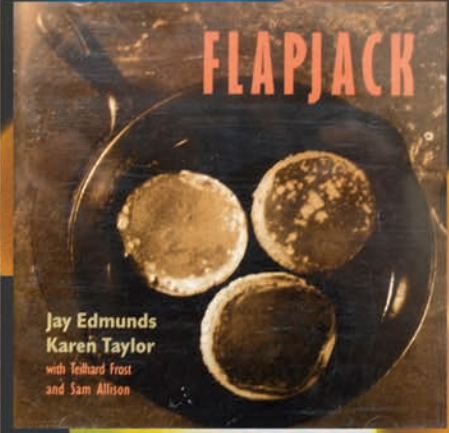
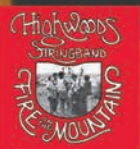




Tunes of the Gods
Old-Time Music for the Mandolin



SCD
SS

SPRING 2024



BALANCE AND SING online store

*This
Spring!*

Fantastic original music and dances from excellent musicians and choreographers here and across the pond! Don't know what to get? Gift certificates are always available at the CDSS Store in any amount!

By Persons of Quality and Andrew Shaw

The Irish Howle (book and CD)

The latest from Persons of Quality— 18 interpretations of 18th century English country dances by Andrew Shaw, played by Paul Hutchinson and John Hyman. 18 tunes performed at dance length and tempo. Total playing time is 75 minutes. The accompanying book contains instructions and sheet music for each dance and tune.



By Leveret

Leveret Tune Book

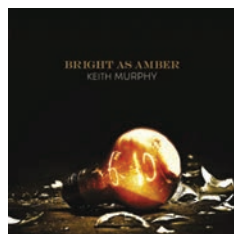
In their ten years together, English instrumental trio Leveret has amassed a huge repertoire of traditional and original tunes, including many tunes from manuscript sources. This beautiful book gathers together every tune the band has recorded across their six albums to date (94 tunes in total!), along with notes on tune sources and background and a bit about how the band goes about playing spontaneously without preconceived arrangements.



By Keith Murphy

Bright as Amber

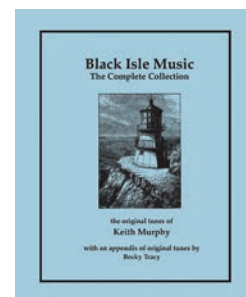
Keith Murphy's latest album features six exquisite traditional(ish) songs. Keith sings and plays acoustic guitar along with Anand Nayak (electric guitar), Reed Sutherland (acoustic bass), and JT Bates (drums). Another gem of an album from Murphy's catalog of uniquely beautiful song interpretations.



By Keith Murphy

Black Isle Music: The Complete Collection

This book is a compilation of the first three volumes of *Black Isle Music* tunebooks! Over 130 of Keith's great tunes, plus a bundle of gems from Becky Tracy. Includes chord notations, notes on the tunes, and a complete categorized index. Contains all the tunes in volumes 1-3, as well over a dozen great new tunes from Keith and Becky written since volume three came out.



Copy Editor — Robin Hayden, Ben Williams

Dance Editor — Joanna Reiner Wilkinson

Layout & Design — Anna Gilbert-Duveneck

Managing Editor — Kelsey Wells

Special This Issue

- 6 From the (Retiring) Director of Development
- 8 A Hand For the Band
- 10 Notes on Writing an English Country Dance
- 13 Playing for Dance in a Global Community
- 14 Country Dancing in the Czech Republic
- 17 Letter to the Editor Re: Larks & Robins
- 18 First Insights From the CDSS Generational Transition Survey
- 20 Zoom For Those Who Know

Recurring Contributions

- 2 Balance and Sing: Online Store Update
- 4 Announcements
- 12 ECD: Princess Katie
- 16 ECD: Wink
- 22 Special Events, Camps, Retreats, and Resources



Photo by Doug Plummer 6



Photo by Bev Bernbaum. 14



The Country Dance & Song Society connects and supports people in building and sustaining vibrant communities through participatory dance, music, and song. We steward the living traditions of English country dance, contra and square dance, morris and sword dance, and the music that is an integral part of these traditions. Membership is open to all. Direct benefits include this magazine, a 10% discount from the CDSS store, priority registration for our summer camp programs, and more. Indirect benefits include the satisfaction of knowing that your support will enhance CDSS's ability to spread the traditions you love. CDSS is a 501(c)(3) nonprofit organization; membership

dues and donations are tax deductible. For more information, visit cdss.org.

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

FRONT COVER: Collage built from a selection of more than 300 albums from musicians featured in "A Hand for the Band" (page 8)—a website celebrating bands who provided music early in the revivals of contras and traditional squares across North America.

ANNOUNCEMENTS

2024 Lifetime Contribution Award Celebration

You are cordially invited to a special celebration honoring Sharon Green, our 2024 Lifetime Contribution Award recipient.



Sunday, April 28, 1:00 p.m. PT
Albany Veterans' Memorial Building
1325 Portland Ave., Albany, CA 94706

During the event, there will be time to socialize. A few people will speak about Sharon's impact on them and the larger dance community. CDSS will present the Lifetime Contribution Award. And then we dance!

Space is *limited at the event hall*. Please RSVP at cdss.org/lca sooner rather than later to ensure a spot. If space is full when you RSVP, we'll let you know that you are on the waitlist.

For guests unable to attend in person, CDSS and the local organizing team are pleased to offer an online broadcast of Sharon Green's Lifetime Contribution Award Celebration. Register for the Zoom event at tinyurl.com/SharonGreenLCA.

Photo by Stewart Dean.

Looking for Codes of Conduct!

Does your community have a code of conduct that works well for its participants? Want to share it as an example for other organizers?

We are crowdsourcing codes of conduct from different folk music and dance communities to share as inspiration for organizers creating their own. If you're comfortable sharing your code of conduct with others, please submit it at cdss.org/conduct. We'll be creating a list on our website for others to view as examples. Thanks for your help!

2024 Summer Camp Jobs

Are you looking for seasonal work next summer? Hoping to spend some quality time surrounded by music, dance, and song? Come work with us at camp!

Each year we need help running our summer dance and music camps at our four facilities: Pinewoods Camp in Plymouth, MA, Camp Cavell in Lexington, MI, Agassiz Village in Poland, ME, and Camp Kweebec, in Schwenksville, PA.

Compensation ranges from full scholarship to paid staff, depending on the job and the session. If one of the jobs below appeals to you, write to Joanna Reiner Wilkinson, Director of Programs, joanna@cdss.org.

LIFEGUARDS WITH CPR/FIRST AID CERTIFICATES

Commitment: 1 week

Locations:

- Pinewoods Camp in Plymouth, MA (July 13-August 24, 1 week commitment)
- Agassiz Village in Poland, ME (August 11-17)
- Cascade of Music & Dance in Schwenksville, PA (August 12-18)

Compensation: Program tuition and room/board

Primary duties: Inform campers of swim area rules and safe behavior, be on duty during officially scheduled swim sessions. Lifeguard certification required.

OFFICE STAFF

Commitment: 6 weeks

Locations:

- Pinewoods Camp in Plymouth, MA (July 13-August 24)

Compensation: \$415/week plus room and board

Primary duties: General office assistance, running CDSS-sponsored auctions and parties



AUCTION & BOOKSTORE MANAGER

Commitment: 1 week

Locations:

- Agassiz Village in Poland, ME (August 11-17)
- Cascade of Music & Dance in Schwenksville, PA (August 12-18)

Compensation: \$415/week plus room and board

Primary duties: Running the live and silent auctions, setting up and staffing the camp bookstore

OTHER SUPPORT STAFF

Commitment: 1 week

Locations:

- Agassiz Village in Poland, ME (August 11-17)
- Cascade of Music & Dance in Schwenksville, PA (August 12-18)

Compensation: Program tuition and room/board

Available positions: Dining hall manager, party coordinator

Photo by Jeff Bary, English Dance Week at Pinewoods 2018.

2024 CDSS News Schedule

This year, we will be publishing two issues of the *CDSS News*, in both print and digital versions, which will come out in March (this one!) and September. We love the

News, and we know you do, too. Unfortunately, over the past few years operating costs have risen much faster than income, and we are making several adjustments in order to reduce expenses without cutting into our programming and community resources.

