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SPRING 2022



## BALANCE AND SING online store

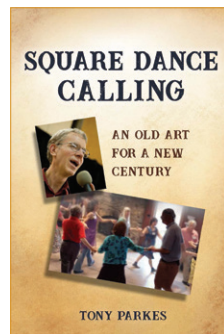
*This  
Spring!*

Wonderful new resources from **Tony Parkes** and **Brooke Friendly**, along with great **new music** in the CDSS Store. **Gift certificates are always available online in any amount!**

*By Tony Parkes*

### **Square Dance Calling: An Old Art for a New Century**

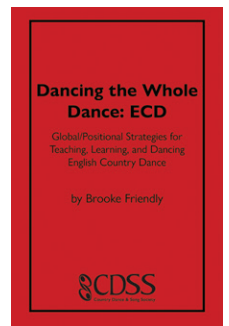
The author of the acclaimed *Contra Dance Calling* turns his attention to squares! This is the first book-length treatment of traditional calling in many years. Not just a rehash of prior works, it includes many thoughts on the activity that have never appeared in print before. Every aspect of the caller's art is dealt with clearly and thoroughly.



*By Brooke Friendly*

### **Dancing the Whole Dance: ECD**

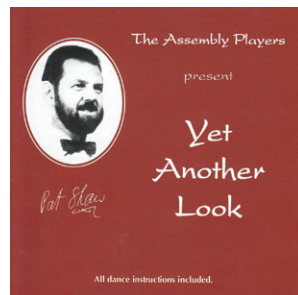
Based on Brooke's 40 years of calling experience and teaching dozens of workshops, this book is a comprehensive how-to for callers looking to transform their calling from relying on gendered language to a global/positional approach. The book includes everything from terminology to teaching and learning strategies, dance selection, and a system for categorizing dances, with appendices and examples.



*By The Assembly Players*

### **Yet Another Look**

The latest Pat Shaw recording from The Assembly Players (Nicolas M. Broadbridge, Aidan N. Broadbridge, and Brian K. Prentice). It carries a number of previously unrecorded gems from Pat Shaw's *Another Look at Playford*, and is a companion to their popular *Pat Shaw's Playford*. This completes the set of seven Pat Shaw recordings, which started with *New Wine in Old Bottles*.



*By Aaron Marcus and  
Sam Sanders*

### **Garden Dreams**

18 exquisite poems, mostly by fiddler Susan Reid, as well as nine other contemporary poets, clothed in original music, partly structured, partly improvised, by Aaron Marcus and read by Sam Sanders. And perhaps best of all, this original music is molded around the poetry in the styles of traditional dance tunes you know and love. They will surely have a life on dance floors beyond this CD: jig, polska, march, waltz, triple-time hornpipe, reel, andro, or slip jig.



# CDSS *News* spring 2022

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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:** "May Day Morris", original artwork by Anna Gilbert-Duveneck.



# ANNOUNCEMENTS



## We have a new podcast!

Get ready for *From the Mic*, a brand new audio interview podcast from CDSS! Host Mary Wesley takes you behind the mic with callers of American social dance forms—exploring perspectives of the people who choose that curious place between the band and a roomful of dancers. Why do they do it? How did they learn? What is their role, on stage and off, in shaping our dance communities?

You can find our monthly episodes at [podcasts.cdss.org](https://podcasts.cdss.org) or wherever you get your podcasts.

**RIGHT:** Host Mary Wesley.  
Photo by Maddie Freeman.



## Affiliates, Renewals Are Coming

Renewal time is almost here! It has been a long and difficult year, but we are looking forward to emerging from it soon with a renewed sense of purpose and a strong network of Affiliates able to support each other through a joyful reentry.

We plan to open Affiliate renewals at the end of March, and will be asking all Affiliates to renew before May 1. You will be receiving another notice then to let you know that we are ready to accept renewals with instructions on how to do that. Visit [cdss.org/affiliate](https://cdss.org/affiliate) or email [services@cdss.org](mailto:services@cdss.org) for more info.

## Lifetime Contribution Award 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 Award.



We are looking for nominations for next year's award, and we'd love to hear from you. Please visit [cdss.org/lca](https://cdss.org/lca) for more information and to make a nomination. The nominating period is open until April 30.

**ABOVE:** 2022 LCA recipient Ed Stern will be celebrated at an event in Minneapolis on Saturday, June 11. Please email Ted Hodapp at [tedhodapp@gmail.com](mailto:tedhodapp@gmail.com) for more information. Photo by Jim Pfau.

## Work at Camp This Summer

Each year, we need help running our summer dance and music camps. This year, we are looking to fill the following positions:

- help running our bookstore
- auction and party management
- lifeguards with CPR/AED/First Aid certificates
- sound system operators

Compensation ranges from full scholarship to paid staff, depending on the session. Please email [joanna@cdss.org](mailto:joanna@cdss.org) for more information.





## Community News

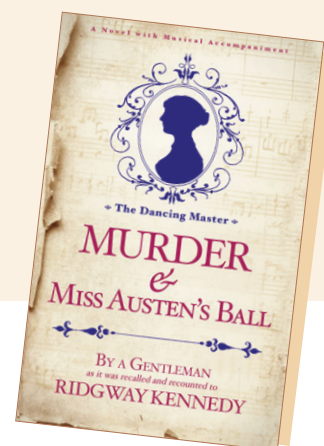
### >> ECD PLAYLISTS FOR WALKING

**From Don Bell:** One of the big advantages of dancing is it's a fun way of getting exercise. To maintain our mental and physical health in these stressful times, it's advisable to get outside every day and engage in some form of physical exercise. You can accomplish these two objectives by simply walking outdoors.

I made up a dozen 30 minute playlists of walkable English country dance tunes, starting at a slow tempo and gradually getting faster. Walking on the beat encourages a consistent brisk pace, and it's good for the brain, too, as it requires concentration and coordination. It may even improve dancing skills! The collection of playlists is available at [bit.ly/WalkingToECD](https://bit.ly/WalkingToECD).

### >> MURDER & MISS AUSTEN'S BALL

**From Ridgway Kennedy:** Ridgway Kennedy has written a novel, *Murder & Miss Austen's Ball*. It's a cozy mystery with a bit of romance and a helping of adventure that features music, dance, and an online musical accompaniment. Miss Austen plans a birthday ball. A dancing master is sent for; a dancing master arrives. There is confusion, music, a literary rescue mission, a murder, a mystery, and a puzzle to be solved. More? Visit Amazon or Hedgehoghouse books.



## CDSS Board Nominations Open

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 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 April 30 via email to [cdss.nomcom@gmail.com](mailto:cdss.nomcom@gmail.com) or mail to Juliette Webb, PO Box 58532, Nashville, TN 37205.



## Camp Scholarships Available

**We want you to come to camp!** CDSS scholarships help make our camp programs financially accessible and are a vital part of creating inclusive and welcoming spaces at camp. To apply, fill out the scholarship portion of the online camp registration form. Visit [camp.cdss.org/scholarships](https://camp.cdss.org/scholarships) for more details.

*You are welcome  
at American Week  
this summer...*

August 6-13

Pinewoods Camp, Plymouth, MA

Scholarships available.

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



**TOP:** Join Emily at American Week this year! Photo by Robyn Nicole Towle. **BOTTOM:** Conversation-starter paper houses made by Anna Alter sit on dining tables at Pinewoods last summer. Photo by Anna Alter.

## FROM A PROGRAM DIRECTOR

At the first dinner of American Dance & Music Week last week, a charming paper house about the size of a teacup appeared on each table like magic. When you lifted the lid, slips of paper invited you into conversation with questions, earnest or whimsical, take your pick. The dining hall and adjoining field were filled with laughter, and the sighs that follow. My face hurt from smiling by the time dinner was done.

These tiny houses were made by Anna Alter. All I had asked of her was to print up some conversation starters to ease us into camp. But she went way beyond what I imagined. She knew more was needed than a routine ice-breaker. We were entering camp masked, in the middle of the Delta surge, hoping to all test negative on Tuesday so we could finish the week at camp. Oh what a bucket of feelings!

Anna's houses weren't just a good distraction, they were a loving act. And this was how the whole week went. With nothing promised, everything counted. People gave with their whole heart. They made space for each other to be as COVID-cautious as they needed. Then they made space for each other to dance whatever role they wanted. People were not just nice, they were kind and generous, and camp frikkin glowed.

We still have room to grow this year (and forever). And we may not always have the urgency of a global health crisis to push us into this tender, changing space.

I'd like to see us connecting more proactively across generations and identities. I'd like to see us changing the

way we do things in the interest of racial justice, even if this means giving up some things we love. Maybe the song you want to sing belongs too strongly to African-American tradition for you to feel right about it anymore, if you're a white person. Maybe our program and staff structures need to flex to invite in more leaders of color. Maybe we can find a way to make amends to the Indigenous folks whose land we are on. There are so many possibilities, and I hope we won't shy away from the big ones.

I think we can make changes together. Actually, I *know* we can. Because last year we made plenty of changes, with grace and collaboration (the CDSS staff worked their butts off). We moved the after-parties to the C# minor pavilion for better air-flow. People got bolder with partner communication, because we had to for dancing to be safe and fun. It was the most joyfully mixed up dance floor I've ever seen in terms of gender and roles. We got really good at eye smiling. We didn't know what was coming, but we decided to be there together anyway.

