

# CDSS NEWS

SPRING 2020



COUNTRY DANCE AND SONG SOCIETY

*founded in 1915*

## BALANCE AND SING



Shop  
Online!

We're excited to announce that we now have digital downloads of some publications in the CDSS store! As an extra benefit, some of this material is free for members. To access those resources, simply sign in at the CDSS Commons and click "Digital Resources" under the "Members" tab. Visit the CDSS store often as we continue to increase our digital shopping options.

### Impropriety I Digital Download

After being out of print for many years, *Impropriety I*, the first of Brooke Friendly and Chris Sackett's immensely popular series of ECD books and CDs, is finally available again as a digital download! Now updated—find it at the CDSS store, where purchasing gives you access to a high-quality PDF you can use on your computer tablet or other device.

### Free Digital Downloads

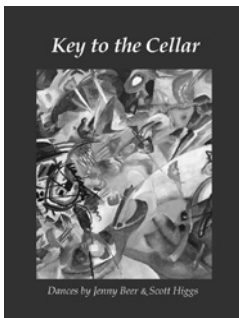
We also have some classic resources now available as digital downloads. These are free for members, or can be purchased for a nominal price in the CDSS store. We're making our booklet series available including the ever-popular *Notes on Teaching Country Dance* by Bruce Hamilton and *Calling for Weddings, Parties, and One-Night Stands* by Erik Hoffman. Check them out in the CDSS Commons, and look out for new resources coming soon!

### Key to the Cellar

*Key to the Cellar*, the long awaited book from Jenny Beer and Scott Higgs, is now available! The volume presents favorites like Minor Spaniard and Leslie's Valentine, along with dozens of new dances. This generous collection includes 46 dances in all, including eight contras and a ceili. A PDF copy of the book is also included with purchase!

### Further Adventures

This brand new tune book from Larry Unger of all original compositions is his first in 20 years! The book features 212 tunes, most of which are suitable for dance, with chord markings. From jigs and reels to waltzes and zwiefachers, this book has it all! Don't miss the fun extras, including banjo and guitar tabs, dances, and a drink recipe. Check out this fabulous collection!



Questions call: 413-203-5467 x106 | email: [store@cdss.org](mailto:store@cdss.org) | Shop: [www.cdss.org](http://www.cdss.org)



# CDSS NEWS

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To receive store and office updates, please add **news@cdss.org**, **office@cdss.org**, and **store@cdss.org** to your address book.



The Country Dance and 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; benefits include the printed newsletter, 10% discount from the store, early registration for our summer programs, and more. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, office@cdss.org, cdss.org.

**Guest Editor & Designer, Anna Gilbert-Duveneck.** This newsletter is published quarterly by the Country Dance and Song Society. The views expressed within represent the authors and are not necessarily those of CDSS. All material is published by permission.

**Front cover:** Paris Contra Dance at the Mairie (town hall) of the 5th arrondissement of Paris. Photo by A. Raksanyi. Read the article on page 25.

## LETTERS & ANNOUNCEMENTS

*Thanks!*

Members and friends, we are so grateful for your support of our Annual Appeal! Thanks to your extraordinary generosity, we finished the year strong and have begun 2020 even stronger. **Together, we are transforming the future!**

### Submit a Grant Application

Would you like to create an event or project to boost your music, dance, or song community? If so, CDSS funding is available to help YOU! For grant guidelines and application, visit [cdss.org/outreach-funds](https://cdss.org/outreach-funds). Grant **deadline is June 1, 2020**. Linda Henry, Community Resources Manager, is happy to chat with you and offer support for your plans. Feel free to email her at [resources@cdss.org](mailto:resources@cdss.org).

CDSS funding supports training workshops (for callers, musicians, singers, organizers, etc.), events that foster youth involvement, seed money to initiate new events/projects, and more! For a map and descriptions of projects and events CDSS has supported for over ten years, check out [cdss.org/funds-at-work](https://cdss.org/funds-at-work).

### CDSS Lifetime Contribution Award

In the previous issue of the *CDSS News*, we announced that the 2020 recipient of the CDSS Lifetime Contribution Award would be Kate Barnes. The award will be presented to Kate on the afternoon of **Saturday, September 26, 2020, at the Scout House in Concord, MA**, at a celebration co-hosted by CDSS and the Country Dance Society Boston Center. The Scout House has been a much-beloved venue for the Boston-area dance community for many years, and Kate is delighted to be having her celebration there. The date also coincides with CDS-Boston's Fall Favorites dance in the evening at the same location—you can find out more information about Fall Favorites and other CDS-Boston events at [cds-boston.org](https://cds-boston.org).

The event will include English country dancing and contra, with music and calling from among Kate's many friends and bandmates, as well as an award ceremony and a potluck of desserts and light refreshments. There will be no cost to attend, and registration is open to all who wish to join us in celebrating Kate's many contributions to our communities. If you are interested in attending, please email [crispin@cdss.org](mailto:crispin@cdss.org) for registration details. As the venue capacity is limited, we will have an open registration period until May 31, and if

### Call for Scholarly Song and Dance Articles

**Country Dance + Song Online**, CDSS's peer-reviewed scholarly journal, is seeking articles that explore how Anglo-American dance and song traditions continue to be relevant in the age of the internet and the cell phone.

What's your passion? Check out our past articles [cdss.org/programs/cdss-news-publications/cds-online](https://cdss.org/programs/cdss-news-publications/cds-online) and submit your paper or proposal to Allison Thompson, General Editor  
Email: [Allison.1775.Thompson@gmail.com](mailto:Allison.1775.Thompson@gmail.com)







## Celebrate CDSS Lifetime Contribution Award recipient Kate Barnes this September!

registrations exceed capacity at that point, we will hold a lottery for admission. Registrants will be notified by email in early June.

Nominations are now open for the 2021 Lifetime Contribution Award! If **you** have ideas for a possible recipient, please go to [cdss.org/lca](https://cdss.org/lca) for more information and to submit your recommendations. Nominations close March 29, 2020.

## Affiliate Pricing Changes for Spring!

We're excited to let you know that we're changing the way we handle Group Affiliate membership and services based on feedback from you! Starting this spring, all those services will be combined into a single price with a single renewal date—no more wondering when you need to renew which services or what you've already paid for. May 1<sup>st</sup> will be the due date for all your yearly paperwork, which can be handled through a new, streamlined online form. This will correspond with our

previously planned \$15 increase in Affiliate membership fees (the first in 10 years!), but we're committed to making the benefits of being part of our Affiliate network available to everyone who wants to join. We're still working hard behind the scenes on the details so that groups who joined recently only pay their fair share, and 501(c)(3) groups don't need to file more paperwork. We'll have more details going out to everybody soon, and we expect to open up the renewal process in late March. Please don't hesitate to be in touch if you have questions or concerns.

Ben Williams, Sales & Services Manager, [ben@cdss.org](mailto:ben@cdss.org)  
413-203-5467 x106



## CDSS Web Chat for Song Organizers

Join us in mid-May for our next web chat to support organizers of community singing groups. Guest speakers from across the continent will address current challenges for these groups. For upcoming news about the date, time, topics, and guests, visit [cdss.org/web-chats](https://cdss.org/web-chats) and sign up online. This link will also connect you to recordings and materials from all previous CDSS web chats. Questions? Email [resources@cdss.org](mailto:resources@cdss.org).

## Corrections

From the Winter 2019 *CDSS News*:

In the article "News from Canada," the W.A.I.T. (Why Am I Talking?) acronym should be attributed to Heather Webster, a caller from Vancouver, BC.

In the article "A Place to Be: Margaret MacArthur's Gift to Vermont Traditional Music," Moses Asch should be identified as the director of Folkways Records, as Folkways wasn't part of the Smithsonian until 1987.

You can read corrected versions of these articles at [cdss.org/news](https://cdss.org/news). Thanks to Rosemary Lach and Stephanie Smith for sending these corrections.

# CDSS Sings: Singing Together, Past and Present

By Reggie Harris

On a recent tour, I had the joy of performing at the Broward County Performing Arts Center, entertaining and educating audiences of middle-schoolers from the local schools in Fort Lauderdale, FL. It was a great opportunity to connect audiences of middle school students to a part of our musical and cultural history that often fails to find inclusion in American classroom study: the role of music in the life of those in slavery in the 1700s and 1800s.

The fact that music played such a critical role in organizing and freeing those in bondage in America is still not widely known. It's an exciting part of our history that I've had the joy of sharing for over 35 years with students and teachers from coast to coast.

The spirituals, biblically based, rural, Southern songs of pain, hope, and freedom, rose out of those communities and were often used as code and directional songs on the Underground Railroad. They brought the people into a shared sense of connection and made it possible to create bonds, pass messages, and to get and remember critical information that made opposition and escape possible. These are the songs and stories that bring the period to life. And the key is getting my audiences to sing.

Now, the challenge in that endeavor lies in the fact that more and more people are not used to singing together as a group in our shifting cultural landscape. We have become more accustomed to an individualistic personal musical expression. Music in the 21<sup>st</sup> century is most often experienced in the role of consumer. This shift, generated by clever marketing that targets age, race, gender, social location, and class, has created a society that is more accustomed to listening and being sung to rather than singing *together*. For marketers, this is both profitable and pervasive.

Singing together in public often makes people, and especially middle-schoolers, uncomfortable. Add in that these young consumers are more likely to be fans of pop, hip hop, rap, and a variety of music stars that most people over 30 don't even know about. It's a different cultural connection than existed up until the latter stages of

the 20<sup>th</sup> century. These are not kids who are used to folk music gatherings, festivals, or singing circles.

Fortunately, for those of us who believe in the value of those community lessons from the past, there is the fact, proven by research, that we humans are hardwired for music and story. Armed with that knowledge, there are ways to create the atmosphere that allows these all-too-capable but reluctant singers to emerge. And music is the key.

The visceral melodies of these simple songs have touched the hearts of people all over the world for over 250 years. To those middle school students in the theater, hearing them sung almost magically connected the ears to the hearts, and after a bit of nervous laughter the students began to listen to the lyrics. Then by using the rhythm of the guitar I allowed the beat to stir the feet and soon you could see the shoulders start to sway. It wasn't long before their hands joined in and then an invitation: "Turn to the person next to you and say "I can't wait to hear you sing!!" More laughter.

In mere minutes, those students came alive, singing and celebrating the power of songs to unite, inform, and inspire folks to action. They couldn't help but join in as I led them line-by-line.

*"Who are those children dressed in red  
God's gonna trouble the water  
Must be the ones that Moses led  
God's gonna trouble the water  
Wade in the water!"*

The spirituals have been transforming lives, getting feet moving, healing broken spirits, and creating community for people to take on challenges for a long time.

It's the same enthusiasm that has made my visits to CDSS camps to lead workshops on the spirituals and storytelling so engaging and fun. The adults that I've encountered there are just as curious and eager to sing, learn, and celebrate the stories of struggle and triumph as those middle-schoolers.



*"Who are those children dressed in blue  
God's gonna trouble the water  
Must be the ones that made it through*

*Who are those children dressed in black  
They're never, never, never, never, never goin' back.  
Wade in the water.  
Wade in the water. Wade in the water, children.  
Wade in the water. God's gonna trouble the water."*

The songs, so relevant to that critical time in our national and cultural past, are also a key to our present. Whether it's studying Harriet Tubman, Henry "Box" Brown, and Frederick Douglas in the 1800s, or Rosa Parks, Martin Luther King Jr., and Fanny Lou Hamer leading in the 1960s Civil Rights Movement, or Rev. William C. Barber standing with thousands on the NC capitol steps in 2020

talking about healthcare and poverty, the spirit of song can connect us all and move us to action.

This is work I love to do. Whether performing for thousands in concert halls and at festivals, or in small groups for a summer class or house concerts, there is nothing like hearing voices blending together that makes me feel as hopeful for the future of our world.

**Reggie Harris** is an internationally acclaimed songwriter, storyteller, and lecturer who performs and educates audiences in concert halls, festivals, colleges, schools, places of worship, and other venues worldwide. He is a Kennedy Center artist, a Woodrow Wilson Scholar, and the Director of Music for the UU Living Legacy Project. Find out more at [www.ReggieHarrisMusic.com](http://www.ReggieHarrisMusic.com)

## Wade in the Water

Key of Am

African American Spiritual

Chorus: Wade in the wa - ter. Wade in the wa - ter chil - dren.

9 Wade in the wa - ter. God's gon - na trou - ble the wa - ter!

Verse: Who are those chil - dren dressed in Red? God's gon - na trou - ble the wa - ter!

13 Must be the ones that Mo - ses led. God's gon - na trou - ble the wa - ter!

Chorus: Wade in the water... Wade in the water children.  
Wade in the water...God's gonna trouble the water! (repeat)

Verse: Who are those children dressed in Red?  
God's gonna trouble the water!  
Must be the ones that Moses led.  
God's gonna trouble the water!

Who are those children dressed in White?  
God's gonna trouble the water!  
Must be the ones gettin' ready to fly.  
God's gonna trouble the water!

Chorus

Who are those children all dressed in Blue?  
God's gonna trouble the water!  
Must be the ones that made it through.  
God's gonna trouble the water!

Who are those children all dressed in Black?  
God's gonna trouble the water!  
They must be the ones who are never going back.  
God's gonna trouble the water!

Chorus

# Announcing the Ed and Marjorie Potter Family Scholarship Fund

By Daniel Potter



Turning seven was an exciting milestone in my extended family, because it meant that you were finally able to go to family camp with Grandma and Grandpa. My grandparents, Ed and Marjorie Potter, started this tradition some years before I was born, bringing just two grandchildren at first, and then gradually adding more until all of us were in attendance. As the youngest, you can imagine my joy at finally arriving at camp as part of the well-established “Potter Clan.” I turned seven in 2001, and that summer all eight grandchildren were in attendance together, ranging in age from seven to eighteen. It was a magical week for me, where I was able to spend time with my cousins and grandparents while also forming new friendships in class and during the community dances and gatherings. These friendships continued to grow over the years, nurtured each summer during the brief, but impactful week together at camp. It was with these friends that I learned contras and squares, stories and songs, and most importantly how to be a part of creating a community that loves each other. By bringing their grandchildren to camp, my grandparents fostered joy and love in us and created something truly special. I feel lucky to have had them in my life, championing the traditions of music and dance that have become central to my existence.

What I understand now as an adult is that these experiences were only possible because of my grandparents’ financial stability. Many multigenerational families lack the resources to attend camp together. With this in mind,

family and friends have joined together to establish a fund in memory of my grandparents, Ed and Marjorie Potter, that will help families attend the CDSS Cascade of Music & Dance camp program.

## Scholarship Details

The new Ed and Marjorie Potter Family Scholarship Fund is an ongoing scholarship honoring Ed & Marjorie Potter’s legacy of supporting and celebrating the magic of intergenerational dance, music, and song. Ed and Marjorie Potter attended CDSS camps for over 31 years (1978-2008), including Pinewoods, Buffalo Gap, and Timber Ridge. Thanks to the generous support of family and longtime friends this fund will create opportunities for more families to experience the magic of family dance camp. Beginning with the 2020 camp season, multigenerational families interested in attending CDSS’s Cascade of Music & Dance camp program can apply for the funds.

**Help us spread the word!** Do you know a multigenerational family who would love family camp? To find out how to apply for this and other CDSS Named Scholarship funds visit: [camp.cdss.org/scholarships](https://camp.cdss.org/scholarships). If you need additional information contact us via phone (413-203-5467, Ext. 101) or email at [camps@cdss.org](mailto:camps@cdss.org).

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**Left:** Daniel Potter, the youngest grandchild today.

**Middle:** “Potter Clan”—all eight grandchildren at camp.

**Right:** Ed and Marjorie Potter. Photos courtesy of family.



# Magic awaits...

## 2020 CAMP WEEKS

### Family Week at Pinewoods

July 18–25, Pinewoods Camp (MA)

Elvie Miller (Program Director), Mary Alice Amidon, Peter Amidon, Karen Axlerod, Sam Bartlett, Wade Bartlett, Margaret Bary, Katy German, Thomas German, Wendy Graham Settle, Abby Ladin, Denis Liddy, Jane Miller, Owen Morrison, Naomi Morse, Eric Schedler

### Harmony of Song & Dance

July 25–August 1, Pinewoods Camp (MA)

Betsy Branch (Program Director), Armand Aromin, Chris Bracken, Lauren Breunig, Jeremy Carter-Gordon, Rebekah Geller, Audrey Knuth, Aaron Marcus, Katie Martucci, Will Mentor, Jakob Raitzyk, Bruce Rosen, Sue Rosen, Melissa Running, Brendan Taaffe, Julie Vallimont, Noah VanNorstrand

### Family Week at Ogontz

July 25–August 1, Ogontz Camp (NH)

Nils Fredland (Program Director), Karen Axelrod, Rachel Bell, Fynn Crooks, Meg Dedolph, Amy Proctor Fredland, Katy German, Wayne Hankin, Lily Leahy, Naomi Morse, Max Newman, Joanna Reiner, David Sewell-McCann, Paddy Swanson, Laurel Swift, Becky Tracy, Jonathan Whitall

### English Dance Week

August 1–8, Pinewoods Camp (MA)

Alex Cumming (Program Director), Karen Axelrod, Rachel Bell, Carol Bittenson, Adam Broome, Jennifer Curtin, Alice Kaufman, Susan Kevra, Audrey Knuth, Eric Martin, Joanna Reiner, Jacqueline Schwab, Clara Stefanov-Wagner, Gillian Stewart, Jaige Trudel, Julie Vallimont, Bridget Whitehead

### English Dance Leaders Course

with Joanna Reiner

### Take Five: A Longsword Intensive

with Gillian Stewart

### American Dance & Music Week

August 8–15, Pinewoods Camp (MA)

Emily Troll (Program Director), Annie Fain Barralon, Géraud Barralon, Sam Bartlett, Mary Cay Brass, Julia Friend, Lisa Greenleaf, Scott Higgs, Cis Hinkle, Clayton Jennings, Katie Martucci, Jeremiah McLane, Julie Metcalf, Max Newman, Anna Patton, Ben Sachs-Hamilton, Beverly Smith, Cedar Stanistreet

### Contra Dance Callers Course

with Lisa Greenleaf

### Dance, Music & Spice

August 9–16, Camp Cavell (MI)

Gaye Fifer, Rachel Fifer (Program Directors), Renee Brachfeld, Aaron Marcus, Joanna Reiner, Ben Schreiber, Michael Sokolovsky, Sarah Spaeth, Diane Sutliff, Julie Vallimont, Noah VanNorstrand, Sarah VanNorstrand, Cait Vitale-Sullivan, Jonathan Werk

### Contra Dance Musicians Course

with Julie Vallimont and Noah VanNorstrand

### Cascade of Music & Dance

August 10–16, Camp Louise (MD)

Adina Gordon (Program Director), Karen Axelrod, Rachel Bell, John Devine, Leslie Jeanne Devine Milbourne, Ralph Gordon, Sue Hulsether, Audrey Knuth, Kappy Laning, Robbin Marcus, Alexander Mitchell, Owen Morrison, Janine Smith, Laura Mé Smith, Dave Wiesler

### Traditional Music & Dance

#### for Music Teachers

with Robbin Marcus

### Early Music Week

August 15–22, Pinewoods Camp (MA)

Emily O'Brien (Program Director), Anney Barrett, Michael Barrett, Karen Burciaga, Héloïse Degrugillier, Jan Elliott, Frances Fitch, Eric Haas, Bruce Hamilton, Sarah Mead, Dan Meyers, Daphna Mor, Christine Robb, Jacqueline Schwab, Ellen Tepper, Lisa Terry, Anne Timberlake, Larry Zukof

### Accademia

### Campers' Week

August 22–29, Pinewoods Camp (MA)

Anna Soloway, Dennis Soloway (Program Directors), Kathy Anderson, Andy Davis, Sarah Henry, Hannah Naiman, Sally Rogers, Tim Shaw, Gillian Stewart, Kathy Talvitie, Jonathan Van Gieson, Emma Whitla

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

# Extra Magic Awaits

## Week-long Intensive Courses at 2020 Summer Camp Weeks

While CDSS has been running summer camps for more than 80 years, this summer we are also celebrating our 25<sup>th</sup> year of running special intensive courses. We offer these courses during regular camp weeks for campers who are interested in diving deeper into a particular topic of dance, music, or song. This year, we are proud to host the following six intensive courses, held concurrently during some of our most popular camp weeks. These courses meet in small groups for 2-3 sessions each day. The courses tend to fill earlier than our main camp weeks, so be sure to apply early if you're interested!

The content of the courses change from year to year. If there's a topic you'd love to see offered in a future year, email [camp@cdss.org](mailto:camp@cdss.org) and let us know!

### **English Dance Leaders Course** **Style and substance on the dance floor** **With Joanna Reiner** *At English Dance Week at Pinewoods, August 1-8*

So you want to be an English dance caller! Hooray! This course will focus on teaching ECD style and technique—how we dance in addition to what we dance—and how we include teaching dance style in both workshops and social dance settings. ECD callers of any experience level, including beginning callers, should sign up for this class with a genuine desire to work on their own dance style, learn new things, take risks in a supported environment, and try different ways of teaching and calling. Key topics will include an overview of ECD history, program-writing, working with musicians, ECD repertoire, language choices, and much more.

### **Take Five: A Longsword Intensive** **So you think you can count to five?** **With Gillian Stewart** *At English Dance Week at Pinewoods, August 1-8*

Come learn “Take Five,” an exciting and mind-bending dance in 5/4 time, created by Judy Erickson and

Orion Longsword. “Take Five” combines the figures and precision of traditional English longsword with the creativity and fluidity of jazz. Participants will learn the dance, discuss the ways in which modern choreography informs living ritual dance traditions, and practice observing and giving constructive feedback to performance groups. This course is for 9-18 people ready to run, jump, and bend for three hours a day.

### **Contra Dance Callers Course** **Take your calling to the next level!** **With Lisa Greenleaf** *At American Dance & Music Week at Pinewoods, August 8-15*

This course is an intensive and satisfying workshop designed for advanced-beginner through intermediate callers who are ready to get to the next level. The focus is on two important topics: teaching skills (understanding choreography and building a concise teaching vocabulary) and stage craft (improving performance presence and vocal skills, and collaborating with musicians). If you are excited about calling, you will really enjoy practicing, exploring, and learning in this supportive environment.

### **Contra Dance Musicians Course** **Strengthen your dance playing, deepen your musicianship** **With Julie Vallimont & Noah VanNorstrand** *At Dance, Music & Spice at Camp Cavell, August 9-16*

It is such a great feeling in contra dance when a whole hall is dancing together to the music. How do we create amazing dance music? Here is an opportunity for intermediate to advanced musicians to dive deeply into what it takes to play for contra dance. Participants will, through discussion, exercises, and experience, look at what a contra dance needs from musicians, including tempo, rhythm, phrasing, creativity, matching tunes to dances, ensemble playing, and much more.



## **Traditional Music & Dance for Music Teachers** **Making it work in your classroom** **With Robbin Marcus**

*At Cascade of Music & Dance at Camp Louise, August 10-16*

Music teachers! Are you looking for some new folk songs, singing games, and dances to take back to your classroom this school year? Struggling to learn these out of a book, and wishing you could see them “in action” with children? Wondering how to teach dances and games efficiently? Looking for structure and help with transitioning between activities in your classroom?

This course is for you! In the mornings, participants will observe children aged 5-12 as they learn music and dance in real-life class situations. In the afternoons, we will gather as teachers to process what we’ve learned, practice teach with each other, and learn a bit about structured Kodály-based lesson planning to make your year a breeze and daily plans attainable. One graduate credit is available through the Kodály Music Institute. Bring your whole family to this camp!

## **Accademia** **Renaissance and Baroque Music for Advanced Musicians and Singers With Michael Barrett, Sarah Mead, Emily O’Brien, and Lisa Terry**

*At Early Music Week at Pinewoods, August 15-22*

Modeled on the late sixteenth century Italian gatherings of a group of skilled peers working together to develop new ideas, this high-level intensive program is designed for advanced players and singers. Accademia members will focus on music from the High Renaissance and Early Baroque, culminating in a short concert at the end of the week. Only players and singers with advanced reading skills and solid technique will be accepted. Music will be selected based on the distribution of instrumentalists and singers accepted. Participants will work both as a full ensemble on larger works, and in smaller break-out sessions on vocal and instrumental chamber music.

We hope you’ll join us for one of these special courses or a regular week at camp this summer! Scholarships are available for all weeks and courses; find out more at camp. [cdss.org](http://cdss.org) and apply by March 23!



## *The mission of CDSS camp programs is to...*

- **Explore** living and evolving traditions in an immersive setting with high-caliber staff.
- **Foster** a safe and inspiring space for teaching, learning, and skill-building.
- **Cultivate** a welcoming and inclusive intergenerational community that integrates dancers, singers, and musicians within a satisfying program, with room for all to contribute.
- **Support** participants in developing skills and connections that will help them strengthen their local communities.

**Camp Scholarships are available for all camps and courses; find out more on page 14.**



*Photo by Deborah Payne*

# Stories from the CDSS *Legacy of Joy Society*

CRAIG MELTZNER & ELAINE WALTER

**L**'*dor v'dor* (from generation to generation) is a Jewish phrase which refers to continuity, the responsibility of passing on knowledge and traditions to sustain them for the future. This concept informs our plans to leave a bequest to CDSS.

We met folk dancing, and our family life has been enriched by community dance and song, largely from our home base in Northern California. We've danced throughout the U.S. and even in Jerusalem, courtesy of an American expatriate dancer. As toddlers, our daughters fell asleep on the sidelines of contra dances, and as they grew, joined us on the dance floor and at summer camps. This summer we look forward to CDSS Family Week at Ogontz with our daughter and 2-year-old granddaughter—the next generation to share the tradition with us.

As local dance organizers, we appreciate the volunteer energy and resources that sustain our communities. We are inspired by the musicians, callers, song leaders, composers, choreographers, and teachers who preserve and extend these traditions.

For over 100 years, CDSS has supported and connected us as individuals and communities who love participatory dance, music, and song.



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*“[We] know that developing a sustainable financial base is essential to CDSS’s future.”*

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As a former CDSS Treasurer, I (Craig) know that developing a sustainable financial base is essential to CDSS’s future. I am proud to have helped implement CDSS’s “robust reserves” plan. Including CDSS in our estate plan helps ensure that CDSS will be here for decades to come, to help spread the joy to future generations—*l’dor v’dor*.



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



# Crankies in the Music Classroom

*By Eleanor Lincoln*

After ten years in the public school music classroom, I have seen many technology initiatives go in and out of fashion. When funding is available, districts are embracing iPads, Smartboards, Chrome books, and Mimio systems as tools for increasing student engagement and improving skills. While I am happy to equip myself with as many tools as possible, I feel strongly that the music classroom is a place where children can reconnect with each other through songs and games, dances and drum circles. The crankie, in all its low-tech glory, has proven to be a wonderful way to build student engagement while continuing to support group music making, as well as being a screen-free time in my students' day.

I first experienced a crankie at CDSS Harmony of Song and Dance week at Pinewoods Camp in Massachusetts. I still recall the hush of the darkened camp house as everyone gathered to watch the beautiful colored images slowly scroll by while Julie Vallimont sang out the story of the Gumtree Canoe. Campers hummed along, and adults and children alike sat mesmerized. How could something so simple in concept—drawings on paper, wooden box and crank, a solo voice—be so captivating? I set to making my own once I returned home from camp and was thrilled that my students' response was just as positive. I have been making crankies with students ever since, and it is often a highlight of the year.

A crankie is, in the most general sense, a form of storytelling usually combining singing or narration with a scroll of paper or cloth turned using a crank mechanism. The modern crankie has its roots in the moving picture art form made famous in the mid-nineteenth century. The moving panorama, as it was called, often depicted beautiful journeys along the Mississippi river or trips to the Middle East or India. These were typically painted canvas, and some are still preserved today, including the enormous, 140-foot-long Garibaldi panorama, which is part of the collection at Brown University. Crankies are making a resurgence in the folk world with wonderful work by artists like Anna and Elizabeth, Julie Vallimont, Anna Patton, and Brendan Taaffe, to name just a few.

You can see a number of beautiful examples online by searching “crankies” on YouTube or attending a crankie festival. I recommend showing examples to your students if you plan to create one with them, since most of them are probably unfamiliar with the term.

The first group crankie I ever made with students was part of an arts integration unit around immigration, a major curricular topic for fourth graders in Massachusetts. There are many powerful and descriptive ballads written by immigrants and about the immigrant experience in America, but it can be challenging to teach long-form songs to children when they come to music class just once a week for 40 minutes. The crankie seemed like an ideal way to combine the storytelling power of ballads with an engaging project that would keep the students excited. My fourth-graders created a 16 foot paper scroll to the song “Emigrant’s Farewell”, and we had a grand time looking up photos of sailing vessels that would have brought people from Ireland to Boston in the mid-1800s. Students worked in pairs to draw large scale



**Above:** Third graders from Crocker Farm Elementary in Amherst, MA posing with their crankie ‘Seed in the Ground’.

*Photo by Author.*

images of rolling waves, ships, green hills of Ireland, and sad family members waving goodbye. Sharing the finished product with families at an open house event was a moment of pride for the students and a nice way to round out a collaborative unit between the classroom teacher and myself.

Creating any group project requires logistic as well as artistic planning. I've included a few tips below that I build into my planning process each time I create a crankie with students. Building or acquiring a crankie box is a good first step. Mine is a 20 by 24 inch wooden frame with two slots cut in for 1-inch dowels to stand in. The dowels have holes drilled horizontally through the top where I can fit a pencil to use as a crank. I typically spend six class periods on a crankie, with five minutes at the beginning and end of class reserved for a game or music literacy activity not necessarily connected to the project. I have found that small-scale performances in the classroom or library to be the most effective as audience members will want to see the details of the students' art.

Although they can be a bit of an undertaking in terms of time and space, I have found the process of making a crankie with students to be incredibly rewarding for all involved and would absolutely encourage others who make music with students to give it a try!

## Project Tips:

1. Show students multiple examples of what a crankie is and how the images flow together. YouTube is a valuable resource.
2. Look for song material with strong visual images (animals, plants, oceans, characters).
3. Give students a chance to draft image ideas on individual papers first.
4. Be mindful of work space as a single crankie scroll can stretch well over 12 feet. I map out 2-foot sections for each student to work in.
5. Help students understand the sense of scale you will need to make the images visible to an audience.
6. Have a plan for how the students will perform the crankie at the end of the project. Will everyone sing or use a recording? Have you left time to rehearse the music?

## Example songs that I have used:

"Emigrant's Farewell" (Trad. Irish)  
 "Pastures of Plenty" (Woody Guthrie)  
 "Wind and the Rain" (Trad. American)  
 "Bought Me a Cat" (Trad. American)  
 "Los Pollitos" (Trad. Latin America)  
 "Seed in the Ground" (Connie Kaldor)



## Magic awaits at CDSS camps, and we want to help you come along!

The goal of the CDSS Scholarships Program is to make our camp sessions financially accessible to as many people as possible. If you need assistance with camp fees, please apply for a scholarship, and we'll do our best to help.

**New! The Canadian Scholarship** In 2020, CDSS is setting aside \$3,000 of scholarship funds to help Canadians attend our camp programs. This is in recognition of the additional costs involved in international travel and currency exchange.

**New Generation Initiative Scholarships** are offered jointly by CDSS and Pinewoods Camp for people aged 15-30, especially those who are coming to Pinewoods for the first time and need financial assistance.

**Work Scholarships** cover \$180 of the camper fee in exchange for additional camper work.

**Named Scholarships** are usually offered in addition to work scholarships and allow for a larger reduction in the camper fee.

**Matching Scholarships** are offered in tandem with our Group Affiliates. CDSS will match the amount an Affiliate gives in support of their camper. Affiliates benefit from the fresh ideas and energy their Matching Scholarship recipient brings back to their community.

**March 23 is our priority registration deadline** for most scholarships. Scholarship applications received after this date will be processed on a first-come first-served basis as long as funds remain. For information about applying for these scholarships, go to [camp.cdss.org/scholarships](http://camp.cdss.org/scholarships). Questions? Email Crispin Youngberg at [camp@cdss.org](mailto:camp@cdss.org).



# Dance Across the Divide

By Marty Albini

If you started dancing in the last 15 years, you probably don't remember a time when an evening included both squares and contras. It probably seems normal that the square and contra dance worlds don't overlap much. There are callers and dancers bucking this trend (and always have been), but they are paddling upstream.

This isn't just an issue of style—the cultures of the two worlds seem like separate islands. It seems that people of Modern Western Square Dance (MWSD) and contra just don't interact. It wasn't always like that, and it doesn't have to be.

Two people building bridges between these worlds are Rose Styczinski of Spokane, Washington, and Kathy Johnson of Helena, Montana. Together they're organizing the contra program for the 69<sup>th</sup> National Square Dance Convention (NSDC) in Spokane (June 17-20, 2020). Their goal is to transform the contra portion from an open mic event with recorded music to something more like a contra dance weekend. The intent is to attract contra dancers to the event (perhaps to explore square dancing) and to introduce square dancers to contra dancing as it is practiced in the wild.

This isn't the fool's errand it may appear. Rose and Kathy got to know each other at the USAWest Square Dance Convention in 2015, where Kathy organized the contra portion. She and I had raised the funds for that event (including a grant from CDSS) and recruited bands, callers, and dancers that became the model for this year's NSDC.

That USAWest was about one-sixth the size of NSDC—600 dancers compared to nearly 4,000. The contra turnout at that convention was as large as usual for an NSDC (around 30 for daytime workshops and 60 for the evening dances).

The contra dancers we had recruited got some exposure to squares, and they experienced the version of contra that square dancers expect at a convention.

That repertoire tends to be chestnut dances from years ago—dances that have fallen out of favor in the broader contra community, making them novel to present-day contra dancers.

The USAWest effort paid off beyond the event. Based on connections made there, a consortium of four square dance clubs in Billings, Montana, agreed to host a contra dance group in their hall. As a result, Montana now has a fourth contra dance community, started by Amy Letson (who called at USAWest) and her husband Bill.

Square dancers weren't afraid to try contra dancing as we know it now. Several dancers asked me where they could find contra near them, and one caller asked where he could find a band like the ones we brought. Getting contra dancers to try MWSD is harder. It takes more than building a bridge—people only cross if they're welcome on the other side, something the MWSD community struggles with.

If you'd like to join us in Spokane to help reach across this division, register for NSDC69 at [www.69nsdc.org](http://www.69nsdc.org). If you'd like to participate as a caller or musician, please contact me at [marty.albini@bozemanfolklore.org](mailto:marty.albini@bozemanfolklore.org).

A bridge is just a start, and it's a necessary one. We mean to dance across.

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**Below: (Left to Right)** Some of the Montana dance callers: Amy Letson, me (Marty Albini), Derek Gallagher, Steve Braun, and Vicki Watson.



# News From Canada:

## AlgomaTrad Keeps Living Traditions Growing

*By Julie Schryer & Pat O’Gorman*

AlgomaTrad, (The Algoma Traditional Music and Dance organization [www.algomatrad.ca](http://www.algomatrad.ca)) was founded by volunteer Artistic Directors Julie Schryer and Pat O’Gorman, with the support of a wonderful community of parents of local learners. The organization was incorporated in 2004 as a not-for-profit arts organization operating in the rural Algoma region of Northeastern Ontario, along the North Shore of Lake Huron. Julie and Pat are life-long musicians steeped in the traditional music of their youth, with over 40 years of experience each in learning, performing, recording, teaching, and organizing.

AlgomaTrad first formed to present an annual one-week immersive summer camp with a philosophy of inter- and multigenerational learning and celebration. The AlgomaTrad Family Camp brings together experienced and renowned traditional musicians, dancers, callers, and artists to provide living traditions mentorship to local and non-local learners through workshops, performances, community dances, and tune and song creation. The camp grew quickly to capacity by its second year and continues to operate annually with over 100 campers, 20–25 staff, and 30–40 volunteers. Over 16 years, AlgomaTrad has supported approximately 250 musicians, dancers, and artists as performers/teachers for the camp. With a few exceptions, these musicians and

artists are representatives of Canadian cultural traditions. Michigan dance caller and potter Dan Gorno was also an important member of the organization, as an artist and a soulful champion, until his untimely death in 2015.

Since 2004, AlgomaTrad has also organized over 300 events, concert series, workshops, in- and after-school programs, dances, and fundraisers. Over the last 16 years approximately 20,000 learners, audience members, and artists have participated in AlgomaTrad’s programs and events. Public support for all events and local awareness of the AlgomaTrad as an important local cultural organization continues to grow. In 2019, the organization had over 130 volunteers help with infrastructure building and upkeep, planting, cleaning, administration, accounting—the list is endless. AlgomaTrad events and programs are both empowering and community-building in nature, and attract families and individuals of all ages through their joyful and inclusive nature.

AlgomaTrad has accomplished this while maintaining a philosophy of economic accessibility through the needs-based Nicholas Missere Bursary Fund, which has enabled over 150 people, including entire families, to attend the camp, as well as helping to provide workshop opportunities throughout the year. AlgomaTrad fundraises through various events, including a live and silent auction during the camp and a trivia night fundraiser in the spring.

AlgomaTrad has also created partnerships with over 25 arts, cultural, service, educational, and environmental organizations, municipalities and First Nations, and industry partners. These collaborations not only allow AlgomaTrad to expand its programming, but they bring more awareness of the organization to the region while helping local community groups to host their own successful events.



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**Left:** *New timber frame dance pavilion built on the 50-Acre site of the future AlgomaTrad Centre, St. Joseph Island. Photos by Vince Candelino.*



AlgomaTrad has been supported by numerous grants from various organizations, among them the Ontario Arts Council (OAC), Ontario Trillium Foundation (OTF), Heritage Canada, and the Canada Council for the Arts.

## Growing New Roots

AlgomaTrad is currently developing a year-round traditional arts centre and recently completed a new timber frame dance pavilion with funding from an OTF Capital grant. Two years ago AlgomaTrad and its supporters secured a 50-acre, former Music Camp property on St. Joseph Island to develop the **AlgomaTrad Centre**. The organization is planning to launch a major crowd-sourcing campaign this spring to support the centre infrastructure. So far, AlgomaTrad has:

- created an in-depth business plan and produced designs for upgrading the infrastructure on the site, which will include winterizing the main building containing the dining hall, dorm rooms, and washrooms; upgrading the septic system; adding an up-to-date kitchen facility; building a new concert hall and studio spaces; and upgrading the grounds for accessibility;
- secured a significant funding commitment from the provincial government;
- built a magical dance pavilion and cleaned up the site enough to hold camp there;
- partnered with local schools and volunteers to revitalize the Two Tree River that flows through the property by planting over 1,700 native trees and shrubs thanks to a grant from the Ontario Great Lakes Guardian Community Fund.

Besides being a beautiful and environmentally sustainable centre where both local people and visitors to St. Joseph Island can immerse themselves in hands-on learning, the centre will benefit the Island and Algoma Region through tourism, local employment, support for local farms and businesses, and as a catalyst for new arts entrepreneurship on the Island. When complete, the centre will be a cultural legacy for the Island, the Algoma Region, and the North. If you are interested in helping to support this project, please subscribe to the AlgomaTrad Newsletter at [algomatrad.ca](http://algomatrad.ca) or find us on Facebook. Think about attending an AlgomaTrad event—*we'd love to see you!*

**>>ONLINE BONUS:** Read the full, unedited article on our site, [www.cdss.org/algomatrad](http://www.cdss.org/algomatrad)



## About AlgomaTrad's Artistic Directors

**Julie Schryer's** Franco-Ontarian home in Sault Ste. Marie, ON, was filled with traditional music and song. She studied piano throughout her youth but really loved playing traditional music with four of her brothers, all award-winning fiddlers. Starting in 1987, Julie focused on farming and raising her family of five children. Julie recorded and toured with her brother Pierre Schryer in the late '90s and has taught at the Goderich Celtic College, the Valley of the Moon Fiddle Camp in California, and the Northwest Fiddle Fest in Smithers, BC. For the last 18 years, Julie has played with the Brian Pickell Band.

**Pat O'Gorman** began playing bagpipes 53 years ago in the Ontario Highland Piping world and has studied traditional music in Ireland, Brittany, and Cape Breton. He has been playing traditional music on wooden concert (Irish) flute for 40 years and plays Uilleann pipes and tin whistle as well. He has toured throughout North America and Europe with Rare Air, has appeared on over 30 recordings, and has been recorded for numerous television and radio programs and for several films including Canadian features "Men with Brooms" and the 2009 release "One Week". Pat has taught at the Goderich Celtic College and at numerous conferences. He acted both as Chair and instructor for many years at the Chris Langan Irish Traditional Music Weekend in Toronto.



### Attention Canadians!

Check out the new CDSS camp scholarship  
just for you on page 14.

## Little Sir Isaac

**Dance by Sharon Green ©2012**

**Tune by Debbie Jackson ©2012**

The image displays a musical score for guitar, consisting of six staves of music. The key signature is one flat (B-flat), and the time signature is 3/4. The score includes various chords and melodic lines, with some staves featuring repeat signs.

**Staff 1:** Chords: A, Dm, C, F, Dm, E7, A. The melody starts with a half note A, followed by quarter notes B-flat, C, and D, then a half note E, and finally a quarter note F.

**Staff 2:** Chords: B-flat, C, F, Dm/B, Gm, A, A, Dm. The melody starts with a half note B-flat, followed by quarter notes C, D, and E, then a half note F, and finally a quarter note G.

**Staff 3:** Chords: B, F, F, B-flat/F, C, G7, C. The melody starts with a half note B, followed by quarter notes C, D, and E, then a half note F, and finally a quarter note G.

**Staff 4:** Chords: B-flat, F/A, Gm, C7. The melody starts with a half note B-flat, followed by quarter notes C, D, and E, then a half note F, and finally a quarter note G.

**Staff 5:** Chords: F, F, B-flat/F, C, G7, C. The melody starts with a half note F, followed by quarter notes G, A, and B-flat, then a half note C, and finally a quarter note D.

**Staff 6:** Chords: B-flat, F/A, Gm, C7, F. The melody starts with a half note B-flat, followed by quarter notes C, D, and E, then a half note F, and finally a quarter note G.



# English Country Dance: Little Sir Isaac

*Sharon Green, 2012*

**Tune: Little Sir Isaac (Debbie Jackson, 2012)**

Duple Minor Longways; Dance begins in lines of 4 facing up, 2s in the center, 1s on the ends.

- A1      1-4 1s and 2s lead up (6) and fall back (6) in a line of 4, the 2s in the middle.  
5-8 1s cast down and dance a ½ figure of 8 up, ending facing down on the other ends of the line, while 2s cross diagonally up, cast down, and 2-hand turn once round ending in the center of the new line of 4 facing down. [All have changed places with partner]
- A2      1-4 1s and 2s lead down (6) and fall back (6) in a line of 4.  
5-8 1s cast up and dance a ½ figure of 8 down, ending in 1st place, while 2s cross diagonally down, cast up, and lead down to 2nd place. [All are now home in duple minor longways formation]
- B1      1-4 1st corners dance an interrupted R-shoulder gypsy [1st man dances below and around 2nd man to return to place].  
5-8 2nd corners dance an interrupted L-shoulder gypsy [1st woman dances around 2nd woman to return to place].
- B2      1-4 Star R once round, easing out into  
5-6 Partners, 2-hand turn once round.  
7-8 1s cast down onto ends of a new line of 4  
facing up while 2s lead up into center of new line of 4.

## Notes:

- The interrupted gypsies in B1 follow the same track as the interrupted hand-turns in Mr. Isaac's Maggot.
- Couples waiting out at the top need to cast into lines as they become active; couples waiting out at the bottom should lead up slightly to join a line at the end of their "out" round.
- Tune and dance for Isaac Meadow, who may even get to dance this someday.



*Photo by Doug Plummer*

# All Join Hands

## *Dispatches from the world of community dancing*

### Adapting for Young Dancers

*By Marian Rose*

As laid out in earlier *All Join Hands* articles, the craft of calling community dances is very different from that required to lead contras or squares or English country dances. Attendees at a community dance are likely to be more diverse in terms of their ages, abilities and reasons for attending the dance. Therefore, the caller needs to be able to provide a positive experience for very young and very old dancers, those with limited physical abilities, and attendees whose attention may be distracted by other activities happening at the same time. In this article, we will look at the strategies and repertoire that are helpful when there are very young children in attendance, either just a few in a crowd of adults, or a whole room full of them.

As we get known in our communities as a dance caller, it is common to be invited to call a 'square dance' at an event that includes pre-school children. There may be a moment of panic as we try to figure out how we can successfully call square dances when the average age of the dancers in the room is in the low single digits. It is useful here to remember that the organizers may have a very different concept of square dancing than your average CDSS member does and may just want something to go with a country-ish theme. Hay bales, elbow swings, and fiddle music may do the trick, or you could get away with including references to cowboys and farm animals.

As in every community calling event, dances involving young children require a specifically adapted repertoire, the ability to improvise, and an open and welcoming attitude. The caller must take stock of who is at the dance, what the dancers are able to do, and what they (or the

organizers) want to do. This article includes words of advice from people who specialize in such events and have useful suggestions how adults and little ones can happily co-exist on the dance floor.

#### Who is at the dance?

There are many scenarios in which a community caller will see children on the dance floor. There may be mostly adults with a sprinkling of young ones, all children of the same age, mixed-age children, children with their parents (who may or may not expect to be dancing as well). At a mostly adult event with a few young children it may be enough to make some adaptations such as relaxed timing, spoken encouragements, and suggestions on how to adapt swings, hand holds, and tricky figures. At a pre-school event with parents and kids, you could choose a completely pre-school repertoire, and encourage the adults to have a joyful time dancing and playing with their children. Other situations would demand some combination of these two.

Kids at the pre-school age are just experimenting with how their bodies move and have tons of energy, especially when provided with dynamic music. There are some exceptional children who, at a very young age, are physically able to do virtually any dance that adults can do, but they are the exception to the rule and still have the emotional reactions appropriate for their age. Children love to interact with their partner and other dancers and to imitate the dancing style of their elders, and they can be delightfully enthusiastic. However, they may also likely exhibit shyness, short attention span, left/





right confusion, short stature, the desire to stay with one partner, and a tendency to be distracted by something more interesting on the other side of the room. Children seem to love successfully mastering the patterns in a dance, and those with some experience dancing will often request their favourite dances, which often include moves such as sashay, arches, galloping, and clapping. They love to be the ones 'in the know', to teach their parents how to do the dance, and they also have a strong sense of justice: everyone MUST have a chance to be at the top of the set. If you have the luxury to work with the children before the family dance, they can help their parents put down their cell phones and join in the dance.

## Teaching tips

- Keep it simple and fun, use great music, do dances that you love.
- Make sure that the first dance is super easy and allows for latecomers to join in.
- Modify moves to make them easier. Swings can be done with an elbow or two-hands, and do-si-do can be a simple walk-around. Polkas and waltzes can be done in an approximate position.
- Be creative when partnering: use solo dances, trios, and other non-binary partnerships.
- For partner dances, encourage youngest children to dance with adults or with older children. A parent can dance as one person with a toddler attached to their leg, variously referred to as 'Gemini Twins', 'Sidecar' or a 'Two-headed monster'.
- Keep transitions brief and seamless.
- Use as little verbal instruction as possible. Physical modelling and moves that were taught earlier can be used in subsequent dances.
- Children are accustomed to sitting down to hear instructions. This can be used at the beginning of the dance, in the middle to teach a move that needs to be modelled, or at the end to calm them down with a story or a song.
- Keep in mind preschool concepts, such as loud/quiet, high/low, fast/slow, smooth/rough, etc. Children LOVE a change in dynamics, and it's a useful management tool for callers.
- Very young children can melt down in a heartbeat. Know that this may happen in the middle of the dance and adapt when it does.
- Most adults are accommodating and helpful in

the presence of young dancers, but they may need a reminder to let children's feet stay on the ground and to help them get to where they need to be for the next move.

- Don't worry too much if people are using the right foot or the left hand.
- Consider slowing down the music. Once they know the dance, offer them the challenge of doing it at warp speed.
- Easy way to form a circle of partners: get a partner and start promenading around the hall while inviting other dancers to find partners and follow.
- Silliness is a language that children understand, but it should be used with discretion.

## Repertoire

It is difficult to know where to begin to recommend the repertoire that works when there are young people in the crowd, as the possibilities are endless. It is not within the scope of this article to include the instructions for each dance, but the following are some general suggestions of how to approach your repertoire. The good news is that there are dozens of resources created for just this purpose, many of which are available in the Children and Community Dance section of the CDSS store.

If you are a caller who is also a CDSS member, you likely have a repertoire for community dances that includes circles, longways, scatter mixers, and possibly squares. All of these can be used when there are children present, but they will likely need some adaptations. For instance, in a cast-off (as in *Virginia Reel*), a three-year-old at the front may need some help to turn and go the opposite direction from their partner. Many square dance figures can be done with three or five or more couples and no reference to the right-or-left-hand partner. Any dance with arches may become problematic when two short people are making the arch. Encourage them to let go and make a virtual arch, which makes life easier for the tall dancers and doesn't seem to diminish the pleasure on the part of the little ones.

You will also benefit from a wider repertoire of dances which may include international folkdances, (such as *Zemer Atik*, *Alunelul*, *Yesh*) which can be modified according to your needs. Classic children's dances such as *Bluebird Bluebird* and *Grand Old Duke of York* can be tons of fun, even for adults who tend to get caught up

by the children's delight in them. Others that are more game-like such as the *Paddle Dance*, *Musical Chairs*, and *Tunnelmania* can provide variety. If the crowd consists of a mix of ages, including other-aged children, the very-yongs get swept up into the mix and it is not necessary to use much specifically preschool repertoire.

### Here are some other repertoire suggestions:

- Start with a no-partner circle: forward & back, circle left and right; improvise other figures, maybe add a spiral, a swing, or a promenade.
- Simple circles are great, but if you are calling to a group that is mostly children, you'll need a few adults to anchor the circle. There will likely be pulling, walking backwards, a kid who doesn't want to hold hands, etc.
- Use lots of variety: a solo dance, then a partner dance with family, then a circle, then a line dance, then a game, then a story.
- Dances with claps, stamps, vocalisations, and freezes tend to be winners.
- Scatter mixers such as *Sasha*, *Traffic Jam*, and *Chaos Mixer*.
- Singing games with stories like *Highland Gates* or *Thorn Rosa*.
- Cumulative dances like *Seven Jumps* or songs like *Rattlin' Bog* and *Comin' 'Round the Mountain*.
- Simplify dances such as *La Bastringue*, *Heel Toe Mixer*, and *Family Waltz* so that they don't change partners.
- Stories are a wonderful addition, as an introduction to a singing game, as a break in the activities, or as a calm-down at the end of the evening.

Your repertoire for calling family-oriented community dances is your greatest tool, and collecting it can be a whole lot of fun. If you possibly can make it to a Pourparler event, held in different regions of the U.S. each fall, you will meet others who specialize in community dance calling and are more than willing to share their expertise. More information at [nfo-usa.org/pourparler/](http://nfo-usa.org/pourparler/). CDSS family camps are a great way to collect repertoire and meet some great families who love this stuff. The National Folk Organization supports the Pourparler, holds events, and includes many people who know international dance repertoire and how it works for

children. If none of these are possible for you, then go the CDSS store and buy a few of the resources you find there. Many of the authors of those resources are regular attendees at Pourparler and other camps, and are some of the most fun, caring, and generous people on the planet.

### Transferrable Skills

It may occur to you that much of the advice contained in this article is applicable for callers of any style and dancers of any age. Adapting swings and dance styles, modifying a figure to suit individual needs, helping people get where they want to be, and smiling at everyone are essential skills for every great dancer. Presenting dances appropriate for the assembled crowd, helping them be successful with a minimum of teaching, having a warm and welcoming attitude, and choosing great music are all qualities of great callers. When young people learn to dance, they are learning community, cooperation, and courtesy, all skills that will serve them and us well in the coming years.

As with all the All Join Hands articles, much of the wisdom you have read here comes from discussions at Pourparler weekends and the associated PP listserve. This edition features contributions from Sue Hulsether, Peter Amidon, David Millstone, Deirdre Murtha, Denise Weiss, Amy Cann, Andy Wilson, Eric Maring, Chrissy Fowler, Donna Frankel, and Claire Takemori.

**Marian Rose** is a musician, dance leader, linguist, and former CDSS board member. [www.marianrose.com](http://www.marianrose.com).





*By Amanda Witman*

# Contra Pulse Kickoff

By Ben Williams

Contra dancing has a long and storied history on the North American continent, and is a unique intersection of music, dance, and social activity. Each aspect that combines to create a contra dance—the musicians, the caller, and the dancers—also has its own history and evolution. One of CDSS’s core values is that of stewardship—documenting and preserving these traditions—so we were excited when Julie Vallimont, the talented and beloved pianist from bands like Nor’easter and Buddy System, presented us with a proposal to document the history of contra dance piano.

Her plan started off with a desire to document the history of her passion—contra piano—from its boom-chuck roots to its more modern, free-form style. We all quickly realized it would be amazing to expand and include fiddle players and other musicians, too. Now, after much planning and discussion about what form the documentation might take—we’re excited to announce the new online format called **Contra Pulse**!

Contra Pulse is kicking off this month, and it will feature audio and video from some of the major forces in contra music through the years. Julie will be interviewing musicians from across the country with a range of different styles—taking a snapshot of the “state of the artform,” and exploring the evolution across the lifetimes of each artist. These interviews will dive into how artists think about their playing, who and where they learned from, how their styles are distinct, and how they may have influenced others.

Throughout this project, we will be exploring all aspects of how music and dance intertwine and affect each other. For example, callers are increasingly asking for tunes with specific characteristics—bouncy, swingy, stompy, and so on. How does this affect musicians? Contra musicians today are incorporating outside influences and writing more modern-sounding tunes. How does this affect the other aspects of contra dance? Contra Pulse will be documenting answers to many, many questions. What’s the difference

between playing for a monthly dance in a grange hall and more specialized dance weeks? How does that affect the musicians, dancers, and callers, all of whom are interconnected? What about bands that are releasing albums intended for listening outside of the dance context? All of these questions have interesting answers that depend on who you ask, and Contra Pulse plans to ask a variety of people.

**“Contra Pulse... will feature audio and video from some of the major forces in contra music...”**

We’ll be releasing each interview in a podcast format, along with video interviews and musical clips. Interviews with Dudley Laufman, Charlie Pilzer, and Larry Unger are due to be released soon, with more to follow in the coming year.

Julie’s interest has sparked other ideas at CDSS! We’re currently exploring ways we might present similar projects that examine the intersection between calling and dancing and other contra-specific aspects. As we get our feet under us with this project we’ll look at branching out further—we’d love to hear what you’d be interested in hearing about! Visit [contrapulse.cdss.org](http://contrapulse.cdss.org) to follow along!

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**Below:** Julie Vallimont interviews Dudley Laufman at Maine Fiddle Camp.



Photo by Julie Vallimont



# CDSS Supports FIRST Contra Weekend in France!

*By Laurette Tuckerman*

As an American living in Paris since 1993, I was often asked what I missed from the United States. At the top of my list was contra dancing, which I kept up by attending CDSS family camps at Buffalo Gap/Timber Ridge/Camp Louise and occasional trips to London barn dances. Eventually, with a great deal of encouragement from contra dance friends in the U.S., I started planning a contra dance series in Paris. Thanks to the financial backing from CDSS, we held the first contra dance in Paris on May 31, 2014.

In the five years since then, the group known as Paris Contra Dance has become very successful. By publicizing in other dance communities (Irish, Scottish, English, Breton, Balfolk) and in American expatriate communities, we now attract 80–120 dancers to each dance. Dancers also come from other parts of France and neighboring countries (Belgium, Germany).

A dedicated student folk club at the École Normale Supérieure helps us attract young people. Also, Paris Contra Dance was invited to organize an afternoon workshop and evening dance during the annual Royal Scottish Country Dance European youth weekend in Paris last Spring. This introduced American contra dance to a new international set of like-minded young dancers.

For our Paris contra dances, we now hold five dances per year, January, March, May, September, and November. To accommodate dancers from outside of Paris, our dances are held on Saturdays, usually from 4 or 5 p.m. to 10 p.m. Each dance has a fair number of newcomers. However, a large number are regular attendees, who enjoy each others' company at the potluck buffet dinners we hold midway through each dance. Fortunately, we've been able to find subsidized venues for our dances by cultivating municipal centers and cultural organizations, which enables us to almost break even.

We now have two offshoots. American expatriates who attend the Paris Contra Dance have started contra dance series in Strasbourg (Alsace) and Karlsruhe (Germany), which are attended almost entirely by French and German dancers. Contra dance has now become an established part of the Paris folk dance scene and is being brought to parts of Europe where it was previously unknown.

With this increasing growth of contra dancing in our region, the time seems ripe to organize a contra dance weekend. To increase our sense of community, our main target audience is the people who regularly or occasionally attend the Paris Contra Dance. The weekend will also be open to contra dancers from the U.S. and the U.K.

I've reserved a venue in the Normandy countryside about an hour from Paris that accommodates 60-70 people. The event will be partially subsidized by the Ministry of Culture, which will help to keep the weekend affordable. Also, I've chosen a three-day weekend, starting with a mid-day lunch on Saturday and ending with lunch on Monday. To keep the mix of ages similar to our Paris dances, I plan to have lower rates for youth attendees (perhaps offering work scholarships).

Like the first Paris Contra Dance, this first contra dance weekend is an exciting experiment. We'll see if enough people sign up to cover our costs. It will be helpful and encouraging to have CDSS funding as a safety net.

To learn more online search for "**Paris Contra Dance**" on Facebook, and Google-search "**American Contra Dance in Paris**". Those interested in attending the weekend should email [Laurette.Tuckerman@gmail.com](mailto:Laurette.Tuckerman@gmail.com).



**Above:** Paris Contra Dance held as part of the Climate Festival of the 18th arrondissement of Paris. Photo used with permission from the Author.



# Roots Contra: Celebrating the Traditional Roots of Modern Contra Dancing

By Diane Silver, Laura Lengnick, and Karen Gaughan

(Asheville, NC)

“What IS that MUSIC you’re playing?” asked the young dancer at the end of a great night of contra dancing at the Old Farmers’ Ball in Asheville, NC. “It’s traditional New England contra dance music,” I replied. “It’s fantastic,” said the young dancer. “I never imagined a band without a drummer could be so much fun to dance to! What did you say this music is again?” I explained that we were playing tunes that have been played for contra dancing since its beginning. “Oh, NOW I understand,” the young dancer replied. “You are playing contra ROOTS music!”

*This young dancer’s enthusiasm for the traditional dance band sound got my attention, as did his name for our music: Contra Roots. This brief conversation brought into clear focus the role that I had been playing as a long-time contra dance musician. I now understood that I have been tending to the core of the tradition, keeping alive the essential quality of contra dance that meant the most to me: **the beautiful interplay between music and movement in service to community**. In that brief moment, the idea for Roots Contra was born.*

—Laura Lengnick

Contra dancing, like many genres of social dance, can be roughly categorized as “historic” or “modern.” While some dance groups aim to recreate the style of a particular era, others enjoy a continual evolution of style and culture, resulting in a truly living tradition. Asheville’s weekly contra dances have long inhabited the leading edge of this evolution in contra dance, with strong swing, blues, bluegrass, jazz, pop, rock, old-time, tango, and techno influences shaping a unique community of dancers and musicians.

While this evolution is essential to maintaining the vitality of a living contra dance tradition, we had a longing for a sort of middle ground between historical dancing and the current scene. We wanted to create a dance experience that celebrated “straight-up” traditional New England fiddle tunes and contra dances. And thus was born ROOTS CONTRA.

Our vision for Roots Contra was shaped by some key values that we believed would distinguish our contra dance from others in the Asheville region:

- **We value dancing in unison** with neighbors, minor sets of 4, the whole long set, and the entire dance floor. This is distinguished from the current style in our region, which is more partner-focused and favors individual creativity over moving in unison.
- **We value dancing that emphasizes the flow** of the figures through the dance. Because an individual contra dancer’s experience is dependent on more than just their partner, personal preferences for traditional flow vs. modern flourish can sometimes be at odds—e.g., neighbors leading a twirl when a standard courtesy turn flows more smoothly into the next move. Roots Contra encourages dancers to cultivate the traditional flow of communal dancing.
- **We value contra dance “chestnuts,”** as a living tradition that links English country dance and contra dance. Chestnuts offer modern contra dancers the experience of moving through figures designed to fit a specific tune, and are a vibrant reminder of our participation in a dance form that has stood the test of time.
- **We value the incredible diversity of dance formations.** As contra dance evenings have evolved to be mostly all contra all the time, dancers rarely have the opportunity to experience the diversity of dance formations that used to be the norm in an evening of dance: contras, squares, circles, mixers, triplets, triple minors, polka, schottische, hambo, and the occasional novelty dance.

- **We value the traditional dance music** of New England, a uniquely American music that draws on the diverse fiddling traditions of the North Atlantic region, to provide the drive and lift perfectly suited to contra dancing. Our house band is a fiddle and piano duo who know the traditional repertoire and enjoy playing “straight-up” New England tunes.
- **We value the art and craft** of contra dance musicianship. Working as a team, we shape the evening to inspire dancing as a community by always attending to the fundamentals: caller varying the mood and pace of the program, and musicians providing a consistent downbeat, playing with lift and drive that propels the dancers through each figure, and choosing melodies that enhance the overall flow of the choreography. In short, the caller and musicians work in service to the dance—always!

So, how did we pull this off in our modern environment of leading-edge contra in Asheville? First, we were lucky that shortly after we got the idea to do a Roots Contra dance, The Old Farmers’ Ball (OFB)—our local contra dance organization—found a lovely small hall at a neighborhood city-owned community center. The OFB invited local callers and musicians to propose ideas for a series of small weekly events that would enrich the community according to the OFB mission. We jumped at the opportunity to include a Roots Contra dance. The OFB paid the annual rental, which was affordable because the city subsidizes the venue, according to their mission. We could not have pursued this without the OFB and the City of Asheville’s support of traditional arts for the community.

The hall also happened to have an acoustic piano (rare in these parts), a small house PA system, and sufficiently good acoustics that the band did not need amplification (thus, no need for a sound tech). We also volunteered our services as managers, caller, and house band. In short, we eliminated nearly all out-of-pocket costs, which enabled us to forego admission and the pressure of drawing large attendance for financial needs. This gave us the freedom to shape the dance according to our vision. The result was a free, monthly dance, in a small hall, offering an intimate evening with the feel of an old-fashioned town-hall dance.

Roots Contra has been a labor of love, and we are delighted that it has gained momentum in our community. After three years, we are now growing the concept of Roots Contra, offering it as an occasional variation in the range

of contra experience at regular weekly dances. We hope it might be a model for sharing the characteristics of dancing that we especially love, within the larger universe of the living tradition of contra dance. Any night can be a Roots night with intentional programming of the dances and music. Why not give it a try in your town? You just might catch a glimpse of Bob McQuillen, tapping his toe in the corner, eating ice cream, and smiling with approval! See an example Roots Contra dance on page 28.



## Poetry Contribution

*By Alexandra Christine Steffan*

### THE FIRST CAMP

or

Prayer of a Desperate Folkie for the Assimilation  
and Eternal Evocation of the Glory Around Her

Please  
let these tunes  
settle into my bones  
so deep

that my marrow  
hums them  
even when I move  
away from here.

Let those notes and tones I hear  
make a home  
in the nooks and crannies  
of my body;

Let their beauty  
pierce my skin  
and make little holes,  
so that when

the storms  
that follow this sunshine  
come,  
the wind

blows through them,  
and instead of creaking  
my whole being  
will sing.

# New-Age Petronella

By Diane Silver

Written to go with the original tune Petronella, though any AABB tune will also work.

This dance was written initially as an adaptation for the Roots Contra dance in Asheville, NC, which I ran with Laura Lengnick and Karen Gaughan (This dance accompanies the Roots Contra article on page 26).

I had collected a list of contra Chestnuts (thank you David Smucker and David Millstone) which were written to match a particular tune with precision, and which also had enough zip and interest (in my personal opinion) to satisfy modern sensibilities. I had called the original Petronella several times over the months, and I enjoyed introducing the original move (spin and balance, rather than balance and spin). I also emphasized the glory of catching hands around the ring on the 4<sup>th</sup> beat rather than clapping hands—(“spin-2-3-catch! Balance in and balance out)—and I enjoyed having a group of dancers who were willing to forego the clap.

However, for this particular program, the B part was just a little too repetitive of other dances planned. I didn’t think there would be tolerance for yet another dance with 1s lead down the center, turn alone, return, cast around; same-role-right-and-left over and back. Also, my aim in programming for Roots was not a whole evening of Chestnuts, but rather a mix of Chestnuts, modern contras with impeccably good flow (for which Laura & Karen would brilliantly match an impeccably well-suited tune), and other dance formations. Programmatically, I was looking for a more modern dance.

So with apologies to the prolific Trad., I wrote a new B-part. The result is admittedly a blatant modernization of the original, but it maintains the wonderful A-part that fits so beautifully with the tune, and it has been well received by modern contra dance crowds.

## Improper Contra

- A1) 1s spin to a diamond ring (Lady #1 spin thru the middle to the bottom point, Gent #1 spin a smidge to the top point; 2s join on the sides, ala original Petronella.)(4).  
Bal. the ring (4). All spin rt. 1 place (4); balance the ring (4).
- A2) All spin rt. 1 place (4); balance the ring (4).  
All spin rt. 1 place (4); balance the ring (4).  
(1s are now at the side points of the diamond ring).
- B1) 2s (at the top & bottom points of the diamond ring) propel Lady #1 across the set to her Partner, while they (the 2s) step to the side she vacates and all swing Partner (on Gents’ home side).
- B2) Long lines forward and back (8).  
Ladies chain across (8).

*The new B1 has been especially popular, with a good deal of whooping as the 2s catapult Lady #1 across the set.*

**Notes:** The original Petronella is Proper, while this adaptation is Improper. In the original, Gent #1 spins through the middle to form the diamond ring in A1, but in this adaptation, Lady #1 has that responsibility. She/They (Lady #1) must be especially vigilant, being ready at the conclusion of the sequence to identify the next set of four and immediately spin through the middle to start the dance again.



# Remembering Barbara Hicks Harding

October 27, 1922–December 6, 2019

By Katy German

Like so many of the best teachers from my childhood, Barbara was a memorable personality. She was joyous, bouncy, and precise. She expected excellence on the dance floor, and her gaiety inspired you to crave it too. Her energy and love of English country dancing was infectious, and she had a particular habit of singing out the rhythm of the tune as she taught a dance. In fact, you have only to utter “rumty tumty tickety tee” in the presence of one of Barbara’s dancers, and their posture straightens, their head lifts, a smile breaks across their face, and they are on the balls of their feet ready to move!

I first knew Barbara as a dance leader, but over the years came to learn about the rest of her life, and how her love of teaching was the common thread that connected her dance and non-dance activities. Inspiring and socializing young children was her passion, and she set her life to that beat. In 1951, after identifying a lack of preschool programming in Herndon, VA, Barbara founded Harding Hall. The school operated until 2003, when Barbara retired at the age of 80, and continues today as the Montessori Peace School. She taught in local elementary schools. And she continued teaching English country dance and English ritual dance throughout the years. She was a founder of the Old Dominion Dancers, an ECD group formed in 1970, and she was especially keen

on developing youth Morris and Sword teams. Barbara was a singer and musician, too, playing organ, piano, and accordion. She was a supporter of The Country Dance and Song Society, dancing with CDSS’s former Director May Gadd at Berea College’s Christmas Country Dance School. Barbara attended Christmas School every year from 1952 to 2012, teaching, playing music, and leading songs for generations of dancers.

“Ever practical, ever joyful, ever ready to share her love of dance and song... Ricky tickety tik!”

—Rebecca Davis, Ft. Mitchell, KY

One thread of Barbara’s life for which I am especially grateful was her role in creating the Danish-American Exchange (DAE). Founded in 1971 and headquartered in Berea, KY, the DAE is a network of individuals, groups, and organizations in the USA and Denmark united in the passion to learn from and inspire one another through home stays, folk dancing, folk music, and song and cultural experiences. For almost fifty years, U.S. folk dance groups from Virginia, Kentucky, Michigan, and beyond have participated in the exchange, and in turn have hosted Danish folk dancers who often became

lifelong friends. Those of us who were lucky enough to be a part of the DAE carry with us cherished memories of bonding through song and dance, of traveling together, of learning the art of hosting, and of experiencing how the world seems to open up when you realize what binds us together.

**Far Left:** Barbara Harding.

**Left:** Barbara Danish dancing with friends. Photos are courtesy of Jane L Harding.



# The Greatly Expanded CDSS Resource Portal: A Community Resource for All

*By Emily Addison & Linda Henry*

Are you a caller? Song leader? Ritual dance leader? Dance musician? Organizer? Dancer? Or do you play some other role in our shared traditions? We have a fantastic new resource for you: the CDSS Resource Portal!

[www.cdss.org/resource-portal](http://www.cdss.org/resource-portal)

## What is the CDSS Resource Portal?

The Portal is a curated and carefully organized collection of hundreds of resources from throughout North America and beyond. Most of the resources are free and available online. It's like a 24/7 library but without due dates or late fines!

The original CDSS Resource Portal was launched in September 2018 as a support for dance organizers. Our new greatly expanded Portal now provides additional sections for all the primary players in our network. This includes:

- Singers and song organizers
- Ritual dancers and organizers
- (Social) dance organizers
- Callers
- Educators (in both classroom and community roles)
- Dance musicians
- (Social) dancers

## Why have we created the Resource Portal?

The goal of the Portal links right back to the CDSS mission: *To connect and support people in building and sustaining vibrant communities through participatory dance, music, and song traditions that have roots in English and North American culture.*

We are aware that members of our network are constantly looking for support to help their practices, activities, and communities thrive. We see this through feedback we receive in surveys, phone calls, and emails fielded by our Community Resources Manager, and through the outreach work of the CDSS Executive Committee.

We created the Resource Portal to help meet these needs. We are investing staff time to compile knowledge from individuals and communities, and then share that valuable knowledge back out in a way that is easy to access. In certain instances, we are sharing expertise that we have in house. However, in most cases we look to our network as the experts. The Portal is all about making connections not only with information but also amongst individuals. Someone in California may have a helpful strategy to support someone in Saskatchewan or vice versa!

The Portal also illuminates where there may be holes in shared knowledge. We hope this will lead to new resources being developed and shared widely. See below for information about how to help us fill those gaps.

## How the Portal is organized

The Portal is organized by key roles such as callers, singers, and song organizers, etc. (See above for a full list.) Within each section, you will find:

- Resources organized by topic. For instance, the caller section has headings such as prompting/delivering the calls, program planning, supporting new dancers, gender-free and positional calling, getting gigs and working with organizers, and MUCH more.
- Repertoire, including traditional song collections, links to dozens of websites with dances from various traditions, etc.
- Lists of both online discussion forums and in-person gatherings to help you connect with others who share your interest.
- And even more!

We have also added a section on the benefits of our shared traditions. This section contains articles, research papers, and government reports on the benefits of participatory dance, music, and song. We hope these resources spark personal interest and provide support to those advocating for our shared traditions. Perhaps you are applying for a state/provincial grant and need evidence on the benefits

of your activity? Or maybe you are advocating for space in a municipal building? Or maybe you are approaching politicians to encourage investment in participatory arts? This section of the Portal is designed to support you in this important work.

## Next steps

The Portal contains hundreds of resources. However, to make the Portal a truly useful resource into the future, it needs ongoing input from YOU—our network. You and your communities each carry expertise that can benefit others. Maybe you want to write an article for the CDSS

News? Or organize a regional workshop and submit the summary notes? If you have ideas or resources you'd like to share, submit them online [www.cdss.org/share-your-resource](http://www.cdss.org/share-your-resource). If you have a topic but aren't sure about how it might fit into the Portal, fill out the form and add a brief note. We'll make sure to follow up with you.

In particular, we're looking for resources to add to the Singer, Ritual Dancer, and Educator/Classroom Teacher sections of the Portal.

We welcome your input on ALL of the above. Please email [portal@cdss.org](mailto:portal@cdss.org) if you have any comments.

# Connecting YOU to Community Resources

*These two new columns will be ongoing additions to the CDSS News.*

Highlights from community conversations on Shared Weight [www.sharedweight.net](http://www.sharedweight.net)

## Here are few of the recent conversations:

- Song Organizers: Welcome and introductions for this brand new list that launched in early January 2020!
- ECD: Lots of sharing of dances that contain contra corners; maybe you're looking for some?
- Contra Callers: Discussion on the use of modern electronic music for contra dances.
- Trad Callers: A robust conversation on what makes community dances successful, plus tips on how to lead a successful ONS (one night stand) for parents and kids in a school setting.

Also...

In early December, caller Alex Deis-Lauby posted:

*I left my cards for tonight on my kitchen table and brought only the ones I don't need! I found all online except:*

*-Colliers Daughter*

*-Wooing Mairi*

*-News from Tripoli*

*If you have those, could you send them my way please? And I chipped a tooth. So if you know a dentist in Poughkeepsie, see if they want to dance tonight.*

The ECD list didn't have any dental recommendations, but Carmen Giunta responded to Alex's request for the dances within seven minutes of her post. What a community!

Highlights from the CDSS Resource Portal [www.cdss.org/resource-portal](http://www.cdss.org/resource-portal)

## Resources in the Portal to get excited about:

*CDSS Starter Kit for Folk Song Organizers*

Created by Julia Friend and Nicole Singer, this resource outlines key considerations when launching a new sing, including creating a vision, finding a venue, publicity, clarifying the structure and flow of your events, and tips on facilitation.

*Roy Dommett's Morris Notes—Online Edition*

Edited by Dr. Anthony Barrand, this collection contains extensive notes regarding various morris traditions. It also includes articles on related topics such as playing music for morris, clowning in morris, sport injuries, and more!

*A Musician's Guide to Contra Choreography*

Written by Andrew VanNorstrand in 2019, this resource provides fantastic advice for dance musicians on what they need to know about contra choreography and how that relates to the music they play. The handout also includes tips on working with callers, as well as considerations for starting and ending sets.

Do you know of resources that would be great to add to the Portal? Please submit your resources via:

[www.cdss.org/share-your-resource](http://www.cdss.org/share-your-resource)



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# Contra Holiday in Medieval England

Stringrays

April 7-14, 2021

Lisa Greenleaf

Our  
8th  
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Treat yourself to an extraordinary British contra dance adventure with your friends! We are in the heart of the cathedral city of Ely, near Cambridge, with shops, river and train station close by. Join us on daily excursions or explore on your own. A great vacation for singles and couples with an opportunity to meet UK dancers. \$1350 includes breakfast, dinner, accommodations and seven dance nights. [geebee219@gmail.com](mailto:geebee219@gmail.com) (757) 867-6807 [www.contraholiday.net](http://www.contraholiday.net)

Monterey Country Dance Community presents  
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## FOGGY MOON

Contra Dance Weekend

Nov 6-8, 2020

Dance with us to:

**ELIXIR &  
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Calling by:

**Nils Fredland &  
Sarah vanNorstrand**

in beautiful Monterey, California

**Registration opens July 1st!**

visit & register at [montereycontradance.org](http://montereycontradance.org)



43rd Annual

## APPALACHIAN FAMILY FOLK GATHERING

Hindman Settlement School

Hindman, KY | June 8-11, 2020



Experience the joy and community of traditional Appalachian arts, including music, dance, crafts, storytelling, foodways and special children's activities.

For more info., visit:

<http://www.hindman.org/folk>





**May 1-3, 2020**  
**WHITEWATER WHIRL!**

**Contra Dance Weekend**  
**New River Gorge area, West Virginia**

Callers: **Gaye Fifer and Terry Doyle**  
 Music: **Contrarians** (Friday only)  
**Playing with Fyre** (Sat. and Sun.)

- 1930s-era dance hall with suspended wood floor
- free tent camping or dorm-style bunk houses
- on-site meals with vegetarian options
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- First timer to Whirl? Call and mention CDSS ad for **\$10 rebate**



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**304-729-4382**  
 sponsored by FOOTMAD.org of Charleston, WV

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Presented by the Berea Festival of Learnshops

**July 29, 30 & 31, 2020**

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**www.SingingBirdSchool.com**



## Harvest Moon Dance Weekend

English Country Dance in Chicagoland

**October 2 - 4, 2020**

Music by

**KAREN AXELROD**

and

**SHIRA KAMMEN**

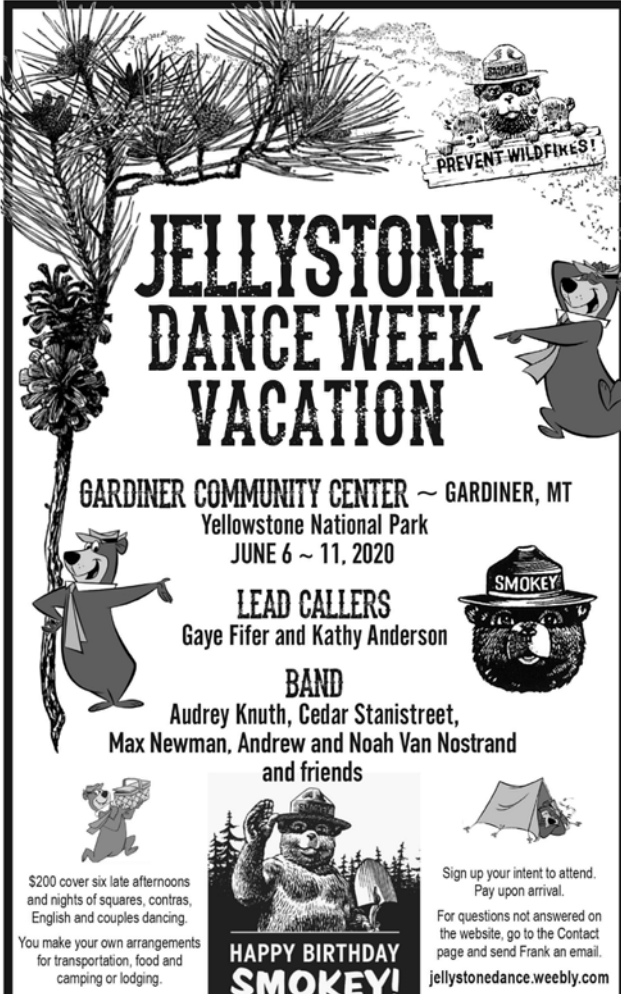
Calling by **BEVERLY FRANCIS**

at the Baker Community Center, St. Charles, IL

Limited to 60 dancers. Registration opens August 1.

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

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

**JELLYSTONE DANCE WEEK VACATION**

**GARDINER COMMUNITY CENTER ~ GARDINER, MT**  
 Yellowstone National Park  
**JUNE 6 ~ 11, 2020**

**LEAD CALLERS**  
 Gaye Fifer and Kathy Anderson

**BAND**  
 Audrey Knuth, Cedar Stanistreet,  
 Max Newman, Andrew and Noah Van Nostrand  
 and friends

**HAPPY BIRTHDAY SMOKEY!**

\$200 cover six late afternoons and nights of squares, contras, English and couples dancing. You make your own arrangements for transportation, food and camping or lodging.

Sign up your intent to attend. Pay upon arrival. For questions not answered on the website, go to the Contact page and send Frank an email. [jellystonedance.weebly.com](http://jellystonedance.weebly.com)



# Northwest Passage 2020

## ALL ENGLISH COUNTRY DANCE

Portland Country Dance Community's  
Labor Day Weekend Dance & Music Camp  
on the slopes of Mount Hood, Oregon  
Friday Sept 4 - Monday Sept. 7, 2020

### ALCHEMY

Karen Axelrod, Rachel Bell,  
Eric Martin

### THE WHOOTS

Shira Kammen, Jim Oakden,  
Charlie Hancock

And Dance Leaders

Susan Kevra & Melissa Running

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

## English Country Dance Weekend

Toronto, Canada

Toronto English Country Dance Assembly

October 2<sup>nd</sup> to 4<sup>th</sup>, 2020

*Caller:*

*Joanna Reiner Wilkinson*

*Band: Goldcrest*

*Daron Douglas ~ Paul Oorts ~ David Weisler*

Registration

<http://www.tecda.ca/oct2020>



## NORTHEAST HERITAGE MUSIC CAMP

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A WEEK OF TRADITIONAL MUSICAL IMMERSION

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YANN FALQUET LAURIE HART  
DAVID KAYNOR JEREMIAH MCLANE  
KATIE MCNALLY LISA ORNSTEIN  
OLIVER SCANLON DAVID SURETTE  
PETE SUTHERLAND BECKY TRACY  
NICHOLAS WILLIAMS



ACADIAN BRETON CAPE BRETON CONTRA  
FRENCH IRISH OLD TIME QUÉBÉCOIS  
SCANDINAVIAN SCOTTISH & MORE...

INSTRUCTION PERFORMANCES JAMS  
DANCES BANDS SINGING CRANKIE  
CAMARADERIE GOURMET MEALS  
A DARN GOOD TIME

[NORTHEASTHERITAGEMUSICCAMP.COM](http://NORTHEASTHERITAGEMUSICCAMP.COM)

# G O D S



"WE ARE AS GODS AND MIGHT AS WELL GET GOOD AT IT" —STEWART BRAND  
 GAINESVILLE OLDTIME DANCE SOCIETY  
 GAINESVILLE FLORIDA

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

Florida's **2020 Wild Asparagus Weekend**--four contra sessions over three days April 17-18-19 with George Marshall at the amazing Dancing Fish dance barn in nearby Melrose, will leave you breathless!

Gainesville Oldtime Dance Society (GODS) dances are held first Sundays 4-7 pm, third Saturdays 7-10 pm, and fifth Sundays 4-7 pm at the historic Thelma Boltin Center, Gainesville's authentic Swing-era dance hall. Waltz with us to live music by our waltz band 'Stay Tuned' starting 90 minutes before every contra dance event.

Visit [godsandance.org](http://godsandance.org) for our dance schedule. Follow Gainesville Oldtime Dance Society on Facebook.

**New London Assembly at the  
 Amherst Early Music Festival**  
 Connecticut College, New London, CT  
 Sunday, July 12 - Sunday, July 19, 2020

**Brad Foster** Program Director  
 with **Joanna Reiner Wilkinson**  
 and **Cécile Lay**

Musicians:  
 Karen Axelrod piano  
 Shira Kammen violin  
 Audrey Knuth violin

Learn 17th-century country dances, and the modern dances they inspired. Presentations on dance history, wonderful lectures and concerts by the Amherst Early Music Festival Faculty.

Tuition \$635 Housing from \$210  
 Work-study and scholarships available.  
[amherstearlymusic.org](http://amherstearlymusic.org)



We hope you'll join us!

Join us for the 2020

## Mad Robin Ball



*A weekend of  
 Dancing, Music, &  
 camaraderie in  
 Sonoma County*

Dancing Master: **Alan Winston**

Music by: **Eden MacAdam-Somer,**  
**Larry Unger, & Charlie Hancock**

**Saturday, June 13, 2020**

Hermann Sons Hall, Petaluma, CA

Information at: <http://madrobin.org>

or call Kathy at (707) 829-0168





# DANCE

at John C. Campbell Folk School



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

## 2020 DANCE WORKSHOPS

March 27-29, 2020

### Intro to Appalachian Clogging

with Annie Fain Barralon

It only takes knowing a few steps to dance to your heart's content, and that's what you'll do in this Appalachian-style, percussive dance. Have a great time learning a variety of basic steps and short routines. The only requirement is to be fit enough to stand and be active for a couple of hours at a time.

April 24-26, 2020

### English Country Dance Weekend

with Kalia Kliban

Experience the joy of English country dancing from the Playford" dances of the 17th and 18th centuries to 20th century dances and contemporary dances. Live music by Bare Necessities (Earl Gaddis, Mary Lea, Peter Barnes, and Jacqueline Schwab). Previous English country experience is required.

May 17-23, 2020

### Dancing, Playing & Singing Appalachian Style!

with Aubrey Atwater

Delve into the wonders of traditional Appalachian dance, singing, and music. Experience flatfooting and freestyle clogging steps, as well as traditional play-party games and dances geared to young people and older adults. We'll learn and sing beautiful and joyous traditional songs and ballads as a means to explore the remarkable cultural history and heritage of the region. As time and access allow, try instruments such as the mountain dulcimer, limberjack, and banjo. All levels welcome.

June 21-27, 2020

### Dance Callers' Workshop

with Gaye Fifer

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

September 11-13, 2020

### Learn to Two-step, Honky-tonk Style!

with Kari Sickenberger

Do you enjoy classic Country Western music and Honky Tonk? Want to learn to dance the two-step or gain techniques to improve your style? This class will offer enjoyable lessons on basic two-step, as well as several types of turns and tricks. Don your dancing boots (or shoes) and prepare to have fun kickin' up your heels to live music! Some physical fitness is required, but a partner is not.

October 23-25, 2020

### Fall Dance Weekend

with Jesse Edgerton & Sue Rosen

Celebrate the season at Fall Dance Weekend! Join two amazing callers for a wide range of dance styles, including squares and contras, with live music from The Elf Tones (Roger Gold and Mara Shea), Bruce Rosen and George Wilson. All dances will be taught and walked through in advance. The weekend also includes free entry to our annual Halloween community contra and square dance on Saturday night. Some previous contra or square dance experience is recommended, but not essential. Singles and couples welcome.

November 20-22, 2020

### 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 this modern form of a centuries-old dance tradition. Contra dancing involves groups of couples in two long lines. After learning basic moves with expert instruction, you'll be ready to participate in the Saturday night community dance. Singles and couples are welcome. Be prepared for moderate exercise.



December 26, 2020 - January 1, 2021

### Winter Dance Week

with Instructors: David Millstone, Diane Silver, Phil Jamison, Carl Jones, and Erynn Marshall

Musicians: To be announced

Save the date for this celebratory week of fundancing and wonderful live music.

Complete details on folkschool.org.

To view our eCatalog and register for a class, visit [folkschool.org](http://folkschool.org) or call 800-365-5724, [dance@folkschool.org](mailto:dance@folkschool.org)



# Come with me and ESCAPE!

English, Scottish, and Contra Dancing  
with Ritual Dancing, Singing, and More!

Whether you're a veteran dancer or excited to try something new, ESCape is the perfect week for you! Enjoy amazing dancing, singing, food, and friends at Pinewoods Camp in Plymouth, MA, July 6-10, 2020. See you there!

Registration and more info at [bit.ly/ESC2020](http://bit.ly/ESC2020)

Co-Sponsored by RSCDS Boston Branch and CDS Boston Centre. ❖ Scholarships available!

## ❖ ESCape 2020 Staff ❖

Jenny Beer (English) • Marc Hartstein (Scottish)  
Luke Donforth (Contra) • Nancy Barbour (Rapper)  
Ben Moss (Morris) • Catherine Miller • Adam Oleksa  
Peter Macfarlane • Julie Vallimont • Dave Wiesler  
Kristen Planeaux • Christopher Jacoby • Dan Emery

❖ Dancing will be called and taught  
using gender-free terms. ❖



## The ABCs of Contra Dancing

Celebrate community dancing  
and help bring this beautiful  
**board book** into existence!

Rhyming couplets by Luke Donforth  
Gorgeously illustrated by Sarah Hirsch

On Kickstarter in March 2020  
[tinyurl.com/ContraABC](https://tinyurl.com/ContraABC)



## Columbus English Country Dance Weekend

October 24-25, 2020

with **Bare Necessities**

and **Jenny Beer**

[www.columbusenglishcountrydance.org/CCDW/](http://www.columbusenglishcountrydance.org/CCDW/)

# Meet Me in St. Louis

Contra Dancing and a Whole Lot More - Memorial Day Weekend

Our 5th annual contra dance weekend in a wonderful suburban St. Louis setting  
May 22 to 25 (4 days!) 2020

featuring:

**Audacity & Roger Wilco**

calling by:

**Gaye Fifer & Andrea Nettleton**  
and

**Lots of wonderful workshop leaders**  
Really great artists! What are you waiting for?

Registration information at our website (below)  
Information—email [mac@childgrove.org](mailto:mac@childgrove.org)



**Childgrove Country Dancers**  
[www.childgrove.org/mmisl](http://www.childgrove.org/mmisl)

## DANCE TRANCE

Contra Dance Weekend

June 12-14, 2020

In beautiful Lexington, Kentucky

Featuring



**Dugan Murphy, Hot Coffee Breakdown,**  
contra, waltz, workshops, jams  
& more

[www.dancetrance.ltda.us](http://www.dancetrance.ltda.us)

Questions: Michael French (859) 552-5433

# LABOR DAY DANCE AWAY

**CONTRA DANCE WEEKEND** September 4-7, 2020

Join us for an ALL-INCLUSIVE weekend of dancing and music at beautiful  
**Camp Cedar Glen** in the mountains near the historic town of Julian, east of San Diego, California!

**Bands:** Drive Train (Ed Howe, Bennett Konesni, Edith Gawler, Stuart Kenney)

Contra Sutra (Dave Bartley, Marni Rachmiel, Brandon Vance, Julie Bennett)

**Callers:** Jacqui Grennan and Deb Comly



- All-inclusive weekend — cabins (3 nights) or bring a tent/RV
- Meals with vegetarian options (Sat. breakfast thru Mon. lunch)
- Air-conditioned dance hall, solar-heated pool
- Yoga, Music Jams, Singing, Dancing, Workshops and more
- Onsite Wolf Education Project, hiking in beautiful wooded area

Online registration and more information at  
**WWW.CALDANCECOOP.ORG**



# BAY AREA

Family Week • June 28 - July 4, 2020 • [bacds.org/familyweek](http://bacds.org/familyweek)

Join us for six full days of camp this summer. English Country dance with David Newitt, Contradance led by Kelsey Hartman, French Canadian dance taught by Donald Dubuc (Quebec), all accompanied by our fantastic fleet of musicians.



Separate classes for kids of all ages (including adults), plus singing, music, crafts, storytelling, stilt-walking, and too much fun ... at Monte Toyon near Aptos, CA. If you have questions or want to be on our mailing list, email us at [familyweek@bacds.org](mailto:familyweek@bacds.org).

# COUNTRY

Hey Days • July 5 - 12, 2020 • [bacds.org/heydays](http://bacds.org/heydays)

English Dance & Music Week at Sonoma State University in the wine country of Northern California.

English Country Dance:  
Andrew Shaw, Kalia Kliban,  
Megan Wilson

Longsword and Rapper:  
Jeremy Carter-Gordon  
Singing: Jeff Warner



Fabulous Music by: Persons of Quality (Jon Berger, Rebecca King, Jim Oakden), Shira Kammen, Jonathan Jensen, Audrey Knuth, Charlie Hancock, Erik Weberg

Music Workshops, Parties by the Pool, Daily Gathering & more!

Housing in suites with four en suite bedrooms and a shared kitchen/living room.

# DANCE

Balance the Bay • August 7-9, 2020 • [bacds.org/btb](http://bacds.org/btb)

San Francisco's high-energy urban Contra weekend brings you hot dancing in mild summer weather. Featuring The Latter Day Lizards (Kate Barnes, David Langford, Bill Tomczak, Cory DiMario, Pokey Hellenberg) and



The Syncopaths (Ashley Broder, Christa Burch, Ryan McKasson, Jeff Spero). With callers Will Mentor and Lindsey Dono. The dance hall has a rubber-pad sprung floor with excellent ventilation and plenty of parking!

# SOCIETY

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





## World renowned Music & Dance Camps

### WESTERN & SWING WEEK

Sun-Sat **JUN 28-JUL 4**

Swing/Jazz, Western Swing  
and Classic Country

Swing Dance • Sat, Jun 27

### NORTHERN WEEK

Sun-Sat **JUL 19-25**

New England, Québécois, English  
French and Scandinavian

Contra Dance • Sat, Jul 18

### SOUTHERN WEEK

Sun-Sat **AUG 16-22**

Appalachian, Old Time,  
Cajun and Zydeco

Square + Zydeco Dance • Sat, Aug 15

*Fun-filled learning vacations where people of all ages and experience levels  
gather to make music, dance, and share good times with kindred spirits!*

Appalachian Immersion!

### OLD TIME ROLICK

Fri-Sun

**APR 24-26**

Alasdair Fraser & Natalie Haas'

### SCOTTISH STRING FLING

Fri-Sun

**MAY 1-3**

Sing, play and learn!

### AUTOHARPS & DULCIMERS 2

Fri-Sun

**MAY 15-17**

8th Annual

### ASHOKAN UKE FEST

Fri-Mon

**MAY 22-25**

World-class instruction

### ACOUSTIC GUITAR CAMP

Mon-Fri

**JUL 27-31**

A family vacation

### ASHOKAN FAMILY CAMP

Mon-Fri

**AUG 3-7**

5 days of pickin'!

### BLUEGRASS CAMP

Mon-Fri

**AUG 10-14**

Ring in 2021!

### NEW YEAR'S CAMP

Tues-Fri

**DEC 29-JAN 1**

**LEARN MORE & REGISTER AT [ASHOKAN.ORG](http://ASHOKAN.ORG)**

The Ashokan Center • 477 Beaverkill Rd., Olivebridge, NY 12461 (845) 246-2121

—ADIRONDACK DANCE WEEKEND—  
September 11-13, 2020

All-inclusive Dance & Music Weekend with Contra and English Country Dancing  
@Silver Bay YMCA, Lake George, NY!

Callers: Mary Wesley & Rick Mohr, Scott Higgs & Joanna Reiner-Wilkinson

Lake Effect Blue: Chuck Abell, Matt Sloboda, Marco Brehm, Dan Elias

Anadama: Bethany Waickman, Amelia Mason, Emily Troll

Foxfire: Karen Axelrod, Daron Douglas

The Turning Stile+: Aaron Marcus, Joanne Garton, McKinley James

[www.danceflurry.org](http://www.danceflurry.org) (518) 902-6584

[Adirondack@danceflurry.org](mailto:Adirondack@danceflurry.org)

Millennial and College (One Day) Scholarships



Connecting/inspiring through traditional music and dance

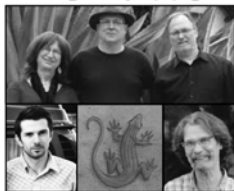
## Balance the Bay

San Francisco  
Contra Dance  
Weekend



August 7-9, 2020

### The Latter Day Lizards



Kate Barnes  
Bill Tomczak  
David Langford  
Corey DiMario  
Mark "Pokey" Hellenberg

→Callers: Will Mentor & Lindsey Dono←

### The Syncopaths

Jeff Spero  
Ashley Broder  
Ryan McKasson  
Christa Burch



Registration Opens April 12 ~ [BACDS.ORG/BTB](http://BACDS.ORG/BTB)

Just an Hour from Glacier  
National Park, MT on  
Beautiful Flathead Lake

## Bear Hug

Contra Dance Weekend  
Sept. 11th-13th, 2020

Diane Silver and Woody Lane

Music by Toss The Possum and

Double Trouble

(Rodney Miller & Jeff Spero)

New menus with food from  
across western Montana

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

**North Jersey English Country Dancers  
18th Annual "Play-ful" Ball**



**Saturday  
May 30, 2020**

**With Tom Amessé  
and the Flying Romanos**



**Potluck & Dancing  
The Unitarian Society  
Ridgewood, NJ**

**Dances may include:**

All You Need is Love...and a Bottle  
The Astonished Astronaut  
Barbarini's Birkenstocks  
Alice's Restaurant  
Turning On by Threes  
VW Bus-kin  
Haight Ashbury Assembly  
Trip to the Guru



**Flyer/registration form at  
[www.northjerseyenglishcountrydancers.org](http://www.northjerseyenglishcountrydancers.org)  
Or contact: Norma Castle at 914-476-7102  
or [castlenorma@yahoo.com](mailto:castlenorma@yahoo.com)**

## SUBMITTING ARTICLES, PHOTOS & ADS

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

**PERSONAL ADS** (75 words maximum) are free for CDSS members and \$5 for nonmembers.

### DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440  
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250  
half page vertical, 3-3/8" wide x 9-1/4" high, \$250  
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Rates are slightly lower for the Summer digital issue.

### SENDING ADS

Ads must be black and white or grayscale and in PDF format. To reserve, fill out and submit the form at [cdss.org/cdss-news-insertion-order](http://cdss.org/cdss-news-insertion-order).

### DEADLINES

Spring–February 1<sup>st</sup> (issue mailed March)  
Summer–May 1<sup>st</sup> (issue online only in June 2020)  
Fall–August 1<sup>st</sup> (issue mailed early September)  
Winter–November 1<sup>st</sup> (issue mailed December)

The **EVENTS CALENDAR** is online at [cdss.org/events](http://cdss.org/events). To include an event, navigate to the bottom of that page and click on the words "Add an Event" in the blue box. You can also email [events@cdss.org](mailto:events@cdss.org).

### BE SOCIAL WITH US!



<http://www.facebook.com/cdss.org>  
Instagram: [cdssorg](https://www.instagram.com/cdssorg)

### SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit [cdss.org/appeal](http://cdss.org/appeal). Your help is much appreciated.

### LEGACY OF JOY SOCIETY

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



CDSS NEWS  
Country Dance and Song Society  
116 Pleasant Street, Suite 345  
Easthampton, MA 01027-2759  
[www.cdss.org](http://www.cdss.org)

*Change service requested*



JULY 18-25, 2020  
FAMILY WEEK at Pinewoods (MA)

JULY 25-AUGUST 1, 2020  
HARMONY OF SONG & DANCE at Pinewoods (MA)

JULY 25-AUGUST 1, 2020  
FAMILY WEEK at Ogontz (NH)

AUGUST 1-8, 2020  
ENGLISH DANCE WEEK at Pinewoods (MA)

AUGUST 8-15, 2020  
AMERICAN DANCE & MUSIC WEEK at Pinewoods (MA)

AUGUST 9-16, 2020  
DANCE, MUSIC, & SPICE at Cavell (MI)

AUGUST 10-16, 2020  
CASCADE OF MUSIC & DANCE at Louise (MD)

AUGUST 15-22, 2020  
EARLY MUSIC WEEK at Pinewoods (MA)

AUGUST 22-29, 2020  
CAMPERS' WEEK at Pinewoods (MA)

**Experience our 2020 summer  
dance, music, & song camps**

**Choose from nine weeks  
and four locations!**

**Scholarships available!**

**COUNTRY DANCE & SONG SOCIETY**  
**[cdss.org/camp](http://cdss.org/camp)**



## CDSS Web Chats for Organizers!

**NEXT TOPIC**

***Supporting Song Organizers:***  
**Addressing Current Challenges**

*Join us in mid-May!*

Our next Web Chat will support song organizers in addressing and discussing current challenges. For announcements about the date, time, and guest speakers, sign up online at [cdss.org/web-chats](http://cdss.org/web-chats). Questions? Email [resources@cdss.org](mailto:resources@cdss.org). See page 5 for more webchat news.