs and among all our Affiliates. This issue of the *News* features other essays about related topics. We know that this work takes time and resources, and we are committing both to this effort.

We appreciate your ongoing support, which we understand comes in many forms, and together we hope to be able to build a CDSS committed to cultural equity in word and in deed.

Always,



**ABOVE:** Gaye Fifer, CDSS President.

**OPPOSITE:** English Dance Week. *Photo by Avia Moore.*





## ANNOUNCEMENTS

### CDSS Grants Update

CDSS Grant funds typically support events and projects that include in-person participation. Since demand for such funding is low during the pandemic, we are currently accepting applications for the following categories on a rolling case-by-case basis, as finances allow:

- **NEW! Equity and anti-racism training for organizers or communities**
- **Publishing instruction materials (print, web, audio, video)**
- **Related endeavors that will have a lasting effect on dance, music, and song communities**

For application information, visit [cdss.org/grants](https://cdss.org/grants), and email [resources@cdss.org](mailto:resources@cdss.org) with questions.

### 2019 Annual Report

Our 2019 Annual Report is now available online. Looking back on 2019—the richness of dance, music, and song activity and community building, the magic of camps, and our sense of forward momentum—makes us both grateful for what we have and wistful for the world of just a few months ago. See the full report at [cdss.org/2019-annual-report](https://cdss.org/2019-annual-report).



### Thank You!

We didn't know what to expect when we reached out to you in April asking for your help in meeting an urgent fundraising need in the face of cancelled camps, help that would allow us to move forward with crucial initiatives both planned and in response to the pandemic.

**We are thrilled to report that you, our incredible community of members and friends, didn't just answer the call, you went above and beyond.**

You knocked our socks off, friends, boosting morale considerably around here, and sending us the kind of support that has kept us charging forward as hard as we can during this unprecedented year.

This is only the beginning of a challenging road into the unknown, and we're going to have to support each other along the way. So thank you, from the bottom of our hearts, for supporting us as we strive to learn, listen, and lead during this time of great change and upheaval.



### Did you know...

All issues of the *CDSS News* are available online—similar to the issue you're reading right now. The online version has links to videos, sound recordings, and other resources, and is published as a flipbook four times per year. If you like reading the *News* online, we encourage you to help us conserve our natural and financial resources by joining the 350 Members who have opted-out of receiving the *News* in print. Find the opt-out option in the Member Directory Update section of the [Commons](#).



## WE'LL DANCE AGAIN

### Duple Proper Contra

- A1 Up the hall 4-in-line (ones in center), ones turn as a couple (8)  
Return improper and hand cast to form a ring (8)
- A2 Balance the ring (4)  
Neighbors roll away with a half sashay (rolling right to left) (4)  
Right-hand dancers chain across (8)
- B1 Same two do-si-do (6)  
Partners swing (10)
- B2 Taking hands in a ring, balance and spin to the right (as in Petronella) (8)  
Ones: cross down between current neighbors, then *down outside the next*, arriving between these new neighbors to form a new line-of-4 facing up (8)

### From the Author:

We'll Dance Again was written in May 2020. As a lover of both the chestnuts and the recent flourishing of new contra choreography, I tried to make a dance that reflects both, and would be appealing to dancers across generations. This also felt right given the dance's title. I've notated it without reference to gender roles.



Photo by Jeff Bary, NEFFA 2019.





CDSS 2021 RECIPIENT

# *Lifetime Contribution Award*

DAVID KAYNOR

The Country Dance & Song Society is proud to announce that David Kaynor of Montague Center, MA, is the 2021 recipient of the CDSS Lifetime Contribution Award. David was selected in recognition of more than 50 years of performing and teaching at camps and festivals across the U.S., humbly mentoring an entire generation of contra dance musicians, tirelessly serving as a leader in dance and music communities of Western Massachusetts,



generously sharing tune compositions and writings about dance calling, and supporting generations of musicians and dancers in creating warm, inviting, and welcoming communities through music and dance. With consideration for both David's health and the unusual times in which we are living, the Board will work with David and friends to determine the best way to celebrate the occasion. More information will be announced via email as plans unfold.

*"David Kaynor is truly the master of the dance—caller, fiddler, organizer, mentor, tunesmith, and so much more. His commitment to building community through music and dance has inspired many, with his inclusive style making everyone always feel welcome and special. I am sure that there are many people all over this country whom David has encouraged to become musicians even though they never believed they were. David's harmony fiddle playing is second to no one and simply makes any ensemble sound sublime. He is the only caller I know who can call and play amazing harmony fiddle at the same time, calling without notes or cards, every dance in his head, and never repeating a dance at a whole week of dance camp."*

—Mary Cay Brass, Athens, VT (musician, bandmate)

*"When, as a new resident in Western Massachusetts some thirty years ago, I cautiously brought my fiddle to the "all-comers band" in Montague, David spotted me amidst the cheerful hubbub and made sure I got to choose one of the tunes. Over the decades since, I've seen him extend the gift of welcome and encouragement over and over again, opening doors for so many people to discover or deepen their love of participatory music and dance."*

—Susan Conger, Greenfield, MA (musician, bandmate)

*"For over 20 years, David Kaynor has made twice-a-year visits to the Pacific Northwest, staying here for weeks at a time. He quickly became an essential part of our dance communities because of his ability to enter into and work hard for established activities and dances. In addition to performing, he joined sessions and work parties, lugged sound gear, cleaned halls, solved problems—whatever was needed. He amplified everything he participated in not only by virtue of his legendary music and calling expertise but by living out his values of participation, inclusivity, respect, and encouragement."*

*Some people think of David as the guy who was willing and able to call a contra dance for hundreds of dancers at the Northwest Folklife Festival, dressed in full drag (and fiddling while calling, of course). Many more think of him as the person who showed them the way—the way into the dance*

*community, the way to be a good community member, the way to become a better musician or caller, and then the way to welcome all others into the fold. All aspects of our dance community, in the Pacific Northwest and across the nation, are richer because David has shown us the way to make it so."*

—Sue Songer, Portland, OR (musician, band & teaching-mate)

*"I got to know David well around 4 years ago when, at the age of 72, I took the Dance Musicians Week class he has been directing for over 20 years at the John C. Campbell Folk School in Brasstown, NC. I was awestruck by his ability to inspire, instruct, and connect with classmates that spanned several generations in a positive, non-threatening, upbeat, and collaborative manner. He encouraged us to learn, to love learning, to have fun with music, and to help each other, without ever putting us on the spot to perform. Simply put, it was wonderful!"*

—Fred Karsch, Ann Arbor, MI (musician, student)

*"David has come back to visit his Ann Arbor family (as we've deemed ourselves) several times, and it always results in a week of music, laughs, stories, and a sense of community that only someone like David Kaynor can cultivate. I'm certain that my past and present interactions with him are key factors in my continued dive in the traditional music and dance world. He is an incredible mentor and one of the most joy-filled and positive people I've ever met. I'm beyond proud to call him my friend and cannot express how much his leadership and musicianship touches the lives of those around him."*

—Kim Smallwood, Ann Arbor, MI (musician, mentee)

Photos by Doug Plummer.





*Pain shared is halved & joy shared, doubled.*





## THE CLOOTIE WALL:

# Processing a Pandemic

By Sarah Gowan

In April 2017, our band Coracree was in Scotland, performing at the Portsoy Haal Music Festival and the Aberdeen Folk Club. On a sunny off-day, we took a side trip to visit the Clootie Well at Munloch. A clootie well is a place, usually at a spring surrounded by trees, where people seeking healing make a ritual offering of a piece of cloth (cloot). Sometimes the cloth is dipped in the spring waters or used to wash the ailing person before it is offered. The belief is that as the cloth rots away, the illness leaves the afflicted person. The Clootie Well at Munloch has been in continuous use since before the year 620, when the missionary Saint Boniface came to be associated with it.

Located just off the highway, the approach to the Well is unremarkable: a parking lot, some trash cans, signs like you would see at any park. As we walked up the path, we noticed that the site began to appear increasingly quirky—even whimsical. A pair of trainers over a tree limb reminded me of my Philly home with end-of-school-year sneakers tossed over telephone wires. A string of plastic beads festooned a shrub. A few grubby stuffed animals peered through the foliage. As we wandered deeper into the wood, the air became still, the birds quieted, and a full view of the offerings came into view.

*It took my breath away. I don't think I've ever seen anything so human in all my life.*

Thousands and thousands of wishes and prayers for healing were tied to every tree and vine. Suddenly I could see that the sneakers hadn't been thrown on a dare; they were a teen with leukemia. The bras dangling from a branch weren't a drunken afterthought; they were a mom with breast cancer. Some people left healing prayers for the world, just wanting everything to be better for everyone.

I had seen the site described as “creepy” or “weird,” but it was different for me; I felt surrounded by longing and a desire for connection and peace. Here in this ancient grove

people still come, as they have for more than a thousand years, to say, “I am one of you. I share your pain. Let's ask for help together.”

In March, Coracree set out on another tour, this time to play contra dances in the South. COVID-19 was hitting the East Coast, and our home dances in the North had cancelled, but Southern dances had not yet come to that decision. After a flurry of phone calls and emails, when we were halfway to North Carolina, the first dance was cancelled. The rest of the tour quickly followed suit.

On the ride home, we jokingly renamed our band “Coronacree” and discussed having t-shirts made in honor of our cancelled “Don't Touch Your Face” tour. Within days of returning home, cities were locking down, toilet paper and hand sanitizer were running out, and the theatrical rigging business I work for furloughed all of its employees. I was out a tour, out of work, and worried for my family and friends. While my husband, Bill Quern, continued to work as an essential employee, I was stuck at home with too much nervous energy to sit still and not enough creative energy left for art.

So I started to sew. I began with a facemask pattern I found online and made masks for Bill and myself. I adapted the design to make it more comfortable, thinking of the long hours Bill had to wear it. I sent masks to family and began getting requests for masks from friends and then friends





of friends. So I kept sewing. Each mask I made helped me calm down. The repetition of stitching was soothing and, knowing that I could help in this small way, it felt like the best use of my time. The box of scraps under my table grew fuller, and when I was about 300 masks in, I found myself thinking about the Cloutie Well in Scotland.

Spring was in full blossom and May Day was coming up. Knowing that we would likely be celebrating the day from our backyard, I lit on the idea of creating a festive backdrop for a May Day video. As it happened, my backyard neighbor had decided to remove the beautiful old cedar trees that bordered our yards. He replaced them with a stark, and very unfriendly, wood fence. I was mourning the loss of greenery, and I craved something more organic to look at than those sterile wooden slats. With images of May Day, Cloutie Wells, and Morris rag suits dancing in my head, I started constructing a simple trellis from bamboo and string.

Shaping the backyard sculpture came to be my daily meditation; I brought the scraps from the day's work and tied them up while thinking of the folks I had sent masks. The ritual of simply knotting cloth to branch gave me time and a quiet space to sort through my frustration and fury and to ask for strength and calm. I visualized the outside world as a place as peaceful as my backyard. Quietening, becoming still, healing. I started adding other offerings (I no longer thought of them as decorations): blue bottles to trap bad energy and send it to ground, some old taps from clogging shoes representing how much I missed dancing with friends, empty thread spools for the other mask makers sewing like mad, an empty packing tape roll for the postal workers, and thank you cards from friends. Bill suggested I call it "The Cloutie Wall," and so I did, and I began sharing photos of the Wall's progress on social media.



Then a remarkable thing happened: people started sending me offerings to add to the Wall. Everything from "clouts" to photos of grandchildren, farewells to people who had passed away, poems, tunes, drawings, jewelry, and messages of longing expressing grief, hope, fear, and love. Our friend Ann Mintz made a special excursion to the wall to add a treasured scarf that had belonged to Jack McGann, one of the founders of the Cherry Tree Folk Club who died during the height of the AIDS epidemic.

My strange project took on a life of its own, drawing together friends, family, and strangers to affirm our connection in a time of isolation and to give each other strength and focus in a time of chaos. Here, in my little urban backyard, through these offerings, we could hold hands, singing and dancing our fears away among the shimmering clouts under a banner that reads, "Pain shared is halved and joy shared, doubled."

Recently I noticed that a volunteer squash plant escaped the nearby compost pile and has started up the Cloutie Wall. The deep yellow flowers cheer me immensely. As the flowers swell into plump little fruits and the vines spread



## The Cloutie Well

Sarah Gowan Nov 2017



across the wall, I give thanks for the gift of nourishment and life bursting between the cloots and offerings. The beloved catbirds that I was sure I had lost to the felling of the cedars have come back to holler at me from the top of the wall, their screeching displeasure at my proximity to their nest sounding like the first joyous cry of a newborn baby.

The Wall still stands despite several violent thunderstorms and a large squirrel population. Mother Nature will probably decide when it's time for the Cloutie Wall to come down, but for now she embraces it—embraces us—feeding our bodies and hearts through the hard times, protecting this tiny oasis and murmuring, “I am one of you. I share your pain. Let's ask for help together.”

Read more about Sarah's Cloutie Wall, watch a video, and hear the tune “The Cloutie Well” at [sarahgowan.com/cloutiewall.htm](http://sarahgowan.com/cloutiewall.htm)

### About the Author

Sarah Gowan is a dancer, musician, and artist living in Drexel Hill, PA, with her husband and partner, Bill Quern. As of this writing she has made more than 700 masks. Social media friends will be relieved to know that this is not an article about her cats. [sarahgowan.com](http://sarahgowan.com)

*Photos by Sarah Gowan.*



**FiddleKicks usually rehearses Saturday mornings—**  
*I'm missing my clogging buddies something fierce. Here is a tap windchime tied up with a scrap of calico from my performance costume.*

# Stories from the CDSS *Legacy of Joy Society*

## SAM & SANDY ROTENBERG

*In writing our will, it was clear that supporting CDSS was important to both of us. Watching the response of the Country Dance & Song Society to the COVID-19 crisis on our continent confirms all that we admire about our national organization.*

*Musicians play to calm our souls and camp weeks hold virtual gatherings that unite friends and families with joy and good cheer. CDSS web talks convey vital information concerning critical decisions by our local organizations about reopenings. CDSS also created a venue to support musicians and callers who depend upon events for their livelihood. This year's virtual camp weeks provided an opportunity to enjoy sensitive and uplifting songs, stories, fun, and games. Viewing these moments helped us through yet another week or two of no dancing, no socializing, and no meals with family and friends.*

*We met at a folk dancing event and years later discovered contra and English dancing. When Tanya and Ben, then ages 13 and 12, asked to join us, they were welcomed by our community. What a pleasure it has been to continue this family tradition and attend CDSS family camps with them, their spouses, and our grandchildren. May our contributions help future families dance and sing together at camp.*



***“May our contributions help future families dance and sing together at camp.”***

*Sandy was on the board of CDSS for 12 years, during the first years that the Executive Committee began traveling to our communities for meetings. It was amazing to meet so many talented and dedicated organizers around the country and to observe and participate with CDSS's diverse affiliates. Our organization and activities bring joy to many, and we wish to support this endeavor for years to come.*



If you'd like to join the CDSS *Legacy of Joy*, fill out the online [Request to Join form at cdss.org/legacy](https://cdss.org/legacy) or call Robin Hayden at 413-203-5467 x107. CDSS will work with you to contribute a joyous photo, a zippy quote, and your own legacy story. Considering including CDSS in your estate plans but don't know where to begin or what your options are? Fill out the [Expression of Interest form](https://cdss.org/legacy) on the website.

*Photo by Ted Rudofker.*





# ADAPTING SOLO DANCES: PRECEPTS AND PREFERENCES

By Sharon Green

I am an 80-year-old English country dancer and occasional choreographer. On March 17 of this year, it became clear to me I would be sheltering in place for months, if not years. On March 20, desperate to dance, I wrote my first solo adaptation of an English dance. It was Maiden Alone, a mash-up of Maiden Lane (Playford, 1651) with a signature move from Pat Shaw's Kitty Alone.

In the past four months, I have adapted hundreds of dances. Some of my earliest adaptations dissatisfy me now. My initial preference was straightforward: I adapted dances so that I could move to the music I love. However, as I danced some of my adaptations, I found my muscle memory of the original dances had begun to fade. I felt unmoored. My goal in adapting became to keep my feel for the dances I loved by changing them as little as possible.

Other adapters have other preferences. Some keep the tunes, but change the dances in hopes of improving the flow or adding variety. Others want to invent new movements, or to import movements from other dance forms. Still others find new tunes, and create entirely new dances. They follow their own rules. These are mine:

- Pick a dance you love.
- Trust the original choreographer.
- Make minimal changes. Avoid change for the sake of change.
- Determine who the actual Actives are. (In some dances, the Twos have the active role.) Base your adaptation on the active couple's track. Have your dancers start off every round from that couple's position.
- If the dance has a signature move, do your best to preserve it.
- Go for a smooth transition between rounds.
- Test your dance from both sides. Does it work better danced from one side than danced from the other?
- Check whether your solo adaptation also works well for couples. In adaptations for couples, emphasize opportunities for physical connection. Check whether your duo version provides more physical contact when danced by partners or by neighbors.
- Consider variations for dancers working in restricted spaces.

## FIXING SPECIFIC PROBLEMS

### 1) Lack of Variety

Normally, English country dancing is all about people taking center stage. They take center stage, but they take turns. Here's an example: First Corners, set and turn single; two-hand turn once around. Second Corners, the same. While the Second Corners set and turn, the First Corners have a rest. In solo dancing, however, you don't take turns. For a solo dancer, the dancing is nonstop.

When you have only one person dancing, how can you keep the alternating symmetry of the original choreography without boring people? Some adapters choose to change the direction of the moves. In the previous example, they follow the First Corners' moves "Set right and left, turn single right; two-hand turn clockwise" with "Set left and right, turn single left; two-hand turn counterclockwise." That works, but it does leave the dancers with a change in direction that may not work well with the next move. When I dance both corner positions solo, I keep the original flow but extend my initial two-hand turn so that I end the turn not back in the Left-file, but in the Right-file, in my invisible partner's place. That gives me a little bit of extra momentum to launch myself into the Second Corner's setting and turning to the right. I end the move back in First Corner's place. I've varied my turns, injecting a bit of energy into the dance.

### 2) Alternating Crosses

Many English country dances include the following pattern: **First Corners cross; Second Corners cross. Circle left halfway.**

How can you adapt this pattern for a solo dancer? You can always have your single dancer cross on the diagonal and stand still for two bars, but solo dancers like to move.

**Here are some different fixes you can try. In each case, your dancer will end back home.**

Your solo dancer starts in the Left-file [1st Gent's place].

Cross diagonally down; set in place. Circle left halfway.

Cross diagonally down; turn single in place. Circle left halfway.

Cross diagonally down; cross diagonally back up. Do not circle halfway. Instead, set and turn single.

Dance single file clockwise halfway around the set. Circle left halfway.

Base your decision about which fix to choose on the music. Is it bouncy or choppy? Setting may work. Does it flow smoothly from phrase to phrase? Moving from a turn single into a circle may prove satisfying.

### 3) Need to Return Home

Some adapters like to start each round of a dance from a different position. I prefer to start each round at home, on the original side. Here are some ways to eliminate an unwanted progression, getting the Actives back home inconspicuously.

#### *Simple substitutions to eliminate a progression:*

ORIGINAL FINAL MOVE(S)	SUBSTITUTION
Cast down	Turn single away
Meet & lead down	Face down, turn single away
4 changes of R & L	3 changes & turn single
3 changes of R & L	2 changes & cross diagonally home
2-hand turn, etc.	2-hand turn moving up
Cross & go below, 1/2 figure 8 up 4 changes R & L	Cross & go below, 1/2 figure 8 up Cross & go above, 1/2 figure 8 down

Here, in closing, are two solo adaptations that I particularly like. The first is my adaptation of Kelsterne Gardens, which I like because I had to make barely any changes in it at all. The second is Bernadette Culkin's adaptation of Fried de Metz Herman's Winter Waltz (1999), which I particularly like because I know Fried would have enjoyed Bernie's craftsmanship. I have italicized the changes.

## CLOISTERED GARDENS, *A Solo Dance Adaptation*

Adapted from Tom Cook's 1975 reconstruction of Kelsterne Gardens (1727)

Recorded Source: Bare Necessities, Vol. 2 *More Favorites of the Boston Centre*

Originally a 3-couple set

- A1 Mirror hey, going down between the 2nd couple's place to begin
- A2 Crossing diagonally down, dance a whole figure 8 across the set, ending home
- B1 Circle left once round  
Cast down one place
- B2 [With the bottom couple] Circle left once round  
*Cast up one place, ending home*

Watch Sharon teach and dance this dance at [bit.ly/CloisteredGardens](https://bit.ly/CloisteredGardens).



## WINTER WALTZ, A Solo Dance Adaptation

Adapted from Fried de Metz Herman's Winter Waltz (1999)

Recorded Sources: The Flying Romanos, *The Flying Romanos Take Off*;  
Amarillis, *Blind Harper Dances*

Originally a 3-couple set

- A1 Circle left halfway to bottom of set  
½ figure 8 up
- A2 Long diagonal cross to top of set  
Circle left halfway [End close]
- B1 Fall back in lines and set  
Partners, back to back
- B2 [Bottom four] Star left halfway, [top four] star right halfway  
Ones [now at top] dance right-shoulders round



**For more solo dances,  
check out these online resources:**

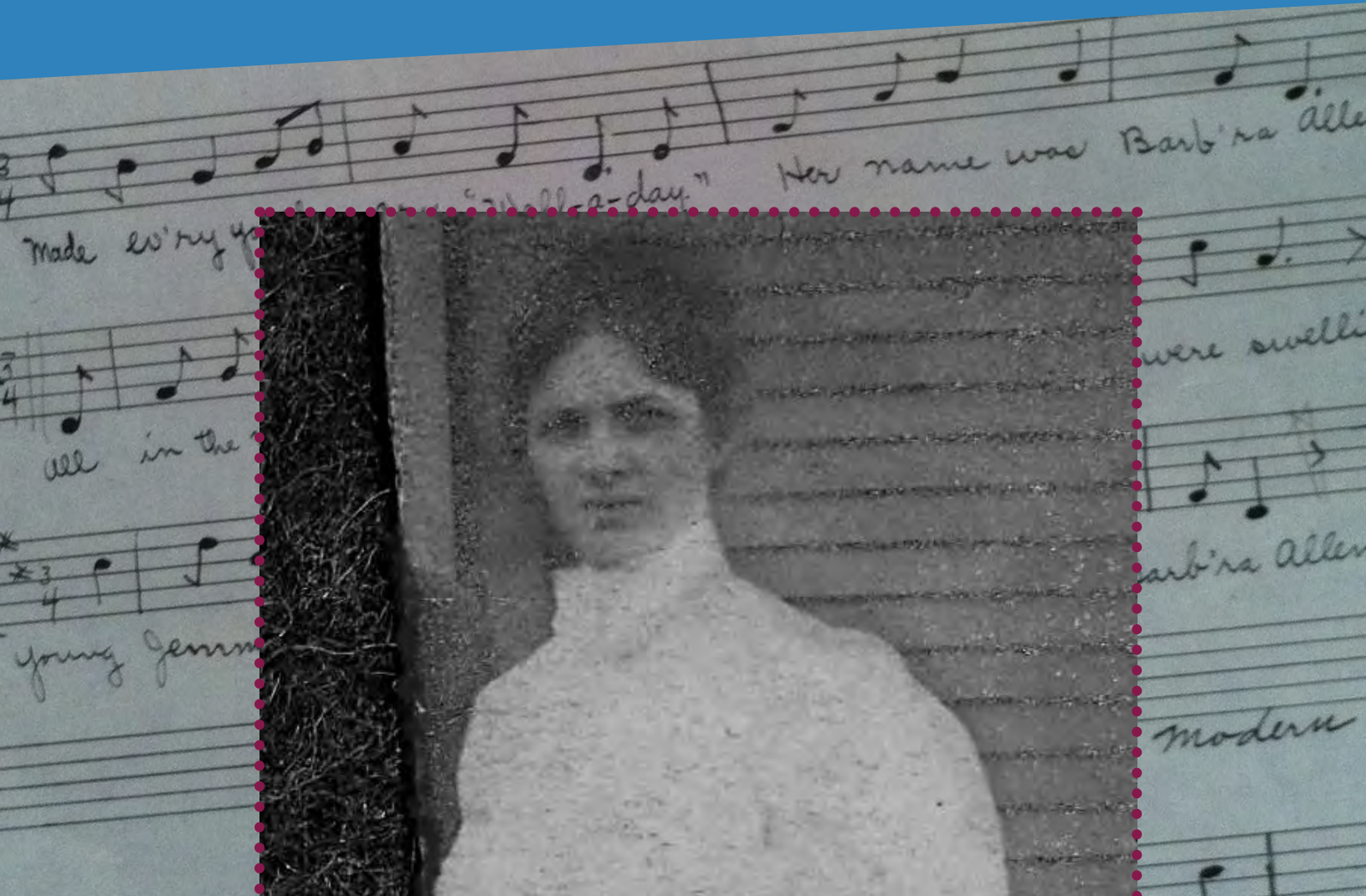
Links and instructions for dozens of solo ECD adaptations (collected by  
Margaret Talbot Swait on the Carolina English Country Dancers website)

[carolinaenglishcountrydance.com/dance-pandemic-list-links](https://carolinaenglishcountrydance.com/dance-pandemic-list-links)

“Corona Inspired Dances,” including videos with music, compiled by Bob Green

[dancevideos.childgrove.org/ecd/corona-inspired-dances](https://dancevideos.childgrove.org/ecd/corona-inspired-dances)







# There Was a Fair Maid Dwelling

By Elizabeth DiSavino

Have you heard of Katherine Jackson French? Raise your hand. No? Katherine Jackson French deserves as prominent and inspirational a place in the history of Appalachian music as Olive Dame Campbell, Florence Reece, and Jean Ritchie—yet no one knows her name.

Except for a short and incomplete summation of her life by undergraduate Sidney Saylor Farr in the 1970s, little interest has been expressed in Jackson's life and work. Yet Jackson attempted to publish the very first large, scholarly collection of Southern Appalachian balladry in 1910. Had she succeeded, hers would have been the first such collection ever published, preceding Cecil Sharp and Olive Dame Campbell by seven years.

This fact begs several important questions. Who was this unusual woman who journeyed unaccompanied into the mountains of East Kentucky in 1909 to collect ballads? Why did her publication attempts fail? Had she succeeded in publishing first, would the outside world's first crucial impression of Appalachian balladry, and Appalachians themselves, been different?

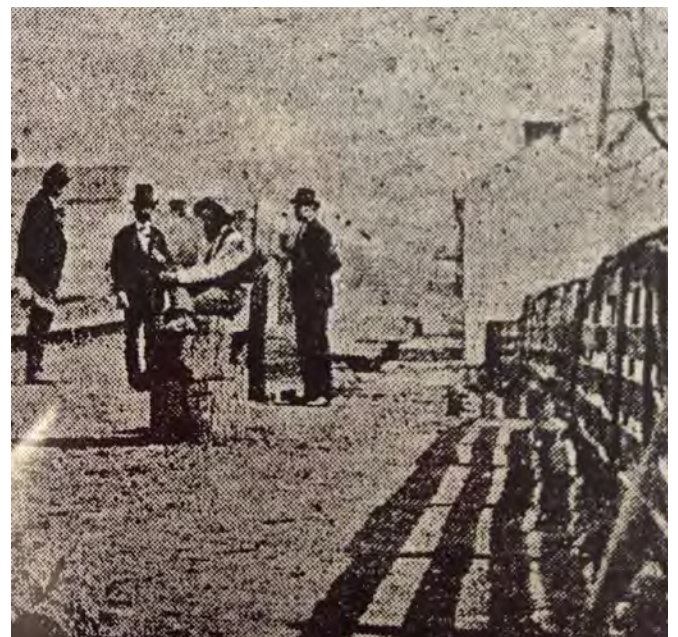
Katherine Jackson was born in 1875 in a cabin at Raccoon Springs, KY, just outside the frontier town of London. She had an unusually good education for a late 19<sup>th</sup> century woman, earning a Ph.D. from Columbia University in 1906. In 1909, she collected ballads in the Cumberland Mountains and secured the promise of help in her publication efforts from Berea College President William Goodell Frost. In the end, Jackson's publication efforts fell victim to the Ballad Wars, an intriguing stew of professional jealousies, gender role limitations, power structures, broken promises, and outright theft.

That is our loss, especially since Sharp's 1917 *English Folk Songs from the Southern Appalachians*, while a remarkable work, depicted a number of incorrect stereotypes and

musical falsehoods that continue to be propagated today. At least some of this might not have been the case had Jackson published first.

First, there's a reason people still incorrectly assume Appalachians and their music to be purely Anglo-Saxon. It's because Cecil Sharp, William Goodell Frost, Josiah Combs, and other early like-minded people said so. Frost in particular pushed the image of Appalachians as English Elizabethans, "our contemporary ancestors," despite the fact that most of the settlers of Appalachia were Scots, displaced to Northern Ireland, then to Pennsylvania from 1710-1800, then to Appalachia. Ulster Scots are neither Angles nor Saxons. Their ancestry is Pict and Celtic and Scotti, but not Anglo-Saxon. Yet the pure-blood myth still exists.

Jackson, on the other hand, named her collection *English-Scottish Ballads from the Hills of Kentucky*. Just by Jackson's title itself, it becomes clear that we are not talking about a purely Anglo-Saxon art form or line of practitioners. In fact, she was herself half Scottish (McKee). Like Sharp, Jackson was seeking British Isle ballads. But there are hints as to the diverse roots of Appalachian music sprinkled throughout her writings. For one thing, Jackson describes two boys playing banjo "fiddlesticks style"—one doing the fingerings, and others playing rhythms with drumsticks on the strings. This is a strange thing to find in the Kentucky mountains in 1909. Fiddlesticks style is thought to come from enslaved people in the Caribbean who were



ABOVE: London, KY, ca. 1875. OPPOSITE PAGE: Katherine Jackson about 1910. FOLLOWING PAGE: Photo of Jackson in cap and gown, 1906. Photos courtesy of author.



then transported to America. It's found in Cajun music and in some kinds of Southern fiddling. What was this Caribbean/African-American style doing in the Cumberland Mountains in 1909? There is a story here that is now lost to time. But one thing is clear: it didn't come from any kind of Anglo tradition.

Second, the ballads that Jackson found in Kentucky were clearly derived from the same English/Scottish ones that Sharp's were, but there were definite musical differences. More of Jackson's were in triple meter, for example, and more were based on major scales rather than the pentatonic mode that so fascinated Sharp. In a careful analysis of the three major British collections that Sharp and Jackson referred to (William Chappell's "Popular Music of the Olden Time," James Johnson's "Scots Musical Museum," and John Playford's "The Dancing Master,") as well as in Bertrand Bronson's "The Traditional Tunes of the Child Ballads," we find that the pentatonic was rarely used in three of them and **never** used in one of them (Playford). Pentatonic scales do not prove a connection to old British tunes. The major scale was in use in Europe by 1025 and in full swing by the 13<sup>th</sup> century. In fact, if the use of the pentatonic scale in Appalachian music proves anything, it proves the presence of interaction with African-Americans from West Africa (where use of the pentatonic scale is plentiful) or with indigenous people of eastern North America. So ironically, this mode that Sharp held up as the symbol of whiteness probably came to Appalachian music by influence of decidedly non-white people. Nevertheless, Sharp's pentatonic theory is one we are stuck with today. On the other hand, while many of Jackson's ballads are in pentatonic modes, she never pushed the incorrect theory that this mode somehow proved the songs were British, and, as stated, more of hers were in major keys as well to begin with.

Finally, we come to the role of women, and we find that Sharp is really not all that interested in talking about that. Although two-thirds of Cecil Sharp's informants were women, and his star informant, Jane Hicks Gentry, was a woman, there is no highlighting of that fact in his 23-page introduction. In fact, Sharp always refers to ballad singers as "he." Jackson, on the other hand, dedicates her ballad collection to "The Singing Mothers of America"

and states quite clearly and at length that "to the women is the credit for the preservation of the ballads due." She talks about the women sympathizing with the pain of the characters. She talks about mothers teaching their daughters "these songs of the ancients." It's a very different tone and picture. To read Sharp's introduction, one might think that the only musicians in the hills were men, and that is the first impression that outsiders got from reading Sharp's book. Jackson puts the lie to that.

Overall, Jackson stresses the role of women and spends less time glorifying an Anglo connection. It is impossible, of course, to know for certain what would have happened if Jackson had published first. Since Sharp was a man, and because his overall collection (which included "Native" ballads and children's songs) was larger than hers, he might have overshadowed her anyway. But it is not too late to give Jackson back her place in the history of American balladry, an esteemed position which she greatly deserves.

On the following page is one of the ballad variants collected by Jackson that has no musical counterpart in Sharp.

## About the Author

Elizabeth DiSavino is an associate professor of music at Berea College where she directs the Berea College Celebration of Traditional Music. She has presented at the Appalachian Studies Association conference and been selected as a Spoken Word winner for the Women of Appalachia Project. Her work has been published in the *Paterson Literary Review*, and she has been awarded grants from the Hutchins Library Sound Archives and the Kentucky Foundation for Women. A multi-genre, multi-instrumental musician, DiSavino is one half of the acoustic duo Liza & A.J. and is a co-founder of the innovative contra dance band Illegal Contraband. She is the author of a trilogy based on the work and life of Katherine Jackson French: a biography entitled *Katherine Jackson French: Kentucky's Forgotten Ballad Collector* (University Press of Kentucky, 2020), a CD of Jackson's ballads entitled *There Was a Fair Maid Dwelling*, and a commemorative edition of Jackson's ballad collection *English-Scottish Ballads from the Hills of Kentucky* published through Berea College. [elizabethdisavinoauthor.com](http://elizabethdisavinoauthor.com)





## 17.A BARBARA ALLEN: *Barbara Allen's Cruelty*

(Child vol. 2, No. 84, p. 276) *There are two versions extant and kept distinct. "Bonny Barbara Allen" was first printed in Allen Ransay's Tea-Table Miscellany No. 2 (Edinburgh: Thomas Ruddimen, 1724), p. 171. It was alluded to by Samuel Pepys, 2 Jan, 1666; this concludes with the adieu of the young man. The second, "Barbara Allen's Cruelty" or "The Young Man's Tragedy" will be found in Percy's Reliques, vol. III, p. 169, and in Child (cited above).*

Informant: Mrs. James Baker, Berea, KY



2. All in the merry month of May,  
When green buds they were swellin';  
Young Jemmy Grove on his death-bed lay,  
For love of Barbara Allen.

3. And death is painted on his face,  
And o'er his heart is stealin';  
Then haste away to comfort him,  
Oh lovely Barbara Allen.

4. So slowly, slowly she came up,  
And slowly she came nigh him;  
And all she said when there she came,  
"Young man I think you're dying."

5. He turned his face unto her straight,  
With deadly sorrow sighing;  
"Oh, pretty maid, come pity me,  
I'm on my death-bed lying."

6. "If on your death-bed you do lie,  
What needs the tale you're telling?  
I cannot keep you from your death,  
Farewell," said Barbara Allen.

7. He turned his face unto the wall,  
And death was with him dealin';  
"Adieu, adieu, my friends all,  
Adieu to Barbara Allen."

8. As she was walking o'er the fields,  
She heard the bells a-knellin';  
And every stroke did seem to say,  
"Unworthy Barbara Allen."

9. She turned her body round about,\*  
And spied the corpse a-comin';  
"Lay down, lay down the corpse," she said,  
"That I may look upon him."

10. With scornful eyes she looked down,  
Her cheeks with laughter swellin';  
Whilst all her friends cried out anain,  
"Unworthy Barbara Allen."

11. The more she looked, the worse she felt,  
She fell to the ground a-cryin';  
Sayin', "If I'd done my duty today,  
I'd a saved this young man from dyin'."

( Lyrics continued on following page. )

12. (Incomplete verse:  
"She got in one mile o' town...")\*\*

13. When he was dead and in his grave,  
Her heart was struck with sorrow;  
"Oh, mother, mother, make may bed,  
For I shall die tomorrow.

14. "Hard-hearted creature, him to slight,  
Who loved me so dearly;  
Oh, that I'd been more kind to him,  
When he was alive and near me."

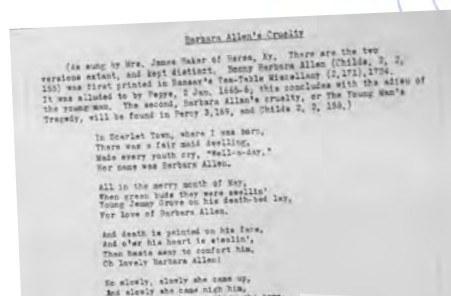
15. She on her death-bed as she lay,  
Begged to be buried by him;  
And soon repented of the day,  
That she did e'er deny him.

16. "Farewell," she said, "Ye virgins all,  
And shun the fault I fell in;  
Henceforth take warning by the fall,  
Of cruel Barbara Allen."

17. Sweet William\*\*\* died on Saturday  
night,  
And Barbara died on Sunday;  
Their parents died for the loss of the two,  
And were buried on Easter Monday.

18. They buried him on one side of the  
church,  
And he was buried nigh her;  
And on his grave they planted a rosie bush,  
And on hers a green briar.

19. They grew and they grew, till they grew  
so high  
That they could grow no higher;  
They lapped and tied in a true love knot,  
The red rose and the briar. \*\*\*\*



\* Alternative start of verse 9:  
"She looked to the east, she looked to the west."

\*\* Verse 12 is incomplete in all versions.

\*\*\* "Jemmy Grove" does not carry throughout the  
lyric, but switches here to "Sweet William." I have not  
corrected it here but duplicated it just as she wrote it.

\*\*\*\* Alternative ending:

17. She was buried in the old church yard,  
And he was buried a nigh her;  
On Sweet William's grave there grew a red  
rose,  
On Barbara's a green briar.

18. They grew and they grew, till they grew  
so high  
They could not grow any higher  
They lapped and tied in a true love knot,  
For all true lovers to admire.

(Lyrics: KJF v. 1, 2, 3, 4; Melody: v.2; KJF's musical  
manuscript, lyrics and melody, also found in Jameson.)

 [Listen to the song now.](#)



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## CDSS SINGS BONUS: ON KATHERINE & ME

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By Elizabeth DiSavino

I met Katherine Jackson French deep in the belly of the Hutchins Library Special Collections and Archives at Berea College in the winter of 2012. She wasn't there of course; she died the year I was born, but I came to know her through what she had left behind. Such is the magic of words and music.

I was working there on a fellowship study with my husband, comparing northern and southern Appalachian music, and suddenly, there she was, sleeping in a cold white box in the quick and competent hands of archivist Harry Rice. She was nothing more than article manuscripts, newspaper clippings, musical manuscripts, and a truncated and gap-filled biography then, just a hint of a mystery and song. But that box, once opened, seemed to whisper, "Tell my story."

So I did. But first I had to discover what that story was.

The bare bones were already there in that plain white box: born in 1875 in the frontier town of London, KY, an unusually good education for a late 19<sup>th</sup> century woman, a Ph.D. from Columbia University in 1906, a ballad collecting trip to East Kentucky in 1909 with an attempt to publish in 1910. An amazing second act as a professor, American Association of University Women State President, and Women's Department Club founder in Louisiana. But much was missing, and the more I looked, the more questions I had. Especially puzzling was the fact that Berea College President William Goodell Frost had promised to help her to publish her ballad collection in 1910, yet the publication never happened. It only seemed right that I should investigate that promise, and as a Berea College professor, deliver on it if possible (The old saw "better late than never" came to mind).

So many questions were unanswered by that white box. Why had she, a girl and one of seven children, been singled out for higher education at the end of the nineteenth century? What led her to collect ballads? Most of all, why did William Goodell Frost promise to help her but not deliver on that promise? And if she had published before Sharp, would our first crucial impression of Appalachian balladry

and Appalachians themselves have been different? (Spoiler alert: It would have been, both musically and regarding the role of women. And while she, like Sharp and others, was focused on the "Englishness" of Appalachian balladry, there were hints as to the diversity of the roots of Appalachian music sprinkled throughout her observations.)

My quest to find answers to the above included much of what researchers expect to do: pore over old dusty parchment paper in libraries and historical associations, visit places associated with her, learn the songs she left behind, and construct timelines piecing together information about different stages of her life. But when I discovered French's granddaughter through the miracle of online genealogy tools, the story became real. Granddaughter Kay had an entire roomful of diaries, writings, letters, and photographs. That shapeless voice that I had heard in the archives gained corporeality with each sentence Katherine Jackson French had written, each photograph that emerged, each letter written to her. Slowly, bit by bit, she became a fully developed figure, one who lived the sort of remarkable life that women in the early 1900s didn't generally have. My admiration for her grew, and while she, like all of us, was not a perfect being, I think she was pretty dang close—a remarkable example of kindness, intelligence, grace, determination, faith, and courage.

The story is told in full in *Katherine Jackson French: Kentucky's Forgotten Ballad Collector*, published this year by University Press of Kentucky. The authorship journey has been a long and wonderful one for me, punctuated by long stretches of editorial tedium and stress and the death of my mother (who I so very much wish could have seen this) and sleepless nights and searches for that righteously perfect and magic combination of words, those fleeting symbols which after all only imperfectly impart meaning at best. I have wrestled with them to the best of my ability. I hope I have been triumphant in that regard.

I'm especially proud that Katherine Jackson French's ballad collection, "English-Scottish Ballads from the Hills of Kentucky," appears in print for the first time as the third part of the book. And perhaps best of all, Berea College is publishing a commemorative edition of Jackson's ballad collection, marking the fulfillment of their 110-year-old promise. I have also recorded Jackson's ballads in a two-CD set, the first time that some of these ballads have been heard in over a century.

This trilogy marks the culmination of a six-year project. It has been my honor to tell the story of this remarkable woman and to bring her music, at last, to the world.







# Mystic Garland Celebrates 40 years

*By Mystic Garland Dancers*

The Mystic Garland Dancers, formed in the fall of 1979 in Stonington, CT, celebrated our 40<sup>th</sup> anniversary in September 2019 with a day of dance and an evening party.

Our day-long tour was a morris family reunion! The Westerly Morris Men, founded in 1974, was the first morris team in our area. Mystic Garland formed when, true to the times, the morris men would allow women dancers to practice, but not to dance out. In the early '90s, the rowdier Westerly Morris Men created the Not For Joes, whose stick-breaking joy inspired a former Mystic Garland dancer to create Ladies of the Rolling Pin. We all joined together, along with New Haven Morris and Sword and Hart's Brook Garland Women (one of the only other garland teams in the U.S.), to round out our dance teams to two of each style: garland, Cotswold, and border.

Following a tour of our home town, including a midday stop with all the teams at the popular Mystic River Park dock—a wonderful, resonant dance surface—we celebrated with team alumnae, family, and friends sharing team memorabilia, songs, and stories.

Mystic Garland originally started as a sword team under the name Mystic Garland Morris and Sword Team. However, we quickly added Cotswold to our repertoire. Having discovered Northwest Clog on her own trip to England, “Queen” Joan Nickel transitioned the team to both clog and garland in the late '80s. A trip to England in 1988 cemented the team in those traditions, and the subsequent group purchase of clogs, with the help of host team Rochdale Morris, has kept team members (mostly) shod. Today we continue to dance Northwest clog, garland, and longsword once a year for an annual solstice performance.

As with many teams, our numbers have ebbed and flowed throughout the years. Some old team photos show us 21 strong, while the early 2000s found us writing a dance for

three dancers and taking up jigs. Today we are happy to report new dancers joining, and we are returning to our archived notation to revive forgotten dances. While we never stopped dancing at some of our annual events, we have added more the last few years to share in the busy spring and summer months.

Of course, the beginning of our second 40 years has not been what any of us expected. When it became clear earlier this year that practicing together would not be safe, we looked to our repertoire for something to practice at home and dug up Nutting Girl. This Fieldtown jig was new to many members, although some of us had begun to learn it in the late 2000s. Then word of a world-wide May Day virtual dawn dance out reached us, and we had a goal! Everyone who was able practiced at home along with the Morris Federation instructional video, and we met virtually each week to show our progress and talk through what we'd figured out or needed help with. On a soaking wet May Day morning, we were scattered dancing the sun up and virtually gathered back together for breakfast with current members and alumni. After May Day, we started learning Celebration (a North West-style jig), hoping that we will indeed be able to dance for a celebration sometime soon. We've continued to meet weekly to dance; chat; and share our gardens, crafts, hobbies, and homes, as we take a break from the news and our worries. We are grateful we were able to celebrate our anniversary last year and are looking forward to dancing together in person again. Here's to the next 40 years!

**OPPOSITE:** *Mix-and-match Balance the Straw sets and mass Bonnie Green on the dock. Photos by Vasily Kondrashov.*

**BELOW:** *A delightful pot-luck and team memorabilia table at the 40th anniversary celebration. Photos by Katrina Bercaw.*



# Pandemic Panaceas

Engaging the body. Engaging the mind.



## RUSHFEST WORKOUTS

By Emily Rush

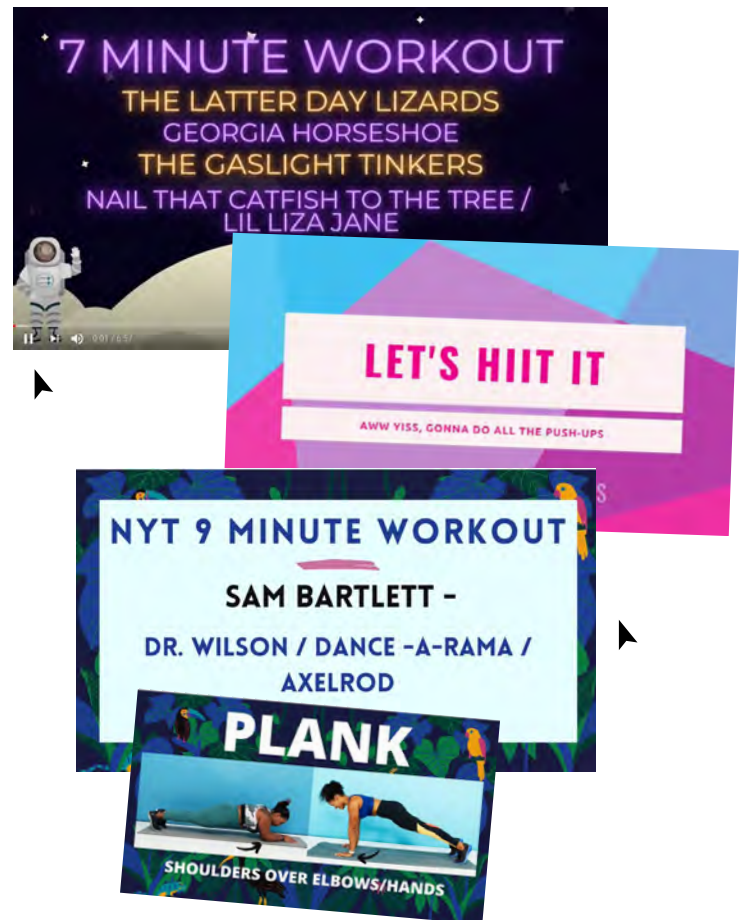
In non-pandemic times I run a contra dance series called Rushfest. I take all sorts of pop music—everything from Kool and the Gang to Beyoncé—edit it just enough so that it's square, overlap a few songs to make a contra-dance length track, and call to them at dance weekends across the country and in my Durham/Carrboro, NC, home community.

In April Alex Deis-Lauby (contra dance caller) and Audrey Knuth (fiddle player) got on Zoom and did the *New York Times* 7 Minute Workout together. They liked it enough to put out an invitation on Facebook, and a handful of dancers started working out together every day. Eventually we added the *New York Times* 9 minute workout, and then a third workout after that.

One day someone asked if I would bring some Rushfest tracks to our workouts, and not being one to do things halfway, I made videos with music, but also silly gifs of the moves and whistles for start and stop times. (Watch a workout video with DJed music at [bit.ly/Rushfest1](https://bit.ly/Rushfest1).) It was a great fit. But as much as we love Kesha and Journey, we are contra dancers first, and adding contra tunes to our workouts was the obvious progression.

So I started asking contra dance musicians if I could bring their tunes to the workout videos. I added tip jars and links to buy the albums, hopefully adding some extra income while in-person events aren't happening. (Watch a workout video with contra music at [bit.ly/Rushfest2](https://bit.ly/Rushfest2).) If you are a dance musician and would like to contribute music, I'd love to hear from you!

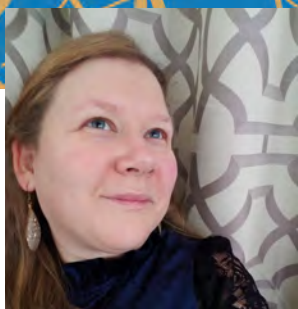
Our workout group has grown to between 12-20 people every (every!) day, with around 30 people that come on a regular basis. We span the U.S., Canada, and Germany, and are mostly but not exclusively contra dancers. It's



been a wonderful way to check in with each other, get encouragement, and meet new people. We modify the moves to make them as easy or as hard as we need. And we laugh a LOT. In June we banded together and raised \$2,500 for the ACLU.

Feel free to get in touch if you'd like to join our workouts—all are welcome! Find all the workout videos and learn more at [rushfestcontra.com/workout](https://rushfestcontra.com/workout), and email me (emily@rushfestcontra.com) or Audrey (audreylk24@gmail.com) for info on how to join the live Zoom workouts.





## STARS IN THE RAFTERS

By Julie Vallimont

I've started a podcast! It's called "Stars in the Rafters" and is a podcast of comfort—of music and poetry contributed by people in the dance and music community. And you are welcome to contribute to it, too! We currently have passed 3000 listens after 19 episodes, with 100+ listens per episode, and listeners from more than 20 U.S. states and 10 countries.

The idea came to me in early April. I was up late at night, sick, stressed, and couldn't sleep. I found myself looking for some comfort. And I thought maybe other people might be looking for comfort, too, especially because so many of us are cut off from dancing or singing or playing music, and it might be a while until we see each other again.

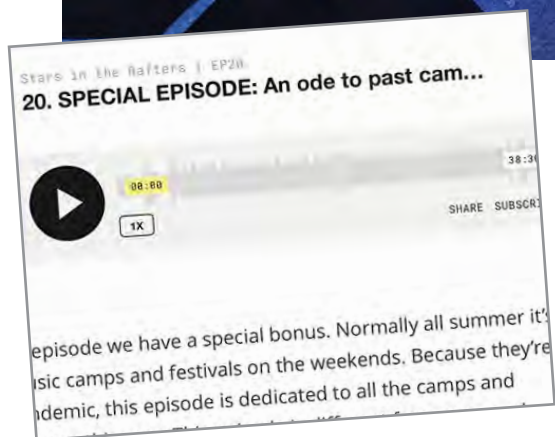
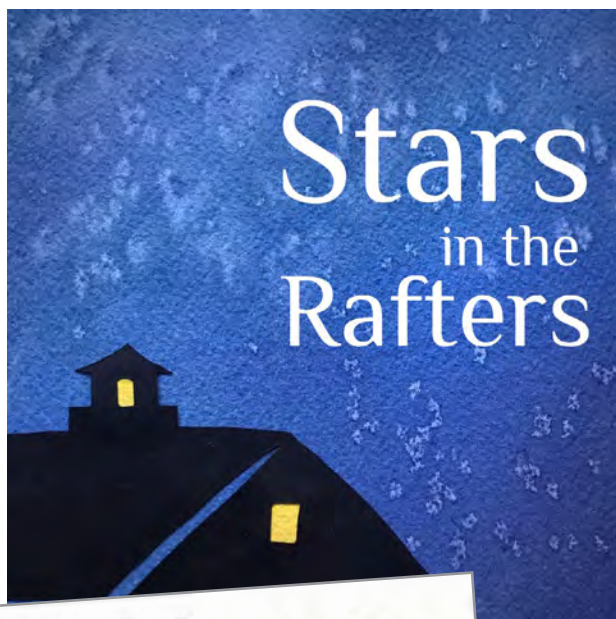
The concept is that this podcast is by the community, for the community. Each episode is 20 to 25 minutes long, just enough to unwind to or even fall asleep to. It's made up of music and poetry from our friends in the music and dance scenes, trying to shine a little light in these trying times. I am really loving listening to what people have been sending in; it is a joy.

A lot of us are missing the joy and community we have on the dance floor and in music halls, and it's going to be some time until we can be together again. Though we can't celebrate together in the same way in person, we can still be here for each other. I hope you enjoy the podcast, and please do feel free to send in music or poetry, or just reach out to me and say hi!

Listen at [starsintherafters.com](https://starsintherafters.com).

Artwork by Nicole Singer. Logo design by Julie Vallimont and Alden Robinson.

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Pinewoods



## PART ONE

# Anti-Racism and the Folk Revival

By Ezra Fischer

*This piece was written and published online by long-time CDSS member, Ezra Fischer. It has been split into two pieces and abridged. This first half is an analysis of the history of the first folk revival and Cecil Sharp. The second half, which will be published in the winter issue of the CDSS News focuses on how our history informs our present and should influence our future. Can't wait? The essay is published in full at [ezrafischer.com](http://ezrafischer.com).*

George Floyd's murder and the protests it sparked have forced people to ask themselves important and uncomfortable questions about race and racism. Communities big and small, including some traditional dance teams, have issued statements of solidarity. My team, Still River Sword, met to discuss the issue. We quickly agreed that we wanted to donate money to organizations working for racial justice, issue a statement expressing our beliefs as a group, and invite other teams to match our donation. That was the easy part. The hard part was agreeing on a statement. In particular, we had a range of beliefs about the history of our tradition. To what extent was it racist or white supremacist? How important is it to explicitly recognize any past racism in our statement? Would making provocative claims about our community's past harm our ability to raise money in the present? Is it more important to raise money or to invite other groups to have the same tough conversation that we were having?

In the days after we first met, I did some research and decided to write about what I learned. As members of the wider folk music and dance world, I encourage you to work within your own communities to start similar conversations. My hope is that this can be a helpful companion piece to those discussions. My conclusion is that being members of our particular folk tradition means we do need to be explicit about our past and the ways in which that past continues to affect our present in order to begin to be anti-racist in the future. Here's why.

Modern longsword, morris, rapper, and English country dance traditions stem from a single cultural movement. The most important figure in that movement was arguably Cecil Sharp. Sharp is fairly well known, and I won't try to recap his entire biography here. He went into English towns and collected folk songs and dances. He also came to the United States and traveled through Appalachia, where he again collected songs. His analysis was that these songs were of English origin and had, in the wild mountains of America, been preserved in an earlier form even than those he collected in England.

The context of Sharp's collecting is important. He collected at a time of rapid change in both England and the United States. Both societies were rapidly industrializing and urbanizing. England was involved in the start of imperial competition that would eventually lead to World War I. The United States was at the tail end of the largest wave of immigration in its history.

Sharp and the first folk revival were not music and dance enthusiasts unaffected by their political context. Quite the opposite. The folk revival was a political act. Sharp was a Fabian—a political group in English politics that promoted social reform for the purposes of imperialism. Although this may seem like a strange combination of beliefs, it's not dissimilar from Progressive era beliefs in the United States. We remember the Progressive era for social reform in the areas of education, medicine, and government but it had a dark side as well, including restriction of further immigration and the cementing of demeaning ethnic stereotypes. Similarly, Fabianism mixed a concern for the quality of life of the working class with a determined defense of what they saw as English national and racial purity.

The effort of Sharp and his peers to collect and popularize music and dance had their core motivation in the politics of their time. In fact, the more I read about this, the more I see politics as the primary driver and music as the vessel. In his history of music in the context of the British military during World War I, Nicholas Hiley explains this:

*According to Sharp, the peasant had not been touched by the development of urban culture, with its international influences, and thus remained a repository of racial characteristics and a possible source of inspiration for a truly English musical style.*

*(Ploughboys and Soldiers: the folk song and the gramophone in the British Expeditionary Force 1914-1918 by Nicholas Hiley, Page 63)*



Gavin James Campbell, in *Music and the Making of the New South* makes the slightly subtle racism of the phrase, “truly English style” clear as a bell:

*[Sharp] asserted that the “national type is always to be found in its purest, as well as in its most stable and permanent form, in the folk-arts of a nation,” but if there were no folk arts, there could be no “national type.” Sharp blamed immigration and modernization for destroying Anglo-Saxon folk traditions, and he recommended that public schools teach “the folksongs and folk-ballads of the race” so that children could “as quickly as possible enter into their racial inheritance. The songs would, he explained, “arouse that love of country and pride of race, the absence of which we now deplore.” In Sharp’s mind, racial identity and folk music were inseparable, and his commitment to the ballads was both personal and patriotic.*

(*Music and the Making of a New South* by Gavin James Campbell, Page 110)

Sharp saw folk music as a way to solidify the white English Anglo-Saxon people and to stave off the threatening influence of the other. To be clear, this analysis is not the product of modern attitudes being imposed on historical events and people. Sharp’s motivations were no secret at the time. The New York Times covered a memorial for Sharp shortly after his death in 1924 and summarized his career like this:

*Cecil Sharp’s work of rescuing the folk songs and folk dances was practically completed before his much regretted death last year...they came into it just in time to save what there was, for the conditions of modern life were steadily obliterating the love and knowledge of the old songs...*

*In the Appalachians, as in the English countryside, Sharp was fortunate in the hour of his approach. The end is coming in the Southern mountains as it is in the English counties... the irresistible oncoming of the coal miners and the timber hewers and other industrial evangelists, tend to kill the singing of the old songs and the dancing of the old dances. Music hall ditties, “[racial slur] songs” as manufactured on Broadway, fox trots and jazz generally take the places of them.*

(“An English Folk Song and Folk Dance Memorial to the Late Cecil Sharp” *New York Times*, June 14, 1925, by Richard Aldrich)

However real Sharp’s interest in music was, and I believe it was real and significant, his political motivations drove his action and converted them into active racism. Here, narrated by Michael Yates, is an illustrative example from Sharp’s travels in the United States. It contains excerpts from Sharp’s diary and the diary of his colleague, Maud Karpeles:

On 1st August Sharp felt that the time had come for another move, this time back to Kentucky.

*It now seems clear that this piece of country had ‘advanced’ too far on the down grade towards sophistication and that we are wasting our time and money in staying here.*

There may, however, have been other factors which influenced Sharp in his decision:

*We tramped—mainly uphill. When we reached the cove we found it peopled by [racial slur] ... All our troubles and spent energy for nought.*

Maud Karpeles described the same encounter in slightly greater detail:

*We arrived at a cove and got sight of log cabins that seemed just what we wanted. Called at one. A musical ‘Good Morning’, turned round and behold he was a negro. We had struck a negro settlement. Nothing for it but to toil back again.*

(“Cecil Sharp in America: collecting in the Appalachians” by Michael Yates. Berwick-upon-Tweed. 23.12.99)

What is important here is not the use of the slur but rather that Sharp and Karpeles were actively ignoring the music of Black people. Again, context is important. Cultural genocide was an active part of chattel slavery in the U.S.. Enslaved people were intentionally separated from members of their own groups when they arrived and were restricted from singing or playing music except in churches that they were forced to attend. Ignoring Black musicians and claiming that the music they heard from white people was some kind of pure version of English music is a continuation of what slavery began.

*As long ago as this history is, it is not remote. The second half of this piece, which will be published in the next CDSS News, explores some of the ways in which elements of Sharp’s political and racial motivation have become integral parts of our folk traditions and communities and how we should respond.*

# NEW COMMUNITY RESOURCES HIGHLIGHTS

By Emily Addison



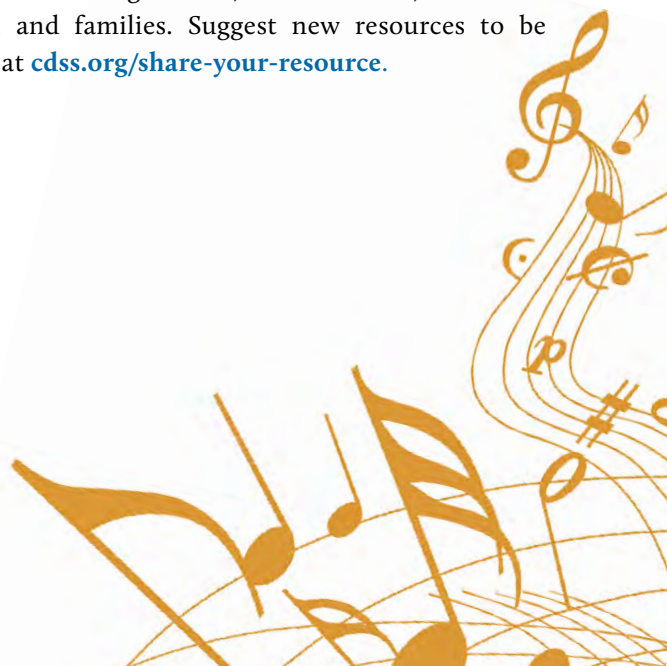
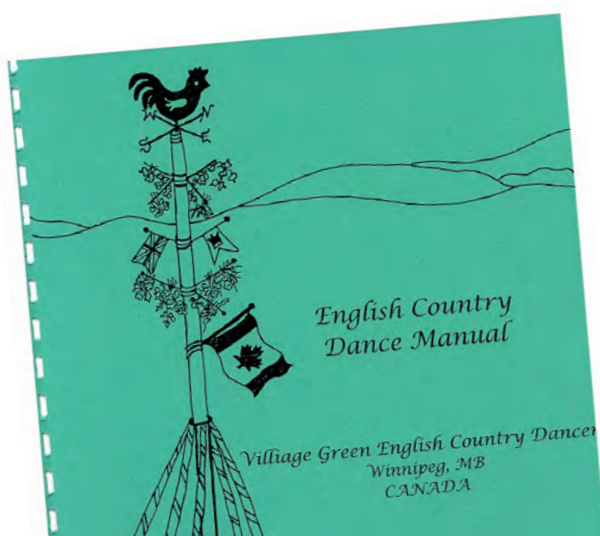
CDSS is an ongoing sponsor of this vital resource, which features community discussions on a variety of topics. Join the conversations at [sharedweight.net](https://sharedweight.net).

- **Contra callers:** This list has been quite active, as usual! Recent topics of discussion include dancing while remaining physically distant, creating a quality setup for performing from home, sharing of specific dances, and much more.
- **ECD:** The ECD list has also been very active. There are discussions on how to hold virtual dances, the history of racism and colonialism in dance, etiquette around tempo adjustment, and what makes a dancing master.
- **Trad callers:** Current discussions include when to call to the phrase (and when not to!) and choreography for distanced dances.
- **Organizers:** Organizers are discussing how to recognize and/or compensate day-of volunteers.
- **Dance Musicians:** Musicians are discussing some of the complexities around key signatures for tunes.

- **5 Things...about Global Terminology/Positional Calling with Brooke Friendly:** The Historical Tea and Dance Society has been hosting online discussions with ECD leaders since March. Darlene Hamilton's discussion with Brooke Friendly focuses on teaching dances using global terminology and positional calling.
- **Breaking Down the Legacy of Race in Traditional Music in America:** This NPR radio piece and associated article explores the intersection between racism and traditional music. The piece features musician Jake Blount and Youth Traditional Song Weekend.
- **Village Green English Country Dancers ECD Manual:** This recently-updated manual meticulously describes figures, formations, and steps in English country dancing. It also includes descriptions of common difficulties in executing steps and figures.

Find these and loads more at [cdss.org/portal](https://cdss.org/portal).

We welcome resource submissions for all sections, and we are especially looking to expand the sections for singers and song leaders, ritual dancers, classroom teachers, and families. Suggest new resources to be featured at [cdss.org/share-your-resource](https://cdss.org/share-your-resource).





# More Resources in the Time of COVID-19

*By Linda Henry, Emily Addison, and Ben Williams*

Even though we can't gather together in person right now, there are lots of things we can do during this pandemic. This fall is a great time to dig into CDSS's wide range of community resources! Whether you're a caller, musician, singer, dancer, or organizer, or all of the above, you'll find things here to support your work.

- **WEB CHATS** provide live learning opportunities for organizers, including guest speakers, Q&A, breakout sessions, and open discussions. Our last Web Chat, "Let's Talk About Reentry," connected 450 participants from across North America and beyond! To explore video recordings and other materials from all previous Web Chats, visit [cdss.org/web-chats](https://cdss.org/web-chats).
- **SHARED WEIGHT** is a collection of email discussion groups where you can chat with other singers, callers, dance musicians, and organizers. Read some recent discussion topics on page 30 and join the conversations at [sharedweight.net](https://sharedweight.net).
- **THE CDSS RESOURCE PORTAL** houses both CDSS-created resources and key resources from other creators. The Resource Portal collects a wide range of sources in one place to provide easy access to useful information for organizers, callers, singers, dance musicians, ritual dancers, and more. Find more about some recent additions to the Portal on page 30 and explore the Portal yourself at [cdss.org/portal](https://cdss.org/portal). Dig in!
- **GRANTS.** Do you need funding for an event or project to boost your community? CDSS Grants are currently

available for a variety of purposes, now including funding for equity and anti-racism training. During the pandemic, we're accepting applications on a rolling basis. Find out more at [cdss.org/grants](https://cdss.org/grants).

- **1:1 SUPPORT.** Want to talk with someone about a particular aspect of your community? CDSS staff are available to listen to your experiences, offer logistical advice, and/or refer you to resources that address the unique needs of your community. Email [resources@cdss.org](mailto:resources@cdss.org) to schedule an appointment.
- **THE CDSS ONLINE LIBRARY** is a fantastic collection of free resources, including dance instructions for callers, music for musicians, databases for research, material for morris dancers, videos, and more! Explore the library at [cdss.org/library](https://cdss.org/library).
- **THE COVID-19 SECTION** of our website is a collection of pandemic-specific resources, including emergency funding sources, ideas for hosting online events, listings of cancelled events, our directory of gigging artists, and more. Find all COVID resources at [cdss.org/covid19](https://cdss.org/covid19).
- **THE ONLINE EVENTS CALENDAR** typically lists in-person music and dance events across North America. Right now, it features online events—sometimes as many as 10 in a day! See all the events coming up at [cdss.org/online-events](https://cdss.org/online-events).
- **SHOP TALK** is a quarterly email newsletter for organizers. Sign up at [cdss.org/shop-talk](https://cdss.org/shop-talk).
- **THE CDSS NEWS** is our quarterly magazine, featuring news from CDSS staff, writing from folks in our communities, new dances, songs, puzzles, and more. Check out back issues in the article archives at [cdss.org/news](https://cdss.org/news).
- **AFFILIATE RESOURCES.** CDSS Affiliates are eligible for insurance and 501(c)(3) status and also receive discounts on News ads and store materials. Check out all the benefits at [cdss.org/affiliate](https://cdss.org/affiliate).

We'd love to hear from you about any challenges your community encounters during this time. Your input will help us continue to create new resources throughout this journey. Feel free to email us at [resources@cdss.org](mailto:resources@cdss.org).

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# TELL ME MORE: CZAR OF MUSCOVY

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By Graham Christian

One of the many provocative dance titles found in the 11th edition of the Playford firm's *Dancing Master* is "Czar of Muscovy," which, owing to the length of its tune, sprawls across two pages late in the volume. What has Moscow—Muscovy—to do with the assembly rooms of Stuart London?

In 1697, the 25-year-old Peter I, Tsar of Russia (1682-1725), daringly left his kingdom on a multi-month excursion to Western Europe to gather the support of its monarchs against the Ottoman Turks, taking in Latvia, Prussia, the Low Countries, England, and Vienna. Wishing to dispense with formality, he traveled incognito under the name of Peter Mikhailov. His feeling for disguise was minimal: he had an entourage of almost a hundred, including translators, clocksmiths, trumpeters, a cook, an Orthodox priest, four dwarves, and a monkey. Since Peter himself was 6'8" tall—perhaps the tallest man in Europe at the time—and his party included 70 soldiers almost as tall as himself, the imposture can have fooled no one.

Peter's efforts to gain allies were largely fruitless, but he learned the shipbuilder's trade during his four months in the Netherlands. Arriving in England on January 11, 1698, the party settled in Norfolk Street in London. While Peter spectacularly missed chances to meet the likes of Sir Isaac Newton and Sir Christopher Wren, he did visit the Royal Society, as well as the Observatory and the Mint. He met the widowed King William III and his court frequently enough that the King, exasperated by the expenses of Peter's entourage, began to enquire when they planned to depart.

In February, the party sublet the fine house of Sayes Court in Deptford (near the Dockyard, to gratify Peter's continued curiosity about shipbuilding), a property owned by the diarist John Evelyn; by April 21, the date of their departure, they had destroyed the garden, shattered three hundred windowpanes, torn up the bedlinens, broken up or burned all fifty chairs, ruined the walls, broken the locks, and stained three floors with ink and oil.

Peter took a mistress: Letitia Cross, the pert beauty who, two years before, as a singing actress, had premiered Thomas D'Urfey's song, "De'il Take the Wars," which in turn inspired two English country dances. In farewell, Peter gave her 500 pounds, which she said was not enough, and Peter thought too much.

Peter's wanderings continued in Vienna, but was cut short by news of an attempted revolt back home. We have little incontrovertible evidence that Peter danced in England, but it is likely that he did; we know that Sophie, the Electress of Hanover (1630-1714), taught the initially timid young man to dance in July 1697, and by the end of his tour, he was dancing enthusiastically, if a little wildly. Peter made a second visit to Europe in 1716-1717, to Danzig, Copenhagen, and Versailles, and both danced and witnessed dance on that journey.

In 1718, Peter issued a decree detailing—and likely encouraging—what he called, in French, *Assemblies*, which afforded upper nobles and well-known merchants and artisans, and, most shockingly for Russians, women, to meet and socialize on terms of relative informality in private homes between 4:00 and 10:00 p.m. As in the French and especially English Assemblies that were his model, these parties featured card-playing, eating, conversation, and dancing.

We know from the diaries of a young German aristocrat visiting Russia in the 1720s, Friedrich Wilhelm von Bergholz

(1699-1771), that these dances included French minuets and English dances for 10-12 couples at a time, as well as "Polish" dances (perhaps an early form of the improvisatory polonaise); by the later 18th century, Russia had dancing masters of its own. Social dance as exhibited in the courts of Europe became part of Peter's aggressive program to modernize and Westernize his country, and helped to bring Russia and the Western European powers into dialogue with each other.

As for the dance written in his honor, while it is tempting to suppose that he brought

all his wildness to its performance while in England, we can say that it appeared in the 11th through the 18th editions of *The Dancing Master*, from 1701 to 1718, and was drawn into Walsh's dance publications from 1718, when he nipped it from the Playford publication, until 1754. The dance itself







is rarely if ever revived now, being a trifle busy for modern taste, but Thomas D'Urfey liked the tune well enough to use it twice in his vast song collection, *Wit and Mirth* (1705-1720), both times with reference to dance. "The Song of Orpheus," from his first volume, urges all creation to "skip it and trip it, / In honour of Love and the Muses." In the fourth volume, it serves the poem "Woobourn Fair. A Dialogue between Dick and Doll," and in it, Dick swears that none of the other country lasses "Can for Dancing with Dolly compare." Peter the Great's excellent adventure had a lasting impact on England, but perhaps even more on Peter himself and his Russia.

**OPPOSITE PAGE:** Peter I of Russia. Mezzotint by John Smith after the portrait by Sir Godfrey Kneller (1646-1723) painted during the Tsar's visit. Image courtesy of the National Portrait Gallery (London).

( 190 )

*Cheshire Kilby.* Longways for as many as will. ○○○○

The first man cast off behind the second man, and turn his Partner once round; The first woman doing the same with the second man: The first cou. being in the second cou. place, go the double Figure through the 3d. cou. and turn each other.

*Chair of Muscovy.* Longways for as many as will. ○○○○

( 191 )

The first and second cou. fall back and turn single, all 4 Sett again and the two men lead through the two women and turn twice, all 4 fall back and Sett, and turn single; then all 4 fall back again, then the women do the same; the first man and woman take hands and Sett to the second man and turn single, Sett again and all 3 go the Hay once; then take hands again and Sett to the 2d. woman, and turn single, Sett again and go the Hay into their own places, and flip down the middle into the second couples places.

Cr 2

*Chair of Muscovy.* Longways for as many as will. ○○○○

( 191 )

The first and second cou. fall back and turn single, all 4 Sett again and the two men lead through the two women and turn twice, all 4 fall back and Sett, and turn single; then all 4 fall back again, then the women do the same; the first man and woman take hands and Sett to the second man and turn single, Sett again and all 3 go the Hay once; then take hands again and Sett to the 2d. woman, and turn single, Sett again and go the Hay into their own places, and flip down the middle into the second couples places.

**THIS PAGE CLOCKWISE:** Peter I of Russia. Portrait by Sir Godfrey Kneller (1646-1723), painted during the Tsar's visit. Image courtesy of the Royal Collection Trust (UK). The Dancing Master (11th Edition; 1701)

# folk love gram

**To: Gumby in Amherst, MA**

**From: Wendy in Durango, CO**

I miss you, my dance camp roomie, and all your rainbow tie-dye swirly twirls.

**To: The CDSS Board**

**From: Dorcas**

Thank you for all the work you do. I miss the meetings, but the work is in good hands. Keep it up—your enthusiasm shows.

**To: The CDSS Staff**

**From: Dorcas**

You all are amazing: flexible; cheerful and friendly; passionate about the work; persistent, patient, and unstoppable as you move the CDSS agendas forward. Thank you!

**To: New England Contra Dancers**

**From: Nancy Smith Worthen**

How I miss dancing with you, particularly my Providence, Rehoboth, Worcester, and Mystic Pie dance friends. I am ready to swing with each one of you when we can dance safely.

**To: Virtual Callers, Musicians and Organizers**

**From: Luanne Stiles and John Lam**

Sending gratitude for providing an online opportunity for old and new friends to gather and dance to a wide variety of dancing traditions. You're amazing!

**To: Karen Axelrod**

**From: All of us**

Thank you for holding us all together with Tuesday night "In the Moment"s. It's the highlight of our weeks. We are so glad to have your smile, humor, and music in our lives. Much love from all of us.

**To: Claire Takemori**

**From: Deb Karl**

Thank you and your team so much for all of the music and dance events you present online. I'm always happy to listen in when I can get to them. I look forward to dancing with you again, someday, somewhere, somehow.

**To: Darlene Hamilton**

**From: Deb Karl**

Thank you and your team for organizing your great series "5 Things...Inside the Dancing Mind." I've enjoyed the ones I've seen, and hope to catch up on some more soon!

**To: GODS**

**From: JoLaine**

You have been so important to me during these crazy times. Thanks for proving that it's not just the dancing that holds us close, it's our presence for each other. Til we dance—

**To: Ken and Lindsay Morgan**

**From: Jane and Stephen Bullock**

We are all safe here in Melbourne and we have started zoom dances with the VFMC. Hope you guys are all okay and finding lots to do in this year of solitude. Best wishes, Jane and Stephen.

**To: The entire CDSS Dance and Music Community**

**From: Karen Axelrod**

A huge thank you to all of you. There has been so much support, of all kinds, coming to musicians. I am grateful, and I feel privileged and honored to be a part of it all.

**To: Our Florida Dance Friends**

**From: Al and Christine**

We miss all of our Florida dance friends that we've come to know, and whose company we enjoy so much from contra, Scottish, English, and Irish dance groups. Virtual hugs until we can safely dance in person again!

**To: Matthew Duveneck**

**From: Anna Gilbert-Duveneck**

I feel so lucky to be married to my favorite dance partner! A guy with a huge smile, he likes to take big bites of life. Happy 8th Anniversary!

**FolkLoveGrams are free for all CDSS Members.** To submit, email your gram to **robin@cdss.org**. Use 40 words or fewer, and be sure to include the "To:" and "From:."





## DANCE CAMP SCAVENGER HUNT

*By Emily Troll*

How many of these items can you find around your house?

Twirly skirt

Mismatched socks

Sweatband/bandana

Water bottle covered in stickers

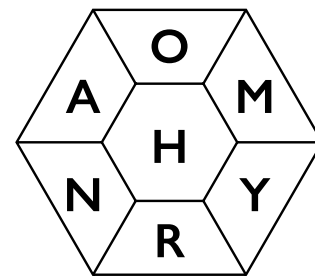
Granola bar

Name button/name tag

Flashlight/head lamp

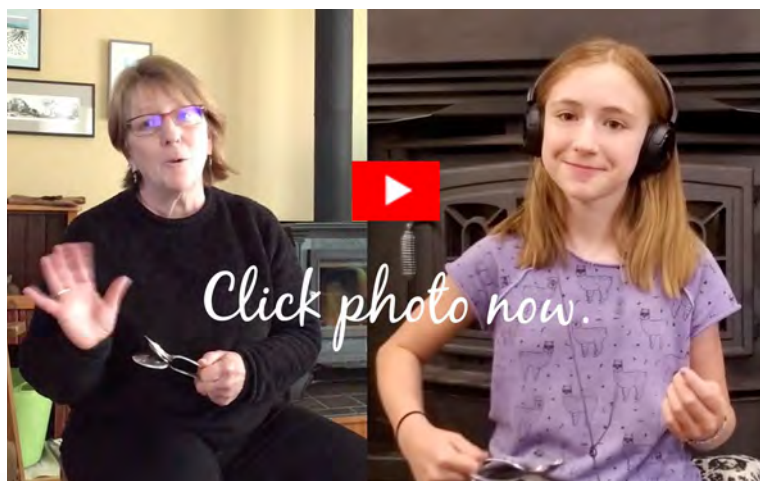
## BEEHIVE

*By Kelsey Wells*



Create words using letters from the beehive. Each word must be more than three letters long and use the center letter at least once. Score one point for each word and three points for each pangram (any word that uses all seven letters). Letters may be used more than once in a word. Our solution list (worth 26 points, on page 45) doesn't include proper nouns, obscure or hyphenated words, medical terms, or obscenities.

This puzzle is inspired by "Spelling Bee," published in the *New York Times*.



## PLAY THE SPOONS

*By Sue Hulsether*

Play the spoons with Sue! In this video for all ages, Sue Hulsether teaches the basics of playing the musical spoons. Find more dance and music activities for the whole family at [cdss.org/portal/families](https://cdss.org/portal/families).





While so many of us are mourning the temporary loss of our favorite dance and song events, for thousands of callers, musicians, singers, and sound technicians, the cancelling of these events has resulted in a significant loss of work and income. We believe our community is one of the best in the world at supporting its members; now is the time to lift each other up!

Let's show these talented folks our love! Check out our **Directory of Gigging Artists** at [cdss.org/sendlove](https://cdss.org/sendlove) to send some kindness, business, or funds to the callers, musicians, singers, and sound technicians who make our lives so sweet. If you are a freelance artist and would like to join this directory, you're welcome to fill out the request form linked at the top of the page.

Alex Sturbaum  
Anadama  
Andrew VanNorstrand  
Armand Aromin  
Atwater-Donnelly  
Audrey Knuth  
Becky Tracy & Keith Murphy  
Benjamin Foss  
Beth Molano  
Bethany Waickman  
Brendan Taaffe  
Bruce Randall  
Casey Murray  
Cathy Mason  
Cecilia Vacanti  
Cedar Stanistreet  
Celia Ramsay  
Charles Abell  
Cheryl Schrufer  
Chrissy Davis-Camp  
Chrissy Fowler  
Dan Meyers  
Daron Douglas  
David Rivers  
Deborah Denenfeld  
Deirdre Murtha  
Dereck Kalish  
Dugan Murphy  
Edward E. Howe  
Ellie Grace  
EmmaLee Holmes-Hicks  
Eric McDonald  
Everest Witman  
Evie Ladin  
Frederick Park  
George Paul  
Glen Loper  
Gus Voorhees  
Hannah Shira Naiman  
Jacqueline Schwab  
Jaige Trudel & Adam Brooine

Jamie Platt  
Jan Elliott  
Janina O'Brien  
Jeremiah McLane  
Joe Seamons  
Josephine van Lier  
Julie Vallmont  
Karen Axelrod  
Karen Burciaga  
Kate Powers  
Katie Martucci  
Larry Unger  
Laurie Fisher  
Linda Block  
Liz and Dan Faiella  
Liz Donaldson  
Mason Hickman  
Matthew Olwell  
Naomi Morse  
Nils C. Fredland  
Noah VanNorstrand  
Owen Morrison  
Patti Cobb  
Peter & Mary Alice Amidon  
Peter Macfarlane  
Rachel Bell  
Rachel Panitch  
Reid Miller  
Renée Camus  
Rodney Miller  
Sally Rogers  
Sara Banleigh  
Seven Times Salt  
Sondra Bromka, John Bromka  
Stephanie Marie Voncannon  
Stringrays  
Stuart Kenney  
Sue Hulsether  
Suzannah Park  
Weogo Reed  
Windborne

# We hope to see you at camp in 2021!

## *Pinewoods Camp* (Plymouth, MA)

### **American Dance & Music Week**

Program Director—Emily Troll

#### **Contra Dance Callers Course**

### **Campers' Week**

Program Directors—Anna Soloway and Dennis Soloway

### **Early Music Week**

Program Directors—Emily O'Brien and Lisa Terry

#### **Accademia**

### **English Dance Week**

Program Director—Alex Cumming

#### **English Dance Leaders Course**

#### **Take 5: A Longsword Intensive**

### **Family Week at Pinewoods**

Program Director—Elvie Miller

### **Harmony of Song & Dance**

Program Director—Betsy Branch

## *Ogontz* (Lyman, NH)

### **Family Week at Ogontz**

Program Director—Nils Fredland

## *Camp Louise* (Cascade, MD)

### **Cascade of Music & Dance**

Program Director—Adina Gordon

#### **Traditional Music and Dance for Music Teachers**

## *Camp Cavell* (Lexington, MI)

### **Dance, Music & Spice**

Program Directors—Gaye Fifer and Rachel Fifer

#### **American Dance Musicians Course**



[camp.cdss.org](https://camp.cdss.org)

Photo: Jennifer Wik



**FIDDLE HELL 2020** NOVEMBER 5-8  
 WILL BE AN EPIC **ONLINE** EXPERIENCE!

REGISTER FOR ALL SESSIONS OR JUST THE CONCERTS!

<b>85</b> INSTRUCTORS PERFORMERS	BECKY TRACY BRUCE MOLSKY KARAN CASEY JAY UNGAR KATIE MCNALLY	KEITH MURPHY GENTICORUM KEVIN BURKE AND MANY MORE!
<b>230</b> WORKSHOPS CONCERTS JAMS	FIDDLE MANDOLIN GUITAR OLD-TIME BANJO CELLO SINGING AND MORE!	

**CLICK HERE FOR MORE INFO**



Our hearts go out to everyone affected by the COVID-19 pandemic: patients and their families, essential workers, first responders, medical personnel, and all those doing their part by sheltering in place.

Until we can meet again on the dance floor, stay safe, stay home and stay strong!

Visit [godsdance.org](http://godsdance.org) for latest details. Follow Gainesville Oldtime Dance Society on Facebook.

# June Harman

artist, dancer, caller

*Music and dance never fail to inspire me.*



**'Triple Bill'**

Original artworks & reproductions of my work are available through my website.

**[juneharman.com](http://juneharman.com)**

The Historical Tea & Dance Society



**5 THINGS**  
Inside  
the  
Dancing  
Mind  
of...

a web chat  
series  
on Zoom and  
Facebook Live

**TUESDAYS 6pm PDT**  
**3rd SATURDAYS 10am PDT**

[www.historicalteaanddance.org](http://www.historicalteaanddance.org)



**ONLINE VOICE & PIANO LESSONS**  
With **JEANNE MORRILL**

During these most unusual times, I've been teaching online and am finding it to be an enjoyable experience.

If you have children looking for something fun and engaging to do, if you are looking to improve your own skills, or if you've often thought you'd like to study singing or playing the piano, here's a chance to enrich your child's or your own life. I've been a performer and a teacher for more than 35 years in a variety of styles and to all ages and levels. My training was from Boston University (in Vocal Performance) and New England Conservatory (in Music Education). You can contact me with any questions you may have or to schedule lessons via email: [jemorrill@verizon.net](mailto:jemorrill@verizon.net)

# Pitt's Maggot

April 9-11<sup>th</sup> 2021  
(Pandemic Permitting)  
An English Country Dance Weekend  
In beautiful Pittsburgh PA

## Joanna Reiner

Calling with Music By

## Goldcrest

**Daron Douglas**

**Dave Wiesler**

**Paul Oorts**

CDSS of Pittsburgh <http://CDSSP.ORG>

Rescheduled from 2020:  
**Harvest Moon Dance Weekend**

Our annual English Country Dance event  
in Chicagoland

**October 8 - 10, 2021**



Music by

**KAREN AXELROD**

and **SHIRA KAMMEN**

Calling by **BEVERLY FRANCIS**

at the Baker Community Center, St. Charles, IL

Information at [www.ChicagolandECD.org](http://www.ChicagolandECD.org)  
[ChicagolandECD@gmail.com](mailto:ChicagolandECD@gmail.com)

Mady 630-584-0825/Tammy 847-508-5586





# Winter Dreams Weekend

## English Country Dancing in Santa Barbara

**2021 Winter Dreams Weekend & Ball Canceled**

Stay tuned for the 2022 Weekend and Ball  
February 18-20, 2022

Experience the legendary sprung floor of  
Santa Barbara's Carrillo Ballroom!

[www.sbcds.org/wd](http://www.sbcds.org/wd) [wd@sbcds.org](mailto:wd@sbcds.org) 805 699-5101

The background of the poster is a dark, blue-toned photograph of a snowy forest at night, with trees and a path illuminated by a soft light.

THURSDAYS IN OCTOBER FROM 7-9 PM EST

## Online Workshops for Organizers!

- OCT 7 Cultivating an Outstanding Culture
- OCT 8 Attracting, Managing, & Retaining Volunteers
- OCT 15 Progressive Organizing for Inclusion
- OCT 22 Addressing Anti-Community Behavior
- OCT 29 Creating a Learning Community

TAUGHT BY DELA MURPHY

FMI & TO REGISTER:  
[PORTLANDINTOWNCONTRADANCE.COM](http://PORTLANDINTOWNCONTRADANCE.COM)

\$30 PER CLASS

The poster is a hand-drawn style illustration with a list of workshops on the left, each preceded by a date in a small box. The background is white with various icons like a calendar, a lightbulb, a megaphone, and a smartphone scattered around the text.

## NEW ALBUM!

ACCORDS: THE WESTERN OCEAN

“This collection of sea shanties and river songs--all sung in powerful acapella harmony--is a gutsy recording that deserves to break out of its niche market. The lads of Pressgang Mutiny are fine singers and they strike the perfect elusive balance between rough seafaring authenticity and fine, engaging musicianship.” – Ian Robb.

[pressgangmutiny.com](http://pressgangmutiny.com)

The album cover features a large, white anchor on a red background. The text 'PRESSGANG MUTINY' is in the top right corner, and 'ACCORDS: THE WESTERN OCEAN' is at the bottom left of the anchor.





# DANCE

at John C. Campbell Folk School



800-365-5724 • folkschool.org • Brasstown, NC

## 2021 DANCE WORKSHOPS

February 19-21, 2021

### Clogging 101

with Annie Fain Barralon

Does listening to lively old-time music make you want to jump out of your seat and dance? It only takes knowing a few steps to dance to your heart's content, and that's exactly what you'll do in this weekend of Appalachian-style, percussive dance. Have a great time learning a variety of basic steps and short routines. The only requirement is to be fit enough to stand and be active for a couple of hours at a time.

March 5-7, 2021

### Irish Set Dancing

with Jim Morrison and Own Morrison

The border between counties Cork and Kerry witnessed the rise of a unique style of Irish music and dance. Here polkas and slides still dominate the dance tune repertoire, and musicians trace their roots to music masters Pdraig O'Keefe or Tom Billy Murphy, active a century ago. Descendants of the 19th-century polka quadrille, these dances are fast-paced, exciting, and so easy to pick up that you'll leave the weekend able to show a set to an unsuspecting group of friends. Prior experience is not needed, but a little endurance and good physical conditioning will help.

April 30-May 2, 2021

### English Country Dance Weekend

with David Millstone and Susan Kevra

Experience the joy of English country dancing from the "Playford" dances of the 17th and 18th centuries to the village dances collected during the 20th century, as well as many inventive contemporary dances in English style by choreographers from England, America, and Europe. Learn how to make seamless transitions between figures and add grace and energy to the dance floor among your partners and neighbors. All dancing will be to glorious live music. Previous English country experience is required.

May 21-23, 2021

### Beginning Appalachian Clogging

with Emolyn Liden

Start a joyful hobby that is great exercise, too! Join your instructor, who has been dancing her entire life, to learn a variety of percussive steps and short group routines to wonderful, live fiddle music. You'll soon be dancing to your heart's content! The only requirement is a basic level of fitness to stand and be active for a couple of hours at a time (with breaks!). We will also learn about the tradition and history of clogging and flatfooting.

June 20-26, 2021

### Dance Callers' Workshop

with Diane Silver

This workshop for beginning to intermediate callers offers a supportive environment designed to help students discover their strengths and explore new ideas. We will cover topics including teaching techniques, recognizing good choreography, planning a program, leading effective walk-throughs, improving performance presence and vocal skills, and working with musicians. Gain direct experience as you practice calling/teaching actual dances, followed by dancer critique and observations using a safe and supportive feedback model.

## Our 2021 eCatalog is Now Available



Our new January-June 2021 eCatalog is now available for viewing and as a downloadable printable PDF. Our lineup of programs features 450 classes taught by our inspiring instructors. We invite you to explore the possibilities of what you can learn and create and to register now for a class.

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YEARS  
1925-2020

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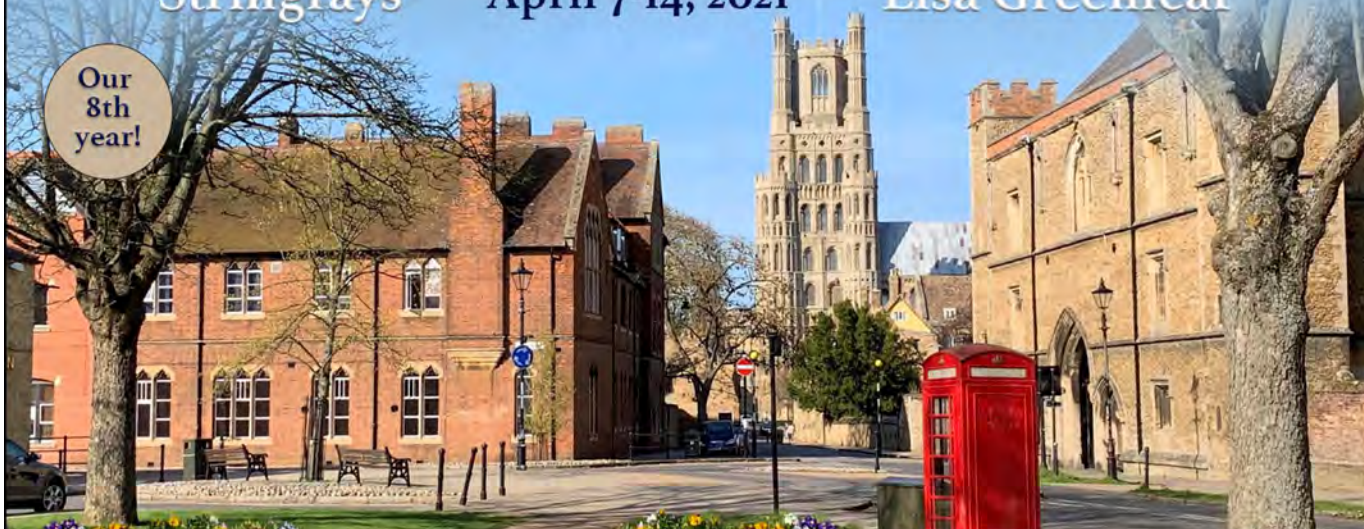
# Contra Holiday in Medieval England

Stringrays

April 7-14, 2021

Lisa Greenleaf

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8th  
year!



Treat yourself to an extraordinary British contra dance adventure with your friends! We are in the heart of the cathedral city of Ely, near Cambridge, with shops, river and train station close by. Join us on daily excursions or explore on your own. A great vacation for singles and couples with an opportunity to meet UK dancers. \$1350 includes breakfast, dinner, accommodations and seven dance nights. [geebee219@gmail.com](mailto:geebee219@gmail.com) (757) 867-6807 [www.contraholiday.net](http://www.contraholiday.net)



## Gainesville Oldtime Dance Society (G.O.D.S.)

Why dance with mortals when you can dance with the GODS? Leave Earth behind to bask in the warm afterglow of heavenly dances in Florida!

When social dancing is finally safe again, come dance with us first Sundays 4-7 pm, third Saturdays 7-10 pm, and fifth Sundays 4-7 pm at the historic Thelma Boltin

Center, Gainesville's authentic Swing-era dance hall. Click-through to our website. We are all in this together. Hang in there and we will soon be dancing together again!





# BAY AREA

Supporting our country dance and music community



Audrey Knuth's Tunes 'n' Stuff workshops  
Eric Black's "How to Achieve Best Music Sound on Zoom Events"  
Jeff Spero's Master Class for Dance Musicians  
Odd Sundays English Garage Band recordings  
The Rodney Miller Tune Book project  
Shira Kammen and Jim Oakden's "Playford Minus One" recordings



To help BACDS fund projects like these, donate at [BACDS.org](https://www.bacds.org)

# COUNTRY

Thank you to our volunteers

Our online pioneers have called dances and facilitated virtual events all across the country.

From Berkeley Morris's backyard May Days to Hayward's online Contra dance, to Odd Sundays English dances on Zoom, to waltz parties and concerts, to Family Week's online events, we have been keeping our community alive.



Special thanks to Claire Takemori  
Eric Black • Audrey Knuth  
Shira Kammen • Kaley Forest  
Rhonda Cayford • Gordon Allen  
Julie James • Jon Berger  
Kalia Kliban • Sharon Green  
Lindsay Verbil • David Brown

Watch [bacds.org/online-events/](https://www.bacds.org/online-events/) to join in our online fun.

# DANCE

Virtual Fall Frolick • November 13-15, 2020 • [bacds.org/fallfrolick](https://www.bacds.org/fallfrolick)

Join us online for concerts, lectures, music jams, woodturning demos, views of the Bishop's Ranch (the site of Fall Frolick 2021), Odd Sundays English dancing, international folk dancing, a Zoom contra dance, and Jane Austen trivia.  
Puppies and kittens to share!



Featuring:

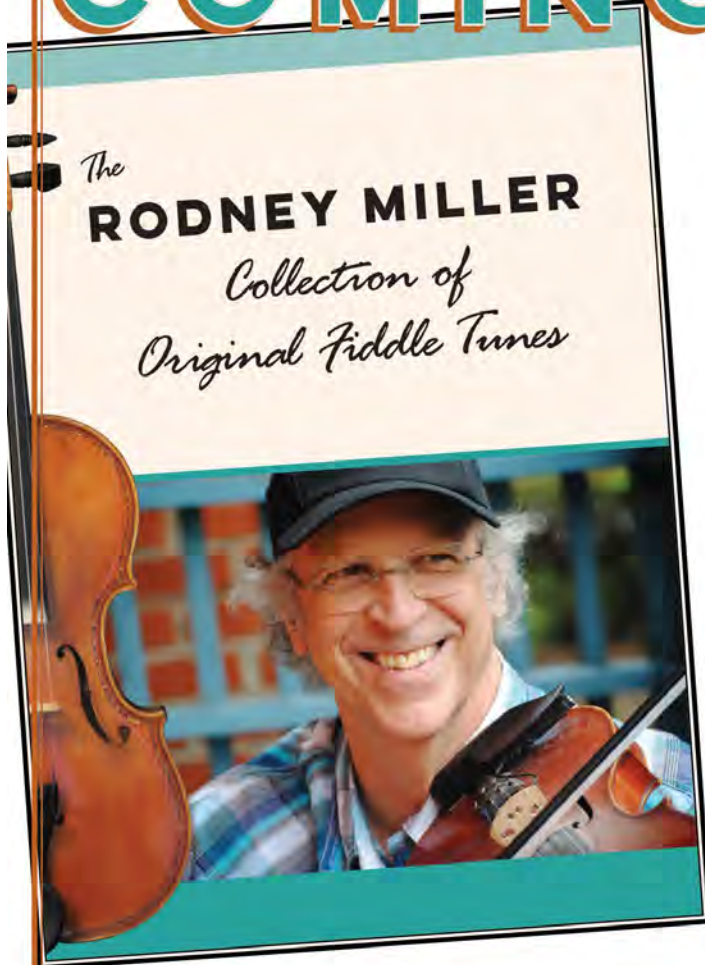
Bruce Hamilton • Charlie Hancock  
Karen Axelrod • Jim Oakden  
Jon Berger • Judy Linsenberg  
Kalia Kliban • Rachel Bell  
Rebecca King • Sharon Green  
Shira Kammen and more!

# SOCIETY

BACDS is dedicated to teaching, promoting, and presenting country and ritual dancing throughout the San Francisco area. For BACDS information, email [bacds@bacds.org](mailto:bacds@bacds.org), or visit <https://www.bacds.org>.



# COMING SOON!



*Rodney's tunes have been at the forefront of contra dance music. This book displays the whole of his compositional journey, from tunes such as "Crazy Dog" that push musical boundaries to sweet, accessible marches such as "Rose Creek" that are grounded in tradition. Indeed, the music here runs the gamut—driving reels, ethereal waltzes, jazzy jigs, and more. It reflects the breadth and depth of Rodney's inventive expertise while making this same music available for all to play. Thank you, Rodney!*  
~ Susan Songer ~

I am pleased to announce the upcoming release of my new tunebook. This is a collection of my original fiddle tunes written over my musical career which spans 50 years of playing fiddle music for concerts, festivals and social dancing, and 14 albums of fiddle music.

I'm told that my work has influenced the course and evolution of fiddle music in Canada, Australia, Japan, France, and the United Kingdom, as well as the United States. I was named a National Endowment for the Arts Master Fiddler and served as New Hampshire's Artist Laureate from 2014-2016.

This tunebook will appeal to a wide variety of musicians. The Collection includes 270 tunes: Reels, Jigs, Waltzes, and Airs. Many different styles of music are represented, ranging from traditional New England, Southern Old Time, Bluegrass, Jazz, Rockabilly, French Canadian, Irish, Scottish, and English.

The book also includes anecdotes of inspiration and excerpts from prose, poetry, and philosophies that have influenced each tune. I am also planning to release my fiddle versions of the tunes complete with back-up band tracks.

I'm looking forward to sharing it with you!

Rodney Miller

If you would like to pre-order the tunebook and help cover the costs of self-publishing, please make a payment/donation through Gofundme or PayPal. A \$100 donation will mean that you will receive the tunebook and all future support materials as they are released!

Gofundme: [www.gofundme.com/f/rodney-miller039s-original-fiddle-tunebook](http://www.gofundme.com/f/rodney-miller039s-original-fiddle-tunebook)  
PayPal: [PayPal.Me/rodneymiller189](https://www.paypal.com/paytoee/PayPal.Me/rodneymiller189)

Please include a note with your payment or email Rodney with your contact information ([millerrodneyc@gmail.com](mailto:millerrodneyc@gmail.com))



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The Ann Arbor Community for Traditional Music and Dance is looking forward to  
in-person dancing, music, and fellowship once this difficult time is past us. Until then,  
continue to enjoy the wonderful virtual programming and stay safe.

[aactmad.org](http://aactmad.org)

[info@aactmad.org](mailto:info@aactmad.org)



## CDSS OFFICE

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## BEEHIVE SOLUTION

**Pangram (3 points each):** harmony

**One point each:** ahoy, anyhoo, hammy, haram, harm, harry, hoar, hoary, homonym, homonymy, honor, honorary, hoorah, hooray, hora, horn, horny, horror, hymn, mynah, myrrh, yahoo, yoohoo

## Find words we missed?

Email [news@cdss.org](mailto:news@cdss.org) and let us know!

## SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems, and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to [news@cdss.org](mailto:news@cdss.org) (maximum size for most articles: 1,100 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

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Does your will include the Country Dance & Song Society? Please consider ensuring that the programs, publications, and services that matter to you continue in the future with a bequest. Read more about the CDSS Legacy of Joy Society and sign up at [cdss.org/legacy](http://cdss.org/legacy).

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