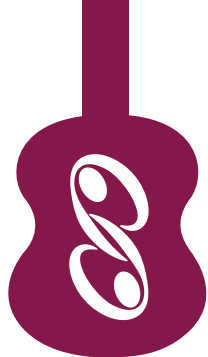




CD
SS

FALL 2022



BALANCE AND SING online store

This Autumn

Find wonderful new resources along with great **new music** in the CDSS Store. **Gift certificates are always available online in any amount!**

CDSS 2022 T-Shirt

We're excited to show off our 2022 shirt design! Created by illustrator Marian Bailey, the design is printed on [high-quality, 100% cotton, Bella + Canvas shirts](#), made in the US. Also printed in the US using [environmentally-friendly practices](#) and vibrant water-based inks. Soft and long-lasting. Single style, adult size, boxy-cut t-shirt. Get them while they last!



By the Stringrays

Stringrays and Ticket to Nowhere

Now available in the CDSS Store—both of the Stringrays' brilliant albums! The Stringrays' 2014 self-titled album features Rodney Miller on fiddle, Max Newman on guitar, and Stuart Kenney on bass playing a variety of soaring, playful, and groovy fiddle tunes designed for smiling and toe-tapping. *Ticket to Nowhere* (2019) adds Sam Bartlett and Mark Hellenberg for even more dance-inspired new American fiddle tunes with playful and spontaneous interplay. The music on both albums is complemented by Ben Belcher's lusciously detailed hand-drawn artwork.



By Jenna Simpson

Revelations: A Book of Dances

The latest from renowned choreographer Jenna Simpson includes 19 English country dances, two Scottish country dances, and one contra dance. It contains popular dances devised since the publication of her last book (*Under the Influence*), including "Revelations" and "Well Donne," as well as pandemic-era material. The contents will certainly be of interest to callers and dancers who enjoyed her first book, and anyone else looking for excellent new dances!



By Naomi Morse, Paul Oorts, and Dave Wiesler

Champagne: Music for Dances Choreographed by Jenna Simpson

16 dance-length recordings expertly played by Dave Wiesler, Naomi Morse, and Paul Oorts. The dances are a selection from Jenna Simpson's first and second books (*Under the Influence* and *Revelations*). The selections were made in order to provide recordings for popular dances which did not previously have easily accessible danceable recordings.



10



20



25



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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: Marian Bailey is a self-taught visual artist based in Philadelphia, PA. When we were looking for an artist to design the new CDSS t-shirt, we were struck by Marian's use of bold, friendly colors, and the interplay between people and nature in her work (much like at our camps!). See more of Marian's art at marianbaileyart.com or on Instagram @ [mcbailey](https://www.instagram.com/mcbailey).

ANNOUNCEMENTS

2023 CDSS Camps

We hope to see you at camp next summer!

Here is our tentative schedule.

- **June 17-24 Dance, Music & Spice**
Program Directors: Gaye Fifer and Rachel Fifer
- **July 15-22 Family Week at Pinewoods**
Program Director: Naomi Morse
- **July 22-29 American Dance & Music Week**
Program Director: Julie Metcalf and Max Newman
- **July 29-August 5 Harmony of Song & Dance**
Program Director: Betsy Branch
- **August 5-12 English Dance Week**
Program Director: Scott Higgs
- **August 12-19 Early Music Week**
Program Director: Lisa Terry
- **August 13-19 Family Week at Agassiz Village**
Program Director: Fynn Crooks and Laurel Swift
- **August 14-20 Cascade of Music & Dance**
Program Director: Eric Schedler
- **August 19-26 Campers' Week**
Program Directors: Anna & Dennis Soloway

Have you checked out From the Mic?

Our newest podcast, hosted by Mary Wesley, features conversations with callers across the country. Seven fabulous episodes are out now, with a new one released each month. Wonderful callers and deep thinkers about the craft, like Phil Jamison, Lisa Greenleaf, Tony Parkes, Gaye Fifer, and more share their thoughts about every aspect of dance calling. Each episode has bonus features like additional audio and pictures of dance cards for you to explore on the website. Check it out now at fromthemic.cdss.org or wherever you get your podcasts!



Positional Calling for Contra Callers

A 3-week online course

October 23, October 30, November 6

2:00-4:00 p.m. ET

We're excited to host more online courses this fall, starting with this series for contra dance callers led by Louise Siddons.

Positional calling invites us to use what we know about dance structure, momentum, and flow to teach and call for diverse dancers effectively and efficiently. In this course, we will move from the macro to the micro in order to explore dance structure, craft robust walkthroughs, develop effective calls, and design well-structured dance programs.

This discussion- and activity-based course will build on the ideas presented in Louise's new booklet, *Dancing the Whole Dance: Positional Calling for Contra*. This booklet includes background and reasoning behind positional calling, a sample workshop, example dances, and more. It's everything you need to start thinking about calling in a new way! Look for it in the [CDSS Store](#) later this month! A PDF copy of the booklet is included in the course registration fee.

Louise Siddons was born in the UK but moved to the United States as a child, where she grew up surrounded by folk music and song. She began folk dancing seriously in 2008, and calling in 2009. Now back in the UK permanently, she is known on both sides of the Atlantic as a contra, English country dance, and ceilidh caller as well as a committee member for the Friends of English Dance. She received the 2016 Mary Judson/Brad Foster Award for English Dance Teachers from the Country Dance & Song Society (USA) and recently received a diversity grant from the English Folk Dance and Song Society (UK) in support of her gender-free teaching and calling.

Louise believes that we should invest in the evolution and sustainability of folk traditions and their ongoing relevance to contemporary culture—whether that's through gender-free calling or adapting dances for Zoom. As a caller and dance teacher, she strives to create a fun and welcoming atmosphere with her low-key and light-hearted stage presence. At its best,

social folk dance is a living tradition that balances accessibility with challenge and discovery. Louise calls a mixture of modern and historic dances in a variety of formations, and enjoys helping dancers discover the musicality of choreography, from the familiar to the unexpected.



Upcoming Web Chat: Building Cultural Equity in Communities

In the past couple of years, CDSS grants have helped other dance organizations provide diversity, equity, and inclusion training for their boards and members. In this Web Chat, we're delighted to hear from a few of these groups about what they've been learning and what's next for them.

Tuesday, October 25

7:00 p.m. ET (4:00 p.m. PT)

Visit cdss.org/web-chats for updates about registration.

This Web Chat is for groups just starting to talk about these ideas and those who are looking for what's next.

"As an organizer dealing with restarting, venue issues, and COVID protocol decisions, it feels like we have little time or headspace to incorporate cross-cultural events or start building new relationships... I am hoping that as dancing continues and our venue issues get sorted, we will be able to start planning some fun collaborations and the connections we made during the pandemic will come to fruition soon!" —**Country Dancers of Rochester**

"We are still in the initial phases of this work and have not

yet implemented any particular changes in our events or developed public statements or policies. We are learning a great deal, and our minds are gently being blown as we take on new perspectives and are prompted to ask new questions." —**NEFFA**

"While the DanceFlurry Organization is only now preparing to return to the dance floor this fall, we have been working on several projects that relate to the DEI training. For example, our Community Culture Committee developed a list of organizations serving diverse and underrepresented groups in our region and began contacting them to introduce the idea of collaborating on programs... This effort resulted in a community dance event we co-sponsored with a branch of the Albany Public Library to reach new families and community members." —**DanceFlurry**

New CDSS Website Coming Soon

Throughout the past year, we've been working on redesigning the main CDSS website (cdss.org) to make it clearer and easier to navigate. We're excited to share the results with you later this year!

Are you interested in helping us test the new site? We're looking for a few people with a variety of web experience and CDSS knowledge to provide feedback on some aspects of the redesign. You need a computer or smartphone with internet access and 30-40 minutes to complete a form. Please email news@cdss.org if you are interested.



Thanks, Bob!

We send a mighty thank you to Bob Dalsemer for serving as dance editor for the *CDSS News* for the past five years. Many dances were shared widely thanks to Bob's careful testing and friendly correspondence. We'll miss you, Bob!



FROM 2022 CAMPERS

Summer 2022

Dear friends,

We just finished our first full camp season since 2019, and we're all feeling an incredible combination of exhausted, thankful, overwhelmed, renewed, and relieved. This was the first camp season for nearly half of our office staff, and while there were (many!) challenges, it was truly joyous to be able to experience camps in person again.

We've been enjoying hearing highlights from camp from all of you! Here are a few favorites:


"I hadn't been to Pinewoods for a few years. I was apprehensive. I wondered if my memory of the joy I felt was real. But when I arrived, I did indeed feel the same thrill. I enjoyed seeing old friends, and making new ones. The music is ALWAYS wonderful. The dancing is ALWAYS fun. I'll ALWAYS enjoy these memories. They are real." —**Susan, Early Music Week**

"Every time I go I feel new connections to past and present and other people that fill my heart." —**David, Family Week at Pinewoods**

"When my office icebreaker question asked me to describe my perfect day, halfway through my answer I realized I was simply describing a day at Pinewoods."
—**Rocky, American Dance & Music Week**

"...being around people who aren't afraid to care, to feel, to love does wonders for the soul." —**Anonymous, Cascade of Music & Dance**

Until next time,



Kelsey

LEFT TOP: Family Week Ogontz gathering, photo by Katy German, 2022.

LEFT BOTTOM: C# Pavilion at night, photo by Kevin Budd, 2022.

An Unexpected Gift: Lenox, or The Second Man

By Paul Ross

“Can I, a retired leader of English country dance, still write a new dance, especially in non-dancing times? Probably not... but it did happen.”

With this question, Philippe Callens introduced me to his final dance, “Lenox, or The Second Man.” Written toward the end of April 2020, it was dedicated to Fried de Metz Herman and the organizers of the Lenox Assembly, where Fried’s dances and approach to dance were central to the weekend’s vision of dancing well and where Philippe had appeared as guest teacher in 2011, 2017, and 2018.

