



SCD SSS

FALL/WINTER 2024



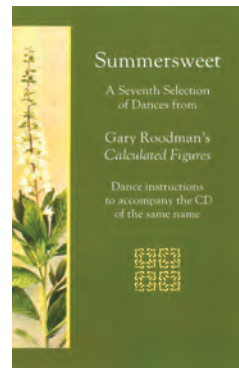
BALANCE AND SING online store

This Autumn!

Now available at the CDSS store—four amazing new books! From ECD favorites to new tunes and deep dives into the history of rapper to how to play for contras, there’s something for everyone at the CDSS store. Don’t know what to get? Gift certificates are always available at the CDSS store in any amount!

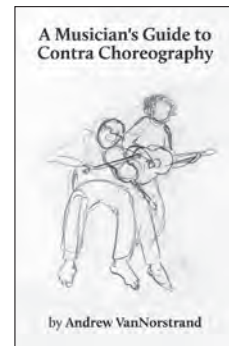
From Gary Roodman Summersweet Book and CD

The seventh compilation of dances from Gary Roodman’s popular “Calculated Figures” books features 13 favorite dances from across the series. The accompanying CD features music to each dance (including tunes by Jonathan Jensen and Dave Wiesler), expertly played by Karen Axelrod, Kate Barnes, Eric Martin, Anna Patton, and Mary Lea.



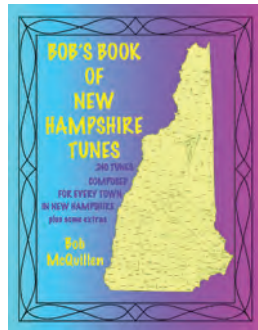
By Andrew VanNorstrand A Musician’s Guide to Contra Choreography

Andrew VanNorstrand, guitarist and fiddler from the beloved contra dance band Great Bear, brings his insight from more than 18 years of playing to this new booklet. Useful for both new and veteran musicians, *A Musician’s Guide to Contra Choreography* dives into the details of how to play for contra dances, including connecting with dancers, working with callers, and taking your playing from ordinary to extraordinary (as anyone who has danced to Andrew’s playing can attest). Available in print and digitally.



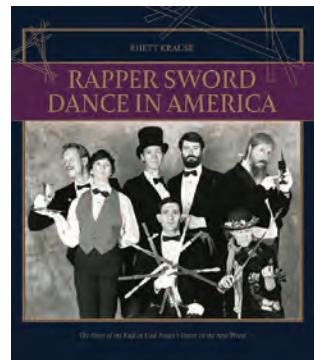
By Bob McQuillen Bob’s Book of New Hampshire Tunes

Before Bob McQuillen died in 2014, he wrote tunes for every town in New Hampshire—well, as they were presented in the phone book. The result was 240 new tunes! They are now published in this collection, put together to honor his 100th birthday at “Kwackfest” back in July 2023—the party he wished all of us to have in the Peterborough, NH, Town House, when he turned 100, whether he was there or not!



By Rhett Krause Rapper Sword Dance in America

A beautifully illustrated 110 year history of rapper in America in 460 pages, with discussion of the first pioneers to today’s most notable teams. This book explains what has happened with rapper in America, including details of the movements, music, stepping, and major influences, along with how the dance has evolved differently in the US than in the UK. An incredible volume complete with color photos and appendices—perfect for any sword dance lover.



CDSS News fall/winter 2024

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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. We steward the living traditions of English country dance, contra and square dance, morris and sword dance, and the music that is an integral part of these traditions. 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 twice a year 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: *Cascade of Music & Dance 2024, at Camp Kweebec in Schwenksville, PA. Photo by Katy German. ABOVE (top to bottom): Photos courtesy of Charmaine Slaven, Andy Davis, the Burke family (bottom right), and by Doug Plummer (bottom left).*

ANNOUNCEMENTS

CDSS *Remembers* John Ramsay

By Katy German

Dr. John was the first dance leader I remember, and he occupies some of my earliest dance memories. I was four years old, playing beneath a large work table in the Berea College Recreation Extension office as my parents helped prepare for Christmas Country Dance School. Suddenly this large smiling face peaked under the table and said, “And who do we have here?” I told him my name and he said, “Well then, Katy, come on out from there! We’ve got work to do!” He directed me over to the students making name badges and told them I was their official helper. I was very proud. I still have that button.



John had a knack for getting everyone involved. From events to dance trips to potlucks, he made sure that everyone had a role. A singer, scholar, dancer, musician, and mentor, he helped so many people find the song and dance traditions that filled their lives. I can still hear his distinctive voice and see his eager smile, and I feel lucky to have known him.

John passed away on May 8 of this year at his residence in St. Louis, MO. He was 94 years old. You can read more about John’s life and impact in this article about his 2010 CDSS Lifetime Contribution Award (cdss.org/john-ramsay).

Photo by Jeff Sadler.

RIGHT: Jonathan Whitall and Meg Dedolph (Cosmic Otters). Photo by Robbin Marcus.

2024 Community Grants Update

Attention grant applicants: Due to a high volume of requests, our 2024 general grant funds have been awarded. We still have special funding and are accepting applications for:

- dance, music, or song research
- training for English country dance leaders
- training for English country dance musicians

To apply, visit cdss.org/grants.

CDSS Partners with OAKE

We are delighted to announce our new partnership with the Organization of American Kodály Educators (OAKE), a professional association for music educators. CDSS and OAKE share much of the same mission, particularly around using traditional music and song in the classroom. We’ll work together each year to put on a community dance for teachers at the annual OAKE conference.

The dance at this year’s conference was a hit! It featured caller Sue Hulsether and the Cosmic Otters (Meg Dedolph and Jonathan Whitall) playing the tunes. We promoted our camps and other resources to music teachers at the dance, and we look forward to continuing working together with OAKE for our shared (and potential new!) members.



Help Us Build the Anthony Barrand Research & Stewardship Fund

We are still accepting donations to the Anthony Barrand Research & Stewardship Fund in a final push to fill the fund and put it to work! Your donations will help encourage research and dissemination of cultural and traditional dance and song. Inspired by the life of Anthony (Tony) Barrand and his numerous contributions to the thriving morris and ritual dance and song traditions on the continent, this fund will provide financial support to the next generation of song and dance researchers.

Scan this code or visit cdss.org/donate to donate today! (Enter “Barrand Fund” in the notes field of the donation form.) And please help spread the word about this new opportunity for researchers. For more information and to apply for funds, visit cdss.org/barrand-fund.

