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SPRING 2021





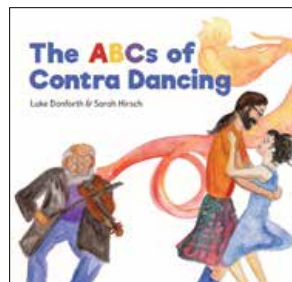
## This Spring!

Check out these fantastic new books and CDs from across the country and for all ages! Don't know what to get? Order a gift certificate—now available online.

By Luke Donforth & Sarah Hirsch

### The ABCs of Contra Dancing

This lovingly-illustrated board book is a series of rhyming couplets about the alphabet and contra dance, written by Luke Donforth as he travelled calling various dances around North America. The fabulous artwork was done by Sarah Hirsch, based on her decades in the dance community—you may recognize some friends in her illustrations! This book is a wonderful introduction to this living tradition for the next generation.



By Steam

### Hoodaki

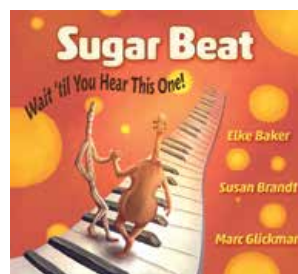
The latest from Steam! one of the great western contra dance bands. Alice Boyle on fiddle and viola; Dave Firestone on mandolin, bouzouki, guitar, and percussion; Robert Rosenberg on guitar and banjo; and Claire Zucker on bodhran, concertina, vocals, and feet all combine for a beautiful sound that never lets up. A range of great tunes played with vigor, humor, and emotion create a CD worth listening to again and again.



By Sugar Beat

### Wait 'til You Hear This One!

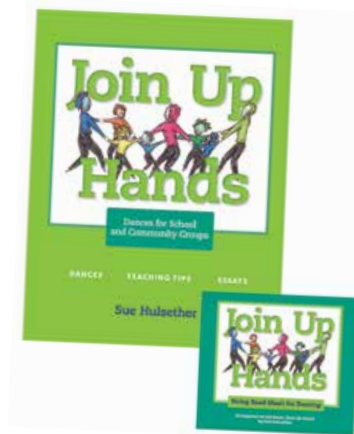
Sugar Beat (Elke Baker, fiddle; Susan Brandy, flute; and Marc Glickman, piano) has been making music together for nearly two decades. They've honed their style at dance halls, where the drive and creativity of their contra dance arrangements never fail to energize the crowd. Blending Irish, American, Scottish, Quebecois, and Klezmer traditions with contemporary improvisation as well as their own original compositions, their dynamic performance has the effect of making you think with your feet!



By Sue Hulsether

### Join Up Hands

*Join Up Hands* is a volume of simple and accessible longways, circle, and square dances. Each of the 23 dances is accompanied by clear directions and time-tested teaching tips, along with reference materials and historical context. The companion CD (sold separately) provides 12 tracks of lively old-time string band music, perfect for accompanying the dances in the book. Sample calls and a beautiful waltz round out the recording to recreate the feel of a real-live barn dance!



## CDSS News spring 2021

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

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

**FRONT COVER:** Wood sculpture inspired by Jeff "Smokey" McKeen, carved by Mark Matthews. Photo by Carol Langstaff. **ABOVE:** "Waltzing with Willow" full dance sculpture by Mark Matthews. **ABOVE LEFT:** Lael Whitehead at Fiddlehead Studios, Mayne Island, B.C., Canada. **TOP RIGHT:** Caller Herbie Gaudreau.



# ANNOUNCEMENTS

## New Director of Programs!



Welcome aboard Joanna Reiner Wilkinson, CDSS's new Director of Programs! You will hear more from Joanna in the summer issue of the *News*. Keep your eye out for new program announcements, and read more about Joanna's background at [cdss.org/staff](https://cdss.org/staff).

## 2021 Summer Camp Updates

While there is some positive news about vaccinations, the pandemic is by no means over. We feel (and hope!) that there is a chance of camps happening this summer, but we don't think it's a sure enough bet to open registration and ask for deposits now. When and if the likelihood of camps is high enough, we will open registration (and scholarship applications) and spread the word by email, mail, Facebook, and on [camp.cdss.org](https://camp.cdss.org).

CDSS runs camp programs at four different locations in four different states, and we are working with each facility individually to determine if it is safe to hold our programs there this year. It is possible that decisions about each facility will be made at different times, and that programs will run at some camp locations, but not at others.

If we can't gather in person, we will find ways to bring our camp communities together online. We know that our communities are strong, and we know that, however long it takes to get there, singing and dancing together will be sweeter than ever after the pain of separation.

In the meantime, check out our other online programs at [camp.cdss.org](https://camp.cdss.org)!

## Board Nomination Deadline is June 30!

The CDSS Governing Board will have positions to be filled next year and would appreciate your nomination suggestions. We are looking for a mix of folks passionate

about traditional dance, music, and song, with the skills, experience, time, and energy to serve a three-year Board term. Skills that are always needed are fundraising, accounting/financial expertise or business acumen, or experience serving on other boards. If you're interested in being involved in other ways, there are also opportunities for non-Board members to serve on committees and task groups. If you or someone you know fits any of these criteria, please send your suggestions to us with the following information:

- Person's contact information (email address and phone number)
- How they are involved in CDSS traditions (e.g., singer, dancer, musician, organizer, etc.)
- Professional and personal skills they would bring to the Board (or committees/task groups)
- Why they would be a good Board (or committee/task group) member

Send suggestions to the CDSS Nominating Committee by June 30, 2021, via email [cdss.nomcom@gmail.com](mailto:cdss.nomcom@gmail.com) or mail: Juliette Webb, PO Box 58532, Nashville, TN 37205-8532.

## CDSS Lifetime Contribution Award: 2022 Nominations Open!

Do you know someone who has made an exceptional contribution to the mission of CDSS? Has this contribution benefited multiple geographical areas or generations of people? Have they worked in conjunction with CDSS for more than 20 years? If the answer is "yes" to all of these, then you may know a future recipient of the CDSS Lifetime Contribution. CDSS is now looking for nominations for next year's award, and we'd love to hear from you. Nominations for the 2022 award are now open, so please visit [cdss.org/lca](https://cdss.org/lca) for more information and to make a nomination. The nominating period is open until March 31.

The 2021 award for David Kaynor will be celebrated at an online event later this spring, so stay tuned for further details on that soon. The 2020 award celebration for Kate Barnes, scheduled for September 2020, was unfortunately cancelled due to the pandemic and will be rescheduled when it is safe to hold in-person dance events.



## Cultural Equity Advisory Group Facilitator Hired

We were overwhelmed by the response to our call for nominations for our Cultural Equity Advisory Group! Thank you so much to all of the wonderful people who put themselves forward or nominated others. We know we have a lot of work to do to fully realize our commitment to cultural equity, but seeing the depth of talent and passion in our communities makes us believe that we can do it.

We are pleased to announce that we have hired Dr. Dena Ross Jennings to be the group's facilitator. Dena is helping us select the rest of the group, and will then guide us through this process over the next year. We are extremely excited to be working with her. Dena Ross Jennings is a human rights activist, musician, instrument-maker, and a physician, and brings more than 20 years of experience working on conflict transformation with her organization Imani Works.

Learn more about Dena's work at [imaniworks.org](https://imaniworks.org).

**ABOVE PHOTO:** Dr. Dena Jennings, Physician, Master Naturalist, musician, and lecturer. Photo by Dena Ross Jennings.

## Web Chat Update

Since all music, dance, and song communities will continue to evolve as the pandemic unfolds, we're waiting to see which needs are most urgent before planning our next Web Chat. Visit [cdss.org/web-chats](https://cdss.org/web-chats) for the latest updates, as well as materials and videos of all previous CDSS Web Chats. Feel free to send questions to [resources@cdss.org](mailto:resources@cdss.org).

# POEM: THE DANCE FLOOR

By Beth Harvey

Where are you?

The dust keeps settling.

I keep waiting for the creak and tap as you move across the room.  
To hear the click of the light switch and feel the light pour down on us.

I keep waiting to be swept up.

Shouldn't the fiddle be starting soon?

Shouldn't I be collecting the kids, ready for their twirls and running games?  
Shouldn't we be collapsing into each other in laughter now?

Waiting.  
As I meet and greet everyone entering, the footstep gathering of a crowd.

I keep waiting for the call for partners. Waiting to support the lines of you.  
Waiting in anticipation of this next dance.

I'm ready.  
I'm ready for the swirl.  
Ready for that shush of shuffles we create together.  
Those stomps and chugs and taps.

Dip down to me now.

But it's dark. And the dust keeps settling.  
The only sounds are my own pops and creaks  
as the swelling of the summer humidity  
turns to shrinking of this cold dark winter.

I am waiting.



## STORIES FROM THE CDSS

# Legacy of Joy Society

Sometimes people ask what it is that I love about CDSS. That's easy: it has given me decades of joy. I was introduced to English country dance by accident 30 years ago, and I've never looked back. My participation in everything from English country, contra, morris and rapper, to the exhilarating community singing of Sacred Harp, all lead back to CDSS. I've been to camp, taken wonderful training courses, and, most importantly, I have made friends all across the continent and beyond. CDSS has given me a community full of fun, laughter, and caring.

CDSS will be here when COVID-19 is vanquished. So, it makes sense that I am remembering CDSS in my estate plans. By bequeathing a final gift, I can leave behind a legacy of joy. It's a wonderful way to give back when I have been given so much. Share the joy and pass it on!

SHARON MCKINLEY



*"It's a wonderful way to give back when I have been given so much. Share the joy and pass it on!"*

Photo courtesy of Sharon McKinley



## SHARE THE JOY!

If you'd like to join the Legacy of Joy, fill out the online Request to Join form at [cdss.org/legacy](https://cdss.org/legacy) or email Robin Hayden at [robin@cdss.org](mailto:robin@cdss.org). Considering including CDSS in your estate plans but don't know where to begin? Fill out the Expression of Interest Form on the website, and we'll get back to you to help you figure out your options.

CDSS.ORG

## FROM A BOARD MEMBER

It's a running joke on the Board that I want to join every committee and every task group, particularly new ones. I admit, I do tend to get excited about new projects! But over the past few pandemic-heavy months—has it been a year already?—I have struggled to find meaning in my work. Last winter and spring, when we faced the wave of pandemic cancellations, I realized just how much of my life is about bringing people together in person.

Sometimes a pause of one kind can open a space for deepening other work. I have found motivation in cultural equity work at CDSS, as the Board and staff together take a long and honest look at our own histories, policies, and programs. I found hope in the way that Dr. Dena Ross Jennings, the newly-contracted facilitator for the CDSS Cultural Equity Advisory Group, spoke about the process as one of transformation. For living traditions are resilient in their ability to transform and be transformative.

During my first term I particularly enjoyed Board-staff collaborations. As a Board, we make a point of creating space so that the staff can do their jobs. However, there are times when the Board can directly support staff in their work through helping with background research, groundwork, or simply providing a sounding board for brainstorming. This takes a kind of collaborative trust that not every organization can sustain. That these collaborations are flourishing at CDSS is, I think, a sign of health, commitment, and good things to come.

As I begin my second term on the CDSS Board, it is with the hope that we may dance and sing together in person soon. And, in the meantime, may we continue to create and embrace transformation.

*Amore*



ABOVE: CDSS Board Member Avia Moore, Toronto, ON.  
Photo by Laura Kirby.



# “Supplication in a Nation’s Calamity”

## A Shaker Song for a Nation in Turmoil

By Saro Lynch-Thomason

In February of 1862, a year into the Civil War, a 25-year-old Shaker woman named Sister Cecilia Devere lay asleep in her bed. The prosperous village of Mount Lebanon, NY, was far away from the carnage taking place further south, yet Sister Cecilia’s dreams were troubled. Suddenly she began to sing—a song no one had ever heard before. We now know the song as “Supplication in a Nation’s Calamity,” or “Prayer for the Captive.” Three years after Cecilia first sang “Supplication,” Shaker villages across the country would sing it to honor Lincoln after he was assassinated.