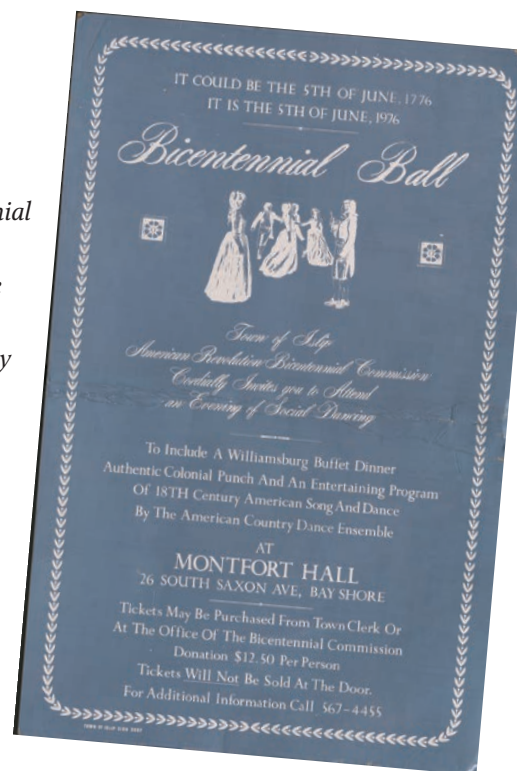
We considered many options, from going to digital-only issues to discontinuing the *News* altogether. This option—producing only two print editions this year, along with their digital versions—was a good middle ground between cutting costs and maintaining the connections we value to members who depend on the *News*.

Our hope and expectation is that as communities grow and flourish post-pandemic, membership and overall support for CDSS will grow as well. We will continue to evaluate whether we can reinstate additional issues. Thank you for your understanding and for your support of the work that we do. To read more about this decision, visit cdss.org/news2024.

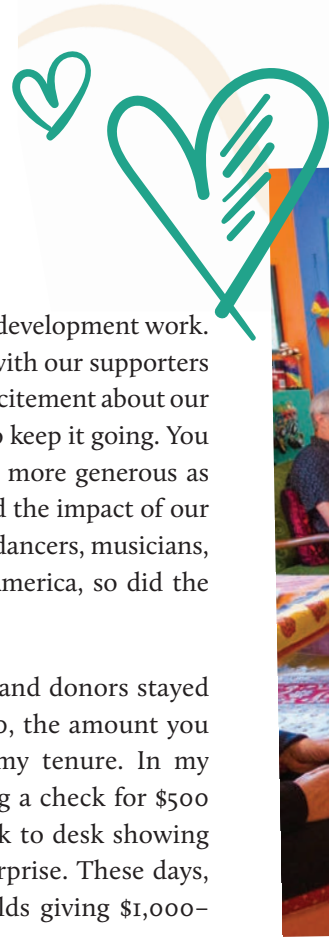
First of Digitized Archives Now Online!

Digitization of the CDSS Organization Archives at UNH has begun! You can see the first items—historic posters, maps, broadsides, and other print memorabilia—online now. The collection is called “Ephemera” and will eventually include around 8,000 items. Check it out at cdss.org/ephemera.

Poster for the “Bicentennial Ball” evening of dinner and social dancing, June 1976. Music performed by the American Country Dance Ensemble, a CDSS-based group led by Jim Morrison.



FROM THE (RETIRED) DIRECTOR OF DEVELOPMENT



My dear friends,

What comes to mind as I sit down to write about the growth, changes, challenges, and enduring impact of CDSS over the 36 years I've worked here is the cherished throng of people: beloved colleagues and their life's works, scores of board members giving generously of their time and wisdom, and hundreds—thousands!—of members and donors who gave generously year after year to support the organization I love and the work we do.

I was just 26 years old and a new resident of Western Massachusetts on the day I popped over to the new CDSS office in Northampton, where there was still some unpacking to do from the big move from New York City.

Brad Foster, Caroline Batson, and Aithne Bialo-Padin had moved up with the office from New York, and Ann Pearce had been hired to run the bookstore. I asked if there was anything I could do to help out, and soon found myself sitting at CDSS's one computer with stacks of ancient index cards, entering our members' names and addresses one by one into the new database Bill Tomczak was still building for us. (I was one of several people who worked on this.) Steve Howe was still living in New York but coming up for the months leading up to camp, then spending summers at Pinewoods overseeing our seven weeks there, as he would do for decades to come.

This was the merry band I joined in 1987, first as a volunteer, then for many years working part time as Membership and Donations Secretary, and finally in 2012 stepping up into the full time role of CDSS's first Director of Development.

In January of that first year, Aithne asked me to take the job of Membership Secretary off of her very full plate. Thus began my decades of correspondence with you all, churning out renewal notices, writing personal notes to more and more friends as I got to know you all, and—yes!—adding little hearts to remind you that I cared. And when you renewed, I hand-wrote your names on those blue-edged membership cards and sent them out to you.

Relationship-building is at the heart of development work. It was my joy and my honor to engage with our supporters over many years to share with you my excitement about our work and the need for donor support to keep it going. You were generous when I began, and ever more generous as the years progressed. As CDSS grew and the impact of our work felt more and more important to dancers, musicians, singers, and organizers across North America, so did the support you gave us.

While the number of CDSS members and donors stayed about the same, hovering around 3000, the amount you gave annually nearly tripled during my tenure. In my early years, opening a letter containing a check for \$500 would have had me running from desk to desk showing my coworkers a rare and delightful surprise. These days, there are on the order of 75 households giving \$1,000–\$25,000 annually!

There are good reasons for this growth in support. The temptation is strong to fill twenty pages outlining the many ways CDSS has impacted communities across the continent over the past 36 years. I'll restrain myself and share just a few highlights from my own work.

New Leaders, Good Leaders

In 2004 when we asked you to help us **develop the next generation of leaders and musicians**, you gave \$350,000 for immediate spending on new programs, including **hiring young staff**, sponsoring training **workshops in local communities**, and significantly increasing our spending and outreach on **grants and scholarships**.

Spread the Joy—CDSS's \$1M Centennial Campaign

In the years leading up to our centennial in 2015, I was blessed to have the experience, with crucial support from then Executive Director Rima Dael, of traveling across North America to solicit major support face to face. At a series of brunches hosted by generous friends of CDSS, I spoke passionately to prospective donors about **why our**



LEFT: *Spread The Joy Tour, Seattle, Washington. Photo by Doug Plummer. BELOW:* *Spread The Joy Tour, Washington D.C., 2014. Photo by David Roodman.*



“It was my joy and my honor to engage with our supporters...You were generous when I began, and ever more generous as the years progressed.”



dance, music, and song traditions are of intrinsic value in the world, and why a national organization serving all of the US and Canada is critical to ensuring that local communities grow and thrive onward into the next 100 years. In Ann Arbor, DC, Seattle, New York, Pittsburgh, Boston, Philadelphia, Amherst, and the Bay Area, friends listened and made—as so many of you across the continent did—a once-in-a-lifetime gift in support of our centennial goals.

By 2015, we had raised \$750,000 in gifts and pledges towards our \$1M goal, and then board member Doug Plummer encouraged us to reach for the stars. With his help, we submitted a proposal for a \$1M transformational gift, to be remitted over five years, to Ed Littlefield of the Sage Foundation. One day I was at my desk in the Easthampton, MA, office, and the phone rang. It was Doug. “We got it!” he said. That was quite a day.

There’s so much more I’d like to say, but my tale grows long. I have never been prouder of my coworkers and the brilliant leadership of Katy German, nor more optimistic about the future of CDSS, than I am today. Our new strategic plan speaks of the depth of thinking the board and staff have done to envision what the future should and will be, outlining values and goals in which I deeply believe.

Dear friends, there has never been more reason to continue supporting this organization you love. Thank you for taking this journey with me. And now, you are the future, and I am grateful to step back, at last, into CDSS’s history.

♥

A Hand for the Band!

By David Millstone

There's nothing like starting a research project on a subject you know to demonstrate how little you know.

As a subscriber years ago to *Northern Junket*, I read Ralph Page's recurring column called "It's Fun To Hunt" in which he shared his dance history research. In recent decades, presenting talks myself on different aspects of that topic has provided me with similarly satisfying journeys. When discussing the contra dance revival, for example, I shared sound clips to illustrate changes in the music. My early talks focused on bands from New England, but as I started speaking at distant dance camps or online, I thought, "I should include examples from other parts of the country." I own Sandy Bradley's seminal LP, *Potluck & Dance Tonite*, I had heard about the Hillbillies from Mars (a name that guarantees widespread recognition), and I knew that Glen and Judi Morningstar had recorded with Ruffwater in Michigan. What others were out there? I figured that I might locate a dozen or two bands to reference in my talks. Easy project... I should complete this in a few months. Ha!