Philippe set “Lenox” to a tune from *The Dancing-Master*: Vol. 2 ([1710]-1728), which was attached to two dances that he found, in his words, “not particularly interesting.” I thought his dance deserved better. But how to persuade Philippe to try something different? The answer: a change tune, which plenty of popular dances have (think “Leah’s Waltz” or “Leather Lake House,” among many).

Knowing that my friend Roger Davidson was a great tune-smith (he’s just published five volumes of his original music for ECD!), I asked him in June 2020 for a change tune, which he delivered in a mere two days! The original 18th century tune, “London’s Glory,” is in Dm; Roger’s tune, “London’s Joy,” is in the relative major key of F. Philippe liked it so much that he suggested it be the primary tune, rather than his original choice. In Philippe’s view, the band would play “London’s Joy,” switch to “London’s Glory” for a round or two, and then end with a final round of “London’s Joy.”

Through part of June and July of 2020, choreographer and composer carried on an email correspondence about the tune’s tempo and the character of the dance. Philippe wrote, “Roger, I like your tune a lot—it has the right spirit for an English country dance.... Its character is not as



ABOVE: Philippe Callens, 2011, guest teacher at The Lenox Assembly in Lenox, MA. Photo by author.

repetitive as ‘London’s Glory’. Perhaps this led Paul to ... asking [you] to write a second tune. Also, I really like the fact that the phrases A1 and A2, and again B1 and B2, are not quite identical. The two tunes have a somewhat different character: ‘London’s Joy’ is indeed more joyous and less stately than ‘London’s Glory.’”

As you can see from the tempo marking in the music, they settled on 100 bps to impart a somewhat stately feel to match Philippe’s original vision of the dance.

That vision was realized, I hope, when the dance debuted to music provided by A Joyful Noise at the final Lenox Assembly in 2022. The dance was well received. And to be sure, for anyone with as much regard for Fried’s choreography as Philippe had, “Lenox, or The Second Man” has great emotional resonance. This was certainly true for me personally, given my long friendship with Fried and admiration for her work and my leadership of the Lenox Assembly, where I championed her dances.

That April day in 2020, when I received the music and instructions, I wrote back to Philippe to express my gratitude for his unexpected gift: “I want to say how touched and grateful I am, dear brother in dance, for your latest email.

You have taken me by surprise once again, first with Mr. Ross's Dance, which I adore, and now with Lenox. I haven't yet opened the document with the instructions; it's early morning here and I want to wait for a quieter moment later today to explore and reflect on what you've created." That quiet moment arrived for me in due time; I hope it will for you as well.

Paul Ross, who has been dancing English country dance since 1971, currently teaches regularly in White Plains, NY, with the Country Dancers of Westchester and in New York with CD*NY. In 1993, Paul became an apprentice caller in Westchester, studying under Christine Helwig and Fried Herman. Fried, in particular, was the major influence on Paul's dancing and on his understanding and vision of what ECD is. To help preserve that vision and the dances that Fried created Paul co-founded The Lenox Assembly in Lenox, MA, in 2009, a dance weekend dedicated to the art of dancing well, which held its final session in 2022.

Philippe Callens, a native of Mortsels, Belgium, who began dancing in 1975 in Antwerp, was a beloved teacher with an international reputation as a respected historian and gifted choreographer of both English and American style country dances. Co-founder of the Anglo-American Dance Service in Belgium; author of many articles on English country dancing; and highly sought-after teacher/caller at special events, dance weekends, and dance camps, both in the US and Europe, Philippe is best known for his creative

choreography, both reconstructions of historical dances and new compositions, including *Alice*, *Autumn in Amherst*, *Golden Green*, *The Costumer's Delight*, and many other beloved classics. His dance books in English include *Everybody Swing!* (1989), *From a Belgian Yankee Caller* (1996), *Both Sides of the Atlantic* (1997), *Continental Capers* (1999), *Belgian Boutades* (2002), *Antwerp Antics* (2004), and *Seasons of Invention* (2011). Philippe retired as a dance leader in 2018 and passed away in 2021.

BELOW: The Lenox Assembly Organizing Committee at the final weekend in Lenox, May 1, 2022. L to R: Deb Karl, Carolyn Klinger Williams, Arlene Goldberg, Paul Ross, Lynn Milich, Marcelle Lipke. Photo by Bob Mills.



LENOX, OR THE SECOND MAN

A modern English country dance

Primary tune: "London's Joy," by Roger Davidson

Change tune: "London's Glory," from *The Dancing-Master: Vol. the Second* ([1710]-1728)

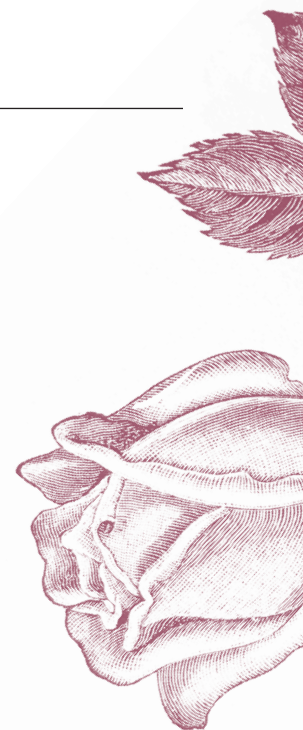
duple minor longways

- | | | |
|----|-----|---|
| A1 | 1-4 | First man right shoulder chevron with second lady, finishing in second man's original place, while second man long cast up into first man's original place, while second lady right shoulder back to back with first man. |
| | 5-8 | First corners' positions (i.e. 2s) right hand turn halfway and turn single to the left. Men are below the ladies. |
| A2 | 1-4 | First lady left shoulder chevron with first man, finishing in second lady's original place, while second man long cast up into first lady's original place, while first man left shoulder back to back with first lady. |
| | 5-8 | Second corners' positions (i.e. men) left hand turn halfway and turn single to the right. Second man only is home. |
| B1 | 1-2 | All four meet on the diagonal. |
| | 3-4 | Partners turn single out of the set into the side lines and face. |
| | 5-8 | Partners set in place and turn single to the right. |
| B2 | 1-2 | Ladies cross right shoulder. |
| | 3-4 | Partners set in place. |
| | 5-8 | Half a poussette counter-clockwise, 1s draw poussette, 2s forward and back poussette. |



[See a video of the dance here.](#)

Teaching notes: The above notation of the A part indicates the exact numbers and places of the dancers. For teaching purposes, I recommend pointing out the general layout of the figure and using mostly positions—a demonstration will be found most helpful to teach this particular combination of figures. Notice that the second man only is involved throughout this part.





Author's notes (written April 19-21, 2020): Can I, a retired leader of English country dance, still write a new dance, especially in non dancing times? Probably not... but it did happen.

The outbreak of the coronavirus in Belgium necessitated a near lockdown imposed by the government. Confined to my apartment most of the time, I started rearranging and looking through my English country dance books. This gave me pleasure and good incentives as well and, there being over one shelf of volumes to look at, took a few weeks. The last books that went through my hands were the eight collections published by Fried de Metz Herman (1926-2010). Noticing this wealth of wonderful dances, again I was reminded of Fried's dance "Crown the Year," written after 9/11 when English country dancing brought people together again. Nearly 19 years later, country dancing will not have this function for a long time; sadly, many dance events have already been cancelled, including The Lenox Assembly 2020. However, I would like to offer a new dance that, when time comes again, will hopefully give pleasure to dancers.

In the past, Fried's modern choreography has been inspirational to me. Beginning with my dance "Golden Green" (2011) I started "playing with chevrons," a movement coined by Fried I am particularly fond of. While browsing through her book *Serendipity*, ideas for a new dance easily came to my mind, and in three days' time the dance was ready. The A1-part is copied from Fried's dance "Cold Weather Waltz"—in my opinion, a very clever and satisfying combination of figures, though in my dance in duple rather than in waltz time. Connoisseurs of Fried's dances may also notice shades of "The Hills and Dales of Wales" (in B1) and "The First Lady" (in B2).

Fried passed away 10 years ago. This dance, with its conscious reminiscences of Fried's choreography, is gratefully dedicated to her memory and to all perpetrators of her dances, particularly Paul Ross and the Lenox Assembly Committee that organizes the annual Lenox Assembly.

ABOVE: Screen shot from the live video of the dance.

LONDON'S JOY

$\text{♩} = 100$

Roger Davidson

Chords indicated above the staff:

Line 1: F, B \flat , F, F/A, B \flat , Gm, C

Line 2: B \flat , C/B \flat , F/A, C/G, F, Dm, G 7 , C,

Line 3: F, B \flat , F, F/A, B \flat , Gm, C

Line 4: B \flat , C/B \flat , F/A, Gm, F/C, C 7 , F,

Line 5: C, D/F \sharp *tr*, Gm, D/F \sharp *tr*, D, Gm

Line 6: C 7 /E, C, F, Dm, C/E, F 6 , G 7 *tr*, C,

Line 7: Gm, D *tr*, Gm, Gm/B \flat , D/F \sharp *tr*, D, Gm

Line 8: C 7 /E, C, F, B \flat , F/C, C 7 *tr*, F,

fine D.S.

A dance, "Lenox, or The Second Man"

was written to this tune by the late and much-appreciated PHILIPPE CALLENS.

Alternate tune: "London's Glory" (1710)

LONDON'S GLORY

*unknown (1710)
(edited by Roger Davidson)*

$\text{♩} = 100$

Chord symbols: Dm A Dm A Dm Dm/F A⁷ A/C[#]

Chord symbols: Dm A Dm/F Dm/A A⁷ *tr* 1. Dm, A 2. Dm

Chord symbols: F F/A F B^b Gm Gm/B^b

Chord symbols: C Gm A A/C[#] Dm A⁷ 1. Dm 2. D.S. Dm, A

fine

*Alternate tune to "London's Joy,"
for the dance "Lenox, or The Second Man"
by the late and much-appreciated English country dance teacher
PHILIPPE CALLENS,
who hailed from Belgium.*

THE DIAMOND OF ANTWERP

Tune: "A Stroll in Mayfair," by Roger Davidson
2/2 F (tempo = 105 bps)

duple minor longways, all proper

Written July 27, 2022, in honor of Philippe Callens, teacher, caller, choreographer, dance historian, and friend. Antwerp is renowned as a diamond center, but for English country dancers everywhere, its brightest, most polished diamond is Philippe Callens, whose dances are the city's true gems.

- | | | |
|----|-------|---|
| A1 | 1-2 | First corners meet and on bar 2 join right hands (hold on). |
| | 3-4 | Second corners meet and on bar 4 join right hands above first corners in a star. |
| | 5-8 | Star right 1x (skip change step); ease out, taking two hands with partner. |
| A2 | 1-2 | Partners straight poussette out a double (first corners moving forward). (This is not a forward/back poussette, but rather a straight poussette, as in Measured Obsession by Fried Herman or Philippe's Mr Stapledon's New Hornpipe.) |
| | 3-4 | Partners, hands still joined, take 2 side steps into a line-of-4 across (1s side step down, 2s up), ending all still facing partner. |
| | 5-6 | Releasing hands, partners set. |
| | 7-8 | Second corners (at end of the line of 4 across) turn single right. First corners (in center with backs to each other) turn right to dance around by the right shoulder 1x; end facing partner. |
| | | |
| B | 1-8 | Complete straight hey for 4, starting right shoulder with partner (skip change step). |
| | 9-12 | Partners right shoulder moving dance around, ending in progressed place. |
| | 13-16 | With original neighbors, star left 1x (skip change step), easing out for the next round of the dance. |

Teaching notes:

A1: All references to corners are to the dancers in those corner places at the start of A1.

B: At the beginning of B, from the caller's viewpoint, left to right, dancers are in the order 1W – 1M – 2W – 2M.

B 9-12: Dancers exiting the right shoulder dance around will, using their clockwise momentum and turning slightly to the right, make a small adjustment in orientation to enter the star left, which to me creates a very satisfying transition.

A STROLL IN MAYFAIR

Roger Davidson

♩ = 105

Chords indicated above the staff: F, Gm, C, F, Dm, G7, C, Bb, F/A, Gm, C, Bb, F/A, Gm, C, D/F#, Gm, Gm/Bb, Cm, D, Gm, Gm, F, Bb, F/A, Bb, F/A, G, C, F, F7, Bb, D7/A, G, C, Dm, Am, Bb, F/A, F/C, C7 *tr*, F.

fine **D.S.**

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Author's note:

In 2017, while corresponding with Philippe about our joint programming for that year's Lenox Assembly, I noticed that his proposed dance list included one titled "Mr Ross's Dance." He listed it with no fanfare, and, if truth be told, I couldn't at the time imagine that the Mr Ross in the title was me. Yet it was, and the impact when that became clear to me was profound; I wanted to return this gesture of friendship and high regard. Thanks to inspiration

from Roger Davidson's tune "A Stroll in Mayfair", I do so now, also with little fanfare other than to say that I hope Philippe, were he still with us, would take some pleasure in this sincere tribute to his memory.

Many thanks are due to pianist Karen Axelrod and dancers Benjamin Bolker, Tara Bolker, Elizabeth Freedman, Myra Lango, and Ken Morgan, whose help in testing the dance at the New London Assembly was invaluable.

STORIES FROM THE CDSS

Legacy of Joy Society



TOM & DEBORAH KRUSKAL

“...we had the opportunity to create a Charitable Remainder Trust with CDSS as one of the major beneficiaries.”

Like so many others, we met through dancing friends, at a dance! Since then, dancing and music, especially English country, morris, and sword, have been an integral part of our lives—individually, together, and as a family. Our children, Lily and Peter, share fully in this wonderful dance community. The work and mission of CDSS has infused all parts of our lives.

TOM: I have benefited all my life from the work of CDSS. I went to Berea Christmas School in 1961, where I met May Gadd, Phil Merrill, John Ramsey, and Ethel Capps and was permanently stricken with a passion for

country dancing, morris and sword, and the anglo concertina. I didn't stop there but started an English dance in California with Chuck Ward, joined the Pinewoods Morris Men when I moved to Cambridge, and created Hop Brook (teaching 10-14-year-olds), and Great Meadows Morris and Sword (teaching raper to teens) here in Sudbury. Passing the love of dance and the challenge of working with a team has been my ministry. CDSS has played an immense role in supporting that.

DEBORAH: My first exposure to the joy of dancing was through the Boston Centre and the teaching of such giants as Helene and Arthur Cornelius, George Fogg, and Chris Walker, and dancing to the music of Jacqueline Schwab, Kate Barnes, and Earl Gaddis. The laughter, glee, and entrancement has never left me.

I didn't understand CDSS's role until I went to Pinewoods, where I found their commitment to perpetuating the traditions of English and American dance and song to be powerful. Tom and I went annually at least one week every year—first the dance weeks, then English or English/American, then Family Week, which we program directed for a couple of years. Our children grew up there from the age of four, and learned the values and challenges of being part of a rich community. Lily joined me on Orion Longsword, and Peter joined Pinewoods Morris Men. And they continue to be heavily involved by teaching to the next generations. Lily has taught and program directed family weeks for years at Ogontz, and Peter teaches raper and morris to teens at Great Meadows Morris and Sword along with Tom. How blessed we are. And how much do we owe to the Country Dance & Song Society! How much? Millions!

BOTH OF US: For some time we have included CDSS as a beneficiary in our wills. But just recently we had the opportunity to create a Charitable Remainder Trust with CDSS as one of the major beneficiaries. A CRT is a way to put appreciated assets into a trust whose beneficiaries are charities. You get a tax deduction up front, don't pay additional taxes on the appreciated values, get a yearly dividend, and the charities you name get the remainder when you die.

We share this detail so everyone will know there are many ways to give to CDSS in a tax-advantaged way—a win-win for everyone!



YOU TOO CAN BE A DANCE ANGEL...

Do you, too, envision a future where the traditions you love flourish and endure, and opportunities for dance, music, and song communities to learn, grow, and thrive are supported across North America?

You need not be wealthy to leave a legacy. Becoming a member of CDSS's Legacy of Joy Society is a great way to make your core values known to others while ensuring the sustainability of our organization. Generations to come

will benefit from your gift, and your lasting support of our mission will serve as an inspiration to others.

To join, fill out the online form at cdss.org/legacy, or email Robin Hayden at robin@cdss.org. Considering including CDSS in your estate plans but don't know where to begin? Check out our FAQ page: cdss.org/loj-faq, or fill out the Expression of Interest form, and we'll be in touch to help you figure out your options.

Celebration and Revitalization in Bloomington

By Kelsey Wells, Linda Henry, and Ben Williams

The Bloomington Old-Time Music and Dance Group (BOTMDG), in Bloomington, IN, has been dancing for 50 years, without missing a week*, but like many groups weathering the pandemic, they faced uncertainty as they began dancing in-person again. There are always questions about how attendance will fare, whether the finances can sustain the dance, and the capacity of the organizers. But in 2021, the BOTMDG organizers realized one of the most pressing issues facing their group was the lack of callers.

“When we went back to our weekly in-person dancing,” said Eric Schedler, Bloomington’s dance booking coordinator, “we found that out of about six or seven callers, we were down to two who had been calling a lot pre-pandemic and one who was a new caller right before the pandemic... it was not feeling sustainable for a weekly dance to have three people in rotation.”

What they did have was a group of people interested in learning to call and helping keep the community alive, so Eric applied for a CDSS grant to help fund a caller’s workshop.

“I decided to take the [workshop] to contribute back to the community and keep it growing and developing, because I don’t want it to go away,” said Tammy Behrman, one of Bloomington’s new callers.

In November 2021, Bloomington hosted a caller’s workshop led by Portland, Maine-based caller Dugan Murphy. He seemed like a great fit for the community, “because he’s done this kind of work, with helping launch a new cohort [of callers] in a community. He did it in his community when he started the Portland dance. And that just seemed like a great fit,” Eric said.

The workshop was held over one weekend, with six hours on Saturday and four hours on Sunday, plus a dance each evening. Eight BOTMDG members attended, all of whom were

already regular dancers. One participant had experience calling a handful of evenings, and the rest were beginners.

Topics the first day included:

- The role of the caller
- Prompting (practicing as a group, then individually)
- Conducting walk-throughs
- Preparing calling cards (including eight different styles of preparing cards)
- Communicating with the band
- Preparing a card for an assigned dance, then practicing doing the walk-through and prompting the dance
- Topics the second day included:
 - What makes a good dance
 - Creating a program for an evening of dance
 - How to read the room to choose dances that will be enjoyable for the group
 - Elements that make a dance more complex
 - Choosing or being assigned a dance to call that evening and preparing a card for prompting and doing the walk-through

In addition, Dugan met with callers an hour before each evening’s dance to review their dances and to work with the band. He helped the participants draw on their own experience as dancers to inform what is needed of a caller.

The effort has already been a success—since the workshops, all the participants have called during Bloomington’s regular weekly dances. The group of new callers also created a callers collective that meets once a month to workshop new dances. Other callers who want to practice a dance before calling it are also invited to attend, even if they did not attend the weekend workshop.

“That’s been so helpful,” said Kyla Wargel, a new caller who learned at the workshop. “I have a section in my caller’s box of dances to go through with the callers collective. I make little notes on the cards, like ‘figure out if the timing is too weird,’ or ‘how difficult this dance is,’ and then I can go through them at the callers’ collective and get all the answers.”

What came out of the weekend was much more than just training. As Eric explained, “My big picture takeaway is: we needed more callers to sustain a weekly dance, but we got more than just new callers. We got an increase in engagement, buy-in, and investment.”

“It totally has revitalized our dance, to have all these new folks,” Eric said. “Having so many callers in the group provides a lot more variety of material and styles of calling,” continued Katie Zukof, who has been calling and organizing in Bloomington for more than 10 years. “Since so many people are participating, more people care about the group and want to participate in other ways.”



BOTMDG is celebrating their 50th anniversary this year. They are the oldest contra dance in the Midwest. Contra dancing was originally brought to Bloomington by Dillon Bustin, a dancer from New Hampshire who attended Indiana University. “He was so hooked on contra dancing that he would go home [to New Hampshire] on the weekends to attend dances,” Katie said. “It’s probably more than 1000 miles...he would just get in his car and drive home and then drive back. And he was like, ‘this isn’t gonna work. I gotta get this started right here.’”

The Wednesday night dance he started has run continually since 1972.** To celebrate, BOTMDG hosted a six-hour dance earlier this summer featuring past and present Bloomington callers and musicians. Musicians traveled from places as far away as Ireland, Florida, Virginia, and California. In addition, there were approximately 10 callers, three of whom were workshop attendees.

“The 50th Anniversary Dance was a success with around 150 people in attendance,” said Katie. “It was an amazing confluence of people who have had some association with the Bloomington Old-Time Music and Dance Group during its 50 year history.”

Thank you to Eric Schedler, Katie Zukof, Tammy Behrman, Myke Luurtsema, and Kyla Wargel for taking the time to talk with us earlier this summer.

PHOTOS (TOP TO BOTTOM): *Top and middle:* New Bloomington callers participate in a workshop led by Dugan Murphy. *Photos by Mary Jean Regoli.* **Bottom:** Bloomington’s 50th Anniversary Dance. *Photo by Eric Schedler.*

*more or less, depending on how you count the first week of the pandemic in 2020

**For a fuller history of BOTMDG, check out *Old-Time Music and Dance: Community and Folk Revival* by John Bealle.



The Vexings: A Cautionary Tale for the Overly Inquisitive

By Armand Aromin

Let's set the scene. The date was March 10, 2019. Location: Sophia's Tuscan Grille in Warwick, RI. My extended family was hosting a surprise birthday and retirement party for my uncle, though weirdly, he didn't find the retirement part surprising. After all the food, laughs, and teeth-gritting through the endless family photoshoot, I headed out the door. One complimentary mint and a few steps later, my eyes met the parents of a very erstwhile middle school classmate.

Me: "Hey, it's Armand! It's been so long. How's it going?"

Them: "Oh wow, you've gotten so big! Nice to see you! So, do you have a girlfriend yet?"

Me: "... Ah? Nope! I've got a boyfriend¹, though. Anyways, gotta go byyyye!"

(Cue deliciously awkward everything. I walk to my car and drive off into the sunset with a bag full of leftovers by my side and a song fiercely raging itself into existence.)



Ever since I started down that path of songsmithery, I'd inevitably encounter this oft-repeated bit of advice: write from your own experiences. Thanks to unsolicited inspiration and the power of pre-diagnosed ADHD, I had plenty of material to sufficiently vent my cultural vexations. I desired to unabashedly combine the multitudes that I am. I wanted to go against the socially-constructed grain of what is deemed "correct" while drawing from my Irish music upbringing and navigating life as a queer Filipino American.

Other than Philippine folk music and Spanish-American

War-era music², finding representation in the folk music I make is uncommon, so I create that repertoire for myself. But despite the dearth of similarly melanated music-makers, queerness in folk music is much more prevalent than it was when I first took up the fiddle at 14. Praise Libulan³; the gay agenda is working after all.

Combining said multitudes in the "spirit of tradition" is a challenge that I relish. I like to approach each new idea with "what if?" What if a violin maker had an alphabet song? What if I wrote a round that references *Princess Mononoke*? Or of my halcyon days as a Dance Dance Revolution-obsessed mall kid? What if I wrote a song that obscures the gender of the characters? What if I celebrated my brown skin, coarse hair, and flat nose? And how do I do all this while creating my own lyrical and musical vocabulary and still honor the traditions with which I commune? I've found it helpful to look beyond my folk music bubble world for inspiration. The intro to the podcast *This Filipino American Life* kicks off with this great quote by DJ Quik: "My secret? Just do something that ain't nobody ever done before, but make it sound like something that's always been there forever."

When it comes to my writing process, my top priority is to aim for a melody that can hold its own without accompaniment. I improvise melodic phrases until I have a framework that feels on-brand for Armand. Something typical to the given style and with a twist to avoid predictability. Then, I'll freestyle (usually cringey) lines until the beginning of a lyrical hook reveals itself. That can happen within minutes. Or years. My phone is a nightmare of endless Google Keep memos awaiting their turn in the social-singing spotlight. Sometimes, I just don't yet have the right tools or mindset to make meaningful progress. Long showers and car rides are the most conducive for my writing. I also frequent several websites that come in handy when I'm feeling stuck. You can find them listed at the bottom of this article.

This song means a lot to me, and, based on reactions, it also seems to resonate with others. For years I've struggled with adequately translating thoughts into song, opting to leave out details that would make it more specific to my experiences and less relatable for others. But, you know, there are only so many people-pleasing songs a chronic people-pleaser can write⁴! Assimilation is a skill Filipinos are adept at, and I've spent much of my life learning to blend in and not rock the boat. We're deeply afflicted by colonial mentality. Parents admonish us for being out in the sun too long ("Huy, you'll get dark!"), and companies



try to sell us skin-lightening products. We aren't taught our native tongue. We learn to react negatively to our cuisine thanks to anti-Asian sentiment on shows like *Fear Factor* or *The Late Late Show with James Corden*. Ever heard of balut? I finally tried it after years of resistance. It was delicious. It was also kind of anti-climactic. These days, I even have to put in a request for rice at our big family gatherings. Rice of all things! Imagine showing up to an Italian family dinner devoid of pasta. It would be sheer chaos.

In conclusion, you are most welcome to sing and share my song, but don't take me out of it. Few have tried to equate my experience to their paler, hetero selves, but this is not an invitation to bleach it beyond repair. I love my brown skin, and I and my hard work thank you for keeping it just so!

Armand Aromin is a musician, percussive dancer, and violin maker living in Providence, Rhode Island. More importantly, his first name is pronounced like the brand Arm & Hammer. He is one-half of *The Vox Hunters*, a quarter of *Eight Feet Tall*, and at least a third of *The Ivy Leaf*. He proudly owns *Aromin Violins*, a tiny workshop within five paces of the bedroom.

Very Useful Tools for Crafting Songs

alliteration.me
b-rhymes.com
powerthesaurus.org
rhymezone.com
yougowords.com



[Listen to Armand sing this song here](#)

(the most up-to-date lyrics are on the following pages).



ABOVE: Photo by Anna Colliton.

¹ Benedict Gagliardi, my better half in life and in our duo, *The Vox Hunters*.

² Spoiler alert, they're all super racist. Thanks, America.

³ Patron saint of LGBTQIA+, from the modern Filipinx/a/o perspective.

⁴ Working on it. I recently learned some great advice: disappoint people intentionally Say no upfront and more often!

THE VEXINGS

Armand Aromin


I kissed a boy, and it was a joy, oh, I love him ve - ry well, But our play - ful sport it was

cut too short by the toll of the mor - ning bell, And then one day my na - nay calls, and this

is what she said: "Oh - dear, oh dear, my dear - est dear, have you got a girl - friend

yet?" No - hi's, hel - lo's, or how've - you been, Just the vex - ings you be - get, For it's

every damn time you see my face you'll say, "Have you got a girl - friend yet?"



We are excited to offer the *CDSS News* as a platform for voices that aren't often heard in our communities. Currently, we are specifically seeking authors who are **Black, Indigenous, and/or people of color** to write articles for the *CDSS News* about traditional music, dance, or song, which may include personal experience. Interested authors should send an email to news@cdss.org with a brief article proposal (4-5 sentences). The editorial team will select articles to publish according to our [guidelines](#). **Selected authors will be paid a stipend of \$200.**

Examples of other voices we will work to amplify in the future include:

LGBTQIA+ individuals • Disabled individuals
• Neurodivergent individuals • Individuals from low income backgrounds

These identities can and often do intersect and overlap, and **we welcome articles that explore those intersections.**

The Vexings

I kissed a boy, and it was a joy, oh, I loved him very well
But our playful sport it was cut too short by the toll of the morning bell
And then one day my nanay calls, and this is what she said:
“Oh dear, oh dear, my dearest dear, have you got a girlfriend yet?”

Chorus:
No hi's, hellos, or how've you been
Just the vexings you beget
For it's every damn time you see my face, you'll say:
“Have you got a girlfriend yet?”

Well, I set my course, and I headed up north
For to fiddle all night and day
And maybe meet a fella who could sing a cappella
Or could step so blithe and gay
And then one day my lolo calls and this is what he said:
“Oh dear, oh dear, my dearest dear, have you got a girlfriend yet?”

I met my man down in the downtown
For to ramble and rove all day
And the ladies they'd sigh, throw a shady side eye
“What a waste! What a waste!” they'd say
And then one day my tita calls and this is what she said:
“Oh dear, oh dear, my dearest dear, have you got a girlfriend yet?”

Well, my schooling's done, and I've had my fun; now I call Rhode Island home
I've pleasures and pursuits, and I've put down my roots, and my life it is my own
Then here comes you, somebody new; I guess you knew me then
And you'll say, “Oh dear, oh dear, my dearest dear, have you got a girlfriend yet?”

NOTE: nanay, lolo, and tita are the Tagalog words for mother, grandfather, and aunt, respectively. I like to cycle through different family members for an egalitarian experience.



"Set to Center," (Sellers's).



DIGITIZATION OF THE CDSS ARCHIVES BEGINS!

By Katy German

In June of this year, after two and a half years of putting so much on hold for pandemic-related business, CDSS and the University of New Hampshire were able to return attention to the work of making the CDSS archives digitally accessible. The CDSS archives constitute the largest collection in the Library of Traditional Music and Dance, housed in the beautiful Dimond Library at UNH. During our 2015 Centennial Campaign, the CDSS community raised \$50,000 to fund digitization efforts for the CDSS collection. That money has remained at CDSS, earmarked for this purpose, until a time when project work could begin at the university. I'm pleased to report that the funds have been transferred and project work is underway!

The \$50,000 gift from CDSS will fund the digitization of approximately 8,000 items over the course of the next two years. Items earmarked for this phase of work were selected based on recommendations from the CDSS Archives Task Group, active 2018-2021. So far, the physical archives from 1925-1994 have been fully processed, a digital home created by UNH, student staff trained in archival scanning processes, and test scans completed. As the academic year starts up, the team at UNH will begin by scanning prioritized historic posters, flyers, pamphlets, and various

Special thanks to the 2018-2021 Archives Task Group

Dorcas Hand (chair), Houston, TX

Avia Moore (chair), Toronto, ON

Sharon McKinley, Cockeysville, MD

Juliette Webb, Nashville, TN

Carol Clark (community member), Richmond Heights, MO

Susan Creighton (community member), Greenfield, MA

Barbara DeFelice (community member), Thetford Center, VT

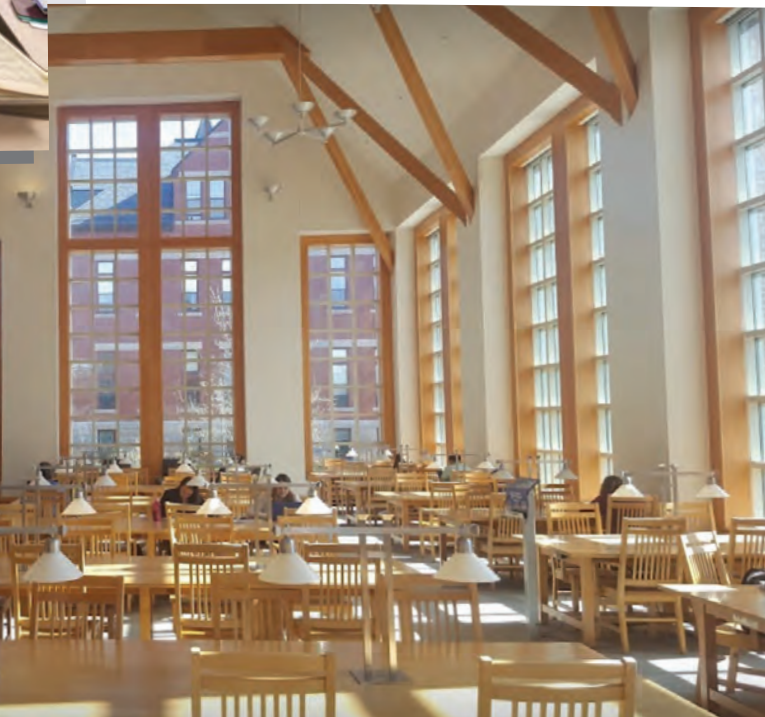
other unbound documents. In the summer of 2023, they'll begin work on loose photographs and scrapbooks, and continue through 2024.

We will continue working with UNH as the work progresses, consulting on metadata terminology, announcing when batches are available for public access, and exploring ways to crowdsource information from members about the posted materials and images. We will also be preparing and processing organizational documents from 1995 forward, and fundraising to ensure that this work continues beyond 2024.

It is an honor to steward the CDSS archives and continue the work of my predecessors. I'm grateful to former executive directors Brad Foster and Rima Dael for their work to establish a home for the archives at UNH and raise the funds needed to make these materials more widely accessible. Archiving our history is about so much more than just preserving the past. Properly processed and searchable archives can encourage scholarly exploration, lead to new reflections and insights, spark new passion, and allow future generations to examine and understand the threads that connect the past and the present.

[Find out more about the CDSS Archives and the other collections in the New Hampshire Library of Traditional Music & Dance here.](#)

COUNTER CLOCKWISE FROM TOP: Selection from the CDSS archive at UNH. Tara Lynn Fulton, Dean of the University Library, Katy German, Executive Director of CDSS, and Elizabeth Slomba, Special Collection Librarian and Archivist. (Photo by Rebecca Chasse.) Dimond Library, University of New Hampshire, Durham, NH. Photos from UNH website. Archivist Susan Creighton with author Graham Christian.



CAVELL CELEBRATION

By Charlotte Hathaway

We thought we had forgotten,
Our dance, our song, our friend.
Withdrawn within dark shadows,
Will the quarantines never end?

The dance rooms emptied.
Silent ballrooms mocked.
Pianos closed lay shrouded,
While music cases locked.

We thought we had forgotten,
This place of pine and Lake.
Supplanted by faint Fauci hopes,
While all the news cried, "Fake!"

A long night of winter,
Dreaded death's danger steals breath.
Challenging our losses,
In confinement of our rooms,
With music time delayed,
We danced the flickering Zoom.
Our only partners imaginary,
As we danced the kitchen broom.

Hope grows courage in the heart of the
dance.
Songs spring as flowers,
Pleading for a chance
To live again! Yes, Live
With song, and friend, and dance!

If we could but remember,
Defy with inner fight,
Fling wide the prison doors,
Let in the light!

The pines still here,
Horizon o'er the Lake,
Blue life-giving waters,
Heal our souls to find the drive!
Now find a partner,
swing your neighbor!
Thank God they're still alive!

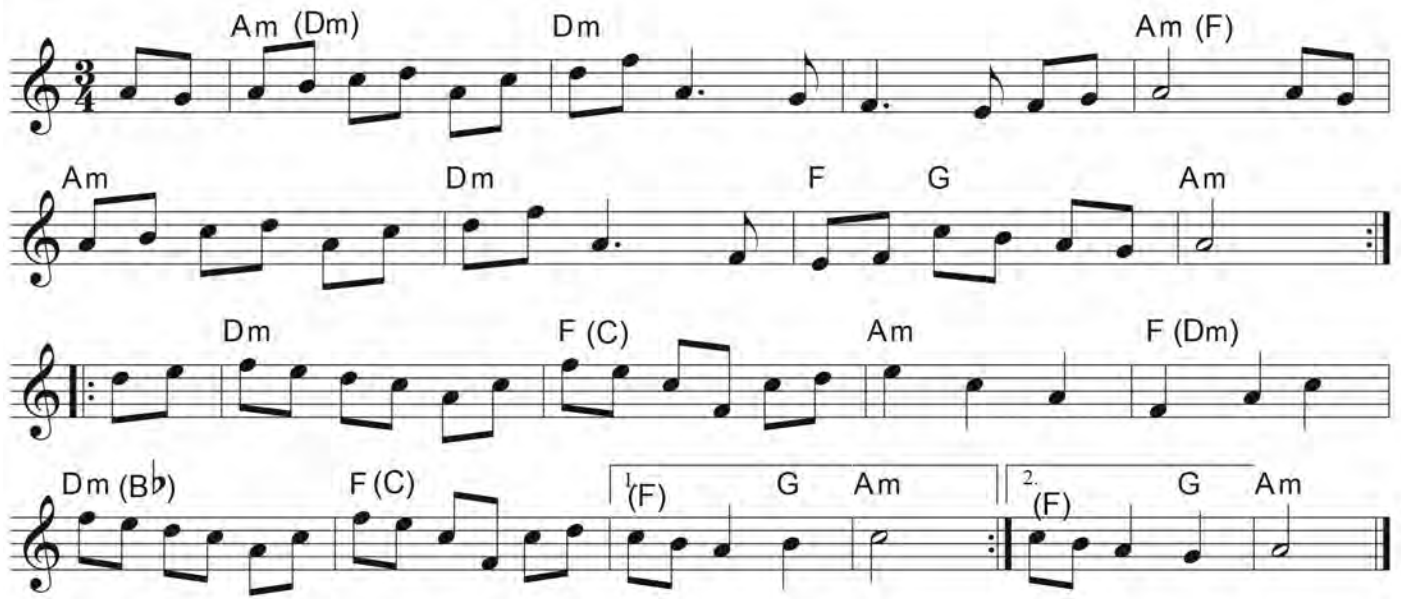
Originally performed with musical accompaniment by Aaron Marcus at
Dance, Music & Spice Week 2022 in Lexington, MI.



HUMOURS OF HURON

(with alternate chords)

Linda and Gary Lieberman



Note: The C chords in measures B2 and B6 can also be Csus4 chords © 2021

To Ray and Gaye Fifer for their community-building at Dance, Music & Spice and beyond!

Linda and Gary Lieberman co-wrote this waltz and auctioned the naming and dedication rights at Dance, Music & Spice Week 2022 at Camp Cavell, to benefit the CDSS camp scholarship program.

Photos by Linda Lewis Lieberman.



LEARNING BY EAR

By Lissa Schneckenburger

I used to think that the things I wasn't good at were a lost cause; I didn't even question it. After a particularly disastrous singing performance at a Broadway review in high school, I thought to myself, "Oh well, I guess I'm not a singer—good thing I love playing the fiddle!" I didn't question the idea until later in college when I began to notice my peers who weren't good at something originally (take singing, for example) working hard and getting noticeably better over time. I began to seriously rethink my ideas about what I was or wasn't good at, and I started to take on some new challenges.

It turns out, a lot of folks make the assumption that either you're born with a musical gift or you're not. Thank goodness that's not true! Being a traditional fiddle player usually means using your ears to learn music a lot more than in other genres—you'll either end up learning tunes from lesson recordings, favorite albums, YouTube videos, or learning them in a workshop, or on the fly at a dance or jam session. Learning by ear can be frustrating for someone coming to traditional music from another community. You might be the first chair cellist in the Orlando Symphony, or the CEO of a major company, or run a daycare business out of your home... in other words, you very likely have a lot of accomplishments and things you already know how to do really well. But then you show up to class at fiddle camp, and the notes fly by in an audio haze, and you feel more and more discouraged the longer you sit there, while everyone around you appears to be finding the notes without any trouble at all. You might even think "Why won't they just give me the SHEET MUSIC already?! That would be so much easier!" It stinks to feel bad at something, especially as an adult, when you're used to being accomplished in so many other areas of your life.



There are a few reasons that sheet music isn't normally used in traditional music settings. While it can be handy if you already know how to play in a traditional style and just want to remember how a tune starts or quickly share something with a friend, the western classical notation system has many limitations when it comes to non-classical music. There are countless stylistic elements that are not accurately represented on the page that you will need to hear and practice in order to be proficient. Things like rhythmic feel, the timing of a roll, micro dynamics, or the proper tone for a bowed triplet are either really cumbersome or completely impossible to notate within the written system we use. There's also the historical connection of being part of a long line of people and communities participating in an aural tradition. The way we learn together affects the way we all play together, and that's a huge part of the culture surrounding traditional music. Ultimately the ability to learn by ear enhances the social aspects of playing. It can be really freeing to walk into a jam session without several backpacks full of sheet music and books and know that you'll be interacting with your fellow musicians both visually and aurally in the

present moment, in a very intimate way, without a music stand getting between you.

Now that I've convinced you to leave your tune books at home, you're probably thinking "But how?" or "I'll never be able to learn tunes by ear!" I'm here to tell you that there is hope! You're not a lost cause! I'm going to share a few concrete things you can do to improve your aural learning skills, which have worked for all my students and workshops. Learning by ear is just like any other skill—even if it doesn't come naturally to you at first, there are things you can do to practice and get better at it. It's not magic; it's dedication and hard work, and it's totally possible for you!

Here are some suggestions for how to start out. I recommend that you write these down, or stamp them on your forehead or something.

- Believe in yourself; you can do it! I'm serious. Even if we've never met, I know this to be true.
- Commit to working on ear training daily. Write your commitment down!
- Utilize a practice journal to keep track of exercises and notes as you progress over time.
- Listen to LOTS of music, and pay attention to what you're hearing. Think about the musical qualities. Is it fast or slow? How many parts or sections are there? What do you like or dislike about it? Is it something that you would like to learn to play? Practice active (as opposed to passive) listening.
- Sing along with your favorite music. Singing is another way to develop your ear because it requires that you pay attention to what you're singing along to, and it also helps with long term memory retention.
- Embrace constructive criticism and let go of negative self talk. When learning something new, it's important to approach the activity with curiosity and an open mind. Notice which tasks are easy or difficult for you, so you can focus your efforts where you need the most improvement. Get into the habit of being patient with yourself while still paying attention to how or where you can get better.

The best thing to do when starting an ear training bootcamp for yourself is to:

1. Simplify the parameters, and
2. Break everything down into small, manageable pieces so that your ears are not overwhelmed.

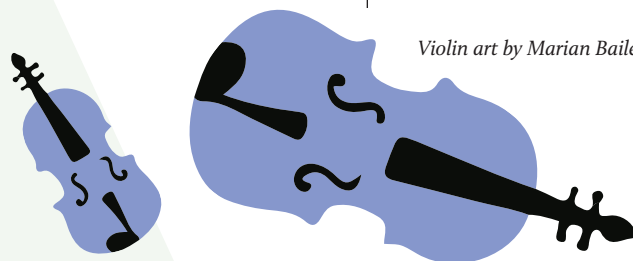
The size of the pieces and the number of parameters you provide will depend on your individual learning style and level. For example, is learning a tune at full speed in a jam session too overwhelming? Try learning the tune on YouTube at half speed after listening to it on repeat for two weeks instead. Is learning a tune phrase by phrase in a workshop too challenging? Try learning just one or two notes at a time to start out. You can always work up to more notes in a row gradually over time. You might also try learning just the rhythm of a tune, or just the pitches, rather than both at once. Are tunes easier to learn if you sing them a million times first? Utilize the "pause" and "repeat" buttons when learning music from a recording; give yourself tiny sections to listen to again and again, and alternate between listening and trying the notes on your instrument. Experiment with different techniques and write down what you observe. When something works, do it more!

Last but not least, find a guide! Having a practice buddy or teacher to help you improve has many benefits. I love working with students on ear training, but there are many qualified teachers out there who will help you stay motivated. No matter what level you're at, the main goal is to fully experience the joy of music.

So take it one day at a time, and have fun. hEARS to your next musical adventure!

Lissa Schneckenburger is a New England fiddler, singer, and teacher in Brattleboro, VT. Her *Learning By Ear* video course is a 14-part series that students can start at any time, available for all instruments and levels at lissafiddle.com. While there, sign up for the FREE "[Tune Of The Week](#)" and [group practice challenge](#)!

Violin art by Marian Bailey



Yule Traditions and the 2022 Welcome Yule Show

By Louise Doud

Northern European cultures have celebrated Yule—honoring the light in the darkest time of year at winter solstice—for thousands of years. In wondrous variety, Yule celebrated the natural world in agrarian societies, when people were acutely tuned into the waning and waxing of the sun's light and its relationship to annual cycles of death and rebirth, of plants growing, being harvested and going dormant. Fires, feasting, dancing, singing, and visiting village to village and home to home became ritualized and full of special meaning. Yule served, and still serves, a purpose that many “modern” folk relate to—to be busy and keep spirits up during the darkest, coldest part of the year, after fall harvest, while awaiting spring, and actively remembering that the light (and new life) will indeed return again!

It is said that at midwinter, the sun stands still for a few days before turning toward spring. In Germanic tribes this was a time of animal sacrifices, with temple posts, altars, and supplicants being “washed in blood,” followed by joyous feasts and storytelling around large fires. Pigs and boars were sacrificed to the Norse god Freyr and became feast food. In medieval times, the boar's head, with an apple in its mouth, was paraded around on a platter accompanied by trumpets and minstrels. “The Boar's Head Carol,” dating to the 15th century, is still sung today.

There is a great deal of symbolism and spiritual power woven into each of the traditions of Yule. Evergreens remind us of everlasting life and were brought inside homes to defeat winter demons and hold back death. Various evergreen branches woven into wreaths and decorated with pine cones and berries represented the wheel of life and were gifted to evoke goodwill and friendship, healing and joy. Ivy meant immortality and resurrection. Holly, with its pointed, sharp-tipped leaves, was said to repel

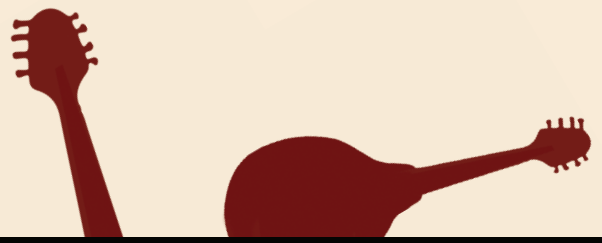
unwanted spirits, and its red berries symbolized feminine blood. There are a slew of old carols sharing the name “The Holly and the Ivy.” Mistletoe was revered by Druids and harvested without it touching the ground to preserve its sacred energy. It reminds us of healing and protection, its leaves representing the fertility of the Mother Goddess and its white berries the fertile seed of the Oak King or Forest God. It's not a big leap to see why the ritual of kissing under the mistletoe, blessing romantic attraction, developed.

Decorating the Yule tree kept folks occupied during dark midwinter. The ancients decorated theirs with gifts they desired from the gods. Early pagans anointed it the Tree of Life, and adorned it with food and treats to feed the wood spirits who came inside for warmth and to wait for spring. The Yule tree tradition in the British Isles was lost for a time, and re-introduced into modern celebrations by Prince Albert in the 19th century.

Then there is the Yule log. To honor the god Thor in ancient Scandinavia, people felled a huge ash tree and burned it for many days. The Celts plunked a large oak tree, trunk first, into the fireplace of their communal long house, pushing it further in as it burned continuously for days to ward off negative spirits. They believed that the longer the log burned, the sooner the sun would return. People anointed the cut tree with wassail and cakes soaked in wassail before bringing it to the hearth. Symbolic Yule logs are sometimes paraded around for people to touch with a sprig of holly to bring them luck and ward off evil spirits. Yule log look-alike desserts are a favorite at solstice time.

Celtic folklore says the Holly and Oak Kings (twins, personifying winter and summer, respectively) constantly fight each other, growing stronger and weaker as the seasons change, representing light and dark, crop renewal and growth. The Oak King rules over summer and the Holly King takes over at the fall equinox and reaches full power by the winter solstice. At the solstice, the Oak King is reborn and grows strong enough to take control by the spring equinox. Thus Yule celebrates the birth of the Oak King and the impending death of the Holly King—the harvest just completed, and the coming new growth.

Bands of masked “mummers” used to travel around Europe to winter festivals or parade through towns and enter homes and silently play dice or dance, perhaps as far back as the 11th century. A custom arose in the late 18th century of acting out a story of death and resurrection in rhymed, often silly, lines, with characters such as gallant St. George



(the Christian figure), an opposing knight (the “infidel”), sometimes a dragon, and always a doctor who brings everyone who is slain during the story back to life, restoring order. A fool and a man dressed in women’s clothing are other common characters. They are a delightful ritual of Yule celebrations.



Thirty-eight years ago a group of friends in Massachusetts’s Pioneer Valley created an annual winter solstice celebration, *Welcome Yule—Music, Dance, Songs and Stories to Drive the Dark Away*. The show serves as an escape from modern life, and feeds our souls. In sharing songs and traditions of olden times, we feed a basic yearning for connection, with each other and the natural world in all its layers, remembering from simpler times what is important. Real magic happens—the magic of ancient traditions like the Abbots Bromley horn dance, when eerie, antlered figures weave through the audience accompanied by a haunting tune. The magic of the renewal of life arising out of death. The magic of singing and dancing to drive the dark away to lift our spirits with the promise of the return of the light. The magic of storytelling, of puppetry, of superstitions. The magic of audience engagement—singing along, touching holly to the Yule log, and joining with the cast at show’s end where the distinction between performers and audience members dissolves. The families of *Welcome Yule* have built a creative, loving community and draw audiences into that energy.



This December’s English-Scottish-Celtic-themed show weaves in traditions associated with Yule; the Scottish New Year’s celebration of Hogmanay; a bit of Robert Burns; and Imbolc, the feast of St. Brigid (who raises fallen winter and brings forth new life in spring), bringing the audience on a journey from one end of winter to the other. The Yule log will be passed around, there will be dancing with swords and sticks, a mummers’ play, the singing of old carols and wassails, “The Shortest Day” poem, and the mysterious Abbots Bromley horn dance. *Welcome Yule* will be at the Shea Theater Arts Center in Turners Falls, Massachusetts on December 9, 10, and 11, at 7:30, 7:30, and 2:00 PM, respectively. Advance tickets will be available through sheatheater.org. Reservations can be made at reservations@welcomeyule.org. Tickets will be sold at the door. This is an especially important year to share the spirit of *Welcome Yule* as widely as we can with the Western Massachusetts community. If you are near enough to join us, please do!

Learn More:

welcomeyule.org

facebook.com/welcomeyule

instagram.com/welcomeyule

contact@welcomeyule.com

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<https://www.arklatexhomepage.com/holidays/yule-saturnalia-and-how-the-solstice-shaped-modern-christmas-traditions/>

https://en.wikipedia.org/wiki/Holly_King_and_Oak_King

<https://www.britannica.com/art/mumming-play>

<https://nelliecole.com/2020/06/19/folkdays-the-oak-king/>

PREVIOUS PAGE: Photo courtesy of *Welcome Yule*.

Instrument silhouette by Marian Bailey.

LEFT: Photo by Noé Villalta, [Pexels.com](https://www.pexels.com)

A PLAYFORD PUZZLE

By Genevieve Shimer

Reprinted from the winter
1959 issue of *The Country Dancer*

There are 17 English country dances depicted in this drawing by Genny Shimer, which was originally published in the precursor to the CDSS News, *The Country Dancer*.

Genevieve Shimer (1913—1990) devoted a large portion of her life to teaching English country dancing. She was a leading teacher of the English dance series in New York City and at Pinewoods Camp for over 40 years, taught workshops throughout the USA and Canada, and regularly led sessions at Berea College's Christmas Country Dance School and at John C. Campbell Folk School. She did a great deal of work for CDSS, serving as National Director, Vice President, and President, and was coauthor, with Kate Van Winkle Keller, of *The Playford Ball*.

Can you find all 17 dances?



SOLUTION

Newcastle
The Boatman
Black Nag
Jenny Pluck Pears
The Butterfly
Picking Up Sticks
The Maid Peeped Out the Window
Broom the Bonny, Bonny Broom
Scotch Cap
The Merry, Merry Milkmaids
The Queen's Jig
The Phoenix
Up Tails All
Hunt the Squirrel
The Friar and the Nun
The Hole in the Wall
The Heath (or, The Merry Wassail)





Welcome Yule

38TH ANNUAL MIDWINTER CELEBRATION
An English-Scottish-Celtic Experience

**Music, Dance, Songs and
Stories to Drive the Dark Away**

DECEMBER 9 & 10 @ 7:30 PM
DECEMBER 11 @ 2:00 PM

The Shea Theater Arts Center
71 Avenue A, Turners Falls, MA

Tickets available, at the door, online at
SheaTheater.org, or by email at
Reservations@WelcomeYule.org.

- Adults (17-64): \$15
- Seniors and children (5-16): \$12
- Children under 5: FREE

Thank you for wearing a mask!

Learn More:

[Linktr.ee/WelcomeYule](https://linktr.ee/WelcomeYule)

Contact us:

Contact@WelcomeYule.org



WINTER WARMUP 2022



December 2-4



HOTPOINT



Hilarie Burhans, Mark Burhans,
Mark Hellenberg,
Marlene Shostak, Nick Weiland



**GAYE
FIFER**



**FRANK
BUSCHELMANN**

*Big Scioty Contra Dance welcomes dancers
to Winter Warmup 2022!
Worthington, Ohio (near Columbus)*

REGISTER: www.bigscioty.com

MORE INFO: bigsciotycontra@gmail.com

MEAN LIDS



Miriam Larson

Ben Smith

Matt Turnio

WHITEWATER WHIRL!

a contra dance weekend
near West Virginia's New River Gorge
--America's newest national park--

Callers: Gaye Fifer and Terry Doyle
Bands: Playing with Fyre (North Carolina)
and Trillium (Ohio)

- 1930s-era dance hall with suspended wood floor
- free tent camping and dorm-style bunk houses
- on-site meals with vegetarian options
- scenic area with whitewater rafting, mountain biking, climbing, hiking, zip lines, birding & more



Registration opens Jan 1, 2023

Footmad.org
304-729-4382

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Fire Ant FROLIC

CONTRA DANCE WEEKEND

October 7-9, 2022

Ben Hur Shrine Ballroom • Austin, Texas

caller: **Seth Tepfer**

band: **ELOISE & CO.**

*featuring Rachel Bell, Becky Tracy
and Max Newman*

*Pre-registration required. Proof of COVID 19 vaccination and
a negative test will be required. Masks are strongly encouraged
at all times. For more details visit Fireantfrolic.org.*



Taada

WE LOOK FORWARD TO DANCING WITH YOU AGAIN!

PITTSBURGH CONTRA DANCE



presents

Fall Dance Weekend

October 28-30, 2022

Wightman School Community Building
5604 Solway St., Pittsburgh, PA 15217

Music by

Daybreak Trio

(Owen Morrison, Anna Patton
& Naomi Morse)

and

The Mean Lids

(Anna Patton, Miriam Larson, Ben Smith
& Matt Turino)

❖❖

Calling by

River Rainbowface

and

Gaye Fifer

Visit <http://pittsburghcontra.org/fdw/> for more
information



Music City Masquerade

Oct 28 - 30, 2022

Nashville, TN

Featuring Supertrad:

Dave Langford, Sam Bartlett & Eric Schedler

Susan Michaels calling

Learn more at

nashvillecountrydancers.org



Terpsichore's Holiday 2022-23

December 27th - January 1st

Claggett Center
Frederick, MD

www.danceholiday.net

Vaccines for all and
negative PCR test required

Staff

Callers: Gaye Fifer, Janine Smith
& Kappy Laning

Musicians: Dave Wiesler, Miranda
Weinberg, **The Cosmic Otters** (Meg
Dedolph, Jonathan Whitall
& Eric Schedler), Jared Kirkpatrick,
Mo Brachfeld, Joe Carter,
Galen Kirkpatrick & Steven Bluestein

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Julie Gregorio, Chris Bischoff,
Ruth Pershing, Katie Zukof,
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Classes for ages 2 & up!

Waltzing, Contra, English,
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Get ready to enjoy your musical journey to the fullest

Harvest Moon Folk Society



Table Rock State Park,
Pickens, SC
October 7-9, 2022
with the following fabulous bands
BUZZ BAND
Rob Zisette, Ed Howe &
George Paul
REDBUD RAMBLERS
David White & Wes Maluk
with Callers;
Will Mentor & Cis Hinkle
Registration now open!
<https://moondancesc.com>
Scholarships are available

COVID POLICY

Please be prepared to show proof at on-site registration
of receiving the full initial series of COVID-19
vaccinations AND ONE of the following:

1. Applicable booster(s) received
2. Proof of a negative PCR test within 24-72 hours of
arrival.

Please note:

Covid policy may change based on current conditions

CABIN FEVER

Featuring
The Gigmesters
Playing with Fyre
and Darlene Underwood
Feb 10-12, 2023

For more information visit
www.knoxvillecontra.org



After the Dance!

LIFE OF A DON

life's stages from a male perspective



a novel by JOHN MARTIN RAMSAY

When John Martin Ramsay retired as Director of Recreation Extension at [Berea College](#), he and his third wife moved to St. Louis and spent more than two decades sharing country dancing with hundreds of homeschool families. They also helped organize a performing troupe, [Dance Discovery](#). Now, as a nonagenarian, Dr. Ramsay has turned dancing over to new leaders and is writing and podcasting. In his novel, LIFE OF A DON, he explores what he learned about the various stages of life and guesses at what lies ahead!

[Order from Amazon Books, ISBN 978735550107 \(print\), or other retailers](#)



2008 photo by Jeff Sadler, cropped by Martha Edwards

MUSINGS of an Old American During the Pandemic

John Ramsay

OnlineBookClub.org review: "I rate this book **4 out of 4 stars** because it was an enjoyable read that introduced me to new concepts and perspectives. I thought the book was very well edited because there were no mistakes or errors. I would recommend this book to anyone who has questions about life. This collection of podcasts contains intellectual jewels that will undoubtedly soothe and guide the reader."

Buy the ebook version which is interactive with audio and video, and also less than \$3.

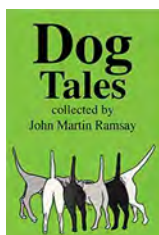
[Order from Amazon Books, ISBN 9798483842781 \(print\), 978735550114 \(ebook\), or other retailers](#)



2022 selfie

John Martin Ramsay
(No, this masked man had not planned for nor earned a halo!)

Additional books written by John M. Ramsay and available online or from retail bookstores; also see John's website: www.ShareInPrint.com



SINCE 1938

CHRISTMAS COUNTRY DANCE SCHOOL 2022

BEREA, KENTUCKY

DECEMBER 26, 2022–JANUARY 1, 2023

WWW.BEREACCDs.ORG



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Executive Director: Joe Tarter

CLASSES

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Country Dance (4), Appalachian
Dance (2), Callers Workshops (3),
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Crafts (4), Singing (3), Waltz (2),
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More information on registration, food, lodging and program is available at

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

ALL Participants and Staff must be fully vaccinated for COVID-19—including booster shots—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.



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JOIN US FOR THREE DAYS OF DANCING,
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FEATURING STEAM! AUDCIOUS (Audrey
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PRIVEY TIPPERS

We will be dancing at the Triangle Y ranch
in the beautiful Santa Catalina Mountains
just north of Tucson

To Register and for updated Covid policy please visit our website
at tucsoncontradancers.org
There is a limited number of spaces available so register TODAY!

Proof of full Covid-19 vaccinations & all eligible boosters required, plus
evidence of a negative rapid antigen test within 6 hours of arrival. Masks
optional, subject to change..



Contradance Festival in Houston, TX

February 10-12, 2023

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

For details & registration visit

BayouBedlam.org



BAY AREA

Balance the Bay • August 12–14, 2022 • bacds.org/btb

San Francisco's high-energy urban contra weekend brings you hot dancing in mild summer weather.

The dance hall has a rubber-pad sprung floor with excellent ventilation and plenty of parking! Calling will be gender-neutral and COVID safety protocols will be in place.

Featuring

The Syncopaths (Ashley Hoyer, Christa Burch, Jeff Spero, Ryan McKasson) and

The Dam Beavers (Ben Schreiber, Ness Smith-Savedoff, Scotty Leach)

Callers: Will Mentor and Lindsey Dono

COUNTRY

Fall Frolick • December 2–4, 2022 • bacds.org/camps/fallwk2022

Come English country dance at Bishop's Ranch near Healdsburg, in California's wine country.

More information to come...

Questions? sharon@bacds.org

Save the date!

In person *and* online!

Join staff Brooke Friendly • Kalia Kliban •

Sharon Green • Jeff Spero •

Jim Oakden • Rebecca King • *and more*

DANCE

On the BACDS website right now!

<https://bacds.org>

Welcome to our main page!

We're holding two in-person dance camps this summer. Our contra and ECD series are starting up again, subject to volunteer and hall availability. We're also committed to continuing our online-only events. We list them here.

BACDS is a completely volunteer-run 501(c)3. Your donations are always welcome.



<https://bacds.org/odd-sundays>

Our board of directors decided early on to support our musicians and callers who were losing income during the pandemic.

One project paid three of our ECD musicians—Shira Kammen, Judy Linsenberg, and Patti Cobb—to make recordings for the Odd Sundays dances Sharon Green and Kalia Kliban held on Zoom. Listen to these superb recordings here.

SOCIETY

BACDS is dedicated to teaching, promoting, and presenting country and ritual dancing throughout the San Francisco Bay Area. For BACDS information, email bacds@bacds.org or visit <https://bacds.org>.

Fandango! 2022



Bruce Hamilton & Goldcrest



Dave Wiesler, piano and guitar

Daron Douglas, violin

Paul Oorts, mandolin, accordion, cittern, guitar

September 16-18, 2022

Atlanta, GA

Register at: www.ECDAtlanta.org



COVID Protocol: Participants will need to be fully vaccinated, boosted, & masked.

November 11-13, 2022

Atlanta Dance Weekend 2022

Registration opens July 1

www.ContraDance.org

Cis Hinkle & Jacqui Grennan



Stomp Rocket

Bethany Waickman

Glen Loper, Dave Langford,



Reelplay

Dave Marcus,

Robbin Marcus



Swan-Dyer

Jonny Dyer, Vicki Swan

Covid Protocols: Participants must be fully vaccinated, boosted, & masked.

Contra Holiday in Medieval England

Stringrays March 31 - April 7, 2023 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. \$1400 includes breakfast, dinner, accommodations and seven dance nights. geebee219@gmail.com (757) 867-6807 www.contraholiday.net

The CommonWealth Dance Collective



The CommonWealth Dance Collective

Performances for Festivals and Community Events

Based in SE Michigan since 2004, we have engaged audiences, students, and colleagues to create a common wealth of knowledge within the world of traditional percussive dance.



- * Workshops
- * Classes
- * Camps



www.cwdcollective.wixsite.com/cwdc

Sheila Graziano, Artistic Director
tradstepper@yahoo.com / 831-239-2146

Tree Town Stomp



October 21 - 23, 2022

Ann Arbor, Michigan

The Free Raisins

Adina Gordon

aactmad.org/tree-town-stomp

(517) 230-7714



DANCE

at John C. Campbell Folk School



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

October 21–23, 2022

Fall Dance Weekend—Bal Folk

with Annie Fain Barralon & Susan Kevra

If you enjoy the energy of contras and the playfulness of English dancing, you'll love French bourrées! Explore dances from various regions of France, ranging from raucous to rhythmic, from circular in form to partner dances (partner not required). Live music will be provided by Rachel Bell, Becky Tracy, and Susan Kevra. Dances will be accessible and all steps will be taught, but previous dance experience is helpful.

November 18–20, 2022

Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

Join in the friendly fun of contra dancing and discover why so many people are enjoying a modern form of a centuries-old tradition! This dance form involves groups of couples in long lines. Each couple repeats a sequence of movements with a different partner each time. Learn the basic moves with expert instruction and you'll be ready to join in. Singles and couples are welcome. Be prepared for moderate exercise.

November 30–December 3, 2022

Introduction to Irish Dance

with Kieran Jordan

Get your body moving to the joyful rhythms of Irish hornpipes, jigs, and reels in this supportive and welcoming class! Learn the basics of Irish set and céili dancing (group social dances) as well as solo dancing footwork from sean-nós and step dance traditions. History, folklore, and close listening to traditional Irish music will also be explored. No experience is necessary and students will dance with different partners throughout the class. Be prepared for moderate exercise.

December 26, 2022 – January 1, 2023

Winter Dance Week

with Diane Silver, Kalia Kliban, Phil Jamison,
Carl Jones and Erynn Marshall

Musicians: Karen Axelrod, Rachel Bell, Daron Douglas, and
Audrey Knuth

Save the date for this celebratory week of fun dancing and wonderful live music. Complete details on folkschool.org.

March 24–26, 2023

Introduction to Appalachian Flatfooting

with Charmaine Slaven

Learn the art of accompanying Southern fiddle music with your feet! We'll start with the basic rhythms and foundation steps of flatfooting and learn accent steps as we go, with an emphasis on dancing with good musicianship. Learn to let your entire body "hear" the music and work up a sweat in the process. This class is physical, and not recommended for those who have joint or mobility concerns. All levels welcome.

April 28–30, 2023

Spring Dance Weekend

with Gene Murrow & Diane Silver

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 an English style by choreographers from England, America, and Europe. Inventive contra dancing will round out the program. Two master callers will guide the dancing to glorious live music by two excellent bands. Previous social dance experience is required.

May 26–28, 2023

Cajun Couple Dancing

with Anne Savoy & Corey Porche

Learn the basics of Cajun-style partner dancing from southern Louisiana. We will cover leading and following; body posture; basic steps to waltz, two-step and jitterbug; and turns and transitions. Explore some basic zydeco and hybrid dance if time allows, all to excellent live Cajun music. All levels welcome, no dance partner required.

June 18–24, 2023

Dance Caller's Week

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. 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 and teaching actual dances, followed by encouraging feedback from fellow dancers in a supportive environment.

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 www.folkschool.org/find-a-class/dance or call 800-365-5724.

CDSS OFFICE

116 Pleasant Street #345, Easthampton, MA 01027-2759
413-203-5467, fax 413-203-5471, office@cdss.org, cdss.org
Monday–Friday, 9 a.m.–5 p.m.

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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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Harvest Moon Dance Weekend



English Country Dance in St. Charles, IL

October 7 - 9, 2022

Beverly Francis, caller

with Karen Axelrod & Shira Kammen

www.ChicagolandECD.org

ChicagolandECD@gmail.com

INTERNATIONAL DANCE WORKSHOP

NOVEMBER 4 - 6, 2022

www.tapestryfolkdance.org

Instructor

Lee Otterholt

Minneapolis, MN



Music by

Orkestar Bez Ime

Proof of Vaccination + Photo ID Required



Star of the North

Proof of Vaccination
+ Photo ID Required

Minnesota Weekend **October 21 - 23, 2022**

English Country Dance

www.tapestryfolkdance.org



Piano



Caller



Fiddle & Song

Karen Axelrod

Joanna Reiner Wilkinson

Daron Douglas

Alasdair Fraser and Natalie Haas

A Celebration of Scottish Music and Dance

Highland Dance Boston, Boston Scottish Country Dancers

Saturday, November 12, 2022 at 3:00 and 7:30 PM



Scottish Rite Masonic Museum & Library, Lexington, MA, 02421

Tickets at: rscdsboston.org

Info: concert@rscdsboston.org . Volunteers: 781-718-2434. Thanks!

Sponsored by the Royal Scottish Country Dance Society, Boston Branch



YULETIDE FROLIC

Dec 9 and 10 in Lawrence, Kansas

Two Festive Days of Dances!

Workshops for Callers and Dancers

Music by Jambaroque and Kaw Creek

Calling by Wendy Graham

World Music—Old Time—Techno Contra



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www.lawrencebarndance.org

Current COVID protocols on our website