*Dark is the cloud that rests over the nation  
Wild is the war cry that pierces the air  
God’s heavy judgements spread wide desolation  
Strong hearts are bound in the depths of despair*

The first verse reflects the unprecedented bloodshed that was taking place from Virginia to Oklahoma—death on a scale that overwhelmed the infrastructure of the North and South alike, and caused, in Cecilia’s words, even the strongest of hearts to be wracked with despair.

In the verses that follow, Cecilia calls for the emancipation of enslaved people, prays that all people might learn the importance of love and compassion, and asks God to bless and protect the Shakers in this time of terror. The song ends on a note of humility: “Down in the valley we find thy true power / Lord in thy mercy oh guard us still there.” In Shaker song traditions, to be in a valley is to be humble, and therefore closer to God.

“Supplication” offers a haunting depiction of a nation experiencing intense grief, an experience that in many

ways mirrors our own today. The “wide desolation” and unfathomable death toll Cecilia sang about can be compared all too easily to the hundreds of thousands of Americans who have died of COVID-19. Now as then, even as we all experience these mass deaths, we have been driven apart politically, to the point where one half of the nation genuinely sees the other half as a threat to their life and liberty, and vice versa. This is where Cecilia’s call for humility finds stark relevance. How can we move past this shared calamity, and calamities to come, until we overcome our pride, recognize the humanity in people who live and believe differently, and learn to listen to one another?

“Supplication in a Nation’s Calamity” is the latest historic song I’ve featured in *Songs that Speak*, a monthly YouTube series that unpacks the history, folklore, and modern-day relevance of traditional songs, some well-known and some less known. The series explores questions like: What can a 1,000 year old song about a boar hunt teach us about our own ancient fears of being prey? How can old ballads about herbal remedies help us understand traditional folk magic? How does a 1930 cotton mill song enlighten us about the bravery of our grandmothers? (You can see the episode on “Supplication” at [youtube.com/sarolynchthomason](https://youtube.com/sarolynchthomason).) I also provide a companion video each month that teaches the song through sing-and-repeat instruction. Launched in December of 2020, this ongoing project is supported through Patreon, an online patronage platform that lets fans give monthly donations to support an artist’s work. You can learn more about mine at [patreon.com/sarolynch](https://patreon.com/sarolynch).

I was inspired to create the *Songs that Speak* series because, as a long-time song leader, I always found myself wanting to pack in as much history as possible whenever I taught workshops on traditional songs. One of the great gifts of singing old songs is the opportunity they provide to connect with the experiences of people we might otherwise never meet. Our interactions with these songs help to form a kind of invisible community, which allows dialogue and even companionship with singers and historic figures who existed hundreds or even thousands of years ago. For me, learning the history behind these songs has always deepened those connections, helping me to understand how my life is related to the lives of others, including those who have lived in very different cultures, times, and places. I hope that *Songs that Speak* can strengthen the kinship of singers past and present by offering a broader and deeper context for the songs that move us.

Cecilia’s “Supplication” would have been considered by the Shakers to be a “gift song,” a song brought about by heavenly inspiration. But songs need not be delivered from sacred sources to have revelatory power in our day-to-day lives. I invite you to use *Songs that Speak* as an opportunity to learn from, and even be soothed by, the lessons that songs such as “Supplication” have to teach us.

CDSS will be sponsoring future *Songs that Speak* episodes. Stay tuned to learn more.

**Saro Lynch-Thomason** is a ballad singer, song writer, folklorist, documentarian, and illustrator from Asheville, North Carolina. Her passion for traditional music, people’s struggles and Appalachian traditions calls her to perform, teach and produce media that tell the stories and songs of America’s social history. Saro holds an M.A. in Appalachian Studies and a Certificate in Documentary Studies. [sarosings.org](https://sarosings.org)



Above: Saro Lynch-Thomason. Photo by Studio 828 Photography.

## SUPPLICATION IN A NATION’S CALAMITY, OR PRAYER FOR THE CAPTIVE

Words and Lyrics by Sister Cecilia Devere, February 1862



ABOVE: Mount Lebanon Shaker community, circa 1880. Image courtesy of the New York Public Library.

*Dark is the cloud that rests over the nation  
Wild is the war cry that pierces the air  
God’s heavy judgements spread wide desolation  
Strong hearts are bound in the depths of despair.*

*Lord, may the bands of the captive be broken  
Oh may this struggle bring true liberty  
Teach man that love is a heaven-born token  
And that the truth can alone make us free.*

*Guide Zion’s children in this trying hour  
Keep us dependent on thy love and care  
Down in the valley we find thy true power  
Lord in thy mercy oh guard us still there.*



Watch Saro’s episode about the song online  
[youtube.com/sarolynchthomason](https://youtube.com/sarolynchthomason)

# THE CDSS AFFILIATE AMBASSADOR PROJECT

By JoLaine Porkorney, Gaye Fifer, and Wendy Graham

It was the best of times, it was the worst of times... to begin a pilot program, that is. We'd been mulling over a plan for regional Ambassadors—people to be a local presence for CDSS in each region of North America—for a couple of years. And responses to the 2019 Affiliate Survey made it clear that CDSS needed a better way of connecting with and supporting Affiliate groups. So the Board and staff collaborated to design a pilot “Affiliate Ambassadors” project. Just as we were getting ready to launch, the pandemic hit, and communities across the continent were thrust into an existential crisis. Were we even relevant if no one could hold in-person dances? Was the whole music and dance world on hold? But, intrepid Ambassadors that we are, we decided to go forward with the pilot and make adjustments as needed.

We conducted the pilot in three regions: Wendy Graham was the Ambassador for the “Four Corners” region (Colorado, Arizona, New Mexico, and Utah), JoLaine Jones-Pokorney covered the “FLAG” region (Florida, Alabama, and Georgia), and Gaye Fifer had Ohio, West Virginia, Pennsylvania, and Michigan.

## Common Framework, Customizable Approaches

One goal for the project was to give the Ambassadors flexibility. We knew from survey responses that different communities have different needs and that a one-size-fits all approach was not an option. But we also wanted to provide enough continuity across regions to look at a larger picture. So we started with each Ambassador conducting a round of phone calls to understand everyone's immediate needs. Some Affiliates were biding their time until in-person dances could happen again, but others were interested in building regional connections during the downtime and discussing what they could do to keep their communities connected.

Another Affiliate organizer suggested that they would find it helpful to meet with other area leaders on a quarterly basis, both during the pandemic and after. This idea was

shared among Ambassadors and quickly embraced by the other regions. We agreed that each Ambassador would hold at least one online gathering for the organizers in their region to help folks get to know each other and brainstorm how they might work together and share resources.

Each region also held a winter holiday gathering. The FLAG region held a holiday party with games, a carol sing-a-long led by Pete Turner, and English and contra dancing with Seth Tepfer and Reel Play. Drew Delaware shared his “Contra on Demand” videos as a resource for communities who want to hold a virtual dance, but perhaps don't have resources to make it happen.

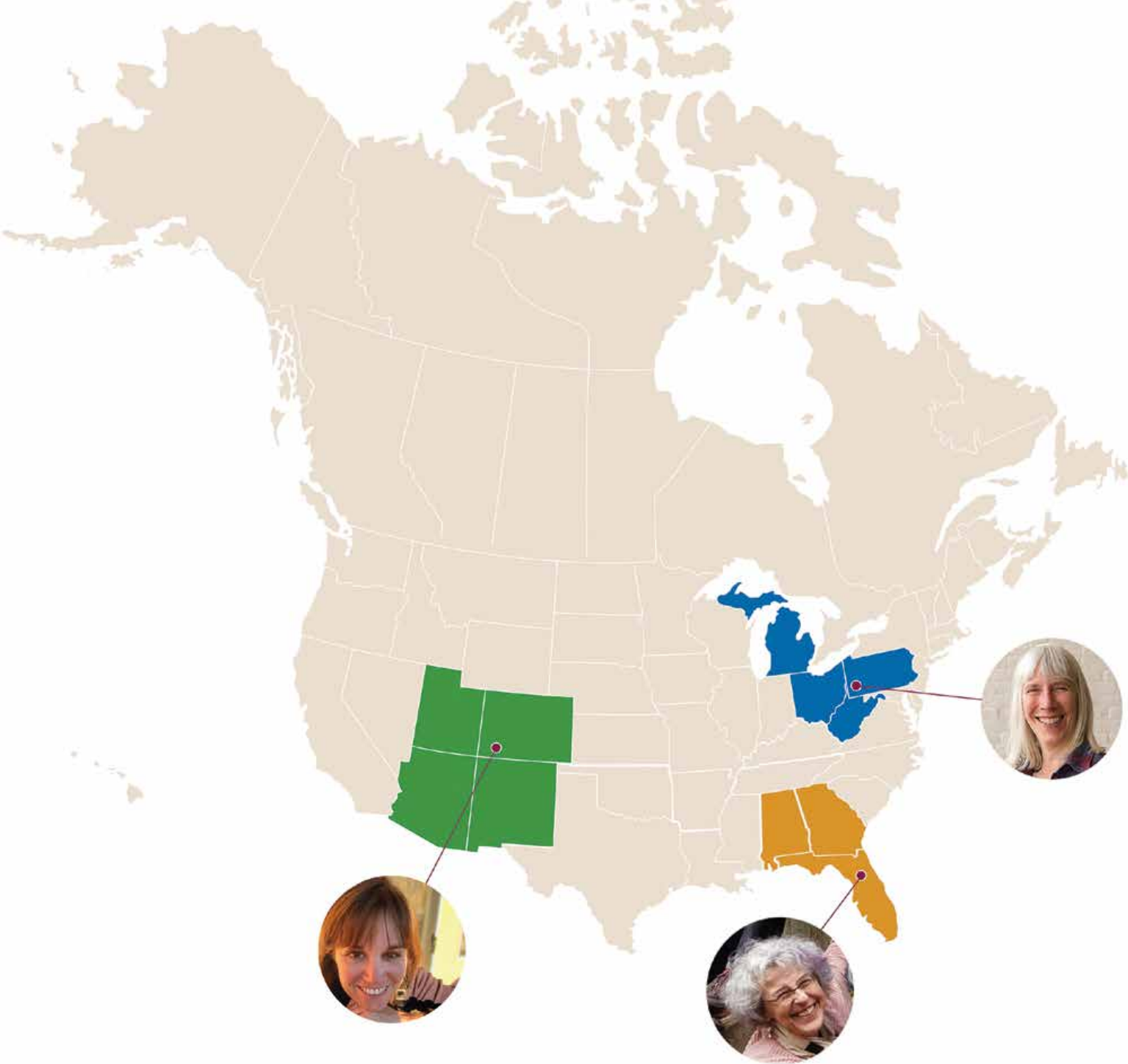
The Four Corners region's winter holiday gathering was all business! They discussed their involvement with the New Year's Eve “Sea to Sea” event and worked through some hurdles to ensure it would be successful and fun for all participants. They shared upcoming virtual events in their region. One member shared new-found enthusiasm for singing and jamming software, Jamulus, which was later presented formally on the January CDSS Web Chat. (Find the recording of that Chat at [cdss.org/web-chats](https://cdss.org/web-chats).) The group shared ideas they had seen working well in other communities, such as the London Barndance's monthly call for video submissions of everyone dancing to the same music.

## Expanding Impact

At the last PA/WV/OH/MI region video conference, interest was expressed in holding a Cultural Equity Workshop specifically for organizers considering starting this work in their local community. One organizer volunteered to apply for a CDSS Grant for the workshop, and more than 20 people signed up to attend online. This effort was so much more efficient once we involved numerous communities. Individual communities might not have had the motivation or wherewithal to organize a workshop on their own, but working together made the load lighter on everyone. We hope workshop attendees will be able to work with boosted confidence on a more local level to include their community members in this work.