I defined criteria for groups to be included in the project:

- Bands had to play at least on occasion for dances. Concert-only bands didn't qualify.
- Contras and squares are both part of the country dance family; playing for either counted.
- Rather than traditional musicians, the focus was on early revival groups from the last 50 years.
- Audio files would illustrate the band's sound, so there needed to be a commercial recording; this requirement would also limit the number of bands.

I thought I knew all the New England bands—but no, I didn't—and in August 2021, I started sending emails to distant contacts: *I hope to identify the early (1970s, 1980s, early 1990s) bands who made recordings aimed at a contra/square dance audience and who were based in other parts of the country...*

Way led to way, one person introducing me to others. In particular, I discovered a vast number of old-time bands (some with exceptionally creative names) who played for traditional squares.

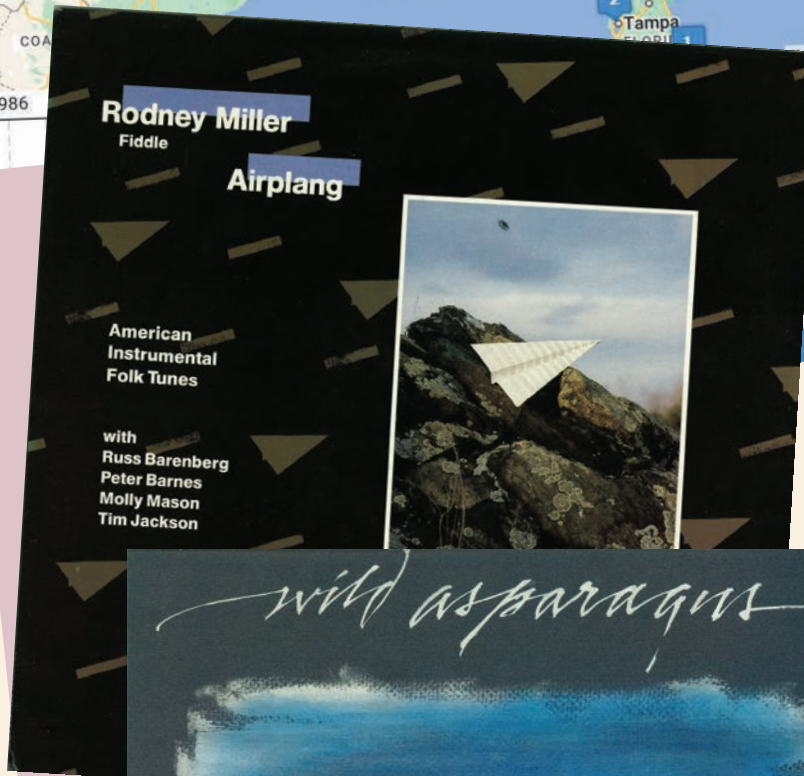
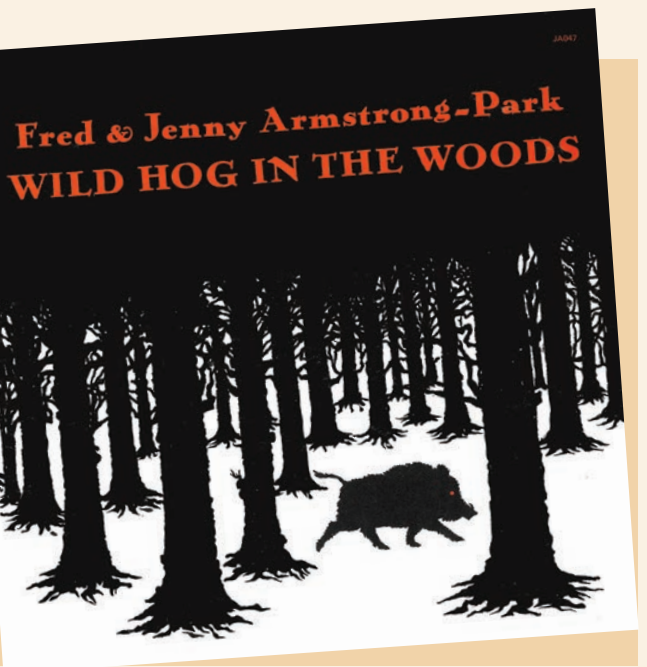
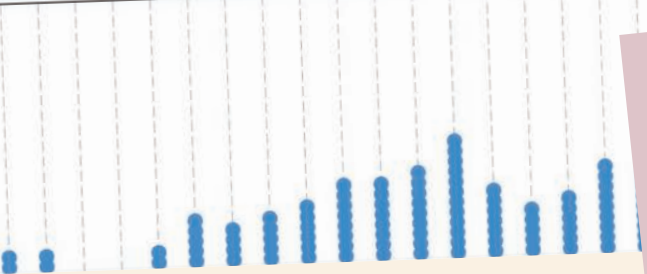
Initially, I started a spreadsheet and gathered just the facts: album cover, date, location, audio file, band members, and instruments. I then started a new column ("Comments") on the spreadsheet where I jotted notes about a few groups. I quickly realized it would be more valuable to hear directly from the musicians, and those comments have become among the most valuable aspects of the project.

A new website celebrates bands who provided music early in the revivals of contras and traditional squares across North America.

From the beginning, I visualized sharing information via an interactive map that could be searched by geography and by chronology. This proved to be a daunting technical challenge. I'm a caller and dance historian, not a programmer, so several early attempts flopped. Again, I reached out to colleagues for suggestions, and that led me to Andrew Frock in Maryland. Andrew grew up in the dance world, and he was a computer science major in college; we've never met in person, but he agreed to get involved. His technical expertise made it possible to move all this data from my computer to the format I envisioned. The site now contains information on more than 300 groups and continues to grow with regular updates.

Working on this project has given me deep appreciation for the many bands of all styles who have lifted dancers' feet over the past five decades. I hope the site helps others explore the deep roots of country dance in North America.

ahandfortheband.org



CHECK IT OUT ONLINE!
ahandfortheband.org

NOTES ON WRITING AN ENGLISH COUNTRY DANCE: CREATING PRINCESS KATIE

By Don Bell, with William Brearley

Sometimes a new dance comes together easily and quickly through the efforts of just one person. In the case of the dance Princess Katie, it involved a collaborative effort of many people over a couple of years.

Several years ago, I happened upon the soundtrack for the 2005 movie version of *Pride and Prejudice*. One piece, “A Postcard to Henry Purcell,” is based on the “Rondeau” from Purcell’s incidental music for the Baroque opera *Abdelazer*. (Benjamin Britten also drew upon this music for *The Young Person’s Guide to the Orchestra*, and his motif also appears in Wes Anderson’s film *Moonrise Kingdom*.)

I began to imagine an English country dance set to this beautiful, stately music and asked William Brearley if he would be interested in creating one.¹ Although William is a long-time English country dancer and caller, he’d never written a dance, so my request posed a significant challenge. Happily, he decided to take it on and dedicated the dance to his wife, Katie Sanger.

The music needed to be arranged for an English country dance, so I enlisted Jean Monroe to make an arrangement and gather a band. She and William worked together as the choreography evolved. To get a better understanding of William’s choreographic process, it would be helpful to watch the video of the dance first (cdss.org/princess-katie-video), or while reading his comments.

William’s comments on creating the dance:

The figures in the A part of the dance are driven by the magnificent music. For Katie, the opening notes seemed to call for a grand, powerful figure, hence the left hand turn spiraling in to face up or down. My imagination was caught by the popping or exploding quality of the next series of notes, which inspired the four changes of a morris hey. The last figure, 3 changes of rights and lefts, fits neatly into the hemiola in the last 6 beats of the A music.

The unusual structure of the dance—two As, B, and C—was due to an accident of choreography. One of the early versions of the A part left some dancers crossed over, so the dance required two A parts in order to get everyone back on their own side. Jean accommodated this by repeating the A part in her recording. As it turned out though, the final version of the dance did NOT require two As, but by then the recording had been made. This was a happy circumstance, however, since repeating the A part allows the dancers to hear the awe-inspiring music one more time. It also adds a challenge to the dance, because the second A begins from a different starting point for each couple.