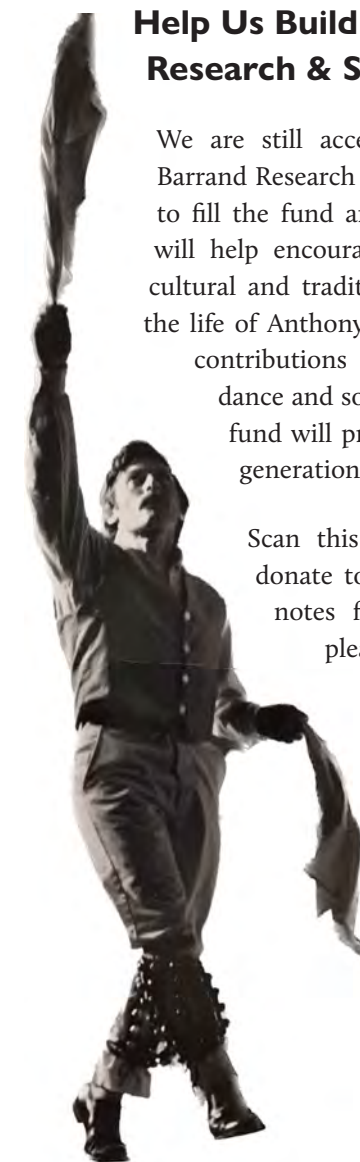
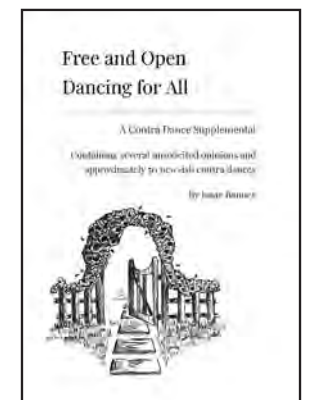


Photo courtesy of Olivia Barrand.

ABOVE: This summer, Cascade of Music & Dance moved (again!) to a new facility, Camp Kweebec, in Pennsylvania. Thank you to all the campers and staff for making it a great first year! Photo by Katy German.

Free and Open Dancing for All

We’re excited to make Isaac Banner’s book of contra dances, *Free and Open Dancing for All*, available in the CDSS Resource Portal! This free book includes nearly 50 new dances, along with tips for running a workshop, a glossary, and an index by figure and dance type. It’s a great resource for new callers, and for experienced callers looking for new dances. Check it out, as well as dozens of other resources for callers, at cdss.org/for-callers.





FROM THE (NEW!) DIRECTOR OF DEVELOPMENT

It's with great pleasure that I am writing to you as the new CDSS Director of Development. This has been an exciting and challenging role for me so far! I entered development work for CDSS through the lens of programming music and dance at John C. Campbell Folk School, an affiliate with long historical ties to CDSS. Before coming to CDSS, I also helped create another affiliate (Dare to be Square West) and worked as a gigging musician, music and dance teacher, dance caller, and organizer. While my work for the Folk School was very different from what I'm now tasked with, it gave me a good understanding of what our diverse affiliates and members face in their respective communities across the US and Canada.

A theme stands out to me in all that I have strived for in my previous work: to create more joy in the world. As we've learned from our shared experiences in riding out the pandemic, volatile political climate, shootings, wars, and climate change, there's no shortage of negativity in our daily lives. Though I didn't realize it at the time, when I look back on the choices I made to reach this point in my life, I can see that I made intentional decisions to bring joy to the world through music and dance, and by encouraging community participation in these activities.

The power of what we do together brings joy to our communities, whether it be organizing a family dance for small children, playing music on the street, calling squares at a hoedown, or creating a space for English country dancers to move in together in time and space. The more joy we create, the better we counteract the dark forces at work in our society.

In my new role working for you, I will continue my quest to amplify joy. I can't think of a better organization to serve in doing this important work. I'm amazed by our community here at CDSS, from staff to board to volunteers, and I'm inspired by the innovative work happening behind the scenes to support our members and affiliates. I look forward to working with all of you to create more joy in the world.

Charmaine Slaven
Director of Development

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OPPOSITE TOP: Charmaine calls a square dance with the Hi-Flyers in Eugene, OR. Photo courtesy of Charmaine Slaven. **OPPOSITE BOTTOM:** Squirrel Butter (Charmaine and Charlie Beck) perform at the 2019 Midwinter Revels (Cambridge, MA). Photo by Roger Ide for Revels.



Legacy of Joy Society



JUDY GRUNBERG

“Whenever Judy became aware of a community need, she filled it.”

By Gene Murrow and David Barnert

Dancers who casually encountered Judy Grunberg on the dance floor—noting her graceful, bird-like movement, animated arms, and frequent smile—would likely have no idea of her powerful role as an entrepreneur and organizer.

Whenever Judy became aware of a community need, she filled it. When a beloved restaurant near her home in Chatham, NY, closed, she reopened it. When the local art house movie theater was failing, she saved it. She single-handedly created the performing arts venue PS21 because she sensed the need in Columbia County.

Among the beneficiaries of her energy and talent was the annual Fried-for-All English country dance weekend held in Lenox, MA, for 20 years. While Judy didn’t originate the F4A, which was devoted primarily to the dances of Fried Herman, she provided much-needed management skills after Fried and Penelope Naumann Lord created the event in the 1980s.

When Penelope retired from running the F4A, Judy took over the responsibility. She booked the hall, hired the band and the sound person, worked out deals with local B&Bs and inns, bought the food, and agonized over the registrations. Until Fried decided to hang up her dance shoes in 2007, the F4A was a major event on the English dance calendar and spawned the Lenox Assembly and The Phoenix.

Judy Grunberg died peacefully on August 30, 2019. She contacted CDSS before her death to let us know that we were in her estate plans. Her son and executor, Daniel Grunberg, recently remitted Judy’s generous bequest to our organization. We’re so grateful to Judy for including CDSS in her philanthropic legacy.



LEFT: Photo by Rachel Winslow, Fried-for-All 2007.
RIGHT: Photo courtesy of Sharon Green.

YOU TOO CAN BE A DANCE ANGEL...

Considering including CDSS in your estate plans? For more info about planned giving, please contact Charmaine Slaven, Director of Development (cslaven@cdss.org; 413-203-5467 x107) or visit cdss.org/loj.

NEWS FROM THE CDSS BOARD

By Robbin Marcus, Board Member-at-large



Cultural Equity Committee

Perhaps the most important decision that the board made during this meeting was to approve the charter for a new Cultural Equity Committee. This committee is composed of both board and community members, with the mission to promote inclusive and equitable practices on the board and in CDSS policies and programs. Board members agreed that we need a standing committee to fulfill the charge related to cultural equity in our current strategic plan and to continue the work begun by the Cultural Equity Task Group that came out of our earlier strategic plan. This committee will bring a cultural equity lens to board work by sharing resources and facilitating discussions as well as supporting ongoing equity-related initiatives. See cdss.org/equity for more information.

All three new task groups and the new standing committee are now fully staffed with board and community members, and their work has begun.

At the annual meeting, we welcomed Wendy Clarke, Sandy Knudsen, and Michael Wood to the CDSS Board. Our president-elect, David Smukler, took the reins as president. We gratefully thanked our outgoing president, Gaye Fifer, as well as outgoing board members, Avia Moore and Alice Kenney, for their years of service to CDSS.

Much of the fun of meeting in Asheville was having the opportunity to participate in the vibrant Asheville dance community. We attended two dances, an English country dance and the Old Farmer’s Ball contra dance. Both events included board musicians and local players, with calling by both local and visiting callers. It was a great reminder of why we do the work we do!

Your CDSS Board is excited to work together to accomplish our goals. We’re always happy to hear from you with your thoughts and ideas. Reach out to a board member in your area or at a dance event (find us at cdss.org/board). We’d love to hear from you.

The CDSS Board had a successful and fun three day meeting together in Asheville, NC, last April. This was our first annual meeting outside of New England, and all agreed that the change in venue was refreshing.

Thanks to our newly adopted five-year strategic plan (cdss.org/strategic-plan), we had some focused goals on the agenda for these meetings. A new strategic plan calls for the formation of new task groups to help meet the goals we hope to accomplish over the next five years. Task groups are short-term committees that exist until the highly specific work plans they create are finished. Our new task groups for this strategic plan cycle are:

ONLINE PROGRAMMING SUPPORT TASK GROUP

The task group will help the CDSS staff continue the informative and helpful outreach we began on Zoom during the pandemic. In October, we’ll host an online meeting on succession planning within our affiliates, looking at groups that are transitioning successfully, and offering advice to those wanting more help as leadership makes generational shifts. Stay tuned for dates and times for this and other online programming.

MEMBERSHIP MODEL RESEARCH TASK GROUP

As traditional membership models are in flux for many non-profit organizations, this task group will research alternative models to annual membership. What groups have different models that seem to be working, particularly with attracting younger people? This task group will present its findings to the board once the research is finished.

AFFILIATE OUTREACH TASK GROUP

This group will assist the CDSS staff in outreach to our affiliates. We plan to create a staff position in the not-too-distant future focused on affiliate support, and the board is stepping in to lay the groundwork so that a new affiliate coordinator can hit the ground running.

MR. SMUKLER'S INAUGURATION

Longways duple minor

4/4, key of D, four steps to a bar

For David Smukler on the occasion of his inauguration as president of the CDSS Governing Board, April 2024.

- | | | |
|----|-----|--|
| A1 | 1-2 | Partners lead up a double and fall back |
| A2 | 1-2 | Half double figure of 8, 1s casting down and 2s crossing up to begin.
End with 1s facing up and 2s facing down, all on opposite side |
| B | 1-2 | With next neighbor along the line, left hand turn once round |
| | 3-4 | With original neighbor, right-shoulder back-to-back 1¼ to end in a wavy line of 4 across the set (original first corner dancers on the ends of the line) |
| C1 | 1-2 | Balance the line (right and left); neighbors change places as in Rory O'More (passing front to front, turning single right as you pass) |
| | 3 | Balance the line (left and right) |
| | 4 | Neighbors left-hand turn ¾ to end in original order, all on opposite side; dancers on the first diagonal facing out and dancers on the second diagonal facing in |
| C2 | 1 | Dancers on the second diagonal cross passing left shoulder and stay facing out WHILE dancers on the first diagonal loop to the left one place along the side to meet partner ("loopers" will be slightly outside the set.) |
| | 2 | Partners advance/fall back into the set (those who crossed falling back, those who looped dancing forward) |
| | 3-4 | Partners swing (or 2-hand turn), ending proper and facing up |

TEACHING NOTES:

In B, it is important to prompt that the turn is a left-hand turn; as dancers are coming into the turn, either hand would work, and it's not necessarily intuitive which one to use.

Sheet music is on the following page.

MR. SMUKLER'S INAUGURATION

© 2023 Dave Wiesler

♩=116

The musical score consists of three systems of music, each with a circled letter (A, B, or C) in the first measure. The tempo is marked as quarter note = 116. The key signature is one sharp (F#). The time signature is 4/4. The chords for each system are: System A: D, G/D, A/D; System B: Bm, G, A; System C: A, Bm, G.

We are proud to announce the recipients of the 2025 CDSS Lifetime Contribution Award: John Roberts, of Schenectady, NY; Tony Parkes, of Billerica, MA; and David Surette, of South Berwick, ME. Each recipient will be honored at their own award celebration in 2025 (dates to be announced).



2025 LIFETIME CONTRIBUTION AWARD

John Roberts

By Alex Naar, with Fred Breunig and Andy Davis

John Roberts receives the Lifetime Contribution Award in recognition of his contributions as a singer, song collector, historian, accompanist, teacher, and mentor.

When John Roberts found out that CDSS would give him the 2025 Lifetime Contribution Award, he said, somewhat jokingly, “Well, the nominations have all been from my friends!” While that’s true, it actually highlights the importance of the nominations and the award. Traditional music and dance should come from the community and, in turn, help build community by bringing people together.

John’s contributions to the broad CDSS community have done just that. His influence can be felt in many traditional music and dance groups across the US and Canada, and the impact of his music continues to reach even more places and generations.

For the past six decades, John has fostered a wonderful set of communities through his music and song, including the English folk music scene, the morris dance world, the Irish music world, CDSS camps at Pinewoods, and at folk festivals from coast to coast.

Born and raised in Worcestershire, England, John has lived in America since the late 1960s. He came to the US to attend graduate school at Cornell. (“It didn’t take,” he says.) He then focused on developing his folk singing talent. He is perhaps best known for his long collaboration with the late Tony Barrand, whom he met at Cornell in 1968.

John and Tony defined English traditional music in North America and are often cited as influences and mentors to many listeners, singers, and musicians. Their repertoire included a wide range of traditional English and American folk songs, including ballads, drinking songs, songs of the sea, and music hall songs. John anchored them all with his musical arrangements, vocal bass lines, and accompaniment.

John was instrumental—pun intended—in the formation of Marlboro Morris and Sword in 1974, as well as Green Mountain Mummers and other morris iterations in southern Vermont. John also played for other teams, notably Thames Valley International, often picking up a new tune right before a performance and making it sound as though he had been playing it for years. Dancing with John in the set was also a treat, simply for the joy he shared.

LEFT TO RIGHT: Marlboro (VT) Morris Ale, 2012; photo by Jeff Bary. Singing on the Pinecones porch at Pinewoods; photo by Jeff Bary. John and Tony Barrand; photo courtesy of Andy Davis.

In 1975, John and Tony joined with Fred Breunig and Steve Woodruff (and later, Andy Davis) to form Nowell Sing We Clear. For 40 years, the group presented seasonal concerts across New England and beyond. A key part of the show highlighted community traditions like gift-giving, performing dances and plays, and sharing food and drinks with neighbors and family. Attending a Nowell show was meant to be a community celebration, and many venues hosted it as an annual tradition.

Supported by concertina, banjo, guitar, or melodeon, John’s solo performances offer a great balance of wit, historical knowledge, and musicianship—and always a warm invitation to join in. When John sings, he has the remarkable ability to transport listeners to the place and time of the song, a notable talent that engages the audience with ease and confidence.

To top it off, John has a record label, Golden Hind Music (goldenhindmusic.com), which features scores of recordings and publications. One of his lesser-known albums, *Songs from the Pubs of Ireland*, presents familiar songs in an “authentic” manner, likely a result of his performing with great Irish-American musicians including Mick Moloney and The Green Fields of America.

Many musicians credit John with inspiring their work. In fact, no fewer than five previous Lifetime Contribution Award recipients supported this award for John, recognizing both his own achievements and how he influenced their work. **Tony Barrand wrote:**

“I was lucky enough to meet in 1968 and befriend John Roberts, a wonderful singer, a technically brilliant musician, accompanist, teacher, and dancer. I am fully aware that I couldn’t have achieved much of what I’ve been able to do artistically in an almost half century without having the loyal and superlative support of John Roberts.”



ABOVE: Marlboro (VT) Morris Ale, 2014; photo by Jeff Bary.

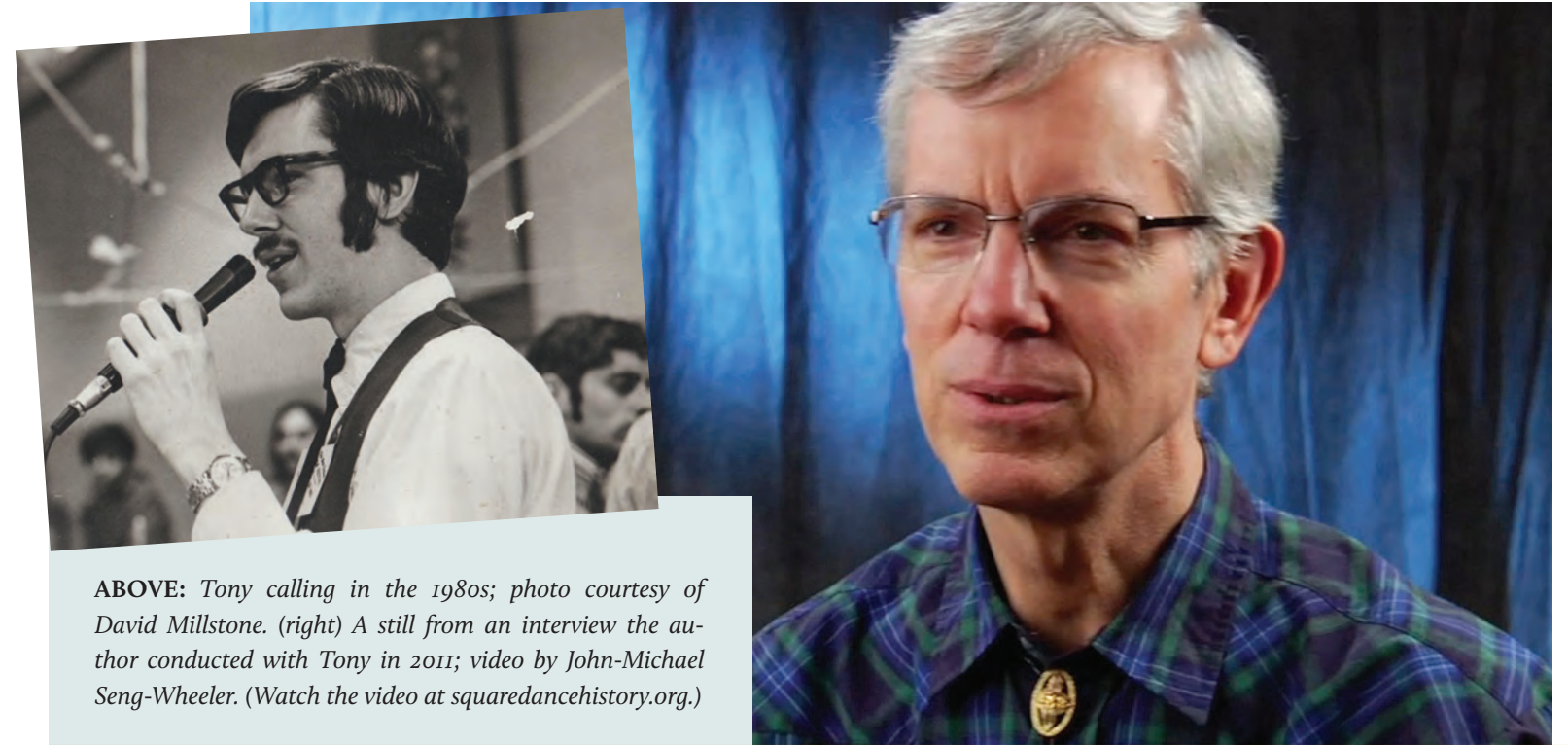
Andy Davis, 2023 LCA recipient wrote:

“John Roberts is a performer, recording artist, an accompanist of song and dance, an incisive wit—and a gentleman, though he would protest. He is passionately knowledgeable on the background stories of the songs he performs. I would describe him as a lighthouse, radiating respect for the traditions we love and skill at presenting them. Not everyone knows that he has spent countless hours as a music engraver getting notation and tablature ready for the publication of many instruction books and song collections. His role in the so-called folk revival of the 1970s was considerable; and it continues.”

Similarly, the late John Dexter penned:

“I met John sometime in the late ‘60s or early ‘70s and became an immediate fan of his singing and, more importantly, of his superb musicianship. John is an innate musician, the kind of musician who is born with a gift for music. I do know that, through his concerts and recordings and his myriad other personal contributions to the “Song” aspect of CDSS, he has been such a positive and influential personality to so many people over the years.”

Traditional music and dance are by their very nature built around community. John has been sharing this love for music, dance, and song with others, especially within the CDSS community. He does this unassumingly, balancing conviction and humility that makes everyone want to join in. For over 50 years, John’s work and contributions have beautifully showcased the CDSS mission of connecting people through music, dance, and song. His dedication also reflects the key values of the CDSS Lifetime Contribution Award. This is widely recognized by all who have been touched by his artistry—even his friends!



ABOVE: Tony calling in the 1980s; photo courtesy of David Millstone. (right) A still from an interview the author conducted with Tony in 2011; video by John-Michael Seng-Wheeler. (Watch the video at squaredancehistory.org.)

2025 LIFETIME CONTRIBUTION AWARD

Tony Parkes

By David Millstone

Tony Parkes (1949–2024) receives the Lifetime Contribution Award in recognition of his contributions as a caller of contras and squares for more than 50 years, choreographer, musician, band leader, textbook author, workshop leader, dance historian, and dance organizer. His award will be presented on November 22, 2025, in Concord, MA.

Born and raised in New York City, Tony learned to call and play piano for square dances at Farm & Wilderness camps in Vermont. He made his calling debut there at age 14, calling Golden Slippers, and he was also the first F&W camper to play in the band.

About that time, Tony discovered Ralph Page, who came once a year to Folk Dance House in New York. There Tony first encountered New England contra dances and the folk dances of other countries. Along the way, he studied

square and contra calling informally with many of the best-known callers in the Northeast, including Richard Kraus, Don Durlacher, Ted Sannella, and Ralph Page. He also completed the Teaching Techniques Course in international folk dancing with Mary Ann Herman and Dick Leger’s course in square dance calling, with a focus on timing and phrasing.

In 1973, Tony moved to the Boston area to be nearer the center of the New England contra dance revival. He was soon invited by Ted Sannella to help revitalize the Tuesday night dance sponsored by the Country Dance Society, Boston Centre. In Tony’s words:

“Attendance was down to about two squares. Ted said he would be artistic director and he would call every other week and he suggested me as the caller to alternate with him, not



ABOVE: Yankee Ingenuity, 1986. Left to right: Mary Lea, Cal Howard, Joyce Desmarais, Kate Barnes, Ruthie Dornfeld, Jack O'Connor, Tony Parkes. Photo courtesy of David Millstone.

necessarily because I was the best in the area but because my style and my philosophy were the most like his so there would be some continuity from week to week.

“Right away there were complaints that the quality of the calling wasn’t consistent from week to week. I never got better so fast as I did that fall. In about three months I think I had gotten good enough so people weren’t complaining any more and attendance was shooting up through the roof. We had to move to a bigger hall. For a while we had 250 people every week.”

For more than 20 years, he appeared weekly at the Concord (MA) Scout House with the band Yankee Ingenuity, which he co-founded. Starting in 1976, Tony and his colleagues in Yankee Ingenuity created the “Christmas Cotillion,” a fancy dress-up ball with a program that included a grand march, a selection of classic contra dances, and elegant quadrilles set to popular tunes, including some by Gilbert and Sullivan. (Tony was an ardent Savoyard, appearing in all 13 extant Gilbert and Sullivan operettas; his dance calling experience made him a crystal-clear singer of those fast-paced patter songs.)

Tony recorded two albums with Yankee Ingenuity, *Kitchen Junket* and *Heatin’ Up the Hall*. He also published a chord book for piano accompaniment, played piano on two albums with the Canadian-American fiddler Gerry Robichaud, published two collections of original dance material (*Shadrack’s Delight* and *Son of Shadrack*, 90 dances in all, including some that incorporated square dance figures in contras), and created a CD illustrating calling techniques. He was the author of two major texts: *Contra Dance Calling: A Basic Text* and *Square Dance Calling: An Old Art for a New Century*.

Tony served on the boards of the New England Folk Festival Association (NEFFA) and the Folk Arts Center of New England. He taught at myriad folk dance camps and events, including Pinewoods Camp in Massachusetts, Stockton Folk Dance Camp in California, Ralph Page Legacy Weekend in New Hampshire, and the New England Folk Festival (which he attended and performed at every year from 1969 to 2023). Although he led dances and workshops for experienced hobbyists in 35 states, Canada, and Europe, one of his greatest joys was working with complete novices:

“I love seeing people light up and go, ‘Hey, I can do this,’ so I love calling one-nighters—fun nights for people who have no idea what they’re doing—because I maintain that anybody can dance, and I love proving that to them.”

Tony had an encyclopedic knowledge of regional square dance traditions and history; for the past two years, he shared that passion in a monthly column for *American Square Dance* magazine. He served as an advisor to the Square Dance History Project and was featured at a Dare To Be Square Weekend at the John C. Campbell Folk School in 2011. Videos of a three-part interview from that event, examples of his calling, and a few of his articles are available at the SDHP website (squaredancehistory.org).

Always an advocate for comfortable dancing and for dance programs that included multiple dance formations, Tony made dance accessible to all. His repertoire was vast, presenting the best of contras, squares, and couple dances, old and new alike. He was the consummate New England dance master.

Tony died May 6, 2024, six months after being diagnosed with glioblastoma, an invasive brain tumor. He was 74. Lisa Greenleaf, herself a highly-regarded caller of squares and contras, commented at his memorial service:

“To those of us who danced to his clear calling on Monday nights at the Concord Scout House, he was a man of poise, grace, humor, and impeccable timing. And that voice! With that mellifluous voice, he provided steady support for the dancers, while expertly leading us through a satisfying program of both new and traditional dances. Tony managed to convey a seemingly easy ability to teach and guide dancers, while at the same time sprinkling in historical tidbits along with a bit of dry humor. You knew you were in for a good time when Tony was calling.”

Tony's Gifts

Vince O'Donnell, in memory of Tony Parkes; 2024

From the author: I wrote this tune for Tony in his final weeks, and we played it in the New England Folk Festival (NEFFA) salute to him in April 2024. He got to hear it played at home and also while watching a video of the NEFFA event. The idea for the tune was to create a stately march that would fit well with “Da Guizers,” Tony’s go-to closer in a medley for *Shadrack’s Delight*, his iconic dance composition.



2025 LIFETIME CONTRIBUTION AWARD

David Surette

Compiled by Craig Meltzner

David Surette (1963–2021) receives the Lifetime Contribution Award in recognition of his contributions as an inspiring music performer, teacher, scholar, and mentor. Following are tributes by Rodney Miller, David Millstone, and Liz Faiella.

Rodney Miller: I met David Surette at Centrum's Festival of American Fiddle Tunes in Port Townsend, WA, in 1996. A bearded young man toting a guitar approached me after I'd finished teaching a class in New England style fiddling, and said "if you ever need a guitar or mandolin player, I'd love to play music with you."

A few years later, remembering the good-natured and forthright young guitar player, I asked David to be one of the founding members of a new contra dance band, Airdance, along with Mary Cay Brass and Stuart Kenney. Airdance went on to gig and tour extensively, both domestically and

internationally. We recorded three amazing dance music albums that would influence the traditional dance and music worlds.

David brought a wealth of talent to Airdance's music. When we were recording our first eponymous 2000 album, David suggested that we record "In Walked Bud," a Thelonius Monk jazz tune, to go along with our version of Ralph Blizzard's "Gypsy Stomp," a fiddle tune gem. He said "trust me, this'll work great together." We also recorded "Muddy Roads," a Gaither Carlton tune popularized by Doc Watson. David suggested we do a rolling start to the tune, using chord rhythm only, no melody. This way of entering a dance tune not only made it more interesting musically, but when used at an actual contra dance, became a signature Airdance sound, both sophisticated and 'cool,' a lovely way for the caller to teach the figures of a dance



while luring the dancers into motion. Dancers loved this!

I feel so fortunate to have met and played with David Surette. He was a talented, kind and generous person who not only enriched my life, but brought much joy and inspiration to so many in the music and dance world.

Thank you CDSS for honoring David with this award.

David Millstone: I knew David Surette for more than 30 years. He was an extraordinary musician on mandolin, guitar, and bouzouki. He toured with numerous contra dance bands, probably best-known for the New England band Fresh Fish, which delighted dancers up and down the east coast, and then in later years with Airdance. Each of those two bands was arguably the finest in the country at their time.

As a teacher, David traveled widely, from venues throughout New England to Swannanoa in North Carolina to Augusta Heritage in West Virginia to Alisdair Fraser's Valley of the Moon camp in northern California. He was equally adept at demonstrating—and patiently teaching—such varied styles as French Canadian, bluegrass, blues, ragtime, old time, and Irish. He was a regular staff member at Maine Fiddle Camp, where his ever-present smile and encouraging attitude made campers young and old feel welcomed into the company of musicians.

David studied and shared traditional music of Brittany, and his influential book of Celtic finger-style arrangements was published by Mel Bay Publications.

David and his wife, singer Susie Burke, collaborated on multiple studio recordings, toured, and taught at traditional

music camps throughout New England and beyond. They also performed as a family band with their two daughters, Isa and Julianna.

More than his exceptional musical chops, I think what sets David apart from so many other talented musicians is the powerful way he brought others into the community, whether through his gentle presence at the mic in a concert setting, his ego-free delight in sending out a pulsing contra dance tune, or his warm and gentle way of encouraging new musicians. He made it possible for anyone to feel that they belonged, that their efforts would be worth it, that their music was heard and appreciated.

Liz Faiella: I am chair of the Folk Department at the Concord (NH) Community Music School, where I worked with David as a fellow faculty member and on the school's Faculty Council.

I knew David first from afar as someone whose music I loved, and then as a mentor, colleague, collaborator, and friend. I experienced firsthand how David fostered a love of participatory folk music, both in me and among students in the Folk Department at the Music School.

David taught and mentored many young musicians. After college, when I was seeking a way to make music my career, one of the first people I called for advice was David, who was then chair of the Music School's Folk Department. He offered me a teaching role at the Music School, an opportunity that gave me a much-needed boost.

At the Music School, where he taught for 20+ years, David brought folk music to his students in a personal way, acknowledging their different musical interests, levels,



LEFT: David with Susie Burke and their daughters, Julianna and Isa. PREVIOUS: All photos courtesy of the Burke family.

and personalities. At folk recitals, I saw him gently work with tentative beginners and enthusiastically improvise alongside the more advanced musicians in the folk program, or play a tune on ukulele with a youngster and then sing a classic folk song with an older adult. He accompanied his students with a sunny smile that bespoke his generous heart. He was at home on mandolin, guitar, ukulele, and bouzouki, and taught and played old time, Irish, Breton, French Canadian, and more, encouraging an appreciation of a range of musical traditions.

David nurtured happy communities of musical friendships. He created the March Mandolin Festival, to which mandolinists come from near and far for an opportunity to learn from stellar guest faculty. He coached various

ensembles at the Music School, including mandolin, ukulele, and mixed-instrument folk ensembles, and he coled a drop-in jam session with me. During the pandemic, he taught online group classes, helping musicians connect during an isolating time. David brought people together from different backgrounds, political persuasions, financial situations, ages, and levels of experience to share in the beauty and fun of folk music and to build lasting friendships around it.

Performing and jamming with David, I saw how his generosity of spirit manifested in the way he played. He was tuned in to other musicians and seemed to consider listening to be as much his job as playing was. He clearly delighted in music—beaming as he played—as he delighted in others, to whom he listened thoughtfully as he accompanied them. We remember who David was, and how he approached music and others. He delighted in music, and in those with whom he shared it, and that is a beautiful legacy to leave.

CONTRA DANCE VIDEOS FOR BEGINNERS

By Henry Morgenstein



I began contra dancing in a community that held only one dance a month. I loved it, but I was baffled by the structure of the dances. I don't know how long it took me to realize that each dance repeats! These three free, short videos do a wonderful job of explaining contra dancing to beginners. I hope they are helpful in your community!

1: *Beginners Lesson II with Cis Hinkle (by Jim Crawford)*
cdss.org/contraintro1

In this video, you see two lines of dancers demonstrating as Cis explains the geography of the dance line and hall, how the dance progresses, how to establish hands four, and some basic moves. I love how Cis uses her voice. All the information is good, simple, and presented without music.

2: *Dancing Contras clip (by me)*
cdss.org/contraintro2

This video is old and sounds tinny, but as far as I know, it's the only contra dance video that slows down moves, has captions for each move, and includes arrows pointing to the dancers involved in each move. It also explains the eight and 16 beat structure of moves, how the caller will teach and call each dance, and some between-dance etiquette.

3: *Contra Dance with Perpetual e-Motion (by Ray Sebold)*
cdss.org/contraintro3

Finally, a video to display the full joy of contra dancing—the exuberance, precision, and delight. All of us have our favorites; mine is one featuring Perpetual e-Motion and Steve Zakon-Anderson. His calling is part of the music, and the music is sublime and driving. The dancers are in a heaven of synchronized movement and many, many smiling faces. This video captures the essence of the best of contra: fun, constant motion, and contact with so many others.

NAME THAT ECD (EMOJI COUNTRY DANCE) THE RETURN!

Created by Renée Camus and Alex Bradley for Hey Days Camp, 2024

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Solutions at cdss.org/emojiz

BAY AREA

Contras return to San Francisco, squares again on our calendar

BACDS just added two new series to its offerings, marking a rebound from pandemic shutdowns. A San Francisco contradance has started after a five-year hiatus, now held 2nd and 4th Wednesdays at the Polish Club, a wonderful old hall in the Mission district. We're also sponsoring our first square dance series in over a decade, a new monthly series in the East Bay. See bacds.org for details.

COUNTRY

FALL FROLICK

November 15-17 ♦ <https://www.bacds.org/camps/fallwk2024/>

Fall Frolick 2024 offers an opportunity for dancers, callers, and musicians to explore the extraordinary range of English country and related dance forms, and discover and learn from wonderful teachers and splendid musicians in a glorious setting.

It all takes place at Bishop's Ranch in the Sonoma wine country, featuring teachers Anna Rain, Brad Foster, and David Newitt.

Music will be provided by Audrey Jaber, Ben Schreiber, Chip Prince, Christopher Jacoby, Jim Oakden, Karen Axelrod, & Shira Kammen.



Lots of dancing & playing (and a separate musician's track!), workshops in dance reconstruction, positional dancing, and contra chestnut/singing squares session. The camp opens at 4pm Friday. Space is limited—Register now!

DANCE

WEBSITES & DATES FOR UPCOMING EVENTS

BACDS' Playford Ball: David Newitt and the Whoots (Shira Kammen, Jim Oakden, Charlie Hancock), Saturday, March 29 at the San José Women's Club; bacds.org/playford

Hey Days English Dance and Music Week, Bridget Whitehead, programmer: June 15-21 Sonoma State; bacds.org/heydays

BACDS Family Week, Anne Goess, programmer: June 22-28, Monte Toyon Camp; bacds.org/familyweek
American Dance Week, Ryan McKasson, programmer: June 29-July 4, Quaker Center of Ben Lomond; amweek.org

SOCIETY



Our board decided early on to support our musicians and callers during the pandemic. One project paid three of our ECD musicians—Shira Kammen, Judy Linsenberg, and Patti Cobb—to make recordings for the Oddly Even Sundays dances Sharon Green and Kalia Kliban hold over Zoom. Listen to and download these superb recordings at bacds.org/odd-sundays.

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

SINCE 1938

CHRISTMAS COUNTRY DANCE SCHOOL 2024

BEREA, KENTUCKY

WWW.BEREACCDS.ORG



DECEMBER 26, 2024–JANUARY 1, 2025

INSTRUCTORS and MUSICIANS

Aubrey Atwater, Chris Bischoff, Betsy Branch, Aidan Broadbridge, Jacob Chen, Eric Crowden, Laurie Cumming, Elwood Donnelly, Brad Foster, Katy German, Thomas German, Kent Gilbert, Mary Hamilton, Wayne Hankin, Andrea Hoag, Debbie Jackson, John Mayberry, Jim Morrison, Owen Morrison, Benjamin Napier, Asbjorn Nielsen, Janet Northern, Charlie Pilzer, Kendall Rogers, Gillian Stewart, Jim Napier Stites, Patty Tarter, Molly Tucker, Darlene Underwood, Larry Unger, Al White, Alice White, Joanna Reiner Wilkinson, Nathan Wilson, and Jamie Platt on sound. Executive Director: Joe Tarter

CLASSES: Contras & Squares (3), English Country Dance (5), Callers Workshops (3), Mulligan Jig Dance, Morris & Sword (4), Appalachian Dance (2), Appalachian Clogging/Flatfooting (2), Dance Band (3), Crafts (6), Singing (3), Irish Set Dance, Danish Folk Dance (2), Recorder (2), Dulcimer, Jaw Harp, Storytelling (2), 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

Printed brochures will not be mailed.

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



Country Dance Society • Boston Centre

2024-25 Season

Special English Country Dances

Saturday, October 5

AN AFTERNOON REMEMBERING GEORGE FOGG

in partnership with the Folk Arts Center of New England

Saturday, October 26

FALL FAVORITES

Wednesday series callers • music by Bare Necessities

Friday through Sunday, November 8-10

MIXED DANCE WEEKEND

called by Jenna Simpson & Sue Rosen • music by Karen Axelrod, Eric Martin & Anna Patton

Saturday & Sunday, January 4-5

HOLIDAY GALA & WORKSHOP

called by Joanna Reiner Wilkinson • music by Karen Axelrod, Kate Barnes & Mary Lea

Saturday, February 1

ADVANCED ENGLISH DANCES

called by Jenny Beer • music by Alchemy

Sunday, February 2

PLAYFORD BALL WORKSHOP

Saturday, March 8

BOSTON PLAYFORD BALL

Mistress of Ceremonies Barbara Finney • music by Bare Necessities

Ongoing English Country Dance Series

Wednesdays

in ARLINGTON

Fridays

in HARVARD SQUARE

Please visit our website for details & calendar updates cds-boston.org/events

Questions? Email the English Dance Committee at edc@cds-boston.org

The Country Dance Society, Boston Centre and the Folk Arts Center of New England announce:

A Foggy Day in Concord Town: An Afternoon Remembering George Fogg

Saturday, October 5th, 2024

at the Scout House, 74 Walden St, Concord MA;

From 12:30 pm to 5:30 pm,

offered free of charge

Festivities will include Ritual and Colonial dance performances.

The second half of the program will be participatory English and International dancing for all, with well-known Boston area leaders and musicians.

We will have time to share memories of George with friends, family and fellow frolickers, while enjoying light refreshments!

Please join us to celebrate George, who always loved sharing the Joy of Dancing with everyone!

For further information, please check for updates at cds-boston.org or facone.org

The first part of the event may be outside, weather permitting, so bring a portable chair if you like. Parking information is available online at "Concord Center Parking Map."



Photo: Jeffrey Bary



Join us for an evening of Elegant Dancing

Country Dance New York *39th Annual*

Playford Ball

April 5, 2025

Good Shepherd-Faith Presbyterian Church near Manhattan's Lincoln Center

Emcees
Gene Murrow and Orly Krasner

Music
Persons of Quality
Jon Berger, Rebecca King & Jim Oakden

Afternoon Walk-through 2-4pm Evening Ball 7-11pm

Pre-registration Required

For information: cdny.org or feinmanlynn@gmail.com

Contra Holiday in Medieval England

April 2 - 9, 2025

Wild Asparagus
George Marshall

ELY, ENGLAND

Treat yourself to an extraordinary contra dance adventure in **Ely, England**, with **Wild Asparagus** and **George Marshall**, plus **Janet Shepherd** and **Terry Doyle** calling. Explore this medieval town with its beautiful cathedral, historic sites, shops, pubs, markets and more. In addition we host numerous daily excursions and rambles. Join us for a memorable **7-night** stay to include nightly dancing, accommodations, daily breakfast and dinner for only **\$1450**. Contact us for more info. www.contraholiday.net (757) 867 6807 email geebee219@gmail.com

Magic awaits...

Save the date for our 2025 summer dance, music, and song camps for adults and families

- June 14-21, 2025 **Dance, Music & Spice** (LEXINGTON, MI)
- July 12-19, 2025 **Family Week at Pinewoods** (PLYMOUTH, MA)
- July 19-26, 2025 **American Dance & Music Week** (PLYMOUTH, MA)
- July 26-Aug 2, 2025 **Harmony of Song & Dance** (PLYMOUTH, MA)
- August 2-9, 2025 **English Dance Week** (PLYMOUTH, MA)
- August 9-16, 2025 **Early Music Week** (PLYMOUTH, MA)
- August 11-17, 2025 **Family Week at Agassiz Village** (POLAND, ME)
- August 11-17, 2025 **Cascade of Music & Dance** (SCHWENKSVILLE, PA)
- August 16-23, 2025 **Campers' Week** (PLYMOUTH, MA)

cdss.org/2025
Country Dance & Song Society

The favour of your attendance is desired at the
Jane Austen Ball
 Called by Beverly Francis with music by Alchemy



Rochester, NY April 27, 2025
 Tickets on sale in February
 at www.cd-rochester.org



Country Dancers of Westchester
 Present
50 Years of English Country Dancing
 Saturday, October 5, 2024

2:30 to 6:00 PM
 St Thomas' Episcopal Church, 168 W Boston Post Rd,
 Mamaroneck, NY 10543

MCs: Judi Rivkin, Orly Krasner & Paul Ross

A Joyful Noise

Daniel Beerbohm, Barbara Greenberg, and
 Kathy Talvitie

The afternoon will showcase the work and traditions of
 CDW founders Christine Helwig
 and Fried de Metz Herman
 plus, memorabilia from decades past
 and delicious refreshments

For details, please see our website:

<http://sites.google.com/site/countrydancersofwestchester/>

TRADITIONAL AUSTIN AREA DANCE ASSOCIATION CELEBRATES ITS
25TH ANNIVERSARY SILVER JUBILEE

Fire Ant
FROLIC
CONTRA DANCE WEEKEND

November 8-10, 2024

Ben Hur Shrine Ballroom, Austin, Texas

band: **Lake Effect**

Featuring:

fiddle, mandolin **Matt Sloboda**

fiddle **Catherine Sloboda**

guitar **Chuck Abell**



Special Guest **Larry Unger** bass

Mark your
 calendar and
 join us for a
**Great Weekend of
 Music, Friendship
 and Dancing!**

two callers:



Koren Wake



Rich Goss



for more information visit Fireantfrolic.org

TERPSICHORE'S HOLIDAY 2024-25



December 27 to January 1

CALLING BY
 Adina Gordon
 Gaye Fifer

Music and dance camp
 for adults, families &
 kids of all ages

MUSIC BY
 Audrey Jaber
 Anna Patton
 Karen Axelrod
 &

WORKSHOPS
 Contra, English,
 Squares, Balfolk,
 Harmony singing,
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 45 Minutes from
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 Alex Sturbaum

For more information go to <https://terpsichore.lloydshaw.org> or email terpdanceweek@gmail.com



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Play along with Karen Axelrod

Practice melody or harmony with a variety of piano accompaniments

Featuring 15 great English country dance tunes:

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| Bar a Bar | Hudson Barn | Mr. Isaac's Maggot |
| Beach Spring | The Introduction | Orleans Baffled |
| Chestnut | Kneeland Romp | Shandy Hall |
| Geud Man of Ballangigh | Leather Lake House | Sun Assembly |
| Grimstock | Lull Me Beyond Thee | White Wheat |

Download or listen online at karenaxelrod.bandcamp.com



Music City Masquerade

Oct 25-27, 2024

Nashville, TN

featuring Eloise & Co:

Becky Tracy - fiddle, Bethany Waickman - guitar & Rachel Bell - accordion

Cis Hinkle calling

Learn more at

nashvillecountrydancers.org



Monterey Country Dance Community presents our 8th Annual

Contra Dance Weekend

Nov 1-3, 2024



Dance with us to:

JOYRIDE! &

Stomp Rocket!

Calling by:

Will Mentor &

Jacqui Grennan

in beautiful Monterey, California

There's still room for you!

montereycontradance.org

Monterey Country Dance Community



WASATCH WIGGLE 2024

Fall Contra Dance Weekend in Beautiful Salt Lake City, UT

October 18 - 20, 2024

Playing With Fyre, band:
George Paul, Rob Zisette, Steve Kemble

Susan Petrick, caller

Registration: <https://wasatchcontras.org>
Information: info@wasatchcontras.org



Dance in the Desert 2024

November 8 - 10, 2024

with

Stomp Rocket

and

Playing with Fyre

Calling

Susan Petrick

Lisa Greenleaf

Registration is open
tucsoncontradancers.org



PITTSBURGH FALL DANCE WEEKEND

OCTOBER 25-27, 2024



Music by
Engine Room

(Noah VanNorstrand, Kelsey Wells and Alex Sturbaum)

and

Hot Coffee Breakdown

(Tom Cunningham, Kate Sanders and Luis deLeon)

Calling by Gaye Fifer and River Rainbowface

Sound by Hanno Meingast

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

Location: Wightman School
Community Building



CONTRACOPIA IS BACK!

Saturday, November 30 • 2-11pm • Philadelphia, PA

ICE CREAM TRUCKERS
Noah Van Norstrand, Kelsey Wells, Helen Kuhar

STOVE DRAGON
Oliver Scanlon, Sam Zakon-Anderson, Helen Kuhar, Rose Jackson

MILLSERATI
Imogen, Cecily, Janet & Robert Mills with Grant Vost & Rohan Weeden

WITH CALLING BY

ALEX DEIS-LAUBY **GAYE FIFER** **BEN SACHS-HAMILTON**

Contra, squares, waltzes, and more! Learn more at patmad.org/contracopia/

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Catch these wonderful performers all weekend long:
ValleyCopia: Nov 29, Bethlehem • **Arden Contra:** Dec 1, Swarthmore

Facebook Event: 

PATMAD
Philadelphia Area Traditional
Music and Dance

**3 CALLERS, 3 BANDS,
9 HOURS OF DANCING!**

Bayou Bedlam

Contradance Festival in Houston, Texas
February 21-23, 2025

Featuring **Stringrays**
Rodney Miller, Max Newman, & Stuart Kenney

With gender-free calling by
Lisa Greenleaf

Presented by **HOUSTON AREA TRADITIONAL DANCE SOCIETY** www.hatds.org
 For details & registration visit BayouBedlam.org

SCISSORTAIL TRADITIONAL DANCE SOCIETY

SET FOR SPRING ENGLISH COUNTRY DANCE WEEKEND

Joanna Reiner, caller
Music by:
 Karen Axelrod
 Anna Patton
 Eric Martin

APRIL 4-6, 2025
 OKLAHOMA CITY, OK
 IDANCE STUDIO



SCAN ME

Star of the North

ENGLISH COUNTRY DANCE WEEKEND

OCTOBER 4-6, 2024



Featuring **Gaye Fifer** as Caller

with the musical talents of **Shira Kammen** (fiddle), **Eric Martin** (fiddle), & **Karen Axelrod** (piano)





International Dance Workshop

November 1-3, 2024

A weekend of Armenian Dance Instruction with **Sevag Avakian** featuring live music from **Orkestar Bez Ime**



T.A.P.E.S.T.R.Y Folkdance Center
www.tapestryfolkdance.org

Bay Area Country Dance Society presents

Hey Days English Dance & Music Week June 15-22, 2025

Program Director: **Bridget Whitehead**
 English Country Dance: **Joanna Reiner Wilkinson, Andrew Swaine, Rachel Pusey**
 Longsword and more: **Jan Elliott, Daisy Black**
 Singing: **Chris Bracken**
 Storytelling: **Daisy Black**
 Fabulous Music by: **Shira Kammen, Jim Oakden, Chip Prince, Lisa Scott, McKinley James, Michele Masek, more TBA**

Music Workshops, Daily Gathering, Parties by the Pool & more!
 Housing in suites of four bedrooms with private bathrooms and shared kitchen/living room

www.bacds.org/heydays
 Sonoma State University in the wine country of Northern California






12th Annual Call of the Loon Contra Dance Weekend

April 11-13, 2025









THE FLURRY

The Flurry **FEBRUARY 14-16, 2025** *Dance Flurry*

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AN ENERGIZING DANCE WEEKEND IN THE CULINARY HEART OF TORONTO!

2024 - October 4th-6th

David Smukler with Shandy:

Eileen Kalfass, Rebecca McCallum, and Jane Knoeck

2025 - October 3rd-5th

Joanna Reiner-Wilkinson with Constellation:

Rachel Bell, Susan Kevra, and Dave Wiesler

A Weekend to Remember:

- + Five Invigorating Dance Sessions
- ◆ The Starlight Ball on Saturday Night
- + 'Taste of the Danforth' Culinary Walk
- ◆ Sunday Greektown Brunch
- + City Explorer - A Pre-Event Tour
- ◆ Enjoy the Sights of Friendly Toronto



ENGLISH COUNTRY DANCE CELEBRATION · TORONTO · CANADA

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LOVINGLY PRODUCED BY THE TORONTO ENGLISH COUNTRY DANCE ASSEMBLY (TECDA.CA)

TROPICAL DANCE VACATION

English Week
Jan 28 - Feb 4, 2025
Snapdragon with **Joanna Reiner Wilkinson** and **Scott Higgs**

Contra/Square Week
February 5 - 12, 2025
Wild Asparagus with **Lisa Greenleaf** and **George Marshall**


Days are yours to sightsee, snorkel, kayak, dive, hike, bike, shop, ride horseback, lie on the beach, etc. Evenings come alive with dance and music.

St. Croix,
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Created & organized by George Marshall




SCISSORTAIL TRADITIONAL DANCE SOCIETY PRESENTS

FLAMINGO FLING

CONTRA DANCE WEEKEND
Alex Deis-Lauby, caller
River Road, band
Jesse Ball
Kristen Planeaux
Sarah-Hadley Yakir

JUNE 13-15, 2025
OKLAHOMA CITY, OK

SCAN ME





May 2-4, 2025
Lenox Community Center
Lenox, MA

The Phoenix
Promoting Excellence
in English Country Dance

Andrew Shaw
Graham Christian

Music by
Karen Axelrod & friends

Info/Registration
•thephoenixdanceevent@gmail.com
•<https://amherstecd.org/phoenix>



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board bios and photos are on our website at cdss.org/board.

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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. Details at cdss.org/advertise.

The **EVENTS CALENDAR** is online at cdss.org/events. To include an event, click the green "Submit an Event" button in the upper left.

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/donate. Thank you!

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CDSS NEWS

Country Dance & Song Society
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