Here's the thing: we could have let desperation for the old days drive us—and we did not. We could have let our fears of change paralyze us—and we did not. We embraced our time together and squeezed the most fun and meaning out of it that we could. We made changes, and we can make more!

I hope we can leave COVID behind some day soon. But I also hope that we never leave behind this courageous way of being. Like Anna's houses, some things will turn out beyond our wildest imaginations.

*Emily Troll*

*Program Director,  
American Dance & Music Week at Pinewoods*



## LETTERS TO THE EDITOR

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### RE: LARKS & ROBINS, WINTER ISSUE 2021

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By Dick Lewis

Allison McKenny's "Larks & Robins" article in the Winter 2021 CDSS News brought to mind a country dance leader in Oregon in the 1980s who first awakened me to the worth of gender-free calling. In the summer of 1976, I attended my first camp at Pinewoods. Pat Talbot was on the staff that year, and I joined the country dance group she was leading in Chicago, where I lived at the time. I moved to Portland the next year and took with me all the English country dance calls I could write down and some cassettes of the music. Total fledgling that I was, I began teaching a weekly dance group that caught on quickly. Lots of people got involved, and Carl Wester and Craig Shinn got contra dance going. With a lot of help from CDSS, country dance was soon alive and well and living in Portland.

Then I met Carl Wittman. This is where Allison's story comes into the picture. Carl lived in a commune in forested southern Oregon and taught country dance at the local community college in Grants Pass. A dance friend suggested I meet Carl to get ideas for building up English country dancing in Portland. Before long, several of us in the Portland ECD group went to Wolf Creek for a weekend Carl hosted with friends. Of all the creative people I've known, Carl remains near the top of the list.

I say all of this because when I got to Wolf Creek, I learned that Carl, who was gay, taught all dances with gender-free calling. There was no "first man, second woman;" there was "first couple," "second corners," "ones and twos," etc. The words "man" and "woman" never came up. When it was time to dance, people just got into whatever line or place was available. It was a revelation, because it felt all wrong—at first. Not what I was used to. Not what I'd experienced

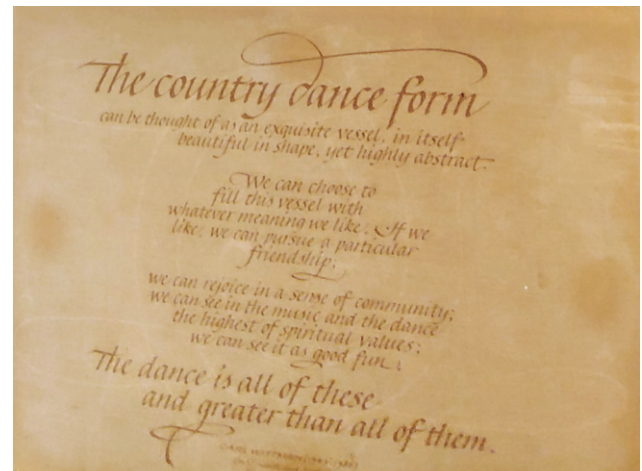
at Pinewoods or at Ida Noyes Hall in Chicago. At the time, I think, registration for Pinewoods attempted to assure, as closely as possible, an equal number of men and women.

Not long into the weekend at Wolf Creek, I found I was enjoying the dancing more than ever. I felt I was experiencing the entire dance. I hadn't felt that before. This was all more than 35 years ago. Time our thinking is catching up.

Sadly for so many of us, Carl died in 1986. Not long afterwards, we in Portland held a memorial dance weekend in his honor. A close friend of his attended, bringing with him a poster inscribed with these words from Carl's Master's degree thesis:

*"The country dance form can be thought of as an exquisite vessel, in itself beautiful in shape, yet highly abstract. We can choose to fill this vessel with whatever meaning we like. If we like, we can pursue a particular friendship; we can rejoice in a sense of community; we can see in the music and the dance the highest of spiritual values, we can see it as good fun. The dance is all of these and greater than all of them."*

I keep a copy of the poster on the wall at my desk.



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# RE: CECIL SHARP: A VIEW FROM ENGLAND FALL ISSUE 2021

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By Elizabeth DiSavino

**EDITOR'S NOTE:** *This article contains quotations from historical documents that include racial slurs. Because these words are central to a reader's understanding of Liza's argument, we have chosen to not obscure these words as much as we would normally.*

I read with interest Brian Peters' dutiful defense of Cecil Sharp ("Cecil Sharp: A View from England," *CDSS News*, Fall 2021) written in part as a response to an earlier article by Ezra Fischer (*CDSS News*, Fall 2020 and Winter 2020). Unfortunately, Mr. Peters' piece contains a number of factual errors, as well as gauzy interpretations and euphemisms that attempt to obscure the uglier side of Cecil Sharp's story. I am not surprised, as I have had first-hand brush-ups with British reviewers and ballad enthusiasts (including Mr. Peters, full disclosure) who seem almost religiously driven to give glowing testimony about Sharp, and who protest or even pillory those who point out awkward details that sully St. Cecil's honor. Still, factual inaccuracies should be noted.

Let's start with his misquotation of my work. In my biography, *Katherine Jackson French: Kentucky's Forgotten Ballad Collector*, Katherine Jackson did use the phrase "strikingly homogenous," but this quote was taken out of context by Mr. Peters and given as justification for Sharp's own racist views, and was presented as though Jackson's comment was based on race. I object to this misrepresentation of my work and of Jackson's words. The full quote is that women at a particular gathering (a quilting bee) were "strikingly homogenous; breathing one unlettered atmosphere, one habit of thought and life, one measure of support and sympathy." It is a quote of commonality of experience and hardship, not of race, as Mr. Peters suggests, and pertains to a particular group of women, not the Appalachian people entirely. Jackson was not stating that the women's homogeneity was genetic, but rather born of common suffering and communal support built over a lifetime of shared experience within a closed and isolated community.

Mr. Peters further tries to make the point that Sharp's motivation for collecting ballads in Appalachia was purely musical, not racial. This is wishful thinking, and is contradicted by Sharp's own words. From the 24-page introduction to Sharp's magnum opus, the 1917 *English Folksongs from the Southern Appalachians*: "Moreover, remembering that the primary purpose of education is to place the children of the present generation in possession of the cultural achievements of the past so that they may as quickly as possible enter into their racial inheritance, what better form of music or of literature can we give them than the folk-songs and folk-ballads of the race to which they belong?" (Italics mine.)

Further, Mr. Peters commendably admits and even discusses the fact that Sharp identified every aspect of Appalachian ballad singing and dance as being Anglo-Saxon in origin, and that this was at times a mistaken assumption. But he fails to take the final step and explore the reasoning behind that assumption—that Sharp could not entertain the idea that other "lesser" cultures might have interacted with the settlers to produce distinct and different art forms. The definition of this is bias. One might even call it racist.

Mr. Peters bravely knocks down a straw dog by boldly claiming that he will go on singing Cecil Sharp's ballads. (No one ever asked him not to.) His other straw dog: his claim that Ezra Fischer's article "made Sharp the sole scapegoat." (It did not. It claimed that Sharp was "an important figure" in a movement that rooted its identity in race.) He further blanketly labels Fischer's sources "unreliable" (but does not identify which sources or why).

Mr. Peters admits that Sharp "did entertain racist opinions," and then blithely tries to dismiss this by saying that Sharp's correspondence "rarely mentions politics." That is only true if "politics" does not include racist attitudes and remarks. Let us look at what Mr. Sharp actually *did* say in his correspondences:

*"We smelt Winston Salem about 8 miles away - tobacco and molasses ... I had an attack of asthma on getting off the train ... The place is stuffed full with negroes - I presume they work in the factories whether they are attracted to the tobacco industry by their similarity in colour or not I do not know! ... this is a noisy place and the air impregnated with tobacco, molasses and n-----!"*

*"Can't imagine what has made me ill except that I have swallowed enough filth and grease in the last six weeks to have upset 500 stomachs. They are really little better than Barbarians in this part of the world. The fact is they are hopeless slackers - possibly a legacy from the old slave days."*

*"When we reached the cove we found it peopled by n----- ... All our troubles and spent energy for nought."*

(His companion, Maud Karpeles, by the way, was of one accord with Sharp:

"Sylva. Do not like town. Too many negroes."

[quotes from "Cecil Sharp in America," Bluegrass Messenger, [bluegrassmessengers.com/cecil-sharp-in-america--mike-yates-.aspx](http://bluegrassmessengers.com/cecil-sharp-in-america--mike-yates-.aspx) ])

Mr. Peters tries to dismiss Sharp's rather apparent racist attitudes by pointing out that others at that time were racist and that this was in fact the dominant ethos among white people. It is an argument with which every parent is familiar: "Well, they did it too." Yes, of course other white people of Sharp's time espoused racist views, in America and in Europe. Of course it was the norm. Of course Sharp was not alone. No one denies that.

But Sharp was and continues to be regarded as the god of Appalachian balladry, and his views cast a long shadow. That's why his views are particularly unfortunate and worthy of condemnation. By pretending that Sharp's bigotry is excusable because he was a product of his time is to excuse the evils of his time. This, we cannot do, for they are with us still. Mr. Peters, an Englishman, does not seem to understand the weight of the n-word in America and its historical implicit hate-filled assumption of racial superiority, nor to fully understand the context in which that word resonates today. He cannot, for he does not live in the country that this word and its attendant attitudes and actions helped to create. Americans, however, cannot ignore the psychological pain that this word and its wielders have caused to generations of African-Americans and the pain that it causes still, not while the echoes of kidnapping and assault and murder and Jim Crow and humiliation and lynching and rape and summary execution and fear still ring in the air.

I wish Mr. Peters could dialogue with my Appalachian Music class at the small Kentucky college where I teach. He would

be looking into the faces of African-American students who live the legacy of that word daily, and I suspect they might have some things they would like to share with him. For that matter, I suspect the Appalachian students in that class might have a thing or two to say about outsiders like Sharp presuming to define Appalachian people and their music. I think Mr. Peters might find such a discussion enlightening, and quite a different conversation than the ones to which he appears accustomed. The "view from England" is most decidedly not the same as the view from America.

Mr. Peters seems to fear that if we agree that Sharp was racist, his collection will no longer be regarded as a wonder. Have no fear. Cecil Sharp's collection is indeed a wonder. But it is a wonder rooted in, guided by, and inspired by bias and racist views. That makes it no less important. A thing can be important without being perfect or wholly good. Sharp needs no apologists. His collection is important *because* of its imperfections. This magnificent musical memorial of a time and region was indeed motivated by faulty, racist assumptions: that ballads were proof of the longevity and invincibility of English culture; that all other kinds of music were not just less worthy, but entirely *unworthy* of study; and that "lesser" people could not possibly have influenced and been in any way responsible for the musical makeup of Appalachian balladry and dance. Those lamentable views and Sharp's imperfections in embracing them are every bit much a part of our glimpse into a bygone place and time as the ballads themselves. It is disingenuous and in fact counterproductive to try to pretend otherwise. Most of all, it is simply untrue. A great work was produced by an imperfect man, a man who deserves neither defense nor deification. Let's all wrap our heads around that as we continue to ponder our difficult and thorny cultural and racial legacy.

In that spirit, I'll continue to sing Sharp's songs just as Mr. Peters will, but you won't find me at the Church of St. Cecil anytime soon.

Cheers.

**ELIZABETH DISAVINO** is an associate professor at Berea College and the author of Katherine Jackson French, Kentucky's Forgotten Ballad Collector. She was the recipient of the 2020 Kentucky History Award.



# Through the lens of Stewart Dean

As we prepare for camp this summer (fingers crossed!), we're looking back on camp seasons of the recent past, particularly English Dance Week at Pinewoods with these images photographer Stewart Dean recently shared with us.

Stewart says, "During English Week 2010-2014, my camper camp job was taking pictures... and there's as many as 1000 of them for each week. I've been photographing since I was 12, am a professional and have some of the best gear available, so there is a panoply of images, some of people who have passed, yet here they are in vivid life, just to mention a few: Al Blank, Rich Baker, Sol Weber, Frank Stern. We may be *In the Bleak Midwinter*, but here are summers past, glowing with life and the grace of English country dance."



See many more of Stewart's English Week photos at [tinyurl.com/PinewoodsEnglishWeek](http://tinyurl.com/PinewoodsEnglishWeek). For more information and instructions for downloading, visit [imagovitae.org/DownloadingFromFlickr13.pdf](http://imagovitae.org/DownloadingFromFlickr13.pdf).

*This year, English Dance Week is July 30-August 6.* Find dates for all our camp weeks on page 31.



# Pandemic Panaceas

Engaging the body. Engaging the mind.

## SQUARE DANCE CALLING: AN OLD ART FOR A NEW CENTURY

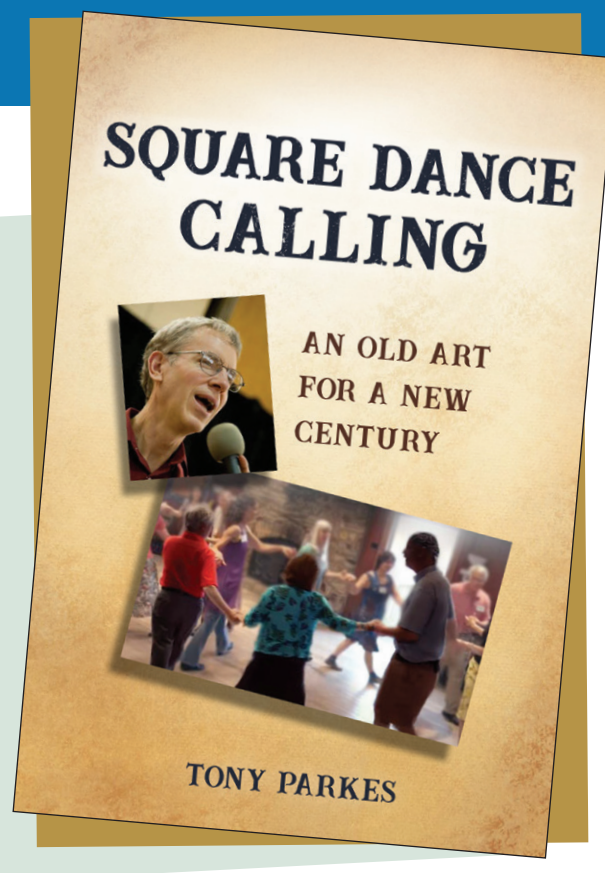
By Tony Parkes

The COVID-19 pandemic has certainly taken its toll on my life, with dancing and calling opportunities on hold and other in-person gatherings curtailed. But, like several other music and dance people, I've found that it has given me things as well: I now have three hours a day, which I used to spend commuting, available for pursuits of my choice.

For the last two years I've been using that gift of time to finish my book, *Square Dance Calling: An Old Art for a New Century*, which I've been writing, off and on, since we reissued my contra calling book in 2010. My wife, Beth, had been telling me, only half in jest, that if I didn't finish it soon the subtitle would look silly, as the century would no longer be new.

The book was a home-grown project, using Beth's experience with computers and mine with editing and publishing; the work was tedious at times, but very fulfilling, taken as a whole. Except for the cover art, we did everything ourselves: page design, formatting, copy-editing, proofreading, indexing, final file creation. With today's print-on-demand technology, there is no need to manufacture hundreds of copies in order to keep costs reasonable.

I've been feeling that the time is ripe for a comprehensive book on squares. The animosity of some contra dancers toward squares, which I noticed most acutely in the 1980s, seems to have abated. Influential contra callers like Nils Fredland and Lisa Greenleaf include squares in their programs; Bob Isaacs has practically made a career out of presenting grid squares. Workshops on squares at camps and festivals often draw enthusiastic crowds.



**ABOVE:** Tony Parkes's book, *Square Dance Calling: An Old Art for a New Century*, is available online in the CDSS store.

Many dancers have told me, "I thought I didn't like squares, but I love yours." Other callers on the contra circuit have reported identical feedback. This leads me to believe that what some contra dancers object to is not squares per se, but ill-chosen and poorly taught squares. It's a vicious cycle: many contra callers don't handle squares well because they don't have as many role models as I did 50 years ago. (I learned from some of the top callers of the mid-20th-century square dance boom.)

My primary goal in writing my new book is to improve the breed: to coach newer callers on how to choose and present squares to many different groups, including contra dancers. In addition, I decided to include much more actual dance material than I had in my contra book. Many good books on squares are out of print, and even with access to a book, callers may not know how to choose dances from it.

By my reckoning there are three broad types of square dance events in the US and Canada today (aside from modern “western” square dancing, which is a world unto itself). One has been growing for several decades within the old-time string band music community; it draws largely, though not exclusively, from the southern dance repertoire. Some of its events are advertised under the Dare To Be Square banner, originally a reference to articles by Phil Jamison in the *Old-Time Herald*.

Another type is what I call the survival dance: a series that appears always to have been there, that exists outside networks like CDSS and Dare To Be Square. There seem to be fewer of these every year, but (aside from COVID) some are hanging in there. The details differ from one region to the next; what these events share is their use of squares and other dances as a vehicle for bringing people together, rather than a skill to be pursued as a hobby.

Finally, there is the resurgence of squares in the urban contra scene. The squares done in conjunction with today’s contras are eclectic in style, incorporating features

of northeastern, southern, and western traditions as well as modern square dance. This is the type of square I deal with in the book; for lack of a better name I call it “neo-traditional.”

I hasten to add that I am not trying to standardize or codify anything. To me, dancing is like cuisine; I would hate to see regional specialties disappear in favor of uniform fast food. I am simply trying to document what I have observed

**I hasten to add that I am not trying to standardize or codify anything. To me, dancing is like cuisine; I would hate to see regional specialties disappear in favor of uniform fast food.**

at dance events over roughly the last half century—since around the start of the contra revival.

The book has three main parts. I begin with theory: dance history and musings on philosophy and ethics. A section on delivery deals with the various skills involved in calling and teaching. Dance material includes in-depth discussions of 22 basic movements, followed by call charts for about 50 figures and breaks. Each routine has two charts, one showing how the movements fit the music and one with a suggested set of call words synchronized with the parts of the tune. The book ends with a glossary containing over 600 entries and an annotated list of recommended books, recordings, and other resources.

I encourage callers and would-be callers to learn from as many different sources as possible. Luckily, many books and recordings are readily available, some free of charge online. I particularly recommend browsing at the Square Dance History Project ([squaredancehistory.org](http://squaredancehistory.org)), a virtual museum of audio, video, and print records of traditional and modern square dancing.



**LEFT:** “*Skirts Whirl in the 33rd Annual Square Dance Festival*” photo by Charles O’Rear, 1973 Lincoln, Nebraska.



## ECD: HARMONIOUS HANDEL

One day my husband, Don, was upstairs in our old house traipsing back and forth on the squeaky floor boards composing a one-couple dance to a jaunty tune by Handel called “The Harmonious Blacksmith.” (He had asked Jean Monroe and Catherine Miller to create and record a danceable version of the tune.) I was down in the kitchen doing dishes while Don played the tune over and over again, as one has to do when figuring out a new dance. Finally, having heard the tune umpteen times, I said to myself: “Darn! I can make up a dance to this tune, too!” And soon I found myself prancing around the kitchen in my apron imagining figures, this time for a longways dance.

I’d done plenty of English country dancing over the years but had never written a dance before, so this was a new challenge. After playing the tune myself a zillion times, I came up with figures that fit the music and pretty much flowed together, except for one transition that just didn’t work quite right. Fortunately, Orly Krasner was coming for a visit, so I enlisted her expertise as an experienced choreographer to sort out the problem. She came up with some simple adjustments that made the dance click and voila, my first dance was finished.

Don had started to think that one-couple dances might be a good way to keep our joy of dancing alive while waiting out the pandemic at home, and this is what led him to create *his* version of “The Harmonious Blacksmith.” As more and more of us were vaccinated, he began to think that doing

small group dances (with two and three couples) would be a great way to transition from lockdown to a semblance of normalcy. There are, of course, plenty of such dances that have been in the repertoire for a long time. Adding to this list are numerous longways dances, now including *my* version of “The Harmonious Blacksmith” (which I titled “Harmonious Handel”), that can be easily converted into two-couple versions.

We wanted to test out Harmonious Handel as a two-couple dance, so we asked our friends Katie Sanger and William Brearly to join us and we recorded a video of us dancing together ([bit.ly/HarmoniousHandel](https://bit.ly/HarmoniousHandel)). I think you can see by the smiles on our faces that being together in this way really lifted our spirits. So until it’s safe to gather again in larger groups, we hope you’ll try out my dance and explore the many other ways you can get together in groups of two, four, or six to relish each other’s company and keep alive the pleasure of dancing together (rather than alone in your kitchen).

**Diane Hamilton Bell** has been dancing all her life starting with ballet, then international, contra, Scottish Highland, rapper sword and finally English country. She met her husband, Don, at Pinewoods English Week in 1990 and married him in Toronto in 1992. She then imported him to New York’s Capital District where he started an ECD series in Troy with Diane’s band, Heartsease, providing the music.



Listen to the tune at  
[cdss.org/harmonious-handel](https://cdss.org/harmonious-handel).

**Musicians:** Jean Monroe (piano),  
Catherine Miller (violin)

Handel

## HARMONIOUS HANDEL

*By Diane Bell (with some edits by Orly Krasner), 2021*

Tune: "The Harmonious Blacksmith," George Frideric Handel's Suite No. 5 in E major, HWV 430.

a two couple or duple minor

Note: the tune has four steps to the bar. Recommended tempo: 104 BPM

- |    |     |  |
|----|-----|--|
| A1 | 1-2 | All lead up a double and back  |
|    | 3-4 | 1s cast, 2s lead up and cloverleaf turn away   |
| A2 | 1-2 | All lead up a double and back  |
|    | 3-4 | 2s cast, 1s lead up and cloverleaf turn away (all end at home)                                 |
| B1 | 1-2 | First corners step forward to acknowledge and back   |
|    |     | Second corners step forward to acknowledge and back (all end facing partner)                   |
|    | 3-4 | Partners do 3 quick changes of rights and lefts with no hands (end facing out, all progressed) |
|    | 5-6 | Neighbors lead away, change hands and come back  |
|    | 7-8 | Circle left once around  |
| B2 | 1-2 | Neighbors fall back a double and come forward*   |
|    | 3-4 | 2s cast, lead up, and cast (end on the ends of a line of 4 facing up)                          |
|    |     | While 1s lead up, cast, and lead up (end in the middle of the line of 4)                       |
|    | 5-6 | Line comes forward a double and falls back (bending the line)                                  |
|    | 7-8 | Partners two-hand turn once around   |

\*1s end close while 2s stop further back so they can start the first cast just before the downbeat, thus allowing them to execute both casts and arrive in the line of 4 on time.

# Flat Creek Dancers at Falls Mill

By Chrissy Davis-Camp



**EDITOR'S NOTE:** Chrissy submitted this article to the CDSS News late last year, just before she unexpectedly passed away on January 1. Chrissy was a much-loved caller and dancer, and the impact of her leadership was felt throughout the Southeast. We send our love to her family, friends, and community.

**NOVEMBER 13, 2021**

It's a cool, breezy morning as we arrive at Falls Mill and Museum in Belvidere, TN. We are set to do our first performance in 23 months due to COVID-19.

Flat Creek Dancers, led by Chrissy Davis-Camp, was started in December 2001. Some folks in the community wanted to learn a few English country dances to perform at the "Dickens of a Christmas" festival in Franklin, TN. One practice turned into two, which turned into a whole lot more. After that first showing, we decided to make it a regular gathering. At first we met twice a month for contra dances with live music provided by local musicians. That turned into wanting more English dances, so we started meeting every Tuesday night. We also have a rapper team, led by Anna Claire Camp, and a morris team (a group of students from Libertas tutorial that meets in Decatur, AL), led by Chrissy.

When COVID mandates hit in March of 2020, we stopped meeting. We tried to start back a few months later, but dancers were skeptical of gathering, so we took another break. In July 2021, we came back together, smaller in numbers, but strong, with a spirit of togetherness.

On this November day, we have seven couples total to perform six English country dances: Geud Man of Ballangigh, Heartsease, Fine Companion, Dancing Across the Atlantic, Pear Blossom, and Waterfall Waltz. Our dancers range in age from a 9-year-old to several couples in their 70s. This is the first of four performances our group will do during this Christmas season.



**TOP:** Flat Creek Dancers at Falls Mill, Belvidere, TN.

**ABOVE:** Chrissy Davis-Camp. Photo by Dave Pokorney.

We start rehearsals in August. For our biggest performance, "Dickens of a Christmas" in Franklin, we will have about 12 couples. This will be our 20th year of dancing there—one of the biggest street festivals in the world, according to *Travel Magazine*. (One year we had 125 people, all in costume, dancing with us!)

Though our numbers are smaller this year, we are determined to keep the group alive. We know, if we remain steadfast and open, folks will eventually come back and dance with us again. And that's a good thing!



# A Happy March for David

By Carl Thor

I'd like to share with CDSS News readers this tune I wrote and dedicated to our now departed friend, David Kaynor. I was inspired by seeing David during one of the sessions of Ashokan Northern Week Online in July 2020. I was also glad to be participating in a venerable and far away event I had never before attended. So I went to the piano and this tune emerged. "A Happy March for David" seemed like the

best possible title. One of my bands, Hands4, produced a YouTube video ([bit.ly/HappyMarchForDavid](https://bit.ly/HappyMarchForDavid)) and shared it to the "Tune Raiser for David" Facebook page, where it was well-received.

**Carl Thor** of Vancouver, WA, performs as a soloist and with several bands, including Celtinialia, Hands4, Stepwise, Cascade Crossing, Bandwidth, Austen City Limits, and the incomparable Portland Megaband. In addition to playing for contra and English country dances in the Pacific Northwest, Carl writes and publishes a variety of music, teaches hammered dulcimer and piano, provides sound reinforcement for contra dances, and enjoys dancing whenever possible. Since 2011, he has been a main organizer for Vancouver's monthly dance, "Contra in the Couve!" [talismanmusic.com](https://www.talismanmusic.com)

## A HAPPY MARCH FOR DAVID {LEAD}

Lead musical notation for "A Happy March for David". The key signature is one sharp (F#) and the time signature is 2/4. The melody is written on a single staff. Chords are indicated above the notes: G, C, G, Am, D, G, C, D. The notation includes measures 1 through 24, with measure numbers 9, 17, and 25 marked at the start of their respective lines.

## A HAPPY MARCH FOR DAVID {LOW HARMONY}

Low harmony musical notation for "A Happy March for David". The key signature is one sharp (F#) and the time signature is 2/4. The harmony is written on a single staff. Chords are indicated above the notes: G, C, G, Am, D, G, C, D. The notation includes measures 1 through 24, with measure numbers 9, 17, and 25 marked at the start of their respective lines.

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# WEB CHATS: LIFELINES FOR ORGANIZERS IN 2021

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By *Linda Henry*

During yet another pandemic year, attendance for our third year of Web Chats increased 45%! We reached 1,236 participants from 43 states, five provinces, the UK, and Australia. These online conversations provided much-needed connections and resources for organizers struggling to keep their communities alive and well.

Here are glimpses of our 2021 Web Chats, which also included Q&A and breakout sessions. To delve further, check out [cdss.org/web-chats](https://cdss.org/web-chats) for videos, transcriptions, and other materials. Email [resources@cdss.org](mailto:resources@cdss.org) with questions.

## **January 13: Singing and Playing Music in REAL TIME!**

Members of a Sacred Harp group and local band shared their advice and experiences. By using the software Jamulus, they have successfully tackled the challenges of creating online song and music sessions. They also provided resource links and video clips of singing and playing music together in real time.

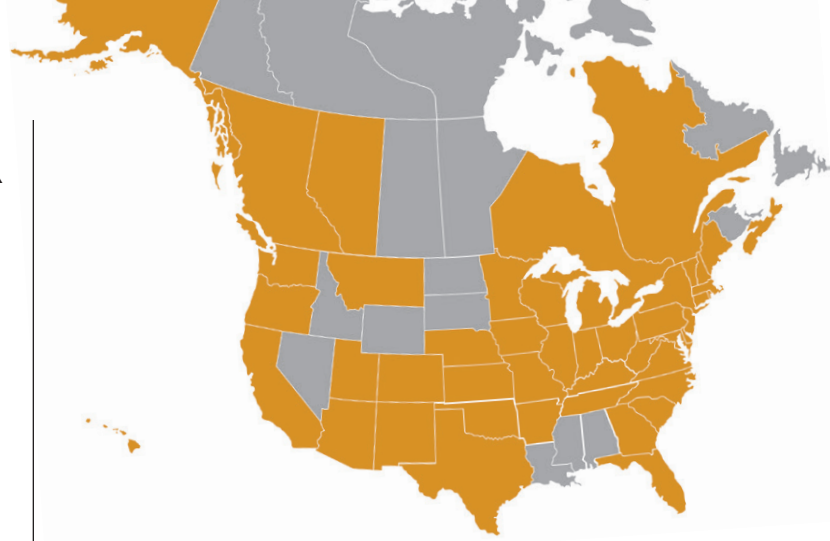
The next three Web Chats continued our Let's Talk About Reentry series:

## **March 1: Part 3: An MD Discusses Vaccines, and We Discuss Our Sector's Needs**

During this Web Chat, an MD presented his knowledge about vaccines in the US. We also included discussions about how the pandemic has altered our communities' needs and ways to best prepare for returning to in-person activities.

## **May 19: Part 4: Addressing Legal and Other Burning Questions**

An attorney addressed our broad community's legal questions and provided a template waiver. We also heard current perspectives from an epidemiologist, insurance considerations from a CDSS staff member, and questions from an organizer to help groups chart their course for a safe reopening.



**“A beacon of clarity in a fog of confusion.”** —*Mac Sloan, Berlin MA*

## **August 12: Part 5: News from Groups That Have Resumed In-person Events**

A public health professional provided the latest COVID news and considerations for safely resuming events. Organizers of a dance community and a song group shared first-hand experiences and suggestions for navigating reentry.

## **November 1: Weathering the Winter Together**

A public health professor presented information and concrete planning considerations for organizers who are planning pandemic-era events. Discussions in breakout rooms generated ideas for keeping groups connected in the coming months ([cdss.org/winterideas](https://cdss.org/winterideas)).

## **>> RECENT WEB CHAT ON FEBRUARY 28, 2022:**

### **Let's Talk About Reentry, Part 6: Prioritizing Safety at In-person Dances**

A panel of dance organizers shared their experiences and recommendations for carefully and safely resuming events. Topics included their decision-making processes to prepare for reopening, adjustments they have made along the way, and outcomes of their experiments. For more information about our next Web Chat, visit [cdss.org/web-chats](https://cdss.org/web-chats).

We also launched an exciting new online resource: **Groups that Have Resumed In-person Events**. If your group is considering or preparing for reentry, this resource is designed especially for you! It allows organizers who have reopened their activities to share their experiences. Explore it at [cdss.org/inperson](https://cdss.org/inperson).

# A GLORIOUS DAY!

*By Alan Katz*

Heard from a friend, contra dance planned to be,  
Been waiting so long, I could not wait to see

Got there early, didn't want to miss a bit,  
So revved up, excited, I could hardly sit

Sorely needed indeed, after such a long fast,  
Music to our ears, a walk-through at last!

Appreciate your comments about taking it slow,  
Emerging from hibernation, with caution we go

SPUDS on hand, talented musicians provide the beat,  
Made it very easy for us to follow, move our feet

All of us starved to dance contra, there's a yen,  
Off and running, finally, we are swinging again

Reach across, pass through, allemande, hey,  
Happy dancers united—a glorious day!

Kudos, Donna and Sue, what a wonderful time,  
Kept us synchronized, moving up and down the line

Despite the challenges, a terrific dance we all had,  
Even though masks, could tell, everyone smiling, so glad

Thank you much for taking the lead, your action,  
So thrilled to be together again—contra satisfaction

**BELOW:** *The event that inspired the poem: Mt. Airy contra dance, Philadelphia. Photo by Alex Burka.*







*ABOVE: Tony Barrand (right) and John Roberts (left). Photo courtesy of Olivia Barrand.*

# Power and Grace, Time and Place: An Interview with Tony Barrand

By Susan Creighton and Pat MacPherson

CDSS joins the larger dance, music, and song community in mourning the passing of Tony Barrand, the 2008 recipient of the CDSS Lifetime Contribution Award. We're lucky to be working with NARRATUS, who interviewed Tony last summer. Throughout this interview, Tony used the phrase "power, grace, time and place" as four essential aspects of Morris dancing.



**TONY:** ...I forgot where I started in that story.

**PAT:** You were at Pinewoods.

**TONY:** I was at Pinewoods [in 1975]. So then I saw a group of men, dancing, and that was the first time I saw [morris dancing], which is always amusing to me, since I'm English but I had never seen morris dancing in England. Here was this fascinating thing with these men who had learned to dance, and the physicality of the dancing came through but also with seeming grace that came with that, which was a remarkable combination to me.

It was something I had to do. So I was at Pinewoods Camp—here was I, this Englishman, never seen this at all in England—and here I was catching it at this Pinewoods Camp.



**TONY:** Anyway, one of the teams that I went to visit on my field trip into England in 1979 was to go and visit the current Headington Quarry Morris men. What was interesting to me watching them dance, they all looked like arm wrestlers. They had strong arm movements, waving handkerchiefs, and it's like—whoa! So this phrase came to me; this was "power and grace." So this strange combination that was visible with these men who looked like they were arm wrestlers and yet they were waving handkerchiefs in a graceful fashion that was also strong and powerful, and it was like—whoa! Where else are you going to see that?



**TONY:** There are four words in the phrase that I got involved with. So, "power and grace" I've got, but as I got involved in trying to understand it more, I had to get "time" and "place." So, people danced like the time of who they were at the time, and they danced according to their place, i.e. where they grew up and where they were actually dancing. Because it was clear that the dancing *belonged* to a particular village in England, or a town. As it turned out, there were all kinds of aspects to the story that I got involved with...

**PAT:** That is so fascinating.

**TONY:** Fascinating, it *was* fascinating. And I was like, I don't know if I could ever explain any of that. But I didn't really like explanations as much as I liked the questions. The questions were so exciting to me to try to understand why they look the way they do, you need to know how they grew up, what songs were involved, what work did everybody do around them, what was the place and the time, what was it about. So there was plenty to do trying to figure that out.

**SUSAN:** Quick question. This is reminding me of parts of things that Andy [Andra Horton, Tony's first wife] was talking about in her interview: that initially there was no image of morris in the US and so the four of you that had founded the Ale, part of what was behind that, in her words, was trying to put out there an image of what morris could be at its best. Would you speak to that?

**TONY:** That was the whole point of gathering different groups of people doing it together. It clearly was something that had to happen in a place and in a time...

To me, there was clearly an aesthetic that was involved in it. This wasn't just going to be something that would happen in classes. And so people had to see each other dancing and inspire each other to do dancing. The first thing that happened after we got the team started here, it was clearly something that had to happen *where* we were living. [...] So there needed to be a gathering of some sort...

And then, I had discovered that here in Windham County and in Marlboro [VT] specifically there was an event that went on locally in the town, on the first weekend going into summer, or Memorial Day weekend, at the end of May. And that was clearly a time to do some gathering of people together because there was a local history of gathering together on Memorial Day weekend...

That was the time. And the place was because of where we were living. So that was the time, and we had the place. And we clearly needed the teams starting together. And because it was clear looking at what had happened for the growth of teams in England, that the men in England really had some bizarre way of thinking about whether women should do it at all. And because the first event [Andy and Tony's wedding the year prior] had had a women's team and a men's team at it, that's what we did. Because, CDSS through Pinewoods, women were just as much a part of the growth of the dancing that was happening, at least through camp. And CDSS camp was where we all learned. So, it was like, okay; that's just the way it is. Then, because Andy and I were involved together in getting the groups together, it was going to be men's and women's teams. That's simply the way it was.

**PAT:** So, in effect, you were creating a new tradition in a new place, which included women and men. This was the American story of morris. And, it reflected who you were.

**TONY:** But that's how we dance and how we sing. You can only be who you are. And so that's what we did.



**PAT:** So, we're talking about "ale."

**TONY:** What I encountered was that part of the Cotswolds, which I knew from basically growing up on their edge, was that they called, in the Cotswolds, a country village event an "ale," as in a similar way to what in Europe, where they would grow a vintage of wine for a particular year or for a festival, in the Cotswolds country practice was that you could have a local event in which you brewed an ale. You

could have a church ale; it didn't matter what it was. An ale was simply an announcement of some event happening with some focus around it. So it can be the church ale. Interesting about that, basically the safe liquid to drink was an ale. Children consumed ale as a safe liquid to drink, because water wasn't safe. So ale was something basically that everybody drank. [...]

**SUSAN:** Ale to me then also suggests that it's for all ages. A town event to which everyone is welcome.

**TONY:** That's exactly right. It was there for everybody to drink. Like, you would sell lemonade.

**SUSAN:** It was not an adults-only event.

**TONY:** It was *not* an adults-only event. [...]

**SUSAN:** So, I'm really intrigued by your phrase "Power, grace, time and place." It's getting me to think about morris differently. And my question about the history, I think your point is well taken. Whose history? Who's defining it? But that's making me think that there is at least, we talked about an aesthetic of morris that you were trying to capture, power and grace being part of that. Are there other elements of the aesthetic that you would describe that you felt were really important to capturing what morris was?

**TONY:** Well, (pause), that was real—using the power and grace, time and place thing really reinforced for me when we were getting started that not only came from the sort of mixture that happened at our wedding, but then it naturally happened the next year when we first put together an ale. An aspect of that that's really interesting to me: *everybody* naturally picked up on calling a morris gathering an "ale." There's the Midwest Ale, there is a West Coast Ale, you know, so...

**SUSAN:** The Canadian Ales—the London Ale, the Toronto Ale.

**TONY:** Everybody. What it is! A gathering of morris dancers is now an ale.



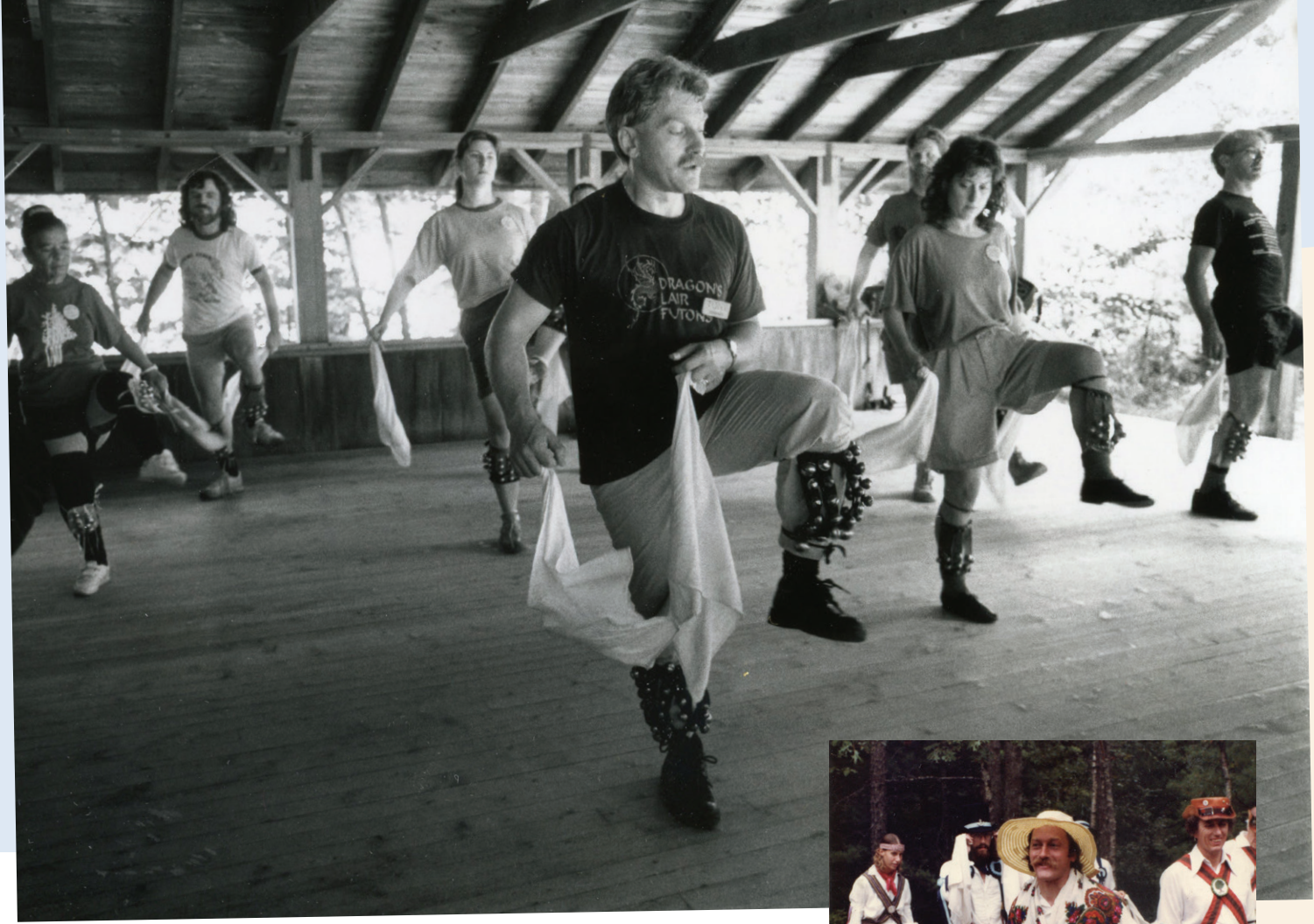
**SUSAN:** So do you have time for just a couple more questions?

**TONY:** I do! Are we OK on time?

**SUSAN:** Yeah, we're fine. As long as you're good to talk.

**TONY:** I am. Try and stop me.





**ABOVE:** Tony Barrand teaching at Pinewoods, 1992. Photo by Stephen Spinder. **RIGHT:** Tony Barrand at Pinewoods, 1992. Photo by Janie Winkles.



The excerpts in this article are from an interview *NARRATUS* conducted with Tony in August 2021. To read the full interview, visit [cdss.org/tony-barrand-narratus](https://cdss.org/tony-barrand-narratus). This interview is part of a larger project to archive the first 50 years of the Marlboro Morris Ale, and to create archival tools and resources for other morris organizations to use in a similar fashion. This interview will be part of the Marlboro Morris Ale collection that will reside in the archives at the Vermont Folklife Center in Middlebury, VT, and is reprinted by permission.

In 2025, the Marlboro Morris Ale, which takes place in Marlboro, VT, will turn 50. With funding from CDSS, *NARRATUS* (Susan Creighton and Pat MacPherson) has been engaged to archive the Ale's history. This project has two goals: one is to create an archival collection of the Marlboro Ale's history. The second goal is to create a process and toolkit that other ale organizers can use to create an archive of their

ales. Once that toolkit is complete, CDSS will make it publicly available. **>> NARRATUS** is collecting photographs, videos, t-shirts, posters, and stories from anyone who has attended the Marlboro Ale. We'll digitize all the donated items and make them available on a public website. The physical archive will live at the Vermont Folklife Center in Middlebury, VT. Contact us at [narratus413@gmail.com](mailto:narratus413@gmail.com).

## MEMBERS & DONORS

# *We thank you!*

*Friends, we are deeply grateful for your steadfast support throughout these difficult times!*

In 2021, you, our members and donors, again rose to the occasion, surpassing our fundraising goals and engaging passionately in sharing resources and community building. As the year unfolded, we were able not only to maintain ongoing work but to continue developing and sharing new resources and programs for pandemic times and beyond.



## *A Legacy Gift*

*We are grateful to have received a major legacy gift from the **James Edward Hudock Trust**.*

James Edward Hudock, known to his friends as “Sunshine Jim,” was a beloved member of the Melbourne (FL) English Country Dance and the Cocoa Beach Contra Dance communities, enjoying the friendships that developed there and becoming an informal board member. From time to time, he was suspected of being the “Dance Angel” who would make quiet cash donations to keep the slow times solvent. Even when health challenges began to make dancing difficult for him, his presence at dances lifted spirits.

This strong connection to the dance community inspired him to provide legacy donations after his passing in appreciation of the joy he experienced. **Jim understood that supporting CDSS, the parent organization, ensured that the local dances got the support they needed**, through small group mentoring, regional publicity, shared history, and generally keeping time-honored joyful customs alive.

His playful spirit lives on!

**ABOVE:** *Sunshine Jim was our Dance Angel in 2021!*

**OPPOSITE PAGE:**  
Pat and Doug celebrating Pat's 60th birthday.



## GIFTS FOR THE FUTURE

# Estate Plans



DOUG YOUNG & PAT PETERSEN

*“As music, song, and dance continue to fill and enrich our lives, it makes perfect sense for us to share our passion with those who come after us.”*

*Friends who include CDSS in their estate plans are sending the gift of dance, music, and song to future generations.*

We met either dancing or playing music—neither of us can remember, as we were both “otherwise engaged”—but those two threads drew us ever closer, and continue to knit our lives together. Our courtship continued after Doug moved a few hours away—he would drive down to the Friday contradance and whisk me onto the floor.

The strands in those threads multiplied—waltz, contra, English, square; early music and recorder, old-time music with banjos and guitars, and oh so many songs (Pat is sure that when she is on her deathbed Doug will sing for her yet another song that she’s never heard him sing before).

Dancing in open-air pavilions, singing in harmony with friends, playing in impromptu jams, listening to great tunes as we travel to dance weeks, even going online for dance materials and teaching tips, all have been enhanced or made possible by CDSS. As music, song, and dance continue to fill and enrich our lives, it makes perfect sense for us to share our passion with those who come after us. Leaving a legacy to CDSS is the obvious way to do that.

## YOU TOO CAN BE A DANCE ANGEL...

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

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

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

To join, fill out the online form at [cdss.org/legacy](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? Check out our FAQ page: [cdss.org/loj-faq](https://cdss.org/loj-faq), or fill out the Expression of Interest form, and we’ll be in touch to help you figure out your options.



# Roger Cartwright: The Johnny Appleseed of Morris

By Mitch Diamond

A few years back, I researched the early days of New Cambridge Morris Men, a team I danced with that was started by Roger Cartwright in the 1970s morris revival. In 1976, a friend introduced me to Roger, and I joined the team. Morris dancing gave me a spiritual center, and I met dancers who have since remained good friends. When I learned what I believed to be New Cambridge's roots, I was surprised to see how many other branches of the same tree there were. At the base of the tree was Roger Cartwright.

In the 1960s there were two adult teams in the US: the Pinewoods Morris Men and the Village Morris Men in Greenwich Village. At that time, PMM members lived all over the world and got together only at Pinewoods Camp and for an occasional tour. The Village Morris Men began in the late '60s but ended when Roger and Eric Leiber moved from New York City. This left a lot of people who wanted to dance, but no team to dance with. Here's where Roger's greatest gift came into play. He got people excited and pushed them into action.

Roger had specific ideas about what he wanted to see in morris dance in the US. In a letter from January 1973, Roger wrote:

*This is an initial attempt to put forth a few ideas about stimulating Morris in New England. I crave deeply to be, simply a happy, secure member of a team... which is a primary group... which meets again and again, and does the same old dances—with the same magic music, same musician, and in familiar settings.*

*In the U.S. the Country Dance society has been just great for [...] opening up Country Dance and Morris and all the great friendships, spirit, times. The early pioneers brought Morris to the U.S. and sustained it all these years. Morris*

*owes a great deal to the Society's support and thrust. Now, having been brought so far, I sense it is time for the Morris to grow on its own; to begin experimenting with developing a folk base. Not as a "cute" imitation of old village life, but in ways which seem genuine and consistent to our present lives. If there has been a wide revival and vitality in Folk Music, why not in Morris?*

*Pinewoods Morris Men, as an association, has been a fine way to preserve and strengthen the Morris and the bond among the men, and to popularize Morris among both men and women in Morris classes and workshops in N.Y. and Boston. Now I think we are ready for a new stage in which the proper local spirit, identity and team history find a strong focus.*

Roger took action. He held a small May Day celebration in Cambridge, MA, which was the first of its kind in the country. Newtowne Morris Men (today's New Cambridge) hosted the 47th annual May Day in 2019.

Roger started a small dance group with the intent of creating a morris side and taking it to England. (In morris, a "side" is a group of dancers sufficiently large to perform a morris dance; smaller or more transient than a "team.") Until that time, individuals had gone to the UK to dance the morris, but never as a side. Roger called the side the Pinewoods New Englanders. In June 1973, they went to England to tour, danced at Thaxted, and practiced with Chipping Campden, Headington, and Oxford teams. The side included Roger, Karl Rodgers, Dick Van Kleeck, Andy Woolf, Fred Breunig, Ed Mason, Sam Rubin, Howie Seidel, and John Dexter, plus Englishmen Philip Smither and Michael Blanford. Jody Evans, a woman from NY, came as a guest. (See a video of the New Englanders at [cdss.org/johnny-appleseed](http://cdss.org/johnny-appleseed).)

This tour was the "big bang" of morris—where the morris revival in the US got its start. Roger was the catalyst. Of course, this did not happen in a vacuum. Tony Barrand and John Roberts had become interested in morris after seeing it in college. Shag Graetz, Arthur Cornelius, George Fogg, Ed Mason, Dudley Laufman, Jim Morrison, and others were teaching along the East Coast. Pinewoods and CDSS programs drew people in, but nowhere was the impact as quick and as energizing as what grew from the Pinewoods New Englanders tour.

Fred Breunig told me that he returned from the England tour knowing that he wanted to get involved in morris. Mark Wilke, one of the original New Cambridge Morris

RIGHT: Original artwork by Anna Gilbert.



Men, says that Roger's bags weren't even unpacked before he started a practice at Currier House in Radcliffe. By the end of 1973, there were two new teams in the states: John Dexter started the Binghamton Morris Men, and Roger's group later named themselves the New Cambridge Morris Men.

By 1974, things progressed rapidly. Karl Rodgers came back from the England tour and, with Jim Morrison, started the Greenwich Morris Men. Jody Evans began the first women's team, Ring O' Bells. Tony Barrand started Marlboro Morris and Sword. Fred Breunig started a morris class in Brattleboro, VT, with John Roberts playing music; from there, Marlboro recruited enough people to have both a men's and a women's side. Roger and John Dexter organized the first American Travelling Morrice in 1976.

**He put his ideas and plan for morris dancing into writing and set out to achieve his goals. He always promoted morris, and wherever he went a new team sprung up.**

The branches did not stop there. Cathy Mason, whose father, Ed, was a Pinewoods New Englander, was heard to say while on a New Cambridge tour "Why are we carrying their sticks? We can do this as well as they can, probably better. They should be carrying our sticks!" Cathy, along with Cynthia Whear, Kathy Tighe, and Janet Holtz, started Muddy River.

Greg Fabian, a dancer at Fred Breunig's class in Marlboro, moved to Washington, DC, and helped create Foggy Bottom. Fred was also instrumental in helping Tony Barrand start the Marlboro Morris Ale.

At an early meeting of New Cambridge, the idea that morris teams could exist outside the classes that CDSS/CDS Boston was currently offering was reinforced. Some people felt that this would never work, and went their own way. A year later, after they saw New Cambridge working, the Black Jokers were formed.

There was no stopping it now. Chris Nelson, of the Black Jokers, moved to Philadelphia and started Kingessing. Bob Greco, of the Binghamton team, moved to Seattle and started the Mossy Backs. Hearts of Oak sprang from Binghamton as did the Bouwerie Boys when John Dexter

moved back to NYC. Jody McGeen of Ring O' Bells started Mayfield Morris in California.

Cammy Kaynor, along with Don Campbell, left New Cambridge and started Juggler Meadow, keeping in mind all that he had learned from Roger.

John Van Sorosin, a New Cambridge member, travelled to Northampton, MA, to teach Northampton Morris to dance. Peter Temple left Northampton, started the Barkshire Morris and had Roger visit from Maine to teach. Peter later moved on to start Harrisville Morris in New Hampshire.

Another New Cambridge Member, Bob Mumford, went to Canada to join a team called Green Fiddle. Green Fiddle only knew four dances they had learned at Pinewoods. Mumford expanded their repertoire and created the Hogtown tradition.

Alistair Brown left Green Fiddle and started Forest City. From Forest City came Goat's Head and then Thames Valley. Green Fiddle also gave birth to the Hogtown team. Toronto Morris Men was created out of Hogtown and Green Fiddle. Also from Green Fiddle came Black Sheep (a defunct women's team in Ontario) which led to Bread and

Roses, and then to Toronto Women's Sword. Roger also directly started Stillwater Morris (1979-1984) in Orono, ME, and Rapsallion in Amherst, MA (2003-2011). Rapsallion was a women's rapper team, the last that Roger taught.

It's astounding to consider the number of teams that can be traced back to the Pinewoods New Englanders Tour that Roger set up. The chain reaction just kept going.

I'd like to finish with a little more from Roger's January 1973 letter. He says:

*These themes are of value to me. They are clumsy, too vague and corny in these words but I'm going to say them anyway.*

- *Human community—manageable size, primary group, working, sharing, building together*
- *rooted—in some ancient past, a craving for un-interruptedness, a faithfulness*
- *power of the dance—serious, evocative at different levels: ritual, social, personal*



- *deep physical body response—, in sync, responsivity to music, rhythm, sky, men.*
- *thirsty for those moments of relief from self-consciousness; pulled away to a different plane or dimension of unstudied self!!*
- *Easing framework for release of competition, challenge, aggression, skill display, fooling*
- *mutuality with on-lookers • some invisible thing • can't say how it grows but potent once it comes*
- *deep sense of place—consecration of ground faithful return to places familiar and long danced.*
- *strong autonomy of team in its plans, activities, style.*

*Oh, now, isn't there some thing odd about this whole presentation? I sure felt it was a curious kind of bumbling effort on my part, as I was reading up to this point. I realized it's either stupid or rash, likely both. I think it's nervy or cheeky in this way. I believe we can tamper with American Society. Yes, I do. In one way, that's what it's about. I am confident that by experimenting (takes energy, time, etc.) we can develop that growth. I am ready to put energy, time, money into this vision.*

*6 clubs in 10 years!*

*How audacious. Who plans like that Nowadays?*

*I say we do it, and we can do it!*

This is Roger's legacy, his gift to us. He put his ideas and plan for morris dancing into writing and set out to achieve his goals. He always promoted morris, and wherever he went, a new team sprung up. That's why he's the Johnny Appleseed of morris.



ABOVE: Roger Cartwright, 2011. Photo by Al MacIntyre.  
BELOW: Newtowne Morris Men. Photo by author.

**Mitch Diamond** Mitch Diamond was 19 years old when he first saw morris dancing at Pinewoods Camp in 1970. He has been "Squire" of Newtowne Morris for over two decades. He's been an English country dancer for many years. He currently makes a living selling concert posters that date back as far as the 1920s.

Thanks to **Rhett Krause** for fact-checking this article.



## SUDOKU

Fill in the empty squares so that each row, column, and 3x3 inner square contains the numerals 1-9. Solution at [cdss.org/puzzles-spring22](http://cdss.org/puzzles-spring22).

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

## Harvest Moon Dance Weekend



English Country Dance in St. Charles, IL

October 7 - 9, 2022

Beverly Francis, caller

with Karen Axelrod & Shira Kammen

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

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## Come dance with us in the San Francisco Bay Area!



**Coming Home to Contra, April 9-10.** Saturday, a day-long contra dance in Mill Valley with the **Stringrays** and **StringFire!** Calling by **Will Mentor** and **Susan Petrick**. Information at <https://nbcds.org>. Sunday, a Hayward afternoon dance with the Stringrays and Will Mentor, hosted by SF Bay Contra. Information at <https://sfbaycontra.org>. Gender-neutral calling at both events.



**Mad Robin Ball, June 4-5.** A weekend of English Country Dance in Sonoma County. Dancing Master **Alan Winston**. Music by **Audrey Knuth**, **Larry Unger**, and **Charlie Hancock**. Information at <http://madrobin.org>



**Faultline Frolic, June 17-19.** A contra dance weekend at Monroe Hall in Santa Rosa featuring music by **Notorious**. Caller TBD. Information at <http://nbcds.org>

Sponsored by North Bay Country Dance, host of Saturday Evening Waltz Party on Zoom



# Magic awaits...

## 2022 CAMP WEEKS

### Dance, Music & Spice

**\*\*new dates!\*\***

#### June 18–25, Camp Cavell (MI)

Gaye Fifer, Rachel Fifer (Program Directors), Renée Brachfeld, Jamie Bunce, Jacqui Grennan, Jeremy Lekich, Aaron Marcus, David Millstone, Sarah Spaeth, Diane Sutliff, Julie Vallimont, Noah VanNorstrand, Kelsey Wells, Jonathan Werk

#### Contra Dance Musicians Course

with Julie Vallimont and Noah VanNorstrand

### Family Week at Ogontz

**\*\*new dates!\*\***

#### June 26–30, Ogontz Camp (NH)

Fynn Crooks (Program Director), Mary Alice Amidon, Peter Amidon, Karen Axelrod, Rachel Bell, Kathleen Fownes, Joanne Garton, Lily Kruskal Leahy, Rick Mohr, Owen Morrison, Max Newman, Sarah Nicholson, Anna Patton, Roger the Jester Reed, Erika Roderick, Sue Rosen, Natty Smith, Paddy Swanson

### Family Week at Pinewoods

#### July 16–23, Pinewoods Camp (MA)

Elvie Miller (Program Director), Mary Alice Amidon, Peter Amidon, Kate Barnes, Ruth Bartlett, Sam Bartlett, Stefan Bartlett, Margaret Bary, Katy German, Thomas German, Wendy Graham Settle, Abby Ladin, Jane Miller, Owen Morrison, Naomi Morse, Eric Schedler, Katie Zukof

### Harmony of Song & Dance

#### July 23–30, Pinewoods Camp (MA)

Betsy Branch (Program Director), Elias Alexander, Armand Aromin, Rachel Bell, Chris Bracken, Angela DeCarlis, Jonathan Jensen, Audrey Knuth, Anna Patton, Bruce Rosen, Sue Rosen, Melissa Running, I-shea Shaikly, Peter Siegel, Nicole Singer

#### Song Organizers' Intensive

with Nicole Singer

### English Dance Week

#### July 30–August 6, Pinewoods Camp (MA)

Alex Cumming (Program Director), Karen Axelrod, Kate Barnes, Carol Bittenson, Brad Foster, Brooke Friendly, Scott Higgs, Dave Langford, Julie Matcalf, Max Newman, Anna Patton, Jeff Spero, Julie Stevens, Corey Walters

#### English Dance Musicians Course

with Karen Axelrod

### American Dance & Music Week

#### August 6–13, Pinewoods Camp (MA)

Emily Troll (Program Director), Eric Boodman, Yann Falquet, Gaye Fifer, Noah Fishman, Julia Friend, Lisa Greenleaf, Ethan Hazzard-Watkins, Scott Higgs, Aaron Marcus, Max Newman, Yaya Patterson, Anna Patton, Beverly Smith, Janine Smith, Earl White

#### Contra Dance Callers Course

with Lisa Greenleaf

### Early Music Week

#### August 13–20, Pinewoods Camp (MA)

Lisa Terry (Program Director), Tom Amessé, Miyo Aoki, Anney Barrett, Michael Barrett, Karen Burciaga, Héloïse Degrugillier, Jan Elliott, Frances Fitch, Eric Haas, Ben Matus, Sarah Mead, Dan Meyers, Emily O'Brien, Jonathan Oddie, Jacqueline Schwab, Niccolo Seligmann, Luanne Stiles, Larry Zukof

#### Advanced Ensemble Intensive

with Frances Fitch, Michael Barrett, Emily O'Brien, and Lisa Terry

### Cascade of Music & Dance

#### August 15–21, Camp Louise (MD)

Eric Schedler (Program Director), Dan Blim, Meg Dedolph, Kappy Laning, Brian Lindsay, Eric Maring, Julian Maring, Julianna McCarthy, Mike Miller, Val Mindel, Chloe Mohr, Rick Mohr, Owen Morrison, Paul Oorts, Ben Schreiber, Deb Shebish, Janine Smith, Leslie Suddock, Jonathan Whittall, Dave Wiesler

### Campers' Week

#### August 20–27, Pinewoods Camp (MA)

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

Visit [camp.cdss.org/covid](https://camp.cdss.org/covid) for COVID-19 requirements.

**[camp.cdss.org](https://camp.cdss.org)**



**Balance  
the Bay**

San Francisco  
Contra Dance  
Weekend



August 12-14, 2022

**The Syncopaths**



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Ashley Broder  
Ryan McKasson  
Christa Burch

→ **Callers: Will Mentor & Lindsey Dono** ←

**The Dam Beavers**

Ben Schreiber  
Ness Smith-Savedoff  
Scotty Leach



Registration Opens May 1 ~ [BACDS.ORG/BTB](http://BACDS.ORG/BTB)



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# ASHOKAN MUSIC & DANCE CAMPS 2022

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April 29-May 1	Scottish String Fling
May 13-15	Autoharps & Dulcimers Too
May 27-30	Uke Fest
June 26-July 2	Western & Swing Week
July 17-23	Northern Week
July 25-29	Acoustic Guitar Camp
July 31-Aug 4	Family Camp
August 8-12	Bluegrass Camp
August 14-20	Southern Week



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# DANCE

at John C. Campbell Folk School



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## 2022 DANCE WORKSHOPS

April 29–May 1, 2022

### English Country Dance Weekend

with Brooke Friendly & Bridget Whitehead

Experience the joy of English country dancing from the “Playford” dances of the 17th and 18th centuries to the village dances collected during the 20th century, as well as many inventive contemporary dances in English style by choreographers from England, America, and Europe. All dancing will be to glorious live music by Dean Herington, Rebecca McCallum, Mara Shea, and Spare Parts (Liz Stell, Bill Mathiesen, & Eric Buddington). Previous English country experience is required.

May 27–29, 2022

### Beginning Clogging

with Annie Fain Barralon

Does listening to lively old-time music make you want to jump out of your seat and dance? It only takes knowing a few steps to dance to your heart’s content, and that’s exactly what you’ll do in this weekend of Appalachian-style, percussive dance. Have a great time learning a variety of basic steps and short routines. The only requirement is to be fit enough to stand and be active for a couple of hours at a time.

June 19–25, 2022

### Dance Callers’ Workshop

Diane Silver

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

Stay on the school’s beautiful campus and enjoy wholesome and delicious meals three times a day.

Limited scholarships available. For more information and to register, visit folkschool.org or call 800-365-5724.

October 21–23, 2022

### Fall Dance Weekend—Bal Folk

with Annie Fain Barralon & Susan Kevra

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

November 18–20, 2022

### Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

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

November 30–December 3, 2022

### Introduction to Irish Dance

with Kieran Jordan

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

December 26, 2022–January 1, 2023

### Winter Dance Week

Callers: Diane Silver and Kalia Kliban

Instructors: Phil Jamison, Carl Jones, and Erynn Marshall

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

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





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

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## CDSS NEWS

Country Dance & Song Society

116 Pleasant Street, Suite 345

Easthampton, MA 01027-2759

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

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## A podcast about North American social dance calling

Through conversations with callers across the continent, host Mary Wesley will explore the world of square, contra, and community dance callers. Why do they do it? How did they learn? What is their role, on stage and off, in shaping our dance communities? What can they tell us about the particular corner of the dance world that they know, and love, the best?

Each episode we'll hear from a different caller, but they all have something in common—a spark, a desire to lead, to share joy, to invite movement, to stand in that special place between the band and a room full of dancers (or people who don't yet know that they're dancers), and from the mic say “**find a partner, let's dance!**”

# Hope to see you at camp!

**Pinewoods Camp** (Plymouth, MA)

**American Dance & Music Week**

Program Director: Emily Troll

**Contra Dance Callers Course**

**Campers' Week**

Program Director: Anna & Dennis Soloway

**Early Music Week**

Program Director: Lisa Terry

**Advanced Ensemble Intensive**

**English Dance Week**

Program Director: Alex Cumming

**English Dance Musicians Course**

**Family Week at Pinewoods**

Program Director: Elvie Miller

**Harmony of Song & Dance**

Program Director: Betsy Branch

**Song Organizers' Intensive**

**Ogontz** (Lyman, NH)

*Now in June!*

**Family Week at Ogontz**

Program Director: Fynn Crooks

**Camp Louise** (Cascade, MD)

**Cascade of Music & Dance**

Program Director: Eric Schedler

**Camp Cavell** (Lexington, MI)

*Now in June!*

**Dance, Music & Spice**

Program Directors: Gaye & Rachel Fifer

**Contra Dance Musicians Course**

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