## Evaluating the Work

Although it seemed like our pilot plans would be curtailed by the pandemic, we found that many organizers are craving connections right now, and we hope that this pilot



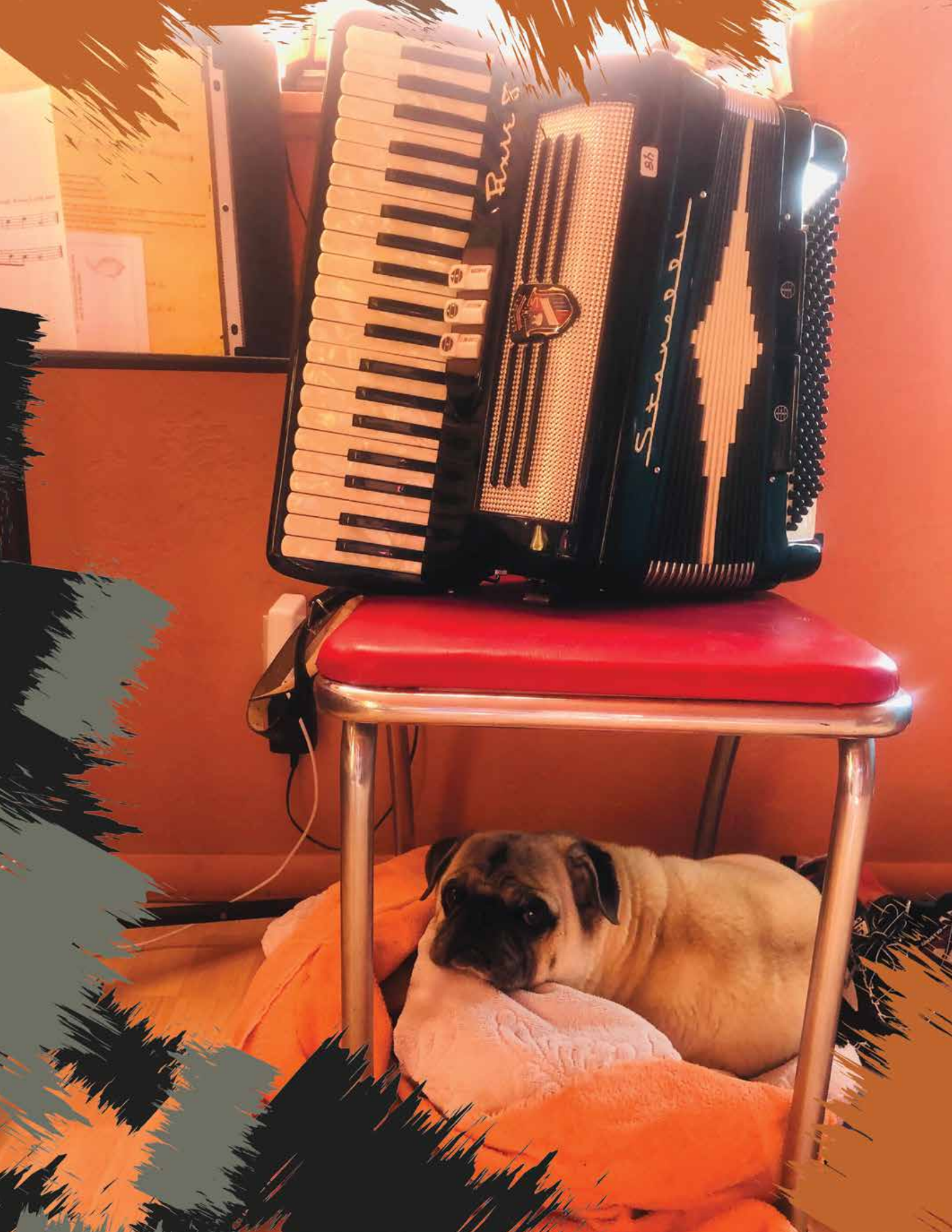
helped meet that need. We learned a lot from the Affiliates in our regions and saw first-hand how helpful it is to have an intentional and focused connection between CDSS and local communities. The next big questions are: *What were the successes of this pilot? What could we do differently? Should we move forward with implementing Ambassadors for all Affiliates across North America?*

Affiliates who were part of the pilot will be getting a survey soon to assess their experience. If your local Affiliate wasn't part of the pilot, we'd still like to hear your thoughts on the idea. Would regular get-togethers with other CDSS

Affiliates in your area be a positive for your community? Would an Ambassador closer to your home community make a difference in how connected you feel to the organization? What other thoughts do you have on the Ambassador program? Let us know by sending an email to Gaye Fifer at [gayefifer@gmail.com](mailto:gayefifer@gmail.com).

**ABOVE:** The Affiliate Ambassadors program was piloted in 2020 with three Ambassadors serving the colored regions. An expanded Ambassadors program is in the works, with Ambassadors in other regions, including Canada.





# Accordion Hugs: Love in the Time of COVID

By Wendy Graham

In November 2019, I arrived in Oracle, AZ, just outside Tucson, to call at “Dance in the Desert,” just six weeks after my husband, Wayne, passed unexpectedly in his sleep at age 48. It was also exactly five years to the day since I was last there, immediately following our glorious Mexico beach wedding and scuba dive adventure.

Talk about a mix of emotions.

When I got up on stage for the first morning session, I teased Russ Healy, the accordion player seated next to me, about the camp’s new recycling program. In addition to paper, plastic, and glass, there was now a bin for banjos and accordions. *Joking!*

Then, I admitted to him that actually I always regretted not accepting my dance teacher, Barbara Harding’s, generous offer to give me her accordion and teach me how to play it. At 14 and new to the folk world, that was just too geeky to even consider.

Russ’s face lit up. There was an accordion on the auction table that he insisted on showing me over lunch. It fit perfectly. With my piano background coming in handy, Russ coached me through “Twinkle, Twinkle, Little Star.”

But, I was hesitant. *How would I get it home on the airplane? Would it fit in my small home? Would I actually practice or would it simply collect dust?*

Word of my interest in the instrument spread. Campers quietly wrote my name on their raffle tickets for the instrument.

On the last night of camp, a live auction was held for big ticket items after dinner. Master of ceremonies, Dave

Firestine, presented the accordion. A drumroll rippled through the dining hall. The winning ticket read “Wendy” scribbled in someone else’s handwriting. 27 years after my first chance, I was now a proud accordion owner.

The next day, I conveniently managed a free upgrade to a first class seat on the 45-minute puddle jumper flight home to Durango. The accordion magically fit under the seat in front of me, spared from the cargo hold below.

Barbara Harding passed from this world shortly after. I knew that I was meant to play the accordion in her honor. I named “her” Sera, after “Que Sera, Sera”: “Whatever will be, will be.”

But, intense back pain, a psychosomatic result of my grief, made it hard to sit in a chair, much less sit and play an instrument. I noodled “Twinkle, Twinkle” with my right hand, but I’d forgotten how to work the buttons with my left. So, I put the accordion back in its box while I tended to my “widow work.”

In March 2020, Colorado Governor Polis ordered us to stay at home. My work hours were cut by 90%. Unsure and alone, except for my tripod pug, Percy Harvin, and my mom down the street, I hunkered down by the fire while snow lay on the ground outside.

Ding! In a light-bulb moment of clarity, I messaged Rachel Bell, a full-time musician in Brattleboro, VT, who had just lost all of her gigs. Normally too busy traveling to take on students, she eagerly added me to her now wide-open schedule. [continues next page >>](#)





It was a win-win: learn the accordion with a talented dance musician and teacher and provide some meager financial support while her income stream was running dry. Rachel and I still meet weekly to this day.

In ways I could never predict, taking up a new instrument turned out to be both incredibly healing for my personal grief journey and helpful during the year-formerly-known-as-2020.

The accordion lessons themselves have been wonderful. Rachel and I had only just met in March 2019 for the first time, but our friendship has grown into a supportive sisterhood.

Connecting with others was another amazing outcome. I got in touch with my grade school piano teacher on Facebook to thank her for the years of lessons that were now paying off. I contributed musical numbers to the virtual Pinewoods Family Week and Christmas Country Dance School. I send videos to bring joy to my ailing 90-year-old British “Aunt” Jeannie in Virginia. I appreciate helpful tips and original tunes from accordion players around the world. And, I get to play with other folk community members during weekly ear-training Zoom sessions.

I feel nourished by the creative process of learning the instrument. I enjoy “meeting” new tunes, and my soul is soothed when revisiting old favorites. Rachel and I curiously speculate that the coordination required to play the accordion might even be a remedy for Alzheimer’s!

And, after being devoid of human touch without Wayne and because of the pandemic, I love getting hugs from Sera each time I play.

I sense that Barbara Harding is delighted that I am finally playing the accordion. But, as for Wayne and Percy Harvin, I am not so sure!

**Wendy Graham** is a dance fiend and caller in Durango, CO. When the pandemic began, in addition to the accordion, she also took up iPhone photography, Tahitian dance, morning Zoom workouts, and French lessons on Duolingo, in preparation for calling in France someday. [perkypantsdance.com](http://perkypantsdance.com)

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

# TELL ME MORE: ST. CATHERINE

By *Graham Christian*

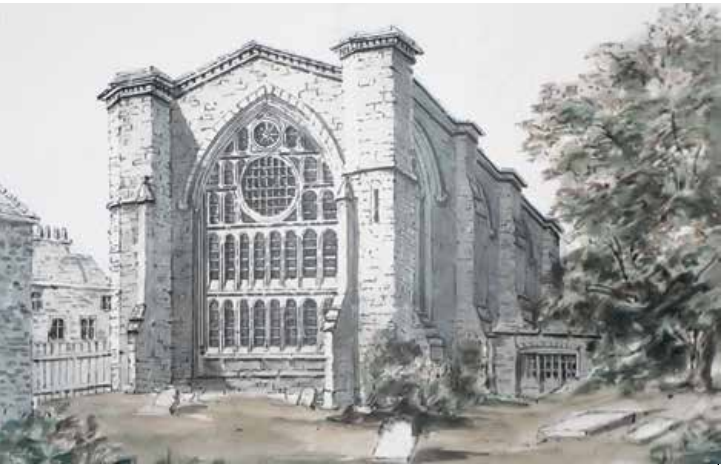
One of the more simple yet charming dances found in the 11th edition of the Playford family’s successful series of large dance collections is “St. Catherine,” which was sensitively interpreted for modern dancers by Philippe Callens in *Antwerp Antics* (2004).

St. Catherine of Alexandria, of course, was a learned virgin supposedly martyred for her faith in the early 4th century. Although her story is now believed to be largely or wholly legend, she was by a long distance one of the most popular saints of the Middle Ages. She was one of the Fourteen Holy Helpers; she was one of the unearthly beings who appeared to the adolescent Joan of Arc to speed her on her way to glory and her own martyrdom.

St. Catherine remained a popular theme for painters well into the Early Modern period; there was something of a fashion among well-placed women for having one’s portrait painted with St. Catherine’s attributes, thereby attaching the saint’s wisdom, piety, and virtue to oneself. Queen Henrietta Maria (1609-1669) and her daughter-in-law Catherine of Braganza (1638-1705) sat for such fanciful portraits, as well as the celebrated actress Laetitia Cross (1681-1737).

Mistress Cross’s considerable charms notwithstanding, St. Catherine’s, or, more usually, St. Katharine’s by the Tower, also designated a district of London to the east of Tower Hill. A royal church and hospital, it had been established by King Stephen’s wife, Matilda, in 1147, and was one of the extra-parochial “liberties” of London (St. Martin’s Lane, familiar from another dance of this period, was another), which lay outside the usual administrative reach of the city authorities.

In the case of St. Katharine’s, this meant that despite the holy intentions of the institution at its heart, the



area became a magnet for foreigners, vagrants, and the poor; easy access from the Thames brought unlicensed merchants and sailors, and, to serve them, bawds and prostitutes. There was also a brewhouse there, the Bere or Beré House, which was the first public brewhouse to which citizens of London could bring their own malt, and, for a fee paid to the government, brew their own ales.

By the later 16th century, according to antiquarian and chronicler John Stow, St. Katharine’s was crammed with the poor, more than in some English cities; it was a den of thievery and vice, and featured street names such as Pillory Lane, Cat’s Hole, and Dark Entry. St. Katharine’s lurid enchantments persisted until 1825, when more than a thousand old houses, as well as the church and hospital, were demolished to make way for St. Katharine’s Docks, which were eventually amalgamated with the London Docks.

The tune is the work of composer John Barrett (c. 1676-1719), who was a student of John Blow, and, like Henry Purcell and John Eccles, wrote extensively for the theatre. The tune was also known as “The Catherine,” “St. Catherine’s Rigadoon,” or “My Lord Cutts’ Delight,” and it was used in at least four ballad operas from 1729 onwards.

The dance is a fair sample of Henry Playford’s continued efforts to modernize his father’s labors as a dance publisher: “I have in this *Eleventh Edition* (with the Assistance of a knowing Friend in this Art) made it much more compleat, by adding many new *Tunes and Dances*, never before Printed.” It shared the volume with such still-popular dances as “Mount Hills” and “Cockle-Shells.” “St. Catherine” was reprinted to the end of *The Dancing Master’s* run in 1728; the Walsh firm appropriated it in 1718, and continued to reprint it until 1754. That indefatigable versifier Thomas D’Urfey (1653-1723) seized upon the merry tune for the fifth volume of *Wit and Mirth* and added a set

of lyrics that hint at the dangerous joys of country dance, “When the bonny Men and Maids tript it on the Grass.”

“We resolv’d to be free, with a Fiddle and a She,  
E’ery Shepherd and his Lass.

In the middle of the Sport,  
When the Fiddle went brisk and the Glass went round,  
And the Pretty gay Nymphs for Court,  
With their Merry Feet beat the Ground;  
Little *Cupid* arm’d unseen,  
With a Bow and Dart stole in,  
With a conquering Air and Mien,  
And empty’d his Bow thro’ the Nymphs and the Swains...  
Till at last by consent of Eyes,  
E’ery Swain with his pretty Nymph flies,  
E’ery Buxom She retires with her He,  
To act Love’s solid Joys.”

One cannot but wonder if this was the expected conclusion of an ordinary evening’s dance in the untamed Liberty of “Old Kat.”

**Special note:** This column is a tribute to the memory of Philippe Callens, who died prematurely while it was in preparation. “St. Catherine” is one of approximately fifty interpretations of historical dances Philippe created; like all of English country dance’s best leaders, he understood and emphasized our rich historical heritage and its connection to contemporary social dance. Our dance in the present is nourished by our past, as it has been nourished by the shining example of teachers and dancers like Philippe. May his memory be a blessing.

**ABOVE LEFT:** View of the northeast tower of St. Katharine’s, c. 1800. Anonymous. **OPPOSITE PAGE:** Laetitia Cross as Sancta Catharina. Mezzotint by John Smith after a painting by Sir Godfrey Kneller. 1697.



# Pandemic Panaceas

Engaging the body. Engaging the mind.

## BIRTH IN THE TIME OF THE PANDEMIC

By Rodney Miller

### The Rodney Miller Collection of Original Fiddle Tunes

I have been working on tunes and the thought of a tune book for decades. It took the covid pandemic—and the isolation it imposed (see “All Alone and All One,” pages 4-5 in tune book)—to finally get it done. It’s been a labor and a love.

Now that I have reached “The Other Side of Light” (page 256), I can reflect on the whole process, 270 tunes in all. I began composing fiddle tunes in the early 1980s, following in the footsteps of Ralph Page, Dudley Laufman, and the inimitable and prolific tune writer, Bob McQuillen.

Having played the instrument for most of my life, fiddle is my second language. I express thoughts and emotions in my music, from everyday life experiences to my many gig trips. I respond to beautiful landscapes (“Valley of Flowers,” page 270), fond memories of dances (“Bluemont Waltz,” page 225, and “After the Dance,” page 219), or wacky notions of what a “Zombie Ant” (page 198) at work might sound like, to name a few.

Here’s my tune “Yosemite” as an example of the effect that stunning natural beauty has had on my writing. Yosemite National Park, in California’s Sierra Nevada mountains, is famed for its ancient sequoia trees, the iconic view of Bridal Veil Falls, and the granite faces of El Capitan and Half Dome. The naturalist John Muir was closely associated with Yosemite (“March of the Mountains,” page 104, is another Muir-inspired tune). He helped create the park and co-founded the Sierra Club in 1892 to protect it.

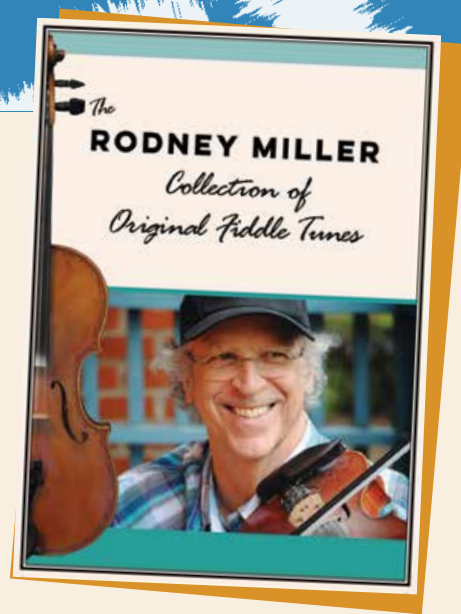
### “Yosemite” Compositional Notes:

A part (measures 1-16): This part reflects my feeling driving along the scenic winding, forested road into Yosemite Park, hence the light-hearted, slightly meandering melodic phrases, full of expectation.

B part (measures 17-32): This part reflects the jaw-dropping moments when El Capitan and Half Dome appeared at the end of the Tunnel View, captured by the first opening, prolonged, lowest and ringing note on the fiddle, the open G string, for El Capitan, and the second low G note in measure 5, for Half Dome, accompanied by majestic sounding suspended G chords.

I hope you’ll check out my new baby (“Oh, Baby,” page 120). You can order the book at [rodneymiller.net](http://rodneymiller.net). I’ve also created accompanying collections of music tracks (*Gems Vol.1-3*) for some of the tunes in the book and posted them at [rodneymiller.bandcamp.com](http://rodneymiller.bandcamp.com). A recorded version of “Yosemite” will be included in the soon-to-be-released *Gems Vol. 4*. I hope the extensive footnotes and introductory sections of the book are worth the read, no matter what musical or non-musical persuasion. Feel free to email me at [millerrodneyc@gmail.com](mailto:millerrodneyc@gmail.com); I’d love to hear your thoughts.

**Designated a “Master Fiddler” in 1983 by the National Endowment for the Arts, Rodney Miller is widely considered to be the foremost exponent of New England style fiddling, a uniquely American blend of French Canadian and Celtic influences. Over the past 40 years, he has toured the U.S., British Isles, Australia, and Denmark, performed and taught at hundreds of music and dance festivals, and recorded numerous fiddle albums. Rodney served as NH Artist Laureate, 2014-2016.**



## Yosemite



© 2018 Rodney Miller



Listen to Julie Vallimont interview  
Rodney about his history as a fiddler  
on the Contra Pulse Podcast at  
[contrapluse.cdss.org](http://contrapluse.cdss.org)



# Pandemic Panaceas

Engaging the body. Engaging the mind.

## DANCE IT YOURSELF

By Robbin Marcus

Dance friends know me as a contra dance caller and dance musician. In my “real-life” professional career I’m a teacher-trainer in the Kodály methodology of music education. I’ve been a CDSS Member as long as I’ve been a Kodály teacher, since the early 1980s. Music teaching is my career, but dance has always been my passion. It’s my pleasure to give back to the dance world by serving on the CDSS Board as Chair of the Education Task Group.

Early last March, just before the pandemic shut everything down, Katy German and I presented a CDSS-related session at the Organization of American Kodály Educators (OAKE) National Conference. After our session, I had lunch with a group of my graduate students. That’s a fond memory, because we really had no idea what was just around the corner. A month later we all were teaching in front of computer screens at home.

After OAKE, Katy and I were busy revising and planning other education conference presentations to advertise our upcoming music teachers’ course at Cascade of Music & Dance Week. Alas, all of these plans were not to be. The Education Task Group (ETG) was left foundering without a clear mission, and by the summer we were searching for a way forward.

In July, Amy Christianson, one of the students I was lunching with that day in March, joined a Zoom class I was teaching. Amy said she’d been wishing that there were some dance videos available for kids to do at home, by themselves. Other teachers in the class agreed and added that they wished that existing dance videos could be modified for just one or two dancers, because trying to think those modifications through on top of everything else they were trying to re-work was simply too much effort. That conversation is how the “Dance it Yourself” video series was born.

I delightedly took Amy’s idea back to the ETG and the Board, and off we went on the wild ride that has been producing the Dance it Yourself videos. I’ve been so lucky to work with six fabulous callers and a larger group of incredible musicians, but much credit for the success of the series belongs to our talented video editor, Steven Bluestein. Steven’s work has made the videos come alive, as well as look professional and unified. He’s put countless hours into helping musicians and callers through the process, and then has had the task of knitting four different segments (per video) into a unified whole. It’s been my great pleasure to work alongside Steven in producing these videos.

We have reached our funded goal of six videos (plus the introductory video.) The response has been so great that we are looking for funding to do six more!

Find the videos, along with more information about the series, at [cdss.org/diy](https://cdss.org/diy).

**Robbin Marcus** resides in Atlanta, Georgia and is the Director Emeritus of “Kodály at George Mason University.” She teaches piano lessons to students of all ages, is an ATI certified teacher of the Alexander Technique, and is serving on the CDSS board as a Member At Large. Robbin spent twenty-five years as an elementary music specialist. She is a well-known traditional dance leader and musician, and an advocate for accurate performance styles in the music classroom.

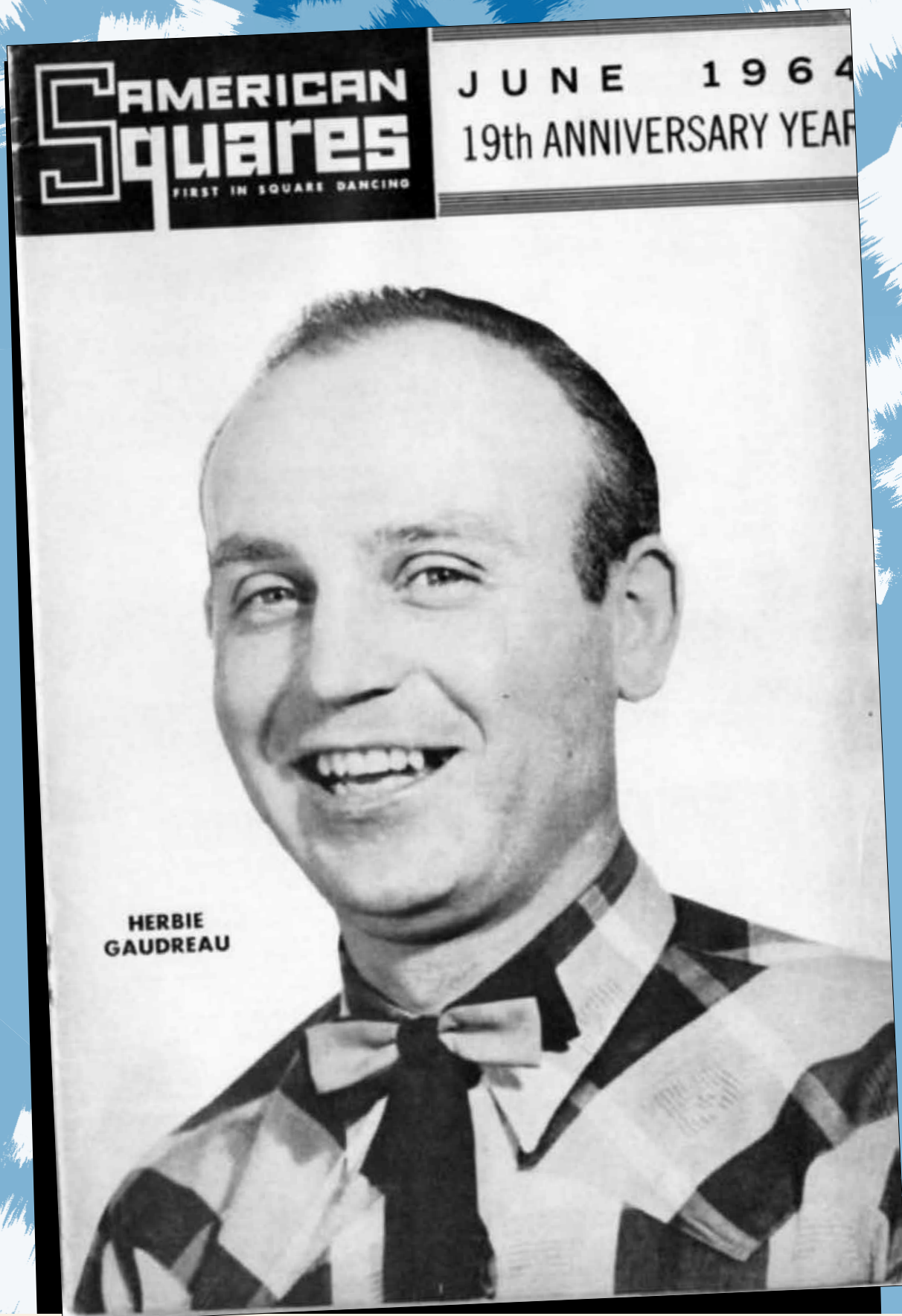
### Notes:

Part of what makes the Dance it Yourself series special is its theme song, “Y’all March,” by Dave Marcus. Dave says, “I wrote this tune at Ashokan, waiting for an after-dinner slow jam to start. David Kaynor sat down and asked me what I was playing. I told him it wasn’t really a tune yet, just some noodling in E minor. He said, “Well, let’s start the jam with it,” and it turned into a march. Afterward, the jam named it after a t-shirt I was wearing from the Southern Poverty Law Center that said “Y’all Means All.”

## Y’all March

© Dave Marcus, 7-20-2017





Caller Herbie Gaudreau invented Becket formation in 1958. Cover of *American Squares* magazine, 1964, courtesy of the Square Dance History Project.

# Contras in the COVID Era:

## *The Lesson of “Becket Reel” and the Triplet Project*

By Penn Fix

In 1958, Herbie Gaudreau composed a contra dance that would languish in the shadows of both the contra dance and modern square dance worlds as no more than a novelty dance for more than 25 years. Nearly 25 years later “Becket Reel” would become the foundation of many modern contra dance compositions. Ten years after the introduction of this dance, Ted Sannella wrote his first triplet contra dance. And like “Becket Reel,” his triplets have been overlooked and passed by until perhaps now. In the COVID era, there are opportunities for novelty dances like the triplets to serve important roles in our current contra dance world.

Herbie Gaudreau lived in Holbrook, MA, most of his adult life. He began dancing squares in 1950. By the time he wrote “Becket Reel” eight years later, he had learned to call contras from Charlie Baldwin as well as from his good friend Ralph Page. While he remained in the modern square dance world, he always included one or two contras in his programs. He began composing contra dances because he wanted them to be more appealing to his square dance audience. Besides adding modern square dance figures to his contras, he worked to eliminate active and inactive roles so that no one was left standing and instead everyone was “busy.” When Gaudreau wrote “Becket Reel” in 1958, the contra dance world relied mostly on traditional dances featuring proper formations or newly composed improper dances where the active couple remained the focus and the inactives often just assisted. Within this context, Gaudreau’s altering of the traditional contra formation made total sense. “Becket Reel” began in what is now known as Becket formation, with couples facing couples across the set instead of partners facing opposite one another in the contra line. Clearly in this formation, there were no active or inactive couples.

Gaudreau named this dance after Camp Becket, a camp outside of the town of Becket in Western Massachusetts. For many years, he was on staff as the contra dance caller for the New England Square and Round Dance Camp sponsored by the Boston chapter of the YMCA. Interestingly enough, Gaudreau appears to have never written another contra using Becket formation. In 1971, Gaudreau published “Becket Reel” and several other compositions in *Modern Contra Dances*. After that, callers like Jack Perron used “Becket Reel” as a novelty dance. It wasn’t until the late 1980s and early 1990s that this “maverick” dance—as Larry Jennings called it—would reemerge to meet the changing needs of the contra dance world.

In 1983, Larry Jennings published *Zesty Contras*, a massive enterprise that included a selection of 500 contra and other dance formations from multiple composers. “Becket Reel” was included in the contra dance chapter, along with just two other Becket formation dances, including Walter Cole’s “Don’t Forget Us.” Twenty years later, Larry published a follow up book called *Give and Take*. In the contra dance chapter, there were 116 Becket formation dances, representing 20% of the contras. This dramatic change reflected the similar changes occurring in the contra dance world. Contra dancing increased significantly in popularity, with crowded dance halls across the country. In urban areas like Boston and Washington D.C., contra

**“In the COVID era, there are opportunities for novelty dances like the triplets to serve important roles in our current contra dance world.”**

dances often included hundreds of participants. Herbie Gaudreau’s reasons to write “Becket Reel” were now even more evident: no one had the patience to dance traditional proper and even improper asymmetrical dances when there were 30 or 40 couples in a single line. Subsequently, composers during this period wrote dances that were symmetrical, where everyone was doing the same figures at the same time. Everyone got to swing their partner, not just the active couples. In these new compositions, distinction between actives and inactives had disappeared. As Gaudreau noted in 1971, everyone wanted to be “busy.” Within this environment, the formation found in “Becket Reel” provided an unique opportunity for modern composers. Almost all compositions using the Becket formation include a partner swing, usually at the end of



the dance. It was a composer’s dream! Today the Becket formation is a foundational pillar of contra dances.

“Becket Reel” served the changing needs of the contra dance community. And in this era of COVID, a little used formation—the triplet—may do the same.

In 1968, Ted Sannella wrote three dances inspired by a three couple English country dance called “Fandango.” He called them triplets. Like Herbie Gaudreau, Ted used figures familiar to contra dancers. He explained that these new dances appeared to be mini contra dances in which the same three couples would dance together. Rather than using inactives and actives, Ted referred to the couples by their three positions. By playing through the dance three times, each couple would dance in each of the three positions. While Ted started all of his triplets in proper formation, several of his dances actually began with the first couple crossed over.

In the late 1960s and 1970s, young people were drawn to contras. Ted had successfully transitioned from the square dance world of Herbie Gaudreau and was very active in this new contra dance world. Like Gaudreau, Ted saw a



ABOVE: Ted Sannella. Photo courtesy of the Sannella family.

need for a new formation. He wanted dancers to have more movement. In triplets, couples would not have to wait in a long contra line before becoming active. Instead, they had to wait just two times through the dance. Larry Jennings added that triplets encouraged camaraderie, because Ted encouraged everyone in their triplet to introduce themselves before the dance started.

Over the course of his life Ted published 41 triplets, all of them numbered instead of titled. He often included one or two in an evening program. Because they did not have memorable titles, very few dancers recognized any of the triplets, but a tradition began in which everyone would give a rowdy applause after Ted would announce the dance: “This is ‘Ted’s Triplet #7,’” he would announce, and the dance hall would explode, though no one knew what the dance actually was! By the way, “Triplet #7” was Ted’s “personal favorite.” A video demonstration of it can be found at [dancevideos.childgrove.org](https://dancevideos.childgrove.org).

When Ted published his first book of dances, *Balance and Swing*, in 1982, he had composed 31 triplets. In the next ten years, Ted wrote only 10 more triplets. During this pivotal time period, composers abandoned proper dances and even asymmetrical improper dances. They instead wrote dances that were symmetrical in which everyone swung their partner at the same time. The need for a triplet had evaporated, just as “Becket Reel” became more relevant.

Now more than 50 years later, I think we have a new place for triplets! The COVID crisis has kept us from dancing in our favorite halls. However, the pandemic is offering spaces to dance in new ways. Dancers might find themselves in informal spaces where a dance can occur. Pods of dancers might arise consisting of friends and or relatives who are confident they are COVID-free. As vaccinations reach more and more of our communities, more opportunities for smaller gatherings will occur. Old spaces can become new opportunities.

In his 1937 *The Country Dance Book*, the dean of contemporary contra dancing, Ralph Page, described the kitchen junket, an informal dance that took place in people’s homes as early as the 1800s. These “heel-burners” were “as casual and individual as the affairs themselves. In the largest room, often the kitchen, furniture was cleared out; the fiddler/prompter found a place literally in the sink; and, the participants danced squares, reels, and couple dances furiously into the early morning hours.”

Such spaces may once again be the scene for contra dances. And the triplet might be the cornerstone of this change. Rather than turning to the dances of those earlier junkets—squares and reels—modern-day contra dancers would more likely want to dance contras. And those mini-contras—triplets—fit perfectly in smaller settings because they require just six people. If musicians and callers are not available, then recorded and/or streamed music can be used, and dancers can prompt themselves.

What remains is for composers to update the triplets. Currently, nearly 300 triplets have been written, but like Herbie Gaudreau, composers need to accommodate today’s dancers by creating triplets that include contemporary

figures, such as heys, circle balances, circle left  $\frac{3}{4}$ , and multiple swings, as well as making couples #2 and #3 are more actively involved. Triplets have their own challenges, especially in terms of the progression of the couples. But this challenge encourages creativity. Let’s start a new initiative called the Triplet Project (note the appropriate acronym!) and send your new triplets to relevant listing services like The Caller’s Box.

Then let’s be ready to dance!

**Penn Fix** is a long-time contra dance caller, composer, and leader in Spokane, WA.  
Thanks to David Millstone for fact-checking this article.

TRIplet | By Ted Sannella

## TED’S TRIPLET #7

Written in 1970, Ted referred to this triplet as his favorite.

Triplet Formation

Proper for all three couples

A1 Top two couples turn your own with allemande right, 1  $\frac{1}{2}$   
The same four right and left through

A2 Couple #1 turn contra corners

B1 Couple #1 balance and swing (finish facing up)

B2 Couple #1 come up the center, separate, go down outside to foot of the set  
Everyone dosido your partner

Tip: After the allemande right, you often find yourselves with more time on your hands. To allow the music to “catch up,” finish with right and left with a courtesy turn that goes 1  $\frac{1}{2}$  times around instead of just  $\frac{1}{2}$ .



OUR MAINE MAN

Dedicated to Ted Sannella, who retired to Maine after living most of his life in the Boston area.

Triplet Formation  
Top couple crossed over

- A1 Dosido your neighbor (couples #1 and #2)  
With right hand balance the same neighbor and box the gnat
- A2 Chain across  
Circle left ¾ and pass through
- B1 Circle balance and turn right ¼ (couples #1 and #3)  
Circle balance and turn right ¼
- B2 All three couples balance and swing your partners

Notes: Couples #1 and #2 dance a half chain followed by a circle left. Partners will pass through together ending with couple #2 at the top of the set and couple #1 in the middle of the set facing couple #3. Couple #1 then takes hands in a circle with Couple #3 and they balance followed by a Petronella turn to the right. Repeat this sequence again and Couple #1 is at the bottom of the set and Couple #3 is in the middle. After the swing, the new top two couples face one another up and down the set, with the new top couple facing the new Couple #2. Repeat this dance three times, and you should end up with the couples in their original positions.

NEWS FROM CANADA

Out of the Silence

By Lael Whitehead, The Dancehall Players

What do musicians do when they cannot play together? Or dancers, when they cannot dance together in person? Where does all that pent-up longing to collaborate—that need to share with one another the joy, beauty, and love of being alive—go?

The COVID-19 pandemic has been challenging for us all, bringing to an abrupt halt many of the activities that nourish our spirits. The lockdown has also brought unexpected gifts. I have felt grateful for the chance to push an inner “reset” button. I have taken stock of my life, and realized that some areas were cluttered, chaotic, and overly busy. What will remain after this hiatus remains to be seen. Whatever the outcome, this quiet period has given me a chance to contemplate what really matters.

After two weeks of lockdown last spring, however, I was really missing music. My usual Thursday evening gig playing for the Victoria ECD club stopped on March 12. Other ensembles I participate in had canceled all rehearsals and shows. What to do? How to keep music alive under such conditions?

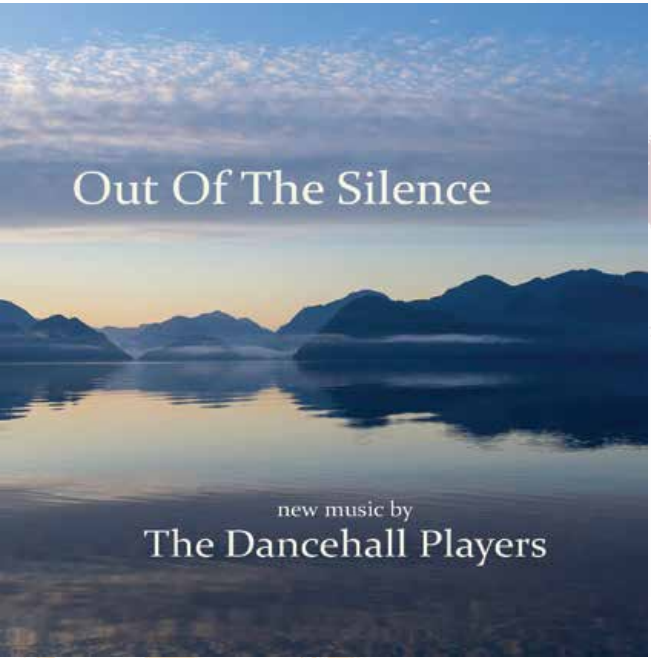
Stuck at home on Mayne Island, I began writing tunes. I emailed the other members of The Dancehall Players, my musical pals: “I couldn’t sleep this early morning so got up and wrote this tune and dance (“From A Distance”). I hope you like it! I am trying to capture the kind of mournful tenderness I feel towards the world right now. Such a lot for everyone to be going through... I’m thinking it would be fun to do a “tune challenge” once a week. What do you think? Want to join me?”

They said yes! Although none of us quite managed to keep up the weekly output, we were surprisingly prolific. Before long, we had sent back and forth quite a number of tunes, with a lovely variety of moods, styles, and dance tempos. Keith Malcolm, a talented tune writer who no longer performs with The Dancehall Players due to health reasons, joined in as well.

This collective flurry of creativity was amazing! We discovered that when what we loved was threatened, we cherished it the more. My tune, “A Dream of Dancing,” came to me in the middle of the night in late spring after I had earlier fallen asleep wondering if we would ever dance in person again. The ability to move in step with others to beautiful music, touching hands and meeting smiles, seemed suddenly a rare and precious gift. Some tunes composed by our group during this period (“Flattening the Curve,” “It’s Positive To Be Negative”) express a determination to prevail and look to the future (“Toward A New World,” “Clearing Skies Ahead”). And still others (“Stay at Home Blues,” “Here’s to Doctor Bonnie” [British Columbia’s provincial health officer], “Dunsmuir Road Hornpipe”) celebrate a playful approach to hard times.

When the tunes had flown back and forth over email for a couple of months, Ann Schau, our pianist and the producer of our five earlier CDs, suggested we record these tunes in an album called *Out Of The Silence*, since these wonderful tunes were emerging from the “silence” of lockdown and social isolation.

The rest of us were keen. But how to make a recording while social distancing? The summer before, we had recorded our fifth album, *Unexpected Dances*, at Fiddlehead Studio (run by my nephew, Adam Iredale-Gray) on Mayne Island. We had all enjoyed the peaceful rural setting for the recording process, how we had to walk first through a bit of forest and then across a former sheep pasture to get to the studio, and how we had been able to take our breaks sitting in the sun looking across the fields towards the sea.





We wanted to record again at Fiddlehead and decided to take a divide and conquer approach. We couldn't possibly fit all six members of the band in the studio at the same time while maintaining six feet of distance. So instead, this past August, we recorded in a core group of three: Ann Schau (piano), Susan Larkin (violin, recorders), and me (recorder, percussion, melodica, guitar). Caleigh Aalders (cello) and Barrie Webster (cello, banjo) joined us for an afternoon each, and Gregory Brown (flute, guitar, mandolin) came later on his own to overdub. We were all wearing masks when we weren't playing. Aaron Ellingsen (mandolin) recorded his parts from home on Cortez Island. Adam mixed all the strands together and added some beautiful violin tracks of his own at our request.

One of my favorite memories of this unusual process was when Gregory came to the island for an afternoon to add his flute and guitar tracks to what had been recorded earlier. I sat outside in the sun with headphones (equipped with a very long wire!) providing an extra set of ears as Gregory recorded his takes in Adam's laundry room, his tea cup poised on top of the washing machine and his mandolin case open upon the dryer. Adam communicated with us both from the safety and isolation of his sound booth on the other side of the house. The three of us were never in the same room or breathed the same air, but we shared many laughs as together we decided which versions to keep and which to redo.

Creating this album has been a source of joy during a dark period. The adaptations that were required created different process than the norm and took away some of our ability to respond in the moment. Nevertheless we are proud of the results. The tunes convey a tender longing for what is absent, a bold determination to endure and look to the future, and lively humour in the face of adversity. We are hoping that choreographers in the ECD community might be inspired to write dances for these tunes. We are already planning *Out of the Silence, Part 2*—the lockdown continues, so the tunes just keep on coming! May 2021 keep the music and the dance alive for us all!

**The Dancehall Players** is a six-member ensemble of musicians and composers specializing in English country dance music. They regularly play for dances in Victoria, Vancouver, and the Gulf Islands. Find their recordings at [thedancehallplayers.bandcamp.com](http://thedancehallplayers.bandcamp.com).

# Marlboro Ale Archive Project

By Pat MacPherson, with Susan Creighton

On a sunny June day in 2019, in Greenfield, MA, Rachel Diamondstone and Susan Creighton were at the same event and got chatting. Rachel—the current squire (administrative leader) of the Marlboro (VT) Morris Ale committee, a group that organizes an annual morris dance gathering that hosts several hundred participants from both the U.S. and England—approached Susan with a question.

"I know that you're an archivist now, or about to become one, right? I've been wanting to talk to you about archiving the Marlboro Morris Ale. We're coming up on our 50th anniversary in a few years, and I think we should do something. Are you interested in talking further?"

Sometimes life conspires to bring people together at the right time to make wonderful things happen. In 2017, I was working at CDSS as Education Director, making books and running oral history projects, and Susan was just about to make a big transition in her life, from working as a mathematics educator to becoming a graduate student again. While we were at lunch one day, Susan mentioned her dream of eventually using her Library Science degree to help people save their family histories and stories. There was an almost audible "ping" in the air for me as I asked, "Do you want to go into business together?" Without a second thought, Susan replied, "Yes!"

By 2019, Susan and I had created NARRATUS, our two-woman, independently-owned business, and the realization of our shared dream. And when Rachel reached out to Susan that summer day, we were just about to reach out to her!



In looking for funding for the Marlboro Ale Archive project, NARRATUS contacted Katy German, the current Executive Director of CDSS. CDSS has been instrumental since its

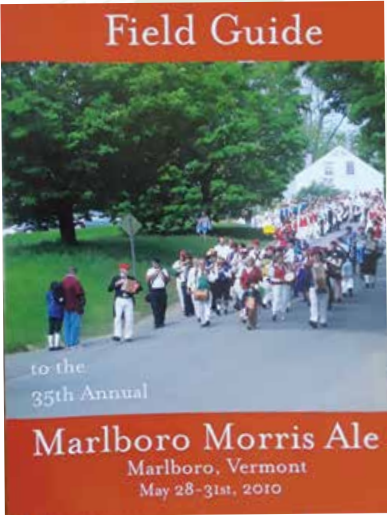
inception in supporting morris dance in North America, from the early days with May Gadd in New York City. Katy was interested in expanding CDSS's support of ritual and display dance in new ways and gave us hope that a proposal from NARRATUS might secure funding. Katy requested we add a new dimension to the project: in order to benefit the entire morris community, she suggested the addition of an archiving "toolkit" as one of the project outcomes. This toolkit would take the form of a set of resources, available to all morris ale organizers, that provided guidance on how to archive their own events, based on lessons learned from working with the Marlboro Ale.

In short, we received funding from CDSS, and since early in 2020, NARRATUS has been enthusiastically working with Rachel and the Marlboro Ale committee.

Much has changed over the years of the Marlboro Ale, but the Ale's core remains: teams from many locations and in many traditions, touring Brattleboro and Windham County in Vermont, camping, feasting, drinking, and singing. The artifacts of the Ale over the years, as you might expect, include posters, t-shirts, buttons, flyers, booklets, rosters of the invited teams, and many, many photos, videos, and stories. These are delightful to receive as donations as Susan and I see the faces of many friends.

While we are in Phase One of this multi-year project, NARRATUS is fine tuning first drafts of a set of resources and systems for collecting and processing archival donations from members of the Marlboro Morris Ale committee. In Phase Two, we will reach out to the broader community of Marlboro Morris Ale attendees to share their own donations to the archival collection. At the same time, we are testing remote interview techniques and are about to start interviewing a selection of people who were there at the beginning of the Ale in the 1970s, collecting their memories and stories.

We have three goals: 1) the establishment of the physical collection and master files that will reside at the Vermont



Folklife Center ([vermontfolklifecenter.org](http://vermontfolklifecenter.org)) as the repository of the collection; 2) the creation of a website that will include digitized versions of the donations; and, 3) the development of an ale archiving toolkit that will be made available through CDSS. The mission of the VFC aligns perfectly with the aims of CDSS in supporting the archive project. VFC is "a nationally-known folklife education organization that uses ethnography—study of cultural experience through interviewing, participation and observation—to strengthen the understanding of the cultural and social fabric of Vermont's diverse communities... to assure a repository for our collective cultural memory; and to strengthen communities by building connections among the diverse peoples of Vermont."

Needless to say, Susan and I are having great fun on this project, and are proud to be doing this work, on behalf of the Marlboro founders and participants, and on behalf of CDSS, as we help preserve the joy of community and dance.

Contact NARRATUS at [narratus413@gmail.com](mailto:narratus413@gmail.com).

**LEFT:** Susan Creighton gathers posters from all the years of the Ale. **ABOVE LEFT:** The "Field Guide" provides information to all Ale attendees about the various participating teams. **ABOVE RIGHT:** Magazine spread. An exciting addition to the collection is the original May 1981 issue of Smithsonian Magazine featuring an article on the Marlboro Ale.



# CDSS 2020 GRANTS MAKE AN IMPACT

## English Dancing Goes Virtual in MD

By Donna Rogall

A few years ago, I started attending the Wednesday night Folklore Society of Greater Washington (FSGW) English country dance. I soon noticed that the announcements at the dance often included enthusiastic mentions of CDSS resources, events, membership, and scholarships.

When the pandemic shut down all of our area in-person dances, I discovered in a listing on the CDSS website that the Toronto ECD, run by Catherine Campbell and Maxine Louie, had started running their event online. After Cathy spent a couple of hours explaining their structure to me, I wondered if CDSS might be able to help our local ECD to do the same.

When initially approached, the FSGW ECD dance committee was excited by the prospect, but our callers were hesitant to move to the virtual arena. However, six of our usual nine callers expressed willingness to attend a workshop to explore the idea further. So, FSGW applied for a CDSS grant to fund a workshop aimed at helping our ECD callers transition to running dances online.

Melissa Running developed that workshop with our online committee leader, Carrie Rose, and then ran it. The workshop focused on the primary issues that our callers described as barriers: technological issues involving sound and Zoom, recorded music issues (we're used to live music exclusively), and sensibility issues around calling to one or two people, dance selection, ideas for non-progressing, and pinning. Melissa addressed all these topics in a step-by-step manner, including demonstrations, a Q&A section, and reference materials.

Our online committee worked on the structure of the event at the same time. We decided to follow the model that the Toronto ECD is using and include in our follow-up email a link to the CDSS website for donations to musicians, along with a list of the music that was played and its sources.

Thanks to the confidence building and other tangible

outcomes of the workshop, we have been able to continue to hold a weekly Wednesday evening dance. Each of the callers who attended the workshop has now called for us online and the attendance has been excellent. Converting to a virtual venue may have helped inspire the organizers of other FSGW events to make a similar transition.

We are thankful for the financial support provided by CDSS Grants for our workshop. Also valuable was the access to CDSS's connections and resources, including the "Send Love to Freelancers" page, Web Chat materials, Resource Portal, and email groups.

For me personally, the process of working with CDSS and taking part in creating a local online dance event had a great side effect. When the FSGW contra New Year's Eve Ball committee was in the process of cancelling our upcoming in-person event, the experience had made me brave enough to consider (along with Janine Smith) putting together a group of people to transform the usual Ball into something that could bring the folk community together from all over the world in one special 12-hour evening. It was the spark that ended up creating the *New Year's Eve Sea to Sea: Music, Dancing, and More!* online extravaganza.

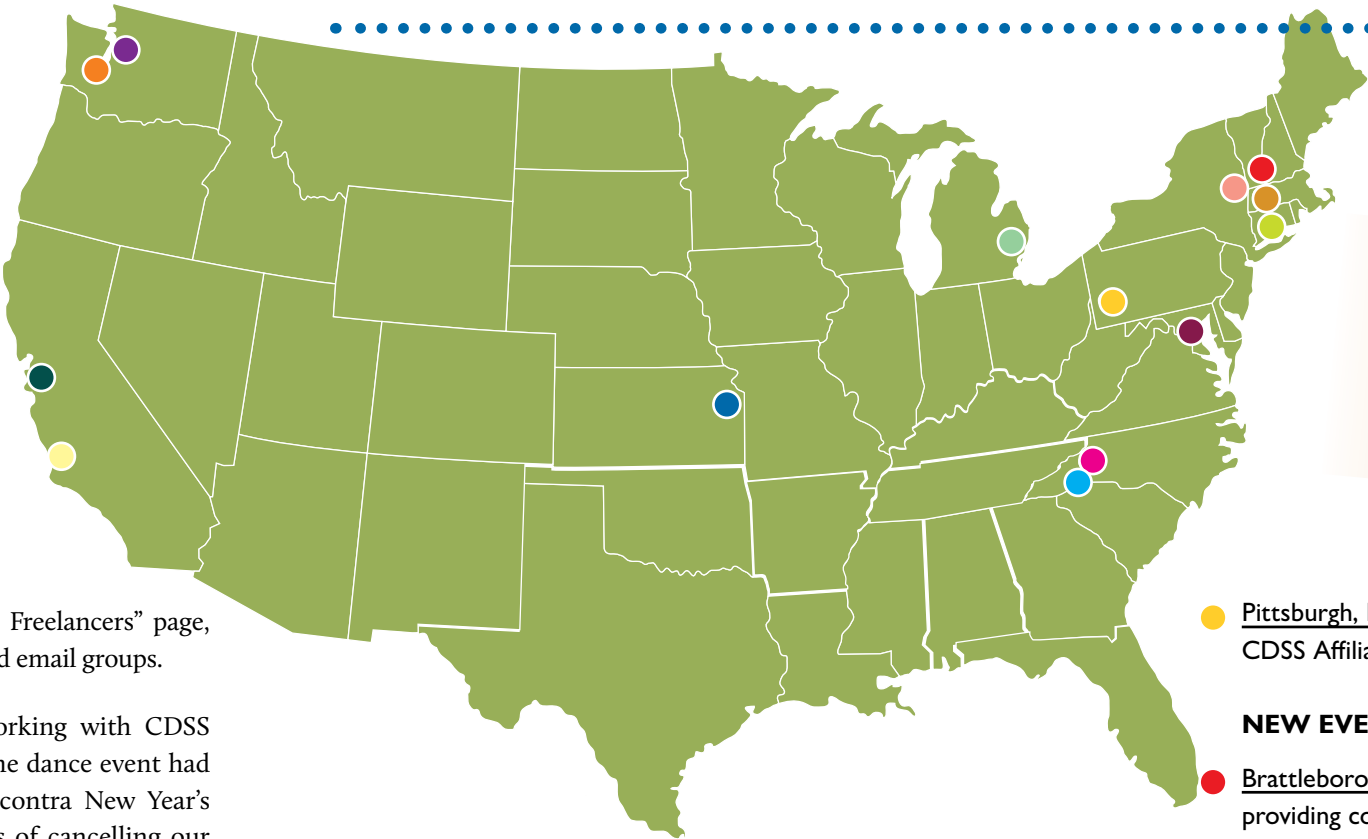
## Grants at Work During the Pandemic

By Linda Henry

Despite COVID-19, CDSS Grants were busy in 2020! Prior to the pandemic, grant funding primarily supported in-person events and was offered in early February, June, and October. Since COVID-19 was fast approaching when we processed the February 1 applications, many of the events we funded for that cycle were postponed to 2021.

In early May, we started accepting grant applications on a rolling basis, which will continue for the foreseeable future.

If you need funding for an event or project to support your music, dance, or song community, please visit [cdss.org/grants](https://cdss.org/grants) and contact [resources@cdss.org](mailto:resources@cdss.org) with questions.



These events  
received CDSS  
Grants in 2020

● Pittsburgh, PA: Online Cultural Equity Training for CDSS Affiliates in 5 states. January 31, 2021.

### NEW EVENT SERIES AND WEEKEND EVENT

● Brattleboro, VT: Stars in the Rafters—a podcast providing comfort and community connections through traditional music, song, and poetry. Since April 2020.

● Bristol, CT: Community-Family Dance—a new intergenerational series at Carousel Museum. Postponed.

● Brevard, NC: Transylvania Square Dance—a new series to help student music groups experience traditional music in the context of square dancing. Postponed.

● Olympia, WA: Raise the Rafters—an inclusive, accessible weekend for singers of all ages interested in traditional folk songs, singing styles, and their cultural context (an in-person event planned for Nov. 2021).

### SPECIAL EVENTS

● Arlington, WA: Project to create a self-sustaining Community Dance Series, including a 5-Year Anniversary Dance. February 15, 2020.

● San Luis Obispo, CA: Double Dance—an afternoon English dance and an evening contra dance event in lieu of dance weekend. Postponed.

● Troy, MI: Dual Dance—a three-part event with an advanced afternoon dance, dinner, and an evening dance for all to revitalize the local contra series. Postponed.

### WORKSHOPS

● Cabin John, MD: Zoom ECD Callers Workshop—training to help local callers convert to calling virtual dances (sponsored by Folklore Society of Greater Washington). May 24, 2020.

● Northampton, MA: Musicians Workshop Series—online group lessons led by New England musicians for the Fiddle Orchestra of Western Massachusetts. January 14-April 1, 2021.

● Lawrence, KS: Callers Workshop during the weekend of a local monthly contra dance (sponsored by Lawrence Barn Dance Association). Postponed.

● Asheville, NC: Intensive for ECD Leaders—a regional training event including program planning and calling at local evening dance. Postponed.

● Berkeley, CA: Dare to Be Square—scholarships to attend a weekend of square dance, music, and calling workshops. Postponed.

### CULTURAL EQUITY TRAININGS

● Latham, NY: Online Diversity, Equity, Inclusion Training led by Move Together (sponsored by the DanceFlurry Organization for its board, staff, and volunteers). December 15, 2020.



Remembering

GLENN BANNERMAN

By Bob Dalsemer

In late October 2020, the pandemic took away one of my dance heroes, Glenn Bannerman. I first met Glenn and his son Ren at American Dance and Music Week at Pinewoods, where they taught clogging and Appalachian big circle style square dancing. It was impossible to resist Glenn's larger-than-life charisma, charm, and enthusiasm. He was much more than a dance teacher. As an all-around recreation leader he could instantly get almost any group to have more fun than they ever imagined. Glenn's bag of tricks went far beyond dance and included singing, puppetry, storytelling, crafts, and games. Glenn and his wife, Evelyn (who sadly passed away shortly after Glenn), and their four children (and more recently, their grandchildren) ran the popular Bannerman Family Folk Dance Camp on Thanksgiving weekend for fifty years. My son, Peter, and I attended the 50th anniversary camp in 2019.



Tony Parkes has described Glenn as "the Ralph Page of southern mountain dance and the Mister Rogers of recreation." Glenn spread the joy of southern Appalachian big circle style square dancing far and wide. Besides Pinewoods, Glenn taught at Stockton Folk Dance Camp in California where he and Ralph Page became friends. The Bannerman family spent their summers in Montreat, NC, near Asheville, where Glenn led weekly community dances for years. After retiring from teaching, Glenn and Evelyn moved to Montreat full-time. Glenn served on Asheville's Folk Heritage Committee, organizers of the nation's oldest folk festival, the annual Mountain Dance and Folk Festival, as well as the summer concert series, Shindig on the Green, where Glenn often called street dances with the Stoney Creek Boys. The Bannerman Family Cloggers performed at both events and made several

U.S. State Department tours abroad.

*Glenn's spirit will be present wherever  
there is good old time music and  
traditional square dance.*

Bannerman's Quadrille

Bob McQuillen

Musical notation for Bannerman's Quadrille, consisting of four staves of music in G major (one sharp) and 4/4 time. The notation includes various musical symbols such as notes, rests, and bar lines.

NOTE FOR TUNE:

Bob McQuillen wrote: "Glenn Bannerman comes all the way from Montreat, NC, just to attend the Ralph Page Legacy Weekend each year. He is an old friend of Ralph's, and a real fine caller; he's full of fun and great spirit which he manages to pass on to us all. You give us a real good time on the dance floor, Glenn—we're so glad you come!"

Tune reprinted with permission of Great Meadow Music.

BANNERMANS' QUADRILLE

Created by Bob Dalsemer to honor Glenn and Evelyn Bannerman and four generations of the Bannerman Family on the occasion of the 50th Anniversary of the Bannerman Family Folk Camp, Black Mountain, NC, November 28—December 1, 2019

Intro, Middle Break, Ending

- A1 and A2: Grand Square (16)
- B1 and B2: Allemande left corner, grand right and left to partner (16), swing partner (8) promenade home (8)

Figure 1

- A1: Couples 1 and 3 right hands across (8); left hands across (8).
- A2: Couples 2 and 4 left hands across (8); right hands across (8).
- B1: Allemande left corner, swing partner.
- B2: Promenade.

Figure 2

- A1: Couples 1 and 3 dance forward, couple 1 taking a peek around couple 3 (4). Both couples fall back (4). Couples 1 and 3 dance forward, couple 3 taking a peek around couple 1 (4). Both couples fall back to place (4).
- A2: Couples 2 and 4 dance forward, couple 2 taking a peek around couple 4 (4). Both couples fall back (4). Couples 2 and 4 dance forward, couple 4 taking a peek around couple 2 (4). Both couples fall back to place (4).
- B1: Allemande left corner, swing partner.
- B2: Promenade.

Break

Figure 3

- A1: Couples 1 and 3 basket swing.
- A2: Couples 2 and 4 basket swing.
- B1: Allemande left corner, swing partner.
- B2: Promenade.

Figure 4

- A1: All in the center and back (8) All four birdies in the cage and circle left (see note below)
- A2: Birds fly out and the crows fly in, keep circling left until home
- B1: Allemande left corner, swing partner.
- B2: Promenade

Ending

NOTES:

"All four birdies in the cage": Keeping hands joined around the circle, gents raise their partner's left arm and turn their partners clockwise, so the ladies end facing out, arms crossed in front. "Birds fly out, crows fly in": Gents turn their partners back out and then ladies similarly turn their corners clockwise to face out, arms crossed in front.



# June Harman

artist, dancer, caller

*'I dream my painting & then I paint my dream'*  
— Vincent Van Gogh



'Summer Session'

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

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



## New England Dancing Masters

*Resources for Teaching Music and Dance to Children, Schools and Communities*

Peter and Mary Alice Amidon  
Mary Cay Brass and Andy Davis

### DANCE

Chimes of Dunkirk • Listen to the Mockingbird  
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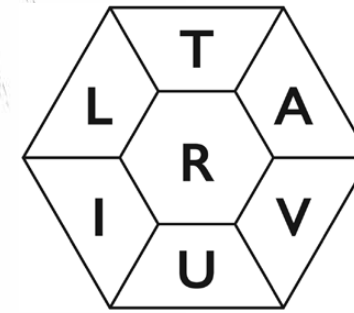
## contra pulse

### Check out CDSS's new podcast, Contra Pulse!

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

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

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



## BEEHIVE

By Robin Hayden

Create words using letters from the beehive. Each word must be more than three letters long and use the center letter at least once. Score one point for each word and three points for each pangram (any word that uses all seven letters). Letters may be used more than once in a word. Our solution list (worth 41 points, is online [cdss.org/puzzles](http://cdss.org/puzzles)) doesn't include proper nouns, obscure or hyphenated words, medical terms, or obscenities.

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

## DIAGONAL SUDOKU

Fill in the empty squares so that each row, column, 3x3 inner square, and grey diagonal line contains the numerals 1-9. Solution online [cdss.org/puzzles](http://cdss.org/puzzles).

Q N P W I N D R Z A L L D M T E G L U X  
M F D B R G I U Q Z G C U T L W S N K V  
P R M U S S E L S Z H W L C A P S T A N  
V P E G A S S A P G U F W Y C B N O D A  
K T I W Y H Q I Z B U W P O M L U H E H  
R U Z Q P Q Z R B J T H L B K A B U R U  
B I L O W L A N D S T C O Y A C A E P C  
R M F I S H E R Y E J O K L P K R R M Y  
W G H F M L U A H B M C N L E B N O L P  
Q Y Y K G Z X Y X C P K J U G A A H L K  
N G H D I A D Z C N R L E B T L C S S B  
J G N A M R E L L E W E H Q C L L A U G  
H A R Q B P G G X M W S Q O J L E G C I  
P Y C X Q A Q W P O D E V I R I D Q L R  
L C X K D W Y T C O R R R V J N G O H C  
V Y M D T M S W W C A W O C F E W N S L  
C D G J V A N Z V A Y D B C X C Y I F C  
G Q I R P W R I S U L I Z L L T U F P Y  
B O H J E N C R L S A I X K D G P U L S  
I B B E Y E O A W K H G R F X Q O A O W  
P O O H D U N P K Y N C C W W S I Z N N  
Z J W K G U W L F H O A L Y I O K G U W  
O T L E U H N I A A V Q R A G L T D K F  
K S I J A Q B V S N L S R F H Z K E P N  
U R N L G B E T O J D A Q I F C U R N L  
N S E E U N A G V M P Q G N J N Z K T F  
H R Y S J Y X H M L S K H P Q X F F Z K  
E M W M D P F D A N I Z Z T S Y H Q X J  
S O H D T P E V E H U A A E P A C U S K  
V X Z Z U I Q L N Z N O M I X H A E S U

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

## AHOY! SEA SHANTY WORD SEARCH

Find the listed words in the puzzle. Words appear across, up-and-down, and diagonally. Solution [cdss.org/puzzles](http://cdss.org/puzzles).

Wellerman	Jack Tar	coast
lowlands	fishery	ashore
wind	mussels	Valparaiso
cape	haul	whale
Bully Boy	capstan	sea
Greenland	Franklin	bowline
cockles	Black Ball Line	horn
crew	barnacle	halyard
passage		



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Contact the Board at office@cdss.org; board bios and photos are on our website at: cdss.org/board.

## SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems, art, and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folk songs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. For written pieces, please contact the Editor (news@cdss.org) prior to submitting your work for guidelines about word count and information about what content we are currently looking to publish.

### ADS

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

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

### SUPPORT

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

### LEGACY OF JOY SOCIETY

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



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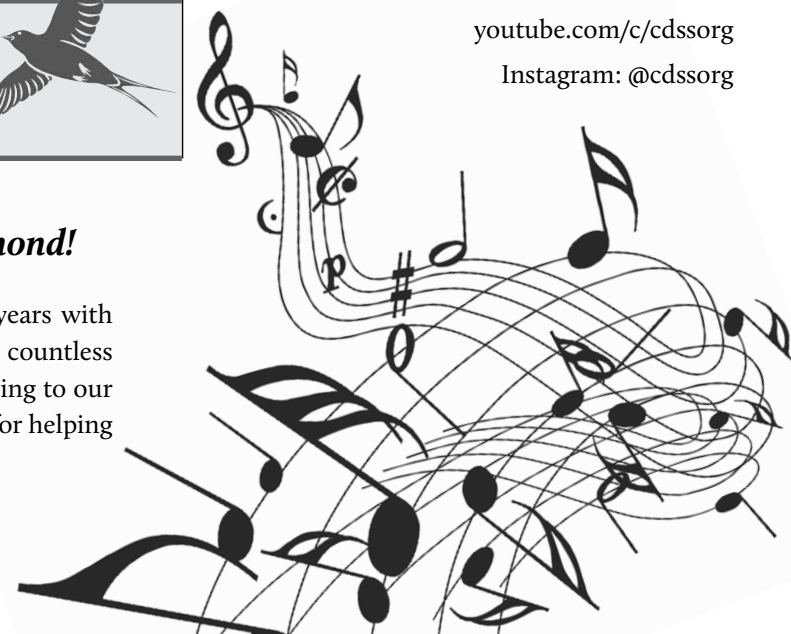
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To receive store and office updates, please add **news@cdss.org**, **office@cdss.org**, and **store@cdss.org** to your address book.



## Gratitude for song editor, Lorraine Hammond!

The CDSS News is honored to have worked for many years with song editor Lorraine Hammond. Lorraine volunteered countless hours wrangling the “CDSS Sings” column and contributing to our online “Song of the Month” series. Thank you, Lorraine, for helping us sing in every issue!





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

### Dear Dance Community.

Although we have temporarily paused our programs due to the pandemic, we are hopeful that we will be able to resume our typical week and weekend classes in craft, music, and dance in May 2021. Please note that our programs are subject to change due to the ongoing public health crisis. We can't wait to welcome you back to Brasstown as soon as it is safe to do so!

### 2021 DANCE WORKSHOPS

**May 21-23, 2021**  
**Beginning Appalachian Clogging**  
with Emolyn Liden

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

**June 20-26, 2021**  
**Dance Callers' Workshop**  
with Diane Silver

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

**October 22-24, 2021**  
**Fall Dance Weekend—Bal Folk**  
with Annie Fain Barralon & Susan Kevra

If you enjoy the energy of contras and the playfulness of English dancing, you'll love French bourrées! Explore dances from various regions of France, ranging from raucous to rhythmic, from circular in form to partner dances (partner not required). Live music will be provided by Rachel Bell,

Becky Tracy, Susan Kevra, and Géraud Barralon. Dances will be accessible and all steps will be taught, but previous dance experience is helpful. The weekend also includes free entry to our annual Halloween community contra and square dance on Saturday night.

**November 19-21, 2021**  
**Learn to Contra Dance**  
with Bob Dalsemer & Charlotte Crittenden

Join in the friendly fun of contra dancing and discover why so many people are enjoying a modern form of a centuries-old tradition! This style involves groups, made of couples, who repeat a sequence of steps and are paired with a new partner each time. Learn the basic moves with expert instruction and you'll be ready to join the Saturday night community dance. Singles and couples are welcome. Be prepared for moderate exercise

**December 26, 2021 – January 1, 2022**  
**Winter Dance Week**  
Callers: Diane Silver and Kalia Kliban  
Instructors: Phil Jamison, Carl Jones, and Erynn Marshall  
Musicians: Karen Axelrod, Rachel Bell, Dron Douglas, and Audrey Knuth

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

**Watch for our new catalog in January**

Our new 2021 catalog will be available in January as a downloadable and printable PDF. Our lineup of programs features hundreds of May–December 2021 classes taught by inspiring instructors. We invite you to explore the possibilities of what you can learn and create, and to register now for a class. To view our eCatalog and register for a class, visit [www.folkschool.org](http://www.folkschool.org) or call 800-365-5724, [dance@folkschool.org](mailto:dance@folkschool.org)

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## CDSS NEWS

Country Dance & Song Society

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

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# COVID-19

support our artists!

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

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

Alex Sturbaum, Anadama, Andrew VanNorstrand, Anna Patton, Armand Aromin, Atwater-Donnelly, Audrey Knuth, Becky Tracy and Keith Murphy, Benjamin Foss, Beth Molaro, Bethany Waickman, Brendan Taaffe, Bruce Randall, Casey Murray, Cathy Mason, Cecilia Vacanti, Cedar Stanistreet, Celia Ramsay, Charles Abell, Cheryl Schrufer, Chrissy Davis-Camp, Chrissy Fowler, Daron Douglas, David Rivers, Deborah Denenfeld, Deirdre Murtha, Dereck Kalish, Dugan Murphy, Edward E Howe, Ellie Grace, EmmaLee Holmes-Hicks, Eric McDonald, Everest Witman, Evie Ladin, Frederick Park, George Paul, Glen Loper, Gus Voorhees, Hannah Shira Naiman, Jacqueline Schwab, Jaige Trudel and Adam Broome, Jamie Platt, Jan Elliott, Janina O'Brien, Jeremiah McLane, Joe Seamons, Josephine van Lier, Julie Vallimont, Karen Axelrod, Kate Barnes, Kate Powers, Katie Martucci, Larry Unger, Laurie Fisher, Linda Block, Liz and Dan Faiella, Liz Donaldson, Mason Hickman, Matthew Olwell, Naomi Morse, Nils C Fredland, Noah VanNorstrand, Owen Morrison, Patti Cobb, Peter & Mary Alice Amidon, Peter Macfarlane, Rachel Bell, Rachel Panitch, Reid Miller, Renée Camus, Rodney Miller, Sally Rogers, Sara Banleigh, Seven Times Salt, Sondra Bromka and John Bromka, Stephanie Marie Vonnannon, Stringrays, Stuart Kenney, Sue Hulsether, Suzannah Park, Weego Reed, Windborne

# Contra Holiday in Medieval England

Stringrays

April 7-14, 2022

Lisa Greenleaf

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8th  
year!

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