Another challenge in dancing the A part came into focus during the video shoot of the dance. Part A ends with 3 changes of rights and lefts, done in 6 counts instead of the more usual 8 counts. Even though the dancers need to move quickly, they have to stay together during those changes so that the figure doesn’t look mushy. Two of the dancers in the video, Paul and Marcel Lipke, provided a helpful suggestion: if the four dancers can position themselves precisely at the four corners of a square when they start the figure, and retain that square as they proceed, the changes will look defined and crisp.

I decided that, after the challenge of the A part, that the rest of the dance should be relatively simple and straightforward. Of course, a dance pattern need not be complicated to be beautiful, and there are several opportunities in the B and C parts for the dancers to do just this. For instance, the half turn and twirl followed by the back-to-back, two simple figures, are especially glorious when all the dancers move in sync.

Jean and I decided the music had to end with a return to the powerful music in the A part, but I didn’t want to end with the dance figures in the A part, so I wrote a short coda. Because the music has such a strong sense of a presence, all six dancers form a line across the floor, lead up, step right, and bow to the presence. However, when this figure isn’t practical or doable, as in a crowded dance hall, I encourage dance leaders and callers to devise an alternate coda. Perhaps one will emerge as a favorite, and this can be added to the dance instructions.

Paul Lipke offered some potential coda alternatives:

There are various ways everyone could cast or cloverleaf after the left hand ½ way turn, and end up with the 1s facing up, and the 2s and 3s below them in a line of four, also facing up for the step right and honor.



Final positions:

II or II
3223 or 2332

William says he is very grateful to Katie and the other dancers who worked with him through nine(!) iterations of the dance and to the six who, in making the video, danced with such flair, despite having to repeat the dance twelve times to get it just right. I hope you have a chance to enjoy

THIS PAGE: Screenshots taken from the “Princess Katie” dance video, with dancers William Brearley, Katie Sanger, Steve Sargent, Jeannette Sargent, Paul Lipke, and Marcelle Lipke.

the beautiful music of Henry Purcell as played by Jean’s band and move elegantly through the figures of William’s skillfully devised Princess Katie.

¹ Philippe Callens also wrote a dance to this tune called Moniek’s Maggot (1990), published in Purcell’s *Dancing Master*.

PRINCESS KATIE

TUNE: “Rondeau” from Purcell’s incidental music for *Abdelazer*; (AABC)x3+A

Three couple longways in triple time, all proper

- A1 1-2 Top and bottom couples turn with left halfway to face away from the set (top couple face up, bottom couple face down)
- 3-6 Four casts:
- 3 Top couple cast to middle place, middle couple moving up
- 4 Bottom couple cast to middle place, middle couple moving down
- 5 Top couple cast to middle place, middle couple moving up
- 6 Bottom couple cast to middle place, middle couple moving down
- 7-8 Top four, 3 changes of right and left starting with neighbor
- A2 Repeat A1 from new places:
- 1-2 Top and bottom couples turn left halfway to face away from the set (top couple face up, bottom couple face down)
- 3-6 Four Casts:
- 3 Top couple cast to middle place, middle couple moving up
- 4 Bottom couple cast to middle place, middle couple moving down
- 5 Top couple cast to middle place, middle couple moving up
- 6 Bottom couple cast to middle place, middle couple moving down
- 7-8 Top four, 3 changes of right and left starting with neighbor
- B 1-2 All turn single right
- 3-4 Top two couples half poussette clockwise
- 5-6 Bottom two couples half poussette counterclockwise
- 7-8 Top two couples half poussette clockwise
- C 1 All set right, and...
- 2-4 Single file circle to the left halfway
- 5-6 Partners half turn and twirl: turn two-hands halfway, end close, and turn single right out to the sides
- 7-8 Partners back-to-back
- A3 Coda (last time only)
- 1-2 Partners left-hand turn halfway and face up, left hands still joined
- 3-6 Peel the banana: top couple separate and cast down to meet; other couples lead up to the top, then separate following their ones to form a line of six across the hall, all facing up
- 7-8 All lead up for three steps, step right, and honor the presence

NOTE: In A1 and A2, some dancers may prefer to think of this as four changes of a morris hey. Others may find that confusing and not know when to stop. All dancers dance throughout the Four Casts figure.

For sheet music, audio recording, and extra notes on the dance instructions, please visit cdss.org/princess-katie.

Playing for Dance in a Global Community

By Vicki Swan

Back in January 2020, I remember listening to a radio article about a guy in China who was whistle-blowing about a new serious infection taking place. We were driving to the north of England for a teaching weekend. Little did we realize what impact this was going to have on everybody's lives!

Jonny (Dyer) and I have a background in online education, having worked in a university for many years before leaving that world to become full time folk musicians. This goes some way to explain how we were able to dive straight into the new online existence many of us found ourselves in in 2020. To start, we converted the spare bedroom into a recording studio, and the living room became our livestream and film studio. I went straight into filming asynchronous teaching videos, while Jonny delved into the tech to give us the best online sound possible. I didn't see him for about two months as he figured it all out... but that could have been because I was permanently in the green screen room.

Within a month, we were live-streaming to Facebook using a full sound system and lighting rig. Within two months, Jonny had figured out how to use his digital desk with a remote access so a live sound engineer could mix our sound. Thirty-five concerts later, along came dance. Zoom improved significantly for music during this time. Instead of sending our sound to the caller, who then sent it on to the dancers (which often degraded the sound quality), we were able to send our sound directly into Zoom, and hey, presto, there it was. Granted there was a small delay with the calling, but as long as the caller wasn't patter calling, it was small enough not to be a problem.

It was that simple... or was it? Jonny made it look that simple. The weeks and months he'd put into researching and putting in place the things that were going on inside the digital mixing desk were critical. I have no idea what is going on inside that desk, but Jonny spent hours tweaking something under the bonnet in there to get the sound to be loud enough, rich enough, and fast enough. Sometimes I'd enter the room to find only a pair of legs sticking out from under the box; there may have been a few curses as something didn't work, and a stray click of a mouse would render everything silent.

Since our first online Zoom dance in August 2020, we've done more than 100 now. We play for Symmetry ECD about twice a month and love these dances. People can join from any part of the world. Some dancers supplement their face-to-face dances with these online ones, some can't get to face-to-face dances, and some people are there to play along with the music.



ABOVE: Jonny and Vicki in their home Zoom room. Photo courtesy of Vicki Swan.

A week or so before each dance, we get a list of dances from the caller, and we diligently find the music, write it out, put it into keys that suit the nyckelharpa (my first choice instrument for dance), and upload it to our website (for people who want to play along during the dance).

On dance day, Jonny and I rehearse the music. Jonny sets up the tech, and we play all the music again, this time filming us in Zoom to make sure that everything is working and the levels are all as we expect them to be. Then, about 45 minutes before each dance, we enter the Zoom and do another technical check with the caller to make sure that

everything is behaving and that the sound levels are ok. It's a full day of rehearsals and tech checking even if the dance is only one hour long!

The live dances are free to access, with a donation link. During the dance, we record on our camera and also our mixing desk so we capture full HD sound and video, but nothing from the Zoom itself. This gets mixed together straight after the dance, and everyone who sends us a donation gets a link to the video so they can watch it again after the event. So even if you can't get to the live Zoom, you can still listen to the music, and we hope it gives something a little extra to everyone who supports us playing for these dances.

One of the highlights for me is watching two dancers hundreds of miles apart clearly dancing with each other. Such friendships forged over so many miles are so special. There are so many people that we've met through Zoom dance that we hope we'll meet face-to-face, too.

We've loved every second of playing for Zoom dances, and we are grateful for having this possibility. Many musicians we know struggled to play during the pandemic, whereas we took every opportunity to play and became far stronger dance musicians for it.

There is no queue for the toilet, and the bar is as well stocked as you want it. If you want the volume louder or quieter, you have control of the remote. Zoom dances are here to stay, so come on in—we can't wait to play for you!

Vicki Swan and Jonny Dyer are UK-based folk musicians recognised for their charismatic singing and playing, polished delivery that genuinely respects their listeners, and lively, informed backstories. They have become deeply involved in folk dance over the last ten years—contra, ceilidh, and social dance—both as the duo and as Purcell's Polyphonic Party. swan-dyer.co.uk



Symmetry ECD offers dances every Sunday at 2 p.m. ET, every Tuesday at 2 p.m. ET, and every first Thursday at 7 p.m. ET. Find links to join the dances and more info at symmetryecd.com.

COUNTRY DANCING IN THE CZECH REPUBLIC

A Love Story

By Bev Bernbaum

Something wonderful happened to me in 2022—I fell in love! With a country!

David Millstone told me about the Country Dance Tours he was involved with in the Czech Republic years ago, but the timing wasn't right for me to go. Finally in 2019, I sent my deposit to attend the tour in 2020, but then COVID stopped all travel. Being stuck at home in isolation was tough, and I was so excited when I was notified that the trip would proceed in 2022!

David and his wife, Sheila, another couple, and I all arrived in Prague two days before the tour started. Since this was David's 10th tour, they were very familiar with the city and offered to take us on a walking tour before dinner at one of their favorite restaurants. We began by walking north along the west side of the Vltava River. Prague straddles the river, and there are many bridges crossing it, including the well-known Charles Bridge. It was around 4:30 p.m., and the sun had come across the sky to our side of the river. The light was exquisite, shining back across the river beaming on the old architecture. The colors were spectacular. I stopped in my tracks, looking across the river with my mouth opened in awe, when David walked into me. He chuckled, put his arm around me and said, "Something tells me this won't be the last time you're in the Czech Republic. I think you've fallen in love." He was right, I had.

We had the next day to ourselves before everyone else arrived to start the tour. I love to find a focus in a city I've never been to, often architecture or sculpture. In reviewing the information that had been sent in advance, I found a reference to David Černý, a local sculptor whose biography said he's provocative, antagonistic, and "loves to piss people off." It turned out there were more than 15 of his sculptures in Prague. Finding as many as I could became a treasure hunt that helped me navigate the city and see different neighborhoods, not to mention experience Černý's unique artistic expression.



CLOCKWISE FROM LEFT: Last night in Prague. Looking east. Bev calling dances. *Photos courtesy of author.*

The next day, we left Prague to head north to start the tour. Every tour has a different itinerary, and several people have attended more than one. This tour was focused in northern and eastern Bohemia. There really was something for everyone: parks and hiking, UNESCO World Heritage Sites, museums, architecture, history, local crafts, Czech beer and wine, local food, and meet ups with local folk dancers and singers. It was a great mix of activities with lovely hotel accommodations along the way before traveling back to Prague.

The tour culminated with a three day country dance festival in Prague, featuring American contras, squares, and English country dancing. David had mentioned to Jan Pump, the excellent tour organizer (and a terrific local caller and dancer himself), that I'm a caller from Canada. Jan asked me if I'd be interested in calling a couple of workshops at the festival and sharing the evening calling. I was delighted; it was such an honor and privilege to be a part of it. It was also awesome to dance with the Czech dancers, and others who had come from other countries in Europe.

After the festival was over, we all went on a dinner cruise on the Vltava River, which offered a magical perspective of Prague at night. David mentioned that after being a part of so many tours, it was time to pass the torch. I hadn't realized that he and his wife had been subtly lobbying for me to take over the role of North American caller. I was too busy falling in love to pay attention to subtleties! That last night, they came to me on the boat and said, "Bev, you're just not getting it. We think you should take over working with the tours. Talk to Jan about this; we've already told him we think you'd be a good fit."

We all went our separate ways the next day. On the plane, I relived all the wonderful experiences I'd had throughout the tour. I talked to Jan after I got home, and I'm excited to say that I will be the North American caller for the Country Dance Tour happening October 2-14, 2024! I hope you'll consider joining us in the Czech Republic. You might even fall in love.

Find the full details at www.dvorana.cz/uvod/dvorana-travel/2024-country-dance-tour or contact Bev Bernbaum at witful.turnip@gmail.com.

WINK

Duple-minor longways, 9/8, key of Dmix

AAB (4,4,8) ad lib

- | | | |
|----|-----|---|
| A1 | 1-2 | 1st corners cross R shoulders and fall back (as in Hole in the Wall)
WHILE 2nd corners turn single R |
| | 3-4 | 2nd corners cross R shoulders and fall back (as in Hole in the Wall)
WHILE 1st corners turn single R |
| A2 | 1-2 | Partners half poussette CW |
| | 3-4 | All cloverleaf turn single, 1s up, 2s down (end home and crossed over) |
| B | 1-4 | 1s R-shoulder dolphin hey with 2s: #1Left-file dancer (now on opposite side) crosses down, their partner tucks in behind them to begin |
| | 5-8 | 1s lead down the center and cast up their own side, then balance forward and back (to accommodate the 2s) on bars 7-8, finishing in progressed place, WHILE 2s dance up the outside and continue immediately into a half figure-8 down as if continuing the hey. All end progressed and proper. |

TEACHING NOTES:

The As are leisurely, with lots of time for the turn singles and crosses, while the B has more intention: #1Left-file dancer needs to enter the hey fairly quickly, and 2s need to be close on the 1s' heels for the figure-8 so they're clear of the 1s by the time the 1s balance forward and back. It may be useful for the 2s to think of it as a hey once and a half, rather than a hey and a figure-8. The balance for the 1s follows a curved shape as they move around the 2s.

A2 1-2: It's ok if partners end the cross/turn single (in A1 3-4) apart from each other and begin the poussette unconnected; don't stop and wait for your partner.

Keep the set tight (yet not crunched). It's easy to lose the timing if the set gets too wide.

The motto for this dance is "They who hesitate are lost."

Sheet music is on the following page.

WINK AND SHE'LL FOLLOW YOU

♩. = 101

trad.



LETTER TO THE EDITOR

RE: LARKS & ROBINS, WINTER 2021

By Kate Barnes

There was an article in a recent *CDSS News* by Allison McKenney arguing for gender neutral language on the grounds that she felt forced by gendered calling into a traditional role she was uncomfortable with.

I come from a transgender perspective as well, but I feel the opposite way. I spent years longing for the label “woman,” and I find it affirming to be addressed as such. Dancing in the women’s line (where I’m invariably warmly welcomed) feels right, and I’m glad to be addressed as a woman in the calling. It’s appropriate to my gender, and I’m gratified to have that identity supported.

As for dancing on the men’s side when the general need arises, almost every woman gets called upon to do this occasionally. I know when I’m in this situation if the caller uses the term “men,” it’s not assigning me a permanent gender definition; it’s just a position in the figures of the dance. It has no implications for my life any more than it does for other women who find themselves in the men’s line.

But practically speaking, if younger people are in favor of non-gendered calling and using it would attract or keep this demographic coming to dances, I’m all for it. I have also danced with callers using strictly positional-based instruction so well that I didn’t even notice the lack of gendered terms. But I will miss the “micro-affirmations” that come from gendered calling.

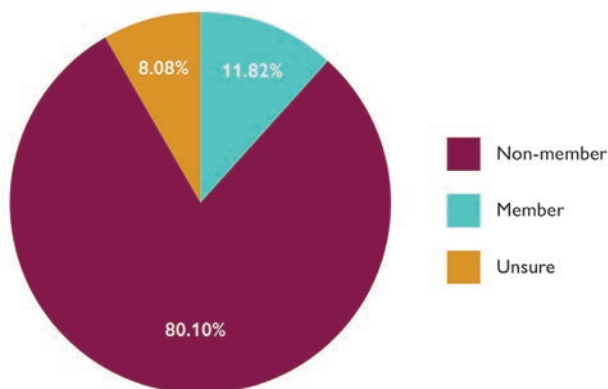
FIRST INSIGHTS FROM THE CDSS GENERATIONAL TRANSITION SURVEY

By Audrey Jaber

As a traveling musician and a staff member at CDSS, I'm lucky enough to engage with English and contra dance communities across the country, and as I do, I can't help but think about how CDSS can better serve them. I'm continually humbled by and in awe of organizers and participants who are dedicated to making a real difference in their community, particularly younger community members who are stepping up and having a voice in important conversations. Yet as I've dug deeper into my CDSS work, I haven't been able to shake the feeling of a missing link between the younger generation's efforts and the resources that CDSS provides.

This feeling sparked internal CDSS conversations and the realization that, of all the survey responses CDSS has collected over the past 10 years, we had very little data from community members under the age of 45. CDSS has such strong and valued connections to our older generations—the people who have built and nurtured their communities, and kept them going through difficult times. However, it was clear that we were much less connected with Millennial and adult Gen Z participants (ages 18-44). CDSS has the responsibility to understand the perspectives of these generations previously underrepresented in our data if

Are you currently a member of CDSS?



we are serious about ensuring that our living traditions continue.

Last fall, we surveyed 18-44 year-olds in our folk communities about what they care about, what they wanted to learn, whether they felt any connection to CDSS (or even knew who we were!), and what they could imagine CDSS helping them accomplish. We were ecstatic with the overall response, and we are grateful to everyone who provided feedback on the survey, including those community members who let us know they felt overlooked (shout out to Gen X). Most importantly, we want to thank everyone who took the time to submit a response, all 829 of you! We also want to thank all the pilot testers and everyone who helped share the survey.

While we were looking to fill a specific knowledge gap, we want to reaffirm that we value and think about everyone's feedback. And the good news is that this survey will provide a lot of insights for both CDSS and people in the larger community who are also thinking about how to create better intergenerational connections. We're eager to expand our outreach to engage the entire community and work together to shape the future of CDSS and the traditions we steward.

While we are still analyzing the data, here's a brief overview of what we've learned so far.

First Survey Insights

The survey started with basic demographic questions. Who were the people surveyed? 41% of respondents identified as queer. The respondents leaned slightly towards cis women, representing 54% of responses. 20% of respondents reported being covid cautious. (We do want to recognize that this is a moving target and that it's ever-changing, but it's clear that it's still on people's minds). And 19% of respondents reported they were parents of children 12 and under.

How did these 18-44 year-old respondents participate in their communities? Contra dance was the most frequently reported activity, followed (distantly) by singing and ECD. The most commonly mentioned other dance styles outside of CDSS's current scope included swing, fusion, bal folk, and blues. We were excited to find that more than half of respondents served in leadership roles, including musicians, callers, organizers, and sound engineers.

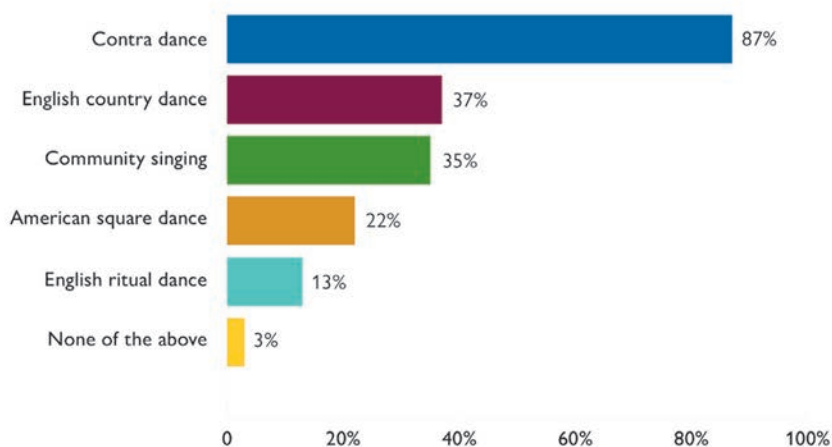


77% of respondents were not CDSS members. These non-members were overwhelmingly unaware of what CDSS is and what we do. I believe this is a clear sign of our initial hypothesis that we weren't connecting well with this age group. We also found that respondents who were CDSS members had not joined for the tangible benefits, but rather believed in supporting an organization doing work they believed in.

When asked in an open ended question what CDSS could do to support our communities, respondents' asks fell into some larger themes. Common asks included support for local dances, help with switching to gender neutral calling, providing diversity and equity guidance and resources, recruiting younger participants, and general communication and outreach. With so many amazing and thoughtful comments, we are still processing the data and are excited to share more of this with you in the coming year.

Contra dance was the most frequently reported folk activity among respondents.

(N=329)



What's Next?

With our new strategic plan in place, the information gathered from this survey will be a part of our decision making for years ahead. While we are considering longer-term initiatives, we've identified two things we can take action on now. The first is to host remote open live chats with CDSS staff and community organizers about topics suggested by respondents. We want to create opportunities for casual discussions among young leaders and participants and make space for intergenerational collaboration. The second thing we are doing is using the needs identified in this survey to prioritize efforts in our Resource Portal, including reviewing what's already there that we could



promote better and sourcing additional materials on requested topics. (See our recent call for codes of conduct!)

This is just the beginning! Building strong connections to the people we serve will always be a work in progress. We can't wait to continue collaborating, growing, and sustaining our living traditions for years to come, which we cannot do without the support of everyone.

Photos by Doug Plummer.

ZOOM FOR THOSE WHO KNOW: CONNECTING PEOPLE AND BUILDING SKILLS

By Rebekah Valencia

During the COVID pandemic, a distinct online dance community formed as online dances became a staple for many dancers and musicians. Out of necessity, most online dance events offered simple dances, few repetitions, and continuous calling. There were few options for advanced dancing online. While I was very grateful for, and proud of, the community for creatively adapting to the circumstances, as time wore on I was intensely sad that this was our only option. I wondered what dancing would look like when things returned to a “new normal” and what skills we might have lost along the way.

At in-person events, certain dances (usually difficult ones) are advertised as occurring without teaching or calling, or “for those who know.” Those familiar with the dance can take a partner and enjoy moving to beautiful music without a long teaching session. I decided to recreate this experience online and created the first Zoom “For Those Who Know” (FTWK) English country dance session in March 2021.

I loved the idea of Zoom FTWK because we could do simple or complex dances with as much, or as little, modification as suited each dancer. Zoom FTWK was specifically tailored to experienced dancers, challenging them to memorize choreography and allowing them to enjoy moving to the music without relying on a caller.

Each week, before the Zoom session, I email dancers instructions for four dances (both the original instructions and my adaptations). I do a 30-minute teaching lesson before the main dance, and a brief talk-through and dance once through the pattern with music and calling during the dance itself. Then we dance with no calling, just music! Occasionally, I have a friend or my trusty rolling desk chair to illustrate difficult figures. Some weeks have a theme; we had a “Trip to...” week and a “Red and All Red” session. We have explored dancing to different musical interpretations of the tunes, and sometimes dancers offer their own adaptations or suggestions.

This dance series helped rebuild skills that dancers might have lost in the first year of the pandemic and prepared us for the return to in-person dancing. In early October 2023, we celebrated the 100th (almost) weekly FTWK session, and there are still many more dances to learn, adapt, and enjoy!

“This has obviously made these Zoom dances more challenging and mentally stimulating—but also enabled dancing just to the music alone which is particularly rewarding.”

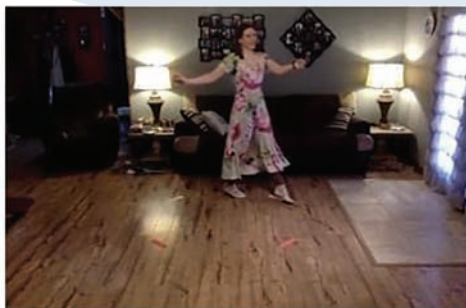
—Greg Hartwell

I’ve observed a couple unanticipated benefits from this venture:

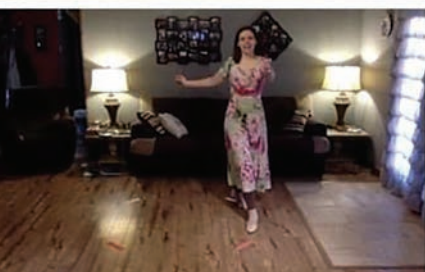
1. Positional Calling: When there is one dancer (or two) in a room, roles become irrelevant, which helped me develop a positional calling strategy for both online or in-person dancing.
2. Repertoire: I have learned many new dances from the global repertoire and expanded my library of music and written resources.
3. Choreography: I share new choreographies with my Zoom FTWK crew for feedback.
4. Networking: Occasionally, online dance friends get to meet in person at a weekend event.

In a nutshell, here is my dance adaptation strategy:

- Keep the original “flavor” of the dance, modifying as little as necessary.
- Keep everyone moving and account for both one- and two-dancer households.
- Think about who is interacting with whom and adjust starting positions or choreography to allow more partner interaction as appropriate.
- Consider the effect of progression on the dance experience. I generally remove progression with a slight change to the choreography (e.g. three changes instead of four, lead up and turn away instead of cast down), but sometimes will choose to keep it to experience different roles in the dance, like a star and orbit or open chain.



LEFT: Rebekah leads English country dancing online via Zoom. RIGHT: Graphic by Nikki Herbst.



Nearly every Saturday morning, Rebekah's smiling face and exuberant spirit greet me through the wonders of Zoom. As I click the blue "Launch Meeting" button, I am prepared to be expertly taught four dances. Later, I will be dancing those same dances without calling. For me, this dance has become a wonderful Saturday ritual.

Finally, here are some last-minute questions I ask myself:

- Is this dance fun for one and two dancers?
- Does my adaptation preserve the original features of the dance?
- Are there any awkward moments introduced by my adaptation that deserve second thoughts?

I knew from the beginning that this was something I would do regardless of the number of attendees. Pre-COVID, I was that weirdo dancing alone in an abandoned parking lot on my lunch break! Many people have reported that FTWK sessions helped them learn specific dances for an upcoming ball, develop their process for learning choreography as a dancer, expand their repertoire, sustain through times of isolation, and keep connected with dancers in the global community. All of this is exactly what I hope to do as a caller—build skills and bring joy to the dancers I call for, whether that is in-person or online. Happy dancing to you all, on the dance floor, in your living room, or wherever you may find yourself!

To be added to the weekly FTWK list, email cool_beques@yahoo.com, stating who you are and where you dance.

"It introduced me to dancers around the world who I wouldn't ordinarily meet."

—Gloria Jacobs

"You did dances that other callers found too difficult to adapt."

—Eileen Hug

The Zoom FTWK sessions have greatly expanded my ECD repertoire. As a newish ECD dancer and even newer caller, Rebekah's notes on the dances, her careful teaching, and her walk-throughs allow me to internalize the dances fully. Because she sends directions ahead of time, I can practice reading dance notes before moving to the beautiful tunes. After each session, I check other sources and watch videos to further understand the dance. I am delighted to say that many of the dances she has chosen make it to my "to be called" list.

Rebekah's positional calling is another reason FTWK continues to be a valuable learning tool for me. Hearing ECD dances consistently called positionally helps me solidify the language in my own dance vocabulary. Later, I study the dances and compare positional terms with the traditional ones. More than once I have uttered, "Oh that makes perfect sense", as I see the positional call compared to the traditional call. Studying the dances this way has helped me grow as a new caller. My local group has benefited from Rebekah's teaching and calling.

The most important reason I attend Rebekah's FTWK sessions is that they are just plain fun. FTWK dancers show up ready and excited to dance and interact with Rebekah and each other. We chat about the dances and how the dance is working. I will be bold and speak for my fellow FTWK dancers when I say that we genuinely care about each other and love to be together, even if the togetherness is in little Zoom boxes. Rebekah's FTWK continues to be a highlight of my Zoom English country dancing. I know for sure that I am echoing the thoughts of the FTWK community when I say a simple but heartfelt "Thanks, Rebekah!"

—Cheryl Yenter

LEARN SOMETHING SPECIAL *at camp this summer!*



**Singing Styles &
Performance Technique**
with Ken Schatz
at Harmony of Song & Dance
July 27-Aug. 3



**English Dance
Leaders Course**
with Brooke Friendly
at Harmony of Song & Dance
July 27-Aug. 3



**English Clogging
Intensive**
with Laurel Swift
at English Dance Week
August 3-10

camp.cdss.org

TROPICAL
DANCE
VACATION



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

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

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

**For more information please use the
QR code to visit our website:
tropicaldancevacation.com**



St. Croix,
US Virgin Islands

Created & organized by George Marshall

Email: tdvewildasparagus.com
413-575-6283

22

CDSS.ORG

ASHOKAN MUSIC & DANCE CAMPS 2024



Registration now open for 2024!

May 10-12	Scottish String Fling
May 17-19	New! Ariles Son Jarocho Camp
May 24-27	Uke Fest
June 7-9	Old Time Rollick
June 23-29	Western & Swing Week
July 14-20	Northern Week
July 22-26	Acoustic Guitar Camp
July 29-Aug 2	Bluegrass Camp
Aug 5-9	Family Camp
Aug 11-17	Southern Week
Nov 15-17	Banjo Weekend



*Singing, dancing, jamming, and top instruction
in the beautiful Catskill Mountains.*

Discover
the joy!



LEARN MORE & REGISTER AT [ASHOKAN.ORG](https://www.ashokan.org)

THE ASHOKAN CENTER • 477 BEAVERKILL RD, OLIVEBRIDGE, NY • 845-657-8333 x3

Join us for an afternoon and evening
of English Dance

Washington Spring Ball Saturday, April 27, 2024

At the Silver Spring Civic Building
801 Ellsworth Dr, Silver Spring, MD

With **Reelplay** and
special guest **Paul Oorts**

Afternoon Ball Review Session 2-5pm

Evening Ball 7:30-11:00pm

Details at: fsgw.org/washington-spring-ball



Presented by the
Folklore Society of Greater Washington

CALL OF THE LOON



Eleventh Annual



April 12 - 14,
2024

Contra Dance Weekend

Welcome Spring back
to Minneapolis, MN!

www.tapestryfolkdance.org



Will Mentor



Ted Hodapp



Stringrays



Northern Aire

For information, schedule, biographies,
secure online registration & more!



When In Doubt, Swing! Contra Dance Weekend

April 26 - 28, 2024 Dallas, TX



Wendy Graham, caller
The Gaslight Tinkers, music

A Delightful Weekend of Music and Dance

Presented by
North Texas Traditional Dance Society
www.nttds.org



29th Annual

FolkMADness

A four-day festival of dancing, music and song!

May 24-27, 2024
Socorro, New Mexico

CONTRA, ENGLISH COUNTRY, SWING, AND INTERNATIONAL
JAMS, SINGING, INSTRUMENT WORKSHOPS

REGISTER BY APRIL 7 FOR ON-SITE LODGING

MUSIC BY

Amy Englesberg, Benjamin Foss
& Cedar Stanistreet,
Toss the Possum, and more!

CALLING BY

Jeremy Korr + Lo Peckman

with Jeremy Carter-Gordon and Lauren Breunig
leading us in song!

HOSTED BY

NM FolkMADS

NEW MEXICO FOLK MUSIC & DANCE SOCIETY

FOLKMADS.ORG



Melodiously Memorable

MAD ROBIN BALL WEEKEND

May 17–21, 2024

CELEBRATE ECD CLASSICS

melodies provided by
EARL GADDIS ~ JACQUELINE SCHWAB ~ MARY LEA ~ DANIEL BEERBOHM

PETALUMA, CA

FRIDAY MAY 17 Weekend Welcome Dance with KALIA KLIBAN	SATURDAY MAY 18 Workshop and MAD ROBIN BALL with GENE MURROW	SUNDAY MAY 19 Melodiously Memorable Dance	PALO ALTO, CA
			TUESDAY MAY 21 Especial Peninsula Dance with BRUCE HAMILTON

REGISTRATION: OPENS JANUARY 9, 2024 • Visit nbcds.org/mrb2024



The 3rd Annual
CT Sea Music Festival

June 7–10, 2024
 in historic downtown Essex, CT

Free weekend festivities include a Symposium on the Music of the Sea, daytime music workshops, sailor skills demonstrations, sails on the CT River, family stage, hymn-sing, evening concerts (ticketed), and post-concert Chantey Sings at The Griswold Inn.

<https://ctseamusicfest.org>.

The Festival is a project of the Maritime Music & Tradition Society Corp., a 501(c)(3) nonprofit organization.



Planning some fun trips soon?

Check the Community Calendar to see
 what song and dance events
 you can work into your travel plans!

cdss.org/events



Photo by Martin Kallur on Unsplash

SCISSORTAIL TRADITIONAL DANCE SOCIETY

FLAMINGO FLING

CONTRA DANCE WEEKEND

Seth Tepfer, caller
Playing with Fyre, band

George Paul
Rob Zisette
Steve Kemble



SCAN ME

JUNE 7-9, 2024
OKLAHOMA CITY, OK
INTERNATIONAL DANCE STUDIO



Across the Lake

June 14 & 15, 2024

English Country Dancing on the
Vermont Side of Lake Champlain

BARE NECESSITIES
& CALLER DAVID MILLSTONE

Elley-Long Music Center
Colchester, VT (near Burlington)

Info: acrossthelakeregistrar@gmail.com

Masks optional
(subject to change if conditions warrant)

Registration form, schedule, and more at:
www.burlingtoncountrydancers.org

Music & Dance Week

June 23-29, 2024

Register Now! Spaces Still Available

For more information:

ladyofthelake.org/june-week

The June Music and Dance Week features a unique blend of contra and English country dance and music workshops including dancing, calling, and playing. Besides these opportunities to immerse in hours of either contras or English country each day, Lady of the Lake offers several singing and art workshops.

Spend time making new friends, hanging out at the beach, hiking and biking too.

Enjoy our welcoming community. Transportation can be arranged from the Spokane Airport.

- **Joanna Reiner Wilkinson - Susan Petrick - Wendy Graham**
- **Constellation** - Rachel Bell, Jacqueline Schwab, & Susan Kevra
- **Countercurrent** - Alex Sturbaum & Brian Lindsay
- **Greg & Jere Canote - Audrey Jaber - David Kessler - Patricia Donohue**



Lady of the Lake

2024

**Overlooking Coeur d'Alene Lake,
50 miles from Spokane, WA**

Music & Dance Weekend

October 4-6, 2024

Registration begins May 1, 2024

For more information:

ladyofthelake.org/dancesmore

Now in our 44 th year, Lady of the Lake's Fall Music and Dance Weekend features contra and French Canadian dance and music. Jesse Partridge and 3 Wheel Drive (Dante and Eros Faulk with River Scheurell) from Olympia, WA will serve up rousing contra dances, music and calling workshops. Suzanne Girardot and the Leger family of Louis, Devon and Dejah from Seattle will lead French Canadian dance and music workshops. Coeur d'Alene Lake is beautiful in the fall.

Come dance, sing, and play music under the falling leaves, crisp October days, and breathtaking views of autumn sunsets.

- **Jesse Partridge - Suzanne Girardot**
- **3 Wheel Drive** - Dante & Eros Faulk & River Scheuerell
- **La Famille Leger** - Louis, Devon & Dejah Leger



All Lady of the Lake camps have appropriate and safe Covid protocols. Please check our website for current updates.

BAY AREA SUMMER DANCE WEEKS!

Hey Days English Dance & Music Week † June 16–23 † bacds.org/heydays

Sonoma State University, in the Napa Wine Country

English Country Dance: Bridget Whitehead, Melissa Running, David Millstone

Square Dance: David Millstone † Singing: Betsy Branch † Comedy Improv: Karen Axelrod

Care of Body and Mind: Bridget Whitehead, program director

Fabulous Music by: Alchemy [Karen Axelrod, Eric Martin, and Rachel Bell], Betsy Branch,
Jonathan Werk, McKinley James, Jeff Spero, Dave Langford, Rebecca King

Sound Engineer: Alan Roberts † Music Workshops, Open Mic, Daily Gathering & more!

— † —

BACDS Family Week † June 23–29

In the redwoods near Santa Cruz, it's a camp for families of all ages &
sizes—Registration open at our new site at bacds.org/familyweek.

Anne Goess, programmer

During a full week of traditional music, art, dance, play, meals, & camaraderie,
a community grows unlike any other. Come join us! Check out our website for
staff, site, daily structure, many more details & answers to common questions.

— † —

BACDS American Week † June 30–July 5 † Ben Lomond Quaker Center

Gender-neutral calling by Chris Page and Alexandra Deis-Lauby

Music by Potent Brew [George Paul, Ryan McKasson, & Steve Kemble]; Alex Sturbaum & Hayden Stern

In the redwoods north of Santa Cruz † Details at amweek.org.

COUNTRY BALANCE THE BAY

A contra dance weekend in San Francisco—August 16–18

Hot dancing in the cool ocean breeze!

Music by RIPTIDE [Owen Marshall, Alden Robinson, Mark Hellenberg & Baron Collins-Hill]
& COUNTERCURRENT [Alex Sturbaum & Brian Lindsay];

Gender-neutral calling by Jacqui Grennan and Maia McCormick.

Registration opens on May 12. Info at bacds.org/btb.

DANCE



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

BACDS is a completely volunteer-run 501(c)3. Details on charitable giving are at bacds.org/donate.

SOCIETY

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



ESCape 2024

Whether you're a veteran dancer or excited to try something new, ESCape is the perfect week for you! Enjoy dancing, singing, food, and friends at Pinewoods Camp in Plymouth, MA, July 1-5, 2024.

- Scholarships available!
- Dancing will be called and taught using gender-free terms.
- Find more information and register online at

bit.ly/ESCape2024

Our Staff:

Teaching and Calling by Michael Wood (English), Jen Schoonover (Scottish), Michael Karcher (Contra), Laurel Swift (Morris), and more!

Music by Aaron Marcus, Ben Anderson, Elizabeth Anderson, River Road (Jesse Ball, Sarah-Hadley Yakir, Kristen Planeaux), and more!

Co-Sponsored by RSCDS Boston Branch and CDS Boston Centre. Many thanks to Jeff Bary & Kate Fais for use of their photography!

Visiting Rochester, NY for the Solar Eclipse?

Join us for

"A Trip to Totality"

English Country Dance

Sunday, April 7, 6:30 - 9:30 pm

cdrochester.org/events/a-trip-to-totality



Caller: David Millstone

Band: Ragged Robin

Labor Day Weekend 2024, Aug 30 - Sept 01
www.childgrove.org/hightea

Presented by: Childgrove English Country Dancers of St. Louis
 *with support from the Regional Arts Commission



Where musicians, singers, and dancers learn traditional styles from all over the world.

Friday, July 26 to Saturday, August 3, 2024

Music, Song & Dance Workshops in the beautiful Mendocino Woodlands of California

Family Friendly • Dances, Jams & Sessions • Great Food • Camping

Full Camp for 8 Days, or Half Camp for 4 Days

Spend idyllic days & nights in the magical redwood forest with all the song, music, dance, and good times you could possibly stand. Take as many or as few workshops as you like; jam sessions 24 hours a day, different-themed dances every evening.

Learn music, song, and dance traditions from: Ireland, British Isles, Greece, Eastern Europe, Sweden, Latin America, North America, Spain, France, the Middle East, Asia, and Africa

Visit larkcamp.org, email registration@larkcamp.org or call (707) 397-5275

When is the right time to start planning summer dance activities? Right now.

Northwest Passage 2024

All ECD Dance Weekend at the base of Mt Hood, OR

Aug. 30 - Sep. 2

Callers: Graham Christian and Jenna Simpson

Music: Trio Con Brio

(Jonathan Jensen, Elke Baker, and Paul Oorts)

Night Heron

(Audrey Jaber, Karen Axelrod, and Shira Kammen)



Presented by Portland Country Dance Community - More info at nwpdancecamp.org

NorthEast Squeeze-In

Free-Reed Retreat at Wisdom House in Litchfield, CT

SEPTEMBER 20 - 22, 2024



JAMMING • WORKSHOPS • CONCERT

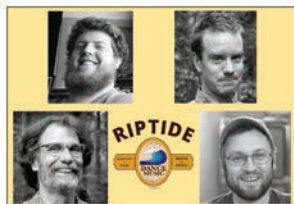
www.squeeze-in.org

Balance the Bay

San Francisco
Contra Dance
Weekend

August 16-18, 2024

RIPTIDE



Owen Marshall
Alden Robinson
Mark Hellenberg
Baron Collins-Hill

Callers: **Jacqui Grennan & Maia McCormick**
(Gender-neutral calling)

COUNTERCURRENT

Alex Sturbaum
Brian Lindsay



Registration Opens May 12 ~ BACDS.ORG/BTB

MISSOULA FOLKLORE SOCIETY PRESENTS

Bearhug

4th Anniversary 2024

MOUNTAIN DANCE AND MUSIC FESTIVAL

Join us on the shores
of Flathead Lake for a
weekend of music,
dance, and good times!

LIVE MUSIC FROM
Contra Sutra and
Swiftcurrent

SEPT
6-8

REGISTRATION
OPENS
APRIL 1, 2024

MORE INFO:



Harvest Moon Dance Weekend



English Country Dance
in
St. Charles, Illinois

September 20 - 22, 2024

Paul Ross, caller

Mara Shea & Kathy Talvitie

www.ChicagolandECD.org

ChicagolandECD@gmail.com

Country Dance Tour to Prague and the Czech Republic

October 2 – 14, 2024

Full details:

www.dvorana.cz/uvod/dvorana-travel/2024-country-dance-tour/

or contact Bev Bernbaum:

witful.turnip@gmail.com





Toronto English Country Dance Assembly would like to thank

**Joanna Reiner-Wilkinson, Dave Wiesler,
Daron Douglas, Paul Oorts**

and all the dancers and helpers who came from near and far for an amazing weekend of dance at TECDA's Autumn Assembly.

We were all privileged to be present at Daron Douglas' last ