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FALL 2021



BALANCE AND SING online store

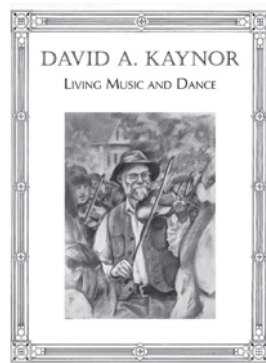
New this Fall!

The very best in music, dance, and song are available from the CDSS store. Check out all our wonderful offerings—complete your collection!

Edited by Susan Songer

David A. Kaynor: Living Music and Dance

This extraordinary, spiral-bound volume encompasses and celebrates the many contributions David made to the world of contra dance. The book contains over 70 tunes that David composed, his harmonies and his stories about the tunes, over 50 dances that he choreographed and his stories about these dances, David's essays on tune composition and harmony, his previous book, *Calling for Beginners by Beginners*, and his complete autobiography with tributes from family members and friends.



From CDSS

Magic Stickers and Magnets

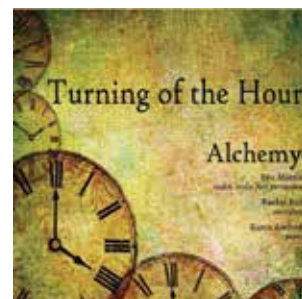
Check out our collection of CDSS stickers and magnets! High quality vinyl stickers for your water bottle, laptop, windows, and anything in between! The 3x5" CDSS sticker is also available as a car magnet, perfect for showing off your CDSS pride everywhere you go! The 3" round stickers read "Magic Awaits," "Singing Together is Magic," and "Dancing Together is Magic." Get yours today!



By Alchemy

Turning of the Hour

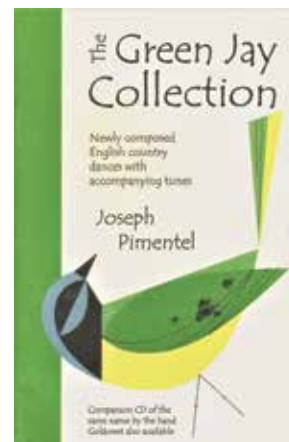
The debut album from the extraordinary Alchemy—Eric Martin (violin, viola, foot percussion), Rachel Bell (accordion), and Karen Axelrod (piano)—truly spins music into ECD gold. Their improvisatory style brings a contemporary and innovative feel to traditional tunes, as well as modern ones from Rachel Bell and Dave Wiesler. The heartfelt performances on this album evoke both powerful energy and spacious beauty. A must-have for any lover of English country dance music! Check out a new dance written to a tune on this album on page 24.



By Joseph Pimentel

The Green Jay Collection

The latest from celebrated choreographer and author of *The Cardinal* and *Goldcrest Collection* Joseph Pimentel, *The Green Jay Collection* contains 14 brand new English country dances and two contra dances, complete with tunes and notation. The book also includes teaching notes for each of the dances, as well as an index to all three volumes. A perfect time to complete your collection!



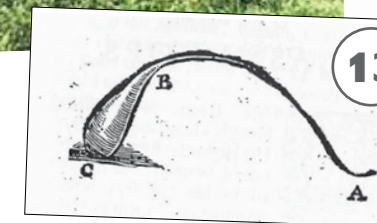
CDSS News fall 2021

ISSN: 1070-8251

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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.

This magazine 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: Designed by Anna Gilbert-Duveneck. Inspired by this issue's article, "Born in a Barn" page 8.

ANNOUNCEMENTS

We are delighted to invite you to the Lifetime Contribution Award Celebration for Kate Barnes!

Sunday, September 26, 2021
4:00-6:00 p.m. ET (1:00 p.m. PT)
via Zoom

Last year, we announced Kate Barnes as the 2020 recipient of the CDSS Lifetime Contribution Award. The award ceremony we originally planned for September 2020 was sadly cancelled due to the pandemic, but we are delighted to announce the details of the rescheduled event. Although some in-person events will likely have resumed by this point, we have decided to create an online celebration so that we can include as many people as possible, and to make it easy to attend for Kate's friends, family, and well-wishers from across the continent.



Photo by Kayla Burnett.

Register for the event at cdss.org/lca20.

Web Chat Updates

On August 12, 190 participants joined the fifth installment of our "Reentry" Web Chat series! To review materials from this chat and find updates about the next one, visit cdss.org/web-chats.

We've updated our Reentry Resources for Organizers to include input from the recent Web Chat. Check out cdss.org/reentry for a new statement from CDSS and an added section of important perspectives from a long-time public health professional.

2020 Annual Report Now Available

2020 was a year of unprecedented challenges and uncertainty, and also, ultimately, a year of discovery, awakening, and rising to meet the needs of our community. The annual report is our way of thanking our thousands of members and donors, who ensured that CDSS held on, adapted, and soared to new heights, and who made it possible for us to navigate every financial and logistical challenge of 2020. We are deeply grateful to you for making it all possible.

Read the 2020 annual report online at cdss.org/2020-annual-report.

Member Survey Now Open!

The 2021 Member Survey is open now! We are seeking your input as we begin our next phase of strategic planning. In early September, all CDSS Members should have received an email with the link to this very brief survey. Not getting email from us lately? This is a great time to login to the Commons (cdss.org/login) and update your email address yourself, or if you prefer, simply email nicki@cdss.org using the subject line "current email address."



Swing Video Workshop: 20 Swing Variations

By John Sweeney

From the UK, these videos teach you how to swing, covering all the basic concepts and techniques, plus 20 fun variations, entries, and exits.

Go to contrafusion.co.uk/SwingWorkshop.html or just search for "twenty swing variations" on YouTube.

Teacher: John Sweeney; Demonstrator: Karen Sweeney.

Photos courtesy of John Sweeney.



FROM THE DIRECTOR OF PROGRAMS

August 2021

Hello from English Dance Week at Pinewoods!

Every day, at the beginning of the all-camp gathering, program director and gathering leader Alex Cumming asks us to listen—what does the air sound like today? One day, the breeze wafting through the trees is predominant. Another day, the stillness. And now, at almost the end of the week, it's the sound of the constant rain that fills in every quiet moment.

From the very first time I went to Pinewoods more than 25 years ago, the indirect sound experience was such a key part of my time there. As a Scottish Week camper, I found it amazing that you could hear bagpipes through the woods at all hours of the day (I didn't find out until later that there was a piper who lived across the pond; yes, sound does carry that far—be careful of those late night chats on the dock...). As a Pinewoods crew member, I was enchanted by the sound of recorder-playing wafting through the woods, even if less so by the recorder player practicing on the crew dock at 6:00 a.m.

This year's sounds were more precious than ever because so many of them were missing for the last two years. Here are just a few aural memories to tide me over until next year:

- An overheard solo piano player practicing one of the tunes from a dance I taught in class earlier in the day
- The sheer volume of conversations in the dining hall when the rain curtains are drawn

- Sounds drifting across camp into my cabin, keeping me company as I prepare for the next day's classes: the rhythmic pounding of fifth period English clogging class, French tunes from the after-dance bal folk party, the muffled sounds of my neighbors up the hill debriefing the day with conversation and laughter
- The cacophony of the frogs in the vernal pool next to C#, the main dance pavilion
- The almost-holy silence of my early morning and late night swims
- The bit of the tune I ask the musicians to play before each dance to get the dancers to settle down, hear the meter of the music, and feel the mood of the dance. The first dance of English Week was "Farmer's Joy," a great dance by Joseph Pimentel to a fabulous tune of the same name by Adam Broome. And it was played by three musicians playing together in the same place, at the same time. I don't think I'll ever take that for granted again.

As I finish this note, I'm home from camp and my clothes are clean and dry at last. I'm impatient for everyone who took pictures at camp to post their photos on social media so I can relive my immediate past. And today, those snapshots and all of those soundbites are just a bit more poignant as the news is spreading that our camp season has to come to an early close. I am so grateful I was able to dance and be in company with 150 of my closest friends. I can't wait to be there with you next summer.



Joanna Reiner Wilkinson, *Director of Programs*

ABOVE: *Calling with Alchemy* (Karen Axelrod, Eric Martin, and Rachel Bell) on the last night at camp. Photo by Susan Kevra.

Born in a Barn

By Clara Byom

I didn't learn about contra and English country dance until I lived in the big city for a couple of years and was invited to join a band. I quickly found myself at home in the genre, but not because any of the tunes were familiar or because I had ever seen this type of dancing before... I could never really explain why I quickly felt at home playing dance music. In the years to come, I played in quite a few bands and became a board member of the New Mexico Folk Music and Dance Society. Every once in a while, I dwelled on why I felt so drawn to this style of music and dance, but could never really identify the reason beyond my love of playing for dancing and my community of wonderful people. Of course, that is reason enough, but I knew there was something even beyond that. I even started writing tunes—not something I had felt comfortable doing in any other genre.

As we all know, in early 2020, the pandemic set in, and in-person dance gigs disappeared. The inspiration I previously had for writing dozens of new tunes felt like it was vanishing. In August, with all my work going virtual, I decided to go back to my family's organic dairy farm in Wisconsin. Back in Wisconsin, I woke up every morning at 5:20 a.m. and headed out to help my dad, Roger, milk the 40 cows on the home farm. While back on the farm, I began a series of YouTube videos with my dairy farming brother, Seth, to show all my city friends about farming. Most of my city friends didn't have a good sense of what farming entails, and as small organic family farmers, my family has a particular lens through which to present the information. I figured that any good YouTube video usually has music at some point, so why not use my own tunes?

I began filming scenes from around the farm and noticed that happy cows practically dance in the pasture. Now, I'm not about to say that there's a clear correlation between my childhood farm life and contra dancing, but it's hard to argue that nature doesn't dance. Have you watched the river dance? When did you last dance by a river? Or mimic a bird's flight? I know the cows aren't really dancing in the same way we are though, so it must be something else that makes the contra dancing so familiar. I think it's the joy. To see the cows frolic out onto pasture for the first time in the

summer is the most joyful experience on the farm. Maybe they're feeling the same thing we do when we come out of a swing and slide right into long lines forward and back seamlessly. It's pure, exuberant bliss.

In making the farm videos, I found myself with a need for my tunes again: to accompany cows! I took the opportunity to record a bunch of my original tunes. Most of these tunes were written with fiddle in mind, so I had to re-envision them without the fiddle and develop them by recording myself on piano, clarinet, and accordion. Twenty or more tunes later, we've got a series of nine full episodes, plus a teaser and Q&A session filled with farming information. You can find all the episodes via the *Born In A Barn* page on my website (www.clarabyom.com) to learn about milking cows, feeding cows and calves, fieldwork, farm equipment, bovine digestion, FFA, the birth of a calf, and spring planting. While I mostly recorded tunes that I wrote before getting back to the farm, I've included a new waltz here named after our cow, Rizzo. It's a short, simple, and charming little tune that captures the essence of that good ol' Holstein.

On May 1 this year, I released my first solo album of original folk music featured in the series, and then I jumped in my car to head back to Albuquerque. I plan on adding more episodes to the YouTube series whenever I'm back in Wisconsin, so stay tuned for more! I am hopeful we will be able to dance again before too long, but until then I'll be writing tunes for the cows in Wisconsin, the hot air balloons above the Rio Grande, and anything I spot that moves like it could be dancing for just a moment.



ABOVE: Photo by Sue Byom.
OPPOSITE: Calves by Clara Byom.



RIZZO'S WALTZ

Clara Byom



To purchase or stream my solo folk album, *Born In A Barn Collection*, or purchase my tune book, *On The Brighter Side*, please visit clarabyom.bandcamp.com. (The tune book includes many of the tunes from Born In A Barn.) Album and tune book cover art are by my ma, Sue Byom. Oh, and remember to buy local organic dairy products whenever possible!

Have you been learning something new during the pandemic? We'd love to hear about it! Wendy Graham is curating a year-long project to feature more of these kinds of stories in the CDSS News. Write to her via news@cdss.org, and we might put you in this spot in our next issue!

STORIES FROM THE CDSS

Legacy of Joy Society

"ECD captivates me because it speaks to both my head and heart—its blend of patterns, precision, and haunting, heart-rending melodies are immensely satisfying to practice, study, and improvise on. It's led to both sublime moments of connection on the dance floor and extraordinary friendships beyond it."

As someone whose parents both died before the age of 65 and someone who has witnessed problematic outcomes thanks to nonexistent wills, outdated beneficiary designations, and the like, I am a fervent believer in estate planning and maintenance. (Knowing that wills are *supposed* to be revisited and revised periodically got me past the mental barrier of trying to make the document perfect for Future Me.) No matter how young or healthy you are, and no matter your income level or extent of savings, documenting your wishes is important. Your loved ones and legal representatives cannot read your mind (or act freely on what they think you had in mind) when you are no longer here."

Why not share the joy? You can fill out the easy online form like Peg did at cdss.org/legacy or you can email Robin Hayden at robin@cdss.org. And if you're considering including CDSS in your estate plans but don't know where to begin fill out the "Expression of Interest" form on the website, and we'll help you figure out your options.

I'm grateful to CDSS for supporting the musicians and teachers and communities that have enriched my life, and it's a pleasure to anticipate paying a measure of it forward.

PEG DUTHIE



Photo by Jack Koch, Jr.





TELL ME MORE: PRINCE RUPERT'S MARCH

By Graham Christian

The first readers of John Playford's *English Dancing Master* in 1651 could have turned to the 57th page (misprinted as another 55) of that pioneering volume and found a dance that playfully imitated soldiers' marching maneuvers entitled "Prince Ruperts March." In the second and third editions, however, they might have been dismayed to find it gone, replaced by "Lord of Carnarvan's Jigg." It returned in the fourth edition of 1670 and continued to the end of the series in 1728. The disappearance and reappearance of a single dance say much about the remarkable life and varied talents of an extraordinary man, Prince Rupert, Count Palatine (1619-1682).

Rupert was the fourth child of Frederick, Count Palatine of the Rhine (1596-1632) and Elizabeth Stuart (1596-1662), who was the eldest child of King James I of England (1567-1625). His parents were seen as the hope of Protestant Europe; Rupert was born a month after Frederick's coronation as the King of Bohemia, but their joy was short-lived—less than a year later, Frederick was violently ejected from his throne, and Rupert, almost left behind in his parents' hasty flight, was launched on his career of near-statelessness, hardship, and intermittent poverty.

In his family's often-uncomfortable exile in The Hague, Rupert showed himself to be an able student, excelling particularly in modern languages, mathematics, and the fine arts—Gerard von Honthorst (1592-1656) was his drawing tutor. By the age of 18, he was already an experienced soldier, a veteran of the battlefields of Rheinberg and Breda, and he stood a towering six feet four inches tall. The following year, he was captured by his father's enemy Emperor Ferdinand III and detained for three years, during which he had a love affair with his jailer's daughter (of course), and received the gift of a white poodle he named Boy, who was to accompany him to England and the civil war raging there.

Liberated at the cost of a promise never to raise arms against Ferdinand again, Rupert hastened to England to take up the cause of his beleaguered uncle, King Charles I (1600-1649),

who immediately made Rupert General of Horse. Rupert's trained cavalry of 3,000 soon scored an impressive victory at Powick Bridge. For the next few years, Rupert dazzled the army with his courage and military skill, but among Charles' counselors and generals, he could be tactless, sarcastic, and abrasive. When, concluding that the royal cause was lost, he surrendered Bristol to the Parliamentary forces in 1645, Charles dismissed him from service, and the two were only rather warily reconciled by 1646, when Rupert lost control of the city of Oxford and was banished from England with his brother, Maurice. The poodle Boy, a soldier to the end, had died in battle at Marston Moor in 1644.

Indefatigable, Rupert took control of the Royalist Navy from the safety of the Continent, and although his campaigns had little effect, he dabbled in piracy, and ventured as far as the Virgin Islands. He was too choleric and too controversial a figure, however, to remain long in the service of the royal court in exile; he went on to the court of his brother Charles Louis, where, after a few years, they quarreled over money (of course) and women (of course).

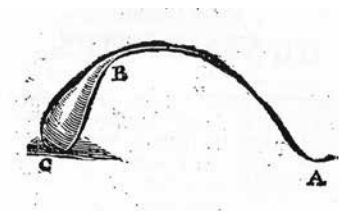
Somehow, Rupert found time to invent, or some say to refine and popularize, the printmaking technique of mezzotint, which, by use of a special tool called a "rocker," allowed for the creation of far subtler tones and shades than had been possible before. It is certain, however, that Rupert introduced mezzotint to England upon his return at the restoration of his cousin Charles to that throne in 1660, and it is widely agreed that Rupert's largest mezzotint, an interpretation of a painting by the Spaniard Jusepe de Ribera (1591-1652), is a masterpiece of the method.

Charles II, always more grateful to Rupert than his father, made his cousin Constable of Windsor Castle, and Rupert returned to military service during the Anglo-Dutch Wars, crowning a career of almost 40 years as a commander on land and sea with a victory at the battle of Texel. Rupert's energies, however, were far from exhausted. In the later 1670s, he created a private syndicate that would eventually become the Hudson's Bay Company, of which he was the first governor; Rupert's Land, a vast swatch of land around Hudson Bay, was so named for him.

Rupert, long fascinated by the practical applications of science, converted some of his lodgings at Windsor Castle into laboratories, including forges, and he was the third founding member of The Royal Society. It was to this group, along with the King, that he demonstrated what

became known at once as Prince Rupert's Drop, long-tailed teardrops created by dropping molten glass into cold water; these drops have the curious property of being all but indestructible when struck at the wider end, but shattering almost to powder if the tail is touched. He was an inventor, creating a water pump, an improved torpedo, a form of grapeshot, and a new brass alloy that became a useful substitute for gold in military decorations, known as "Prince's metal."

During his years in England, his chief comfort was a woman who had her own claims to distinction, the beautiful Margaret (Peg) Hughes (1645-1719), who was almost certainly the first woman to act on stage in public in England (as Desdemona in Shakespeare's *Othello* in 1660). She was a skilled actress as well as, according to diarist Samuel Pepys, "a mighty pretty woman"; she originated or interpreted roles in plays by the great talents of the day, including John Dryden and Aphra Behn. Her involvement with Rupert seems to have begun in the later 1660s; she bore him a daughter called Ruperta in 1673, and he supported them in fine style, indulging



Hughes's fondness for jewels, until his death. Afterward, to settle her gambling debts, Hughes sold the grand house in Hammersmith he had left her, as well as earrings that had belonged to his unhappy mother, the "Winter Queen" of Bohemia.

So it was that the name and report of Prince Rupert can hardly have been far from the minds of John Playford's first dancers, and it must have given them pleasure to remember his gallantry in the dance. And Playford had never disguised his allegiance to the royal cause. At the time of the first edition, however, Prince Rupert was vexing the Parliamentary Navy as he had troubled the New Model Army a few years earlier, and Playford may have been advised to keep his convictions to himself. His response was just short of provocation—instead of a dance for the living prince, why not a dance dedicated to the memory of the slain cavalier Robert Dormer, first Earl of Carnarvon (1610-1643), shifted from its spot on the 44th page of the first edition? In 1670, "Prince Rupert's March" returned to the pages of *The Dancing Master*, and outlasted its namesake by another 42 years.

CAPTIONS

ABOVE: *Prince Rupert's Drop*, from *The Art of Glass* by Antonio Neri (d. 1614), translated and enlarged by Christopher Merret (1614-1695).

LEFT TOP: *The English Dancing Master* (first edition of *The Dancing Master*), 1651, complete with the now-mystifying instruction, "open and close."

LEFT BOTTOM: Fourth edition of *The Dancing Master*.

PREVIOUS SPREAD TOP: *The Great Executioner*. Mezzotint by Prince Rupert of the Rhine, 1658. Courtesy of the Metropolitan Museum of New York.

PREVIOUS SPREAD BOTTOM: *Prince Rupert*, first Duke of Cumberland and Count Palatine of the Rhine. Painting by Gerard van Honthorst, 1642, courtesy of the Niedersächsisches Landesmuseum Hannover.

News from Canada

It's Our 10th Anniversary!

Compiled by Bev Bernbaum and Rosemary Lach

The world turned upside down in March of 2020, and it's been a very challenging time since then for dance, music, and song communities everywhere. For our tenth anniversary of great Canadian storytelling, we reached out coast to coast to check in with people. Here's how some communities have been doing during the pandemic.

HALIFAX, NS

Halifax Contra Dances was full swing (pun intended!) going into our winter 2020 dance session when COVID hit and made for an abrupt cancellation of our monthly dances. We laid low for the rest of the winter-spring season, but after a summer of relatively low case counts, we held an outdoor, masked dance on the Halifax waterfront in September 2020 using modified dances. Live music was provided by our wonderful musicians, separated from the dancers with a generous buffer marked with pool noodles! It was great fun, and people really appreciated the flexibility to meet everyone's levels of comfort. However, it was also a lot of work with pre-registration, contact tracing, a completely new venue, and totally different dances.

We resolved to take a break over the colder months and see how things with the pandemic progressed. We tentatively booked an outdoor dance for June 2021. Unfortunately, COVID cases mounted over the winter and spring, and we found ourselves in full lockdown as the June date

approached, so we cancelled it. We are hopeful we can resume some sort of dancing activity this fall, either outdoors or back at our regular indoor location. With the Delta variant on the horizon, however, it still seems too soon to be certain that things are "back to normal."

—Kat Kitching, volunteer committee member and house caller, Halifax Contra Dances.

In Nova Scotia, Contra Time Dancers have mostly been staying home and healthy. Things are beginning to open up and we are hoping to be able to dance in the fall. There is some folk dancing on the Halifax waterfront, the musicians are practicing, I have been creating new contras with fewer swings, and the halls are asking about bookings.

—Dottie Welch, organizer and caller, Contra Time Dancers

MONTREAL, QC

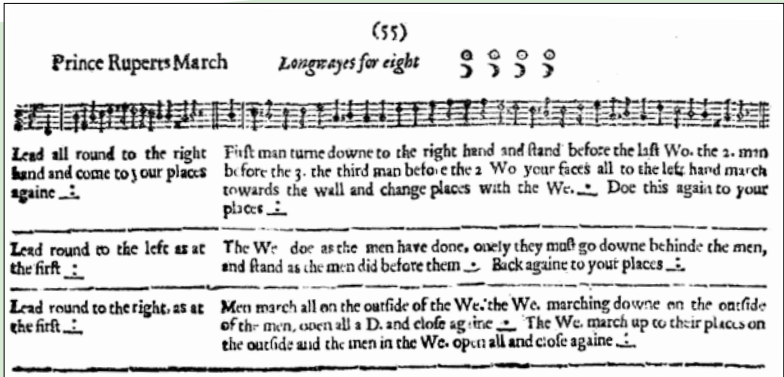
Montreal had a few Zoom hangouts, two picnics last summer, and one Zoom concert in January, but right now not much is happening. We will need to rebuild the community. We intend to restart slowly at our smaller, less expensive hall using local bands and hope to eventually attract more people so we can go back to our bigger hall with visiting bands. However, with the rise of the Delta variant, I have no idea when that might be possible.

We stand at the ready waiting for conditions and rules to allow us to host indoor dances. We may organize a picnic before summer is out; these typically only draw six or seven people, but they are still one way to keep the community connected, so we're considering it.

—Marie, ContraMontreal

CLARKSBURG, ON

Lord Greys English Country Dance (LGECD) was launched in fall 2013, holding dances in the wonderful Marsh Street Centre in Clarksburg. Designed in the early 1920s as a community hall, it has fine wood floors and great acoustics. The dance season usually begins in September, dancing once or twice a month, then once a month through the winter months, with a successful ball at the end of each season. Sound equipment and a solid collection of CDSS CDs provide the music, as there are no local musicians available. We have a wonderful website (lordgreysdance.weebly.com) with our history and lots of photos.





We have danced for seven seasons, but COVID and the closure of the hall stopped everything except for a small outdoor dance in September 2020. I've sent monthly emails to the dancers, usually highlighting three YouTube links to ECD dances we have done in the past or appropriate to the month, as a way of staying connected. A dance was proposed for August 22 in a wonderful large airy Apple Shed, but people seem to be hesitant. We have dates booked for September through December this year. Wish us well!

—Lorraine Sutton, caller, dancer, and organizer

TORONTO, ON

Toronto English Country Dance Assembly (TECDA) was one of the first communities in North America to start dancing ECD on Zoom. TECDA has hosted online dances every Friday night since March 27, 2020. Dancers have logged in from many parts of Canada, the United States, UK, and Australia. Kudos to Cathy Campbell who called for 13 months straight! Walter Zagorski and Alan Rosenthal are now sharing the load as we continue into our 17th month. Alan also hosted his own York Regional ECD (YRECD) two to three times a month, which had a great UK following owing to the afternoon time slot. In July, TECDA cautiously started outdoor in-person ECD, masked and using pool noodles (for distancing), with Dave Berman happily resuming calling. Outdoor dancing is

weather dependent, with many a rainy forecast making a suspense-filled day.

As COVID numbers are rising in Toronto, TECDA will be discussing whether to continue onwards into the fall with the Zoom dance. And when will it be safe to dance indoors? We had to postpone our annual weekend dances of 2020 and 2021 to two dances in May and October of 2022. We are looking forward to Joanna Reiner Wilkinson and Goldcrest and Brooke Friendly and Roguery with fingers crossed!

—Maxine Louie, dancer and organizer

Toronto had its first online contra dance in May 2020. As the dance grew, we realized that many communities didn't have enough dancers wanting to dance virtually to warrant starting their own dance. So Drew Delaware spearheaded the effort to expand to create All Hands In (AHI), a virtual dance series for multiple dance communities. In September 2020, AHI united eight communities across North America. Our attendance during full lockdown was typically well above 100, but as the continent has begun opening up, attendance has waned; our July dance had fewer than 50 dancers. Most online dances are experiencing a similar drop, so we have begun conversations with some of the other major online contra dance series to consider consolidating resources while starting again this fall, perhaps taking turns keeping online dances going.

The TCD committee has begun discussions about when and how to resume in-person dancing, but given reports of infections even at some vaccinated-only social events, we doubt that will be possible before the new year. Stay safe out there!

—Becky Liddle, president, Toronto Contra Dance

WINNIPEG, MB

Hello from Village Green Dancers in Winnipeg. We have fared quite well during COVID-19. We danced either outside or inside whenever public health orders allowed. The sets were six feet wide and there were six feet between dancers along the set. We wore masks and did not give hands. During the times we could not gather in person, we ran weekly Zoom dances. Some exciting transformations happened. New figures like ampersand, fan out, shuttle, roundabout, and curlicue were devised, much to our delight. Some of the new dances have become favorites and will remain in our repertoire even when COVID is a distant memory.

Our plan is to dance indoors beginning this fall. At this point, we are unsure exactly how... Expanded sets? Masks? Giving hands? The shape of the dancing will be determined by the restrictions in place and dancers' comfort levels. However, we look forward to dancing this season and are hopeful that we will be able to enjoy our twice-delayed ball in April 2022.

—Elizabeth (Liz) Goossen, choreographer, composer, caller, dancer, and organizer and Sue Stanton, caller, organizer, dancer

SASKATOON, SK

Saskatoon, where a contra community was just getting going, has gone into a temporary hibernation... But we have every intention of starting up again once it's safe.

—Liz James, organizer and caller

EDMONTON, AB

Edmonton Contra Dance has a Facebook page ([facebook.com/groups/338181263290746](https://www.facebook.com/groups/338181263290746)) and hosted a couple of events prior to COVID. A launch was being planned for September 2020 but sadly it couldn't happen. Consequent-

ly, the budding community group is in suspended animation. Meanwhile, there is a one-off Contra Day as part of the Edmonton Square and Round Dance Federation Convention (squaredance.ab.ca). This fantastic group wants contra to be part of their annual Labor Day Convention, this year in Edmonton and next year in Lacombe.

—Lona Ani and Karen Talsma, contra enthusiasts

KASLO, BC

We cancelled our March 2020 English country dance and have no plans to restart dancing until there have been three weeks of no new cases in BC. We are a small group in a village. We see and talk to one another regularly when we go shopping (one street), to the post office, or just out for a walk.

—David Cheatley, dance organizer and caller

VANCOUVER, BC

The Vancouver ECD group, like most others, has been dormant since March 2020, although a number of our members have participated in Zoom dancing out of Victoria, Toronto, Oakland, and Nashville, to list the most popular sites. Special thanks to Rosemary Lach and Cathy Campbell for keeping the Canadian scene active on a weekly basis.

We are tentatively planning a restart of in-person dancing in November and are very interested to compare notes with other groups regarding post-COVID protocols.

Additionally, our ECD Ball is scheduled for the weekend of April 9, 2022. This will feature the same wonderful caller, musicians and venue as originally planned for March 2020: Joanna Reiner Wilkinson and the Tricky Brits from Seattle, to be held at the Scottish Cultural Centre in South Vancouver. Something to really look forward to!

—Lindsay Bottomer, dancer and treasurer

Vancouver Country Dance has struck a committee to address safe opening after COVID, as organizers stay in touch online, mostly through email. Plans for a by-invitation outdoor summer dance are on hold, as BC feels the effects of the latest COVID wave. However, we feel ready, willing, and able to dance again when the time comes.

—Nelson Beavington, organizer, Vancouver Country Dance

VICTORIA, BC

When the pandemic changed everything last year, we didn't stop English country dancing in Victoria. We scrambled to harness Zoom, testing the idea of dancing together-apart. This grew into our hosting weekly "zoom-dances" for dancers in British Columbia and neighboring states. Every Wednesday night we hung out, made new friends, and danced in our living rooms to music played by countless fantastic bands. In the summer we danced outside, then moved indoors as it got colder. Masked, we danced around distance markers to live music. We had endless sanitization rituals, and often bundled up against the howling wind. Along the way, we hosted two virtual balls and a virtual No-Hands-Across-the-Water event. We plan to continue dancing inside in the fall, all wearing masks.

And always, always, we dance to the tune called by our provincial Health Authority.

—Martha Burd, dance organizer and Rosemary Lach, caller and dance organizer, Victoria English Country Dance Society

Bev Bernbaum and Rosemary Lach began collecting Canadian stories about dance, music, and song in 2011 to create the "News from Canada" column. We hope you've enjoyed these stories as much as we have.



TOP RIGHT: Lord Grey's English Country Dancing, Clarksburg, ON. Photo by Robert Burcher.

RIGHT: Halifax Contra Dances, Halifax, NS. Photo by Alex Wright.

REMEMBERING MARIE ARMSTRONG

By Bill and Kris Litchman

Many of us have super memories of vibrant, talented, sparkling, lovable Marie Armstrong, who lived a life full of adventures, travel, guitar-playing, singing, calling, teaching, and helping to produce the first Lloyd Shaw Fellowship dance kits—all fueled by the dances and music she loved.

Marie became involved with local community singing and dancing groups while working for the USO in Fairbanks, AK, during World War II. At a local folk dance she met a man, once a Cheyenne Mountain dancer with Lloyd Shaw, who gave her a copy of Cowboy Dances. She called her first square dance, "Red River Valley," in Fairbanks. Music and dance were the center of her life from then on.

After the war, Marie returned to her birthplace in Oak Ridge, NC, and met Don Armstrong, who was calling squares, and Ralph Page, who was calling contras, at the 1954 Emory University dance camp in Georgia under the direction of Fred and Mary Collette. Don and Marie married three months later and began decades of sharing their love of dance across the country and around the world.

In 1960, Marie began 25 years of summer work at Peaceful Valley, a guest ranch and lodge in the Colorado Rockies. She led folk dancing and singing, trail rides, hikes, excursions, picnics, and other activities for guests. Don spent the summers calling one-night stands and doing a lot of fishing; he stopped off for Saturday nights at Peaceful Valley whenever he could.

In 1963, Don and Marie created the first radio station in New Port Richey, FL, developed properties in Costa Rica and the Cayman Islands, and began traveling the world calling and teaching dancing. Marie preferred calling contras to squares and spoke fluent Spanish by the time she was 55.

Don and Marie became involved with the annual Lloyd Shaw Fellowship in Colorado and with its program for teaching dance leaders. Marie was instrumental in developing the Lloyd Shaw Foundation's dance leadership

program for school teachers and recreation leaders. Don assumed a leadership role in the formation of the LSF Foundation in 1964.

Eventually, Marie was able to dance and teach all over the world, relying on the universal language of music and dance to reach the hearts of people everywhere. With her creative sense and understanding of the basic human needs of all of us, she was able to reach into people's lives and bring out the universal community of humanity in us all.

We met Marie and Don around 1970 at the Lloyd Shaw Fellowship Week, where Marie specialized in leading our singing sessions. We remember the round "Pauper sum ego, Nihil habeo, Cor meum dabo" ("Poor am I, Nothing have I, I give you my heart") as a particular favorite.

In 1986, we were able to join Marie at Peaceful Valley for nine years of wonderful fun. We loved being part of the staff with Marie and learned much from her about working with all kinds of people, making their lives happier. That is our strong memory of her still: her love and acceptance of everybody, everywhere, as she shared her delight in dance and song.

We enjoyed visits with Marie and Don when they lived in Colorado and later in Missouri, where Don died in 2000. Following his death, Marie moved back to North Carolina and several years later married an old high school friend, David Stewart, with whom she happily aged until his death in 2019. In Marie's later years, we had opportunities to touch base with her as she continued to serve others in her wider community. She called us one day from her retirement community asking for help in obtaining music which she wanted to use to teach her fellow retirement neighbors. She said they weren't thriving and needed some stimulation in their lives. She felt that even though she was 99 years old, she'd be able to help her neighbors be more active doing some rhythm activities, singing, and dancing together.

That was Marie all over. Vibrant, outgoing, and loving to the very last. Even in the face of the pandemic, she was determined to open new vistas to her aging neighbors. We're glad she was able to celebrate her rooth birthday with family and friends in 2020. What a woman! Marie, we love you! | Photo by David Glick.



REMEMBERING PHILIPPE CALLENS

By Graham Christian

Philippe Callens was one of the most remarkable social dance leaders of the later 20th and early 21st centuries; certainly he made an indelible impact on the world of English country dance in particular. Dance, specifically folk and social dancing, was a great part of his life from adolescence onward, and it might be said that dance found and saved and even created him. It was a frame for his intellectual interests and his precise scholarly aptitudes; it was active, encouraging, and filled with potential for the beauty he craved.

On January 8 of this year, Philippe disappeared from the streets of Belgium. After six weeks, during which his friends waited with increasing and helpless fear and apprehension, his body was found in Esneux in Wallonia, at the foot of the Roche aux Faucons. There can be very little doubt what happened. He was 58 years old.

Philippe experienced early success as a dancer and leader of dance, and that success was deserved. He was a beautiful dancer, light and agile, but filled with tensile strength and lively energy. He had a deep understanding of the structures and shapes of our pattern-driven dances; he loved the formal demands of the artful and complex dances to be found in 17th and 18th century collections, but he felt the most affectionate respect for the riches of the folk style, too. He was a careful student of the works and pedagogy of other leaders, closely attentive to their strengths and shortcomings, so as to improve his own approach.

He was a creator, writing at least 72 original English country dances and at least 40 contra or square dances, as well as creating at least 50 interpretations of historical dances, and even the occasional round dance (some in each genre, unfortunately, are lost). Some of these dances have risen to the status of modern treasure. All of them have merit, and all of them evince his respectful knowledge of the figures and dances that had come before. He belonged to a small and indeed vanishing class of dance leaders for whom social dance was far more than a hobby or a recreation: dancing well, for him, and for all of us when with him, was serious business, albeit conducted with the potential for great joy.

He was, while in some ways a gladly solitary person much of his life, a dedicated friend. His delight in the arts and in history extended well beyond the places to which his researches in dance led him; his pleasure in the crafts, fine arts, music, and architecture he enjoyed extended almost to a state of wonder. Much though he loved the dance, he was never happier than when inside a fine museum or library.



Philippe has now closed a book—his own—in such a way that we can never open it again. We cannot read those last pages to learn what took him to a rocky outcropping in the Ardennes; he has kept the final part of his story for himself. It is hard to miss the stress and loss of perspective that isolation during the pandemic has brought to all of us, but his journey, and his motives, must remain mysteries. We remain with what he gave us—his creations, his lessons, his example. For those of us who admired

and loved him, they are not enough, not nearly enough—but they are all we can have, and they must make up the loss somehow. | Photo by Paul Friedman.

REMEMBERING LAURA STEIN

By Katy German

Laura Stein was a long-time CDSS camper and part of the reason that there is a thriving dance community in Lansing, Michigan. My last encounter with Laura was at CDSS's 2018 Dance, Music & Spice week at Camp Cavell. She used a wheelchair to get around at that point, but she was impressively involved in the camp goings-on. Each evening, her husband Bob would waltz with her, chair and all, as their joy and love radiated across the floor. It was beautiful to behold. To find out how their love for each other helped to create a dance community for generations to enjoy, read this article from the Lansing City Pulse ([bit.ly/LauraSteinObit](https://www.lansingcitypulse.com/story/LauraSteinObit)).

| Photo by Julia Chambers.



REMEMBERING DAVID KAYNOR

By CDSS

We're so grateful for everything David Allen Kaynor brought to our world, and for the opportunity we had to honor him with our 2021 Lifetime Contribution Award earlier this year. Learn more about David's remarkable life, rewatch the celebration video, and view the digital scrapbook featuring submissions from across the continent at cdss.org/lca21. May his memory (and all his tunes and dances!) be a blessing. | Photo by Doug Plummer.



REMEMBERING BOB KELLER

By CDSS

It is with sorrow that we announce that Robert Keller, 86, of Westwood, MA, passed away peacefully after a brief illness on March 4, 2021. Bob was a devoted husband to his late wife of almost 60 years, Kate (Kitty) Van Winkle Keller, and a loving father to his daughters.



Bob and Kitty became interested in early American music and dance during the bicentennial celebrations of 1976. Over the next few decades, they became specialists and renowned national experts on historical music and dance. In 1988, Bob developed an unique system of indexing country dance figures and has compiled several major indexes of English and American country dances including *American Country Dances 1730-1810* and *The Dancing Master* CD-ROM and website. He participated in the development of The National Tune Index and managed the programming for *The Performing Arts in Colonial American Newspapers*. He is the principal author of *Early American Music and its European Sources*.

Together with David and Ginger Hildebrand, Bob and Kitty formed what would become the Colonial Music Institute, which promotes and encourages the understanding of early American history through music and dance.

The importance of this work is reflected in the fact that it is now housed at George Washington's Mt. Vernon.

Bob's passion for historical dance and music documentation, particularly material from the U.S. Colonial period, continued into his final years. Over the course of his life, his labor and research helped bring to us *The Colonial Music Institute Indices*, *The Dancing Master Illustrated Compendium*, and most recently in 2020, the *Dancing Across the Pond* online database, available at cdss.org/library. CDSS is honored to host and share Bob's wonderful work, resources that will be valuable assets to dance historians and callers for generations to come. | Photo courtesy of Margaret Dimock.

Pandemic Panaceas

Engaging the body. Engaging the mind.

SOME ALTERNATIVE ROOTS

By Anna Alter

In February of 2020, I moved out of the big city (Portland, ME) and into a little house in the woods. I remember thinking it was going to be the *perfect* spot to host small music jams and song circles (and it still will be, eventually...). I was also working at the job that I've now had for the past 11 years—at a grocery store. Once the COVID-19 pandemic was in full swing, my job became quite intense (to put it *super* lightly). And even after the initial panic of the pandemic began to wear off, business stayed steady. For those practicing social distancing, a trip to the grocery store was one of the few opportunities that offered interactions with actual human beings, and many people were in desperate need of connection. And in turn, at the end of each work day, I was in desperate need of solitude.

As I grew more and more accustomed to a rather hermit-like existence outside of work, I realized that I needed a Project with a capital P. I needed to do something that made me feel challenged, inspired, and constructive. I also wanted to find a way to support creators during the pandemic. So I started designing Some Alternative Roots, a creative virtual resource space (with a strong lean towards folk/trad music and dance).

Building the website was both tedious and delightful, as I diligently filled each webpage with virtual activities, links to projects by artists that I admired, and other resources. It was fun! But I wondered... Was this helpful? Would people find something meaningful here?



So when submissions from readers started popping into my inbox, my heart felt like it was going to explode. There were people out there! And they wanted to share their upcoming album with me, or a virtual festival that they were really excited about, or to tell me that the buttons on the front page were hard to read. It was amazing!

About half a year after launching Some Alternative Roots, I was invited to co-curate/host “Next Generations Week” for the Daily Antidote of Song, which is organized and produced by Jo Rasi and Carpe Diem Arts. We welcomed many artists that have been featured on Some Alternative Roots, including Sam Amidon, Alex Cumming, Elias Alexander, and Mia Bertelli. I felt both totally out of my comfort zone and like I was exactly where I was supposed to be—surrounded (virtually) by art-makers and art-lovers.

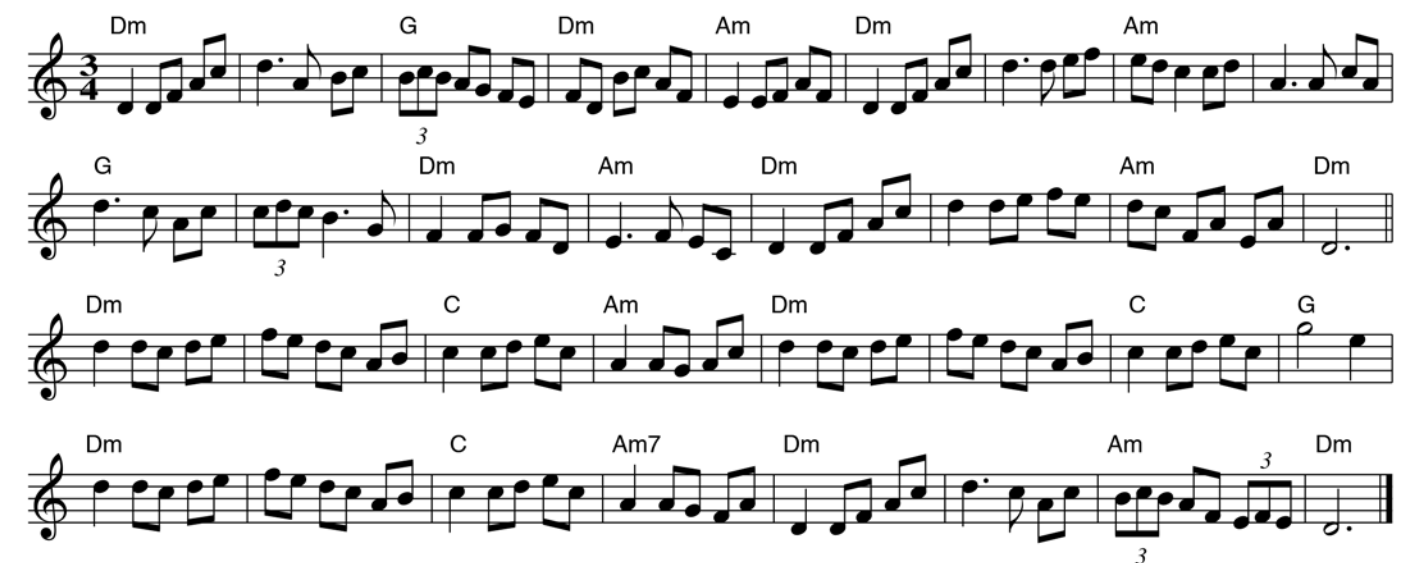
Some Alternative Roots is a little over a year old now. It began during a time when I was feeling aimless and disconnected. And now, I find myself primarily feeling gratitude, warmth, and joy for the opportunities that have stemmed from this little passion Project, the new relationships that have grown over such an incredibly tumultuous time, and the artists that helped inspire me to make something special.

Visit the Some Alternative Roots website at somealternativeroots.com

ABOVE: The Some Alternative Roots logo was designed by my epically talented sister, Andy Alter.

ALTERATIONS WALTZ

Anna Alter 2019



This waltz is dedicated to my musical fairy godparents, Sarah Gowan (who added the chords) and Bill Quern (who gave it a clever name). Both of them have encouraged and supported my dreams of making art for as long as I can remember.

Pandemic Panaceas

Engaging the body. Engaging the mind.

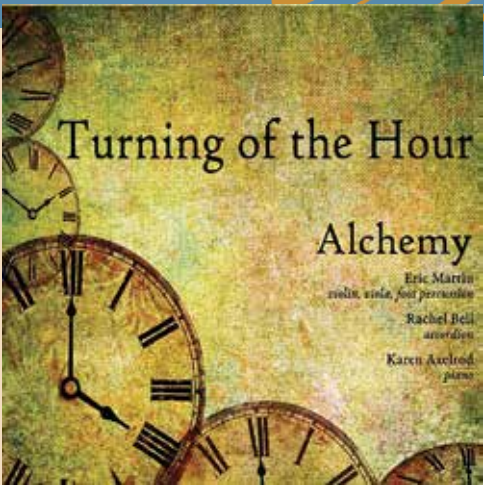
ONE COUPLE ENGLISH COUNTRY DANCES

By Don Bell

The COVID-19 pandemic robbed us of the pleasure of dancing together in large groups. We retreated to our homes, moped about, and then tried valiantly to replicate the usual dance experience by coming together for Zoom dancing. Those who have put together these dances deserve our sincere thanks. For many people, Zoom dances helped them maintain contact with their dance community and provided an enjoyable form of physical exercise.

But for me, Zoom dancing hasn't been deeply satisfying and may have even led to feelings of sadness. To me, the format reinforces the fact that we are dancing alone and reminds us of all that we are missing in a "normal" dance event. The loneliness is amplified when we barely catch sight of each other in little digital squares or reach out to take the hand of a "ghost." The pleasure of physically interacting with many other dancers is missing.

Rather than pretending to dance in a group of several dancers, it seemed to me it would be more fun to just accept the situation and start doing dances designed expressly for one couple. (This doesn't solve the problem for the singles among us, but it's easier to imagine one other person than three or five other folks.) So I have been experimenting with adapting longwise dances into one couple dances. The dances that seem to work best are easy ones (e.g., "Alice") that are simple and only involve two couples. Complex dances require too much imagination, especially for dancers unfamiliar with the dance. I've also developed two new one couple dances, "The Hands of Time" to the tune "Turning of the Hour" by Rachel Bell (tune and instructions included here) and "Melodious Blacksmith" to a tune by Handel.



Many people have space limitations at home. Even doing a one couple dance can be a challenge. To deal with this, I have attempted to design dances that can be done in a small space (a 6 by 6 foot square). I have, for instance, limited "lead" movements (up/down or out the side) to fit the 6 by 6 foot square and have chosen draw poussettes over regular poussettes since they require a bit less space.

Then, to maximize dancing pleasure, I have chosen dances set to especially inspiring recordings of beautiful tunes. While we are missing the pleasure of dancing together in a big group, we can still enjoy moving gracefully to these tunes.

Of course, one couple dances are no substitute for the joys of dancing with a full house of skilled and fun-loving dancers. Still, they can provide a way to stay connected to the pleasure of dancing until it is safe to return to in-person dance events. And in a post-COVID world, these relatively simple dances can serve as an accessible introduction to English country dance for beginners and also offer more dancing opportunities to those living in regions with few dance events.

Who knows? These dances may survive even after this difficult period in our lives has passed and provide a pleasant at-home alternative.

Videos of my one couple dances are available on my YouTube channel ([youtube.com/user/donwfbell](https://www.youtube.com/user/donwfbell)).

THE HANDS OF TIME By Don & Diane Bell, 2021

*Tune Next Page: "Turning of the Hour," by Rachel Bell
(recorded on the Alchemy album of the same name)*

Waltz steps throughout.

- A1 Four changes of rights and lefts with partner, both ending proper, one place down the hall
- A2 Cross by the right shoulder (2 waltz steps), curving up the outside to partner's starting place (2 waltz steps)
Right-shoulder round once
- B1 (Face down, take inside hands) Moving down the set one place, swing inside arms forward/back in time to the music
Cloverleaf turn single away from partner
Change hands, repeat arm swinging figure back up the hall
Cloverleaf turn single
- B2 Right-hand turn once round
Right-hand balance forward & back
Box the gnat (returning to home place)

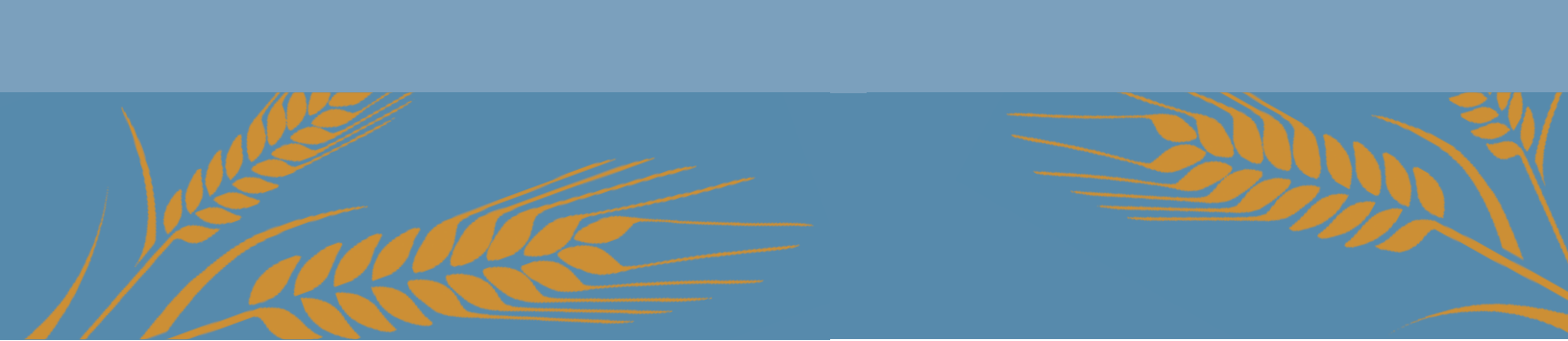
NOTES:

To dance with the Alchemy recording, wait for the eight beat intro to finish before starting the dance.

In A1, a very tight shoelace-like figure. You can just wing this figure or you can be a little more precise with the lady tracing a slight diagonal pattern and the gent going straight across into the lady's place.

In A2, take a generous amount of space during the right shoulder round. End in partner's starting place.

In B1, during the inside arm swinging, turn slightly away from partner on forward swing and then slightly toward partner on backward swing.



THE TURNING OF THE HOUR

Waltz Rachel Bell, 2017

F#m A D E

F#m A D E F#m

Bm D F#m E

Bm D A E

Bm D F#m E

Bm D A E

CROSSWORD

By Anne Campbell

ACROSS

- 3. Avian partner of the lark
- 7. He inspired CDSS's founding (2 words)
- 9. Contra preserver Ralph
- 11. Not single or triple
- 14. The original English Dancing Master
- 15. Mountainous motherlode of American folk
- 17. Regency novelist and ECD aficionada
- 18. Polite turn?
- 22. For many, a virtual dance venue
- 23. Rhine prince famous for his March
- 24. French for German
- 25. Genre with roots in Kentucky
- 27. Celestial arrangement of four

DOWN

- 1. Salty ditties
- 2. Don't call a plumber if you see this step on the dance floor
- 4. It may be half, dolphin, or for four
- 5. Find this reel just north of NC
- 6. Listen for their bells on Beltane (2 words)
- 8. Balance and ____
- 9. No need to wear dots to dance to it
- 10. Jay-Z's favorite sword?
- 12. End of the set farthest from the caller
- 13. French quick-step
- 14. Longstanding camp site in Plymouth, MA
- 15. Beer is optional at this morris event
- 16. Scandalous contra form?
- 19. Sing these in Sacred Harp (2 words)
- 20. This contra is un-unplugged
- 21. Worn by reindeer and some dancers
- 26. Uncool dance form?

Find the solution online: cdss.org/puzzles-fall21

CECIL SHARP: A VIEW FROM ENGLAND

By Brian Peters

Ten years ago, my friend and musical collaborator Jeff Davis suggested a joint project. Cecil Sharp and Maud Karpeles had spent three summers during 1916-18 in the Appalachian Mountains amassing a huge collection of folk songs, many of them ballads of British origin, and for us two musicians from opposite sides of the pond the appeal was irresistible. It was clear immediately that their book *English Folk Songs from the Southern Appalachians* was going to be a fabulous source for us, while Sharp's diaries, letters and field notes offered fascinating insights into the rigours of song-collecting—the long miles trudged over forbidding terrain, the heat, the illness—and his photographs and pen-pictures of the poor rural people who sang for him brought the songs vividly to life. Jeff and I took our audio-visual presentation on the road, culminating in a performance at the Library of Congress.

I'd previously learned a few English songs from Sharp's books but never paid him much attention, sharing the common perception that he was a patrician reactionary who bullied people into giving up their treasures before high-tailing it away with the booty. Studying his work, however, I admired his obvious respect and affection for singers from the lower classes: agricultural labourers, working women and traveling people in England, subsistence farmers in Appalachia. He was personally generous to these people, several of whom became long standing friends, and was in many ways an exemplary collector. He could be faulted for a bias towards old ballads but, contrary to received wisdom, in Appalachia he noted down a large quantity of American-made songs, plus a number of fiddle tunes and hymns.

When I began to research more deeply, however, a problem emerged regarding race. Sharp and Karpeles collected almost exclusively from white folk, while Sharp's diaries include three or four repellent comments disrespectful of Black people. This has led some to question the legitimacy of his entire Appalachian project. It's certainly important that his attitudes and their consequences are properly examined, but it's also essential that they are set in context accurately.

Politically, Sharp was a democratic socialist, believing that

capitalism should be replaced by a more humane and collective system. But he was a member of a political left that had yet to find a voice on anti-racism. The Black and Brown population of the UK was tiny compared with that in the US (Sharp had never seen a Black person until he crossed the Atlantic), and it wasn't until the 1950s and '60s, when awareness grew of discrimination against recently-arrived Caribbean and South Asian migrants, that anti-racism became a left-wing cause. I'm old enough to remember school books and comics full of racist stereotypes, and blackface minstrelsy on prime-time TV as recently as the 1970s.

Sharp's England was the hub of a global empire in which white supremacy was a founding principle, and he did entertain racist opinions, doubtless influenced by contemporary pseudoscientific theories. He was not alone, of course: many creative figures expressed similar views and worse, but most people nowadays are prepared to appreciate their work independently of their unpalatable opinions. The real question is whether racism defined Sharp's fieldwork. An article by Ezra Fischer in this newsletter claimed it did: that he was driven by politics rather than the music itself. I disagree, and find the quoted sources unreliable. Sharp's early manifesto did suggest that folk song might be used for nationalist purposes, but his voluminous Appalachian correspondence confirms that he was above all a music fanatic, rhapsodizing over each rare Child Ballad or modal tune, and barely mentioning politics. There's no reference to "immigration" in his writings; Sharp's "Other" was Germany, whose hegemony over art music he hoped to challenge. Oral transmission was central to his theory of song evolution, and nothing to do with a "deferential society."

Sharp traveled to the US to earn his living as a lecturer and dance consultant, attracting the attention of Helen Storrow and others who went on to found CDSS. At Ms. Storrow's home, he was visited by Olive Dame Campbell, bringing a sheaf of British-origin ballads that she'd collected in the mountains, which excited Sharp so much that he decided to visit the area himself. But he was by no means the first folklorist to study mountain balladry: Campbell herself, Josiah Combs, Katherine Pettit, Katherine Jackson French, and others had beaten him to it by a decade. These collectors visited white singers, venerated old British ballads, and defined the people of the mountains as "English" long before Sharp arrived. Combs wrote that the mountains were "more truly English than England" and, although he acknowledged the existence of Black folk song, he claimed it could "hardly stand inspection alongside the songs of the whites." Katherine Jackson French believed that the sing-

ers she'd met were "strikingly homogeneous" and "sturdy Saxons," while Katherine Pettit, principal of Hindman Settlement School in rural Kentucky, was so convinced that mountain culture was that of Elizabethan England that her pupils were made to perform Shakespeare in the bizarre belief that they'd be at home with his language. The title of David Whisnant's excellent book on such practices, *All That is Native and Fine*, is actually a quote from Olive Dame Campbell. "Anglo-Saxon Appalachia" was not the invention of Cecil Sharp.

Sharp was told by Olive Dame Campbell that he'd be meeting singers much like his informants in England and was escorted by her husband to remote areas where British descendants were concentrated and the African-American population was extremely small. Sharp happily went along with it, pronouncing the inhabitants "English" in their looks, speech, and manner. When he and Maud Karpeles eventually began to explore more independently, they followed the same policy, seeking out places where the population was known to possess "English" or "Scots-Irish" heritage. It's not surprising that the collectors turned away from Watson's Cove in North Carolina when it turned out to be a Black settlement, just as they abandoned the Shenandoah Valley in Virginia when they found a population of mostly German descent. They were British collectors primarily seeking British songs.

Contrary to popular perception, though, Sharp did not entirely ignore African-American singers. From Sinda Walker in Hyden, KY, he took down two ballads, and from Aunt Maria Tombs, a formerly enslaved person he met in Virginia, a verse of "Barbara Allen" with a superb and distinctive tune. Of the latter encounter, Sharp wrote:

"Aunt Maria is an old coloured woman, aged 85... we sang to her 'The Sinner Man,' which delighted her beyond anything... she sang very beautifully in a wonderfully musical way and with clear and perfect intonation... rather a nice old lady."

It's apparent from these remarks, and Sharp's letter from Winston Salem enthusing that "the negroes are wonderful people" (and complimenting their dress sense), that his attitude, while ignorant and incurious, was not

the outright dislike we sometimes read about. It's also worth mentioning that Sharp thought it worthwhile writing down a number of songs, from white singers, that he recorded as having Black origins.

Sharp got a lot wrong in his theorising about the origins of folk songs and dances. In particular, his interpretation of the unfamiliar square dances he found in Kentucky as ancient English survivals was seriously mistaken. We now know that many aspects of those dances, and the fiddle style that accompanied them, had African-American roots just as surely as did the banjo. The collision of British, African, and other cultures was precisely what made American folk music a commercial success in the 1930s, and so influential thereafter. Cecil Sharp knew none of this, and no one he met was ever likely to put him right.

We're all scrutinizing our musical assumptions these days. In your country, there's a growing acceptance that old-time music is neither "English" nor "Celtic" (another pervasive white music trope) but a fusion, as demonstrated brilliantly by Rhiannon Giddens and others. In the UK, blackface morris dance teams are choosing new color schemes, and we're coming to understand that the shanties we roar out have Afro-Caribbean roots. But did "our modern traditions begin in racism," as Ezra Fischer claims? I don't believe so, for all the nativism of those early Appalachian collectors and the nationalism that has at times attached itself not just to English, but also Irish, Scottish, and other European folk music. Sharp and his contemporaries preserved a wealth of songs and dances in both Britain and North America, to the enormous benefit of musicians like me. If I believed they were collected for racist purposes I wouldn't perform them, but the evidence isn't there. Making Sharp the sole scapegoat both ignores the larger systemic forces in play, and implies there was no value in his work. So I'll continue to sing the songs that he and the rest collected, enjoying them for the stories they tell, and the beauty of their music.

Brian Peters is an English singer, musician, educator and researcher. He has been on staff several times at Pinewoods for TradMad and Folk Music Week, and also tutored at Appalachian summer schools including Swannanoa and Augusta. His CD with Jeff Davis, Sharp's Appalachian Harvest, was released in 2013. Brian has also published a number of academic articles, including "Myths of 'Merrie Olde England'? Cecil Sharp's Collecting Practice in the Southern Appalachians" in The Folk Music Journal.





Photos from Harmony of Song & Dance and English Dance Week at Pinewoods 2021, by Deborah Payne and Corey Walters.

SUDOKU

Fill in the empty squares so that each row, column, and 3x3 inner square contains the numerals 1-9. Solution on page 35.

		5	1		6			4
	1			8			5	
4					9	7		
2					3	9		
	7			9			2	
		3	2					8
		9	7					2
	3			2			1	
7			6		4	3		

SUDOKU (FOR KIDS!)

Fill in the empty squares so that each row, column, and 2x2 inner square contains the numerals 1-4. Solution on page 35.

	2	4	
1			3
4			2
	1	3	



February 11-13, 2022

Featuring **Mary Wesley**
Calling to **Stomp Rocket**

For details & registration visit
BayouBedlam.org

Bayou Bedlam is being planned as an in-person event only. There is a possibility that it will be cancelled due to the ongoing pandemic. Please plan accordingly.



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presents
a weekend with caller

Joanna Reiner Wilkinson

May 20-22, 2022

music by

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2022 DANCE WORKSHOPS

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with Annie Fain Barralon

Join an instructor who fell in love with traditional French dance when traveling and eventually married into a family of French dancers and musicians. Try a sampling of dances from various regions of France, ranging from high-energy to slow and sweet, from circular in form to partner dances (partner not required). Enjoy fantastic live music and song. Dances will be accessible, but some previous dance experience is helpful.

April 29-May1, 2022

English Country Dance Weekend

with Brooke Friendly and Bridget Whitehead

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. All dancing will be to glorious live music by Dean Herington, Rebecca McCallum, Mara Shea, and Spare Parts (Liz Stell, Bill Mathiesen, & Eric Buddington). Previous English country experience is required.

May 27-29, 2022

Beginning Clogging

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.

June 19-25, 2022

Dance Callers' Workshop

Caller/Instructor to Be Announced

This workshop for beginning to intermediate callers offers a supportive environment designed to help students discover their strengths and explore new ideas. Topics will include 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.



Stay on the school's beautiful campus and enjoy wholesome and delicious meals three times a day. Limited scholarships available. For more information and to register, visit folkschool.org or call 800-365-5724.

June Harman

artist, dancer, caller

*'Where words fail,
music speaks.'*

— Hans Christian Anderson



'Triple Bill 2, Chalkline'

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

juneharman.com

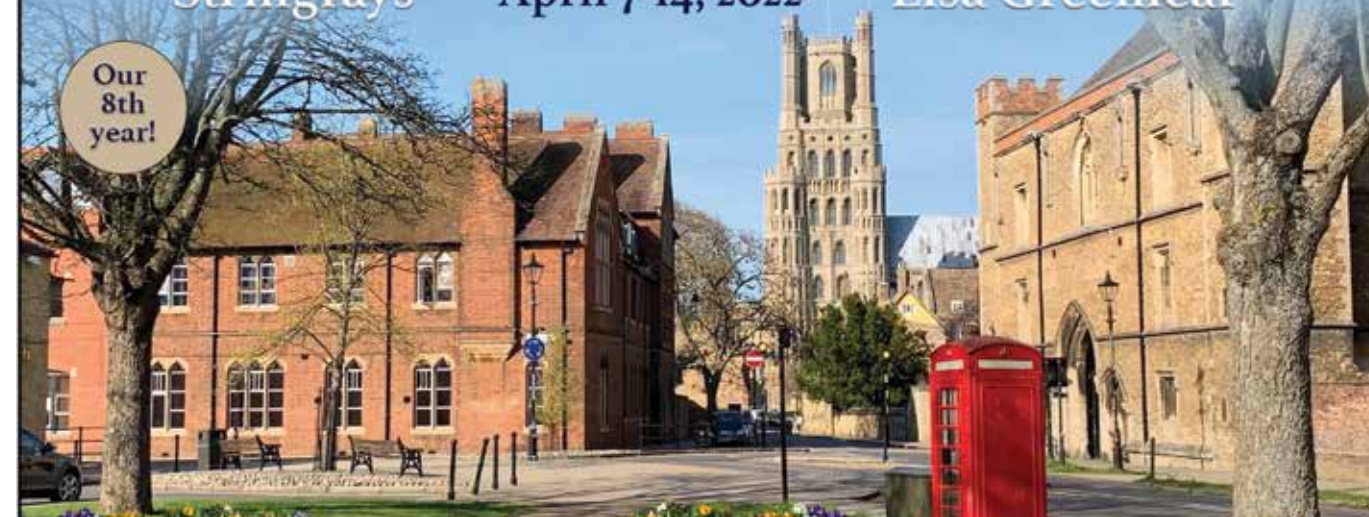
Contra Holiday in Medieval England

Stringrays

April 7-14, 2022

Lisa Greenleaf

Our 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 (757) 867-6807 www.contraholiday.net

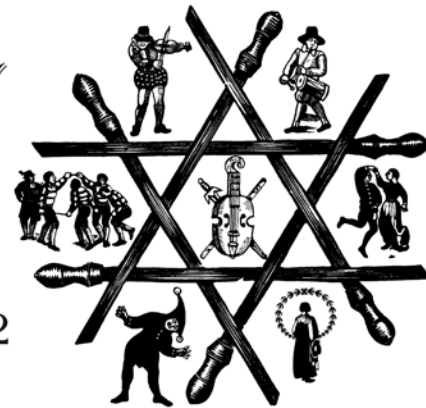
SINCE 1938

CHRISTMAS COUNTRY DANCE SCHOOL 2021

BEREA, KENTUCKY

DECEMBER 26, 2021–JANUARY 1, 2022

WWW.BEREACCDSS.ORG



INSTRUCTORS and MUSICIANS

Elke Baker, Sam Bartlett, Eric Crowden, Barbara Finney, Brad Foster, Kent Gilbert, Wendy Graham Settle, Wayne Hankin, Paula Harrison, Dean Herington, Debbie Jackson, Sarah Jo Jacobs, Abby Ladin, Donna & Lewis Lamb, Tim Lamm, David Macemon, Jim Morrison, Owen Morrison, Ben Napier, Janet Northern, Anna Patton, Deborah Payne, Charlie Pilzer, Betsy Platt, Jamie Platt, Brian Rinehart, Gillian Stewart, Jim Napier Stites, Patty Tarter, Al White, Alice White, Karina Wilson, and Nathan Wilson. Executive Director: Joe Tarter

CLASSES

Contras & Squares (3), English Country Dance (4), Appalachian Dance (2), Callers Workshops (3), Appalachian Clogging (2), Morris & Sword (4), Dance Band (3), Crafts (4), Singing (3), Waltz (2), Irish Set Dance, Recorder (2), Jubo, and Mummers Play

DAILY GATHERINGS FOR ALL

Morningsong, Evening Dance, and Evening Parlor.

More information on registration, food, lodging and program is available at
www.bereaccds.org

Call **(859) 986-1986** or e-mail **bereaccds@gmail.com**

ALL Participants and Staff must be fully vaccinated for COVID-19 and provide copy of CDC COVID Vaccination Record Card with registration.

Printed brochures will not be mailed.

Please go to our website www.bereaccds.org to register online or to print and mail registration.

CDSS OFFICE

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8	9	5	1	7	6	2	3	4
3	1	7	4	8	2	6	5	9
4	6	2	3	5	9	7	8	1
2	8	1	5	4	3	9	7	6
6	7	4	8	9	1	5	2	3
9	5	3	2	6	7	1	4	8
1	4	9	7	3	5	8	6	2
5	3	6	9	2	8	4	1	7
7	2	8	6	1	4	3	9	5

SUDOKU ANSWERS

3	2	4	1
1	4	2	3
4	3	1	2
2	1	3	4

SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems, art, and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folk songs, 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. For written pieces, please contact the Editor (news@cdss.org) prior to submitting your work for guidelines about word count and information about what content we are currently looking to publish.

ADS

Ad space of various sizes is available in all issues of the CDSS News, with discounts available for CDSS Members, Affiliates, and for multi-issue reservations. In 2021, ads can be in full color at no extra cost. Size and pricing info is at cdss.org/advertise. To make a reservation, please email news@cdss.org. Reservations are due six weeks prior to publication date, and ad art files are due three weeks prior.

The **EVENTS CALENDAR** is online at cdss.org/events. To include an event, click the blue "Submit an Event" button just above the table of listings.

SUPPORT

CDSS is a 501(c)(3) organization; dues and donations are tax deductible. To become a Member, visit cdss.org/join. To donate, visit cdss.org/appeal. Thank you!

LEGACY OF JOY SOCIETY

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.

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CDSS NEWS
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Change service requested



contra pulse

Check out CDSS's new podcast, Contra Pulse!

Hosted by Julie Vallimont, Contra Pulse interviews a wide range of musicians in the contra scene, exploring their **styles, histories, and experiences**—taking a snapshot of this time in the contra world and the beauty of our multifaceted community.

You can download Contra Pulse on Apple Podcasts or wherever else you get your podcasts. Or find episodes, transcripts, and more at:

contrapulse.cdss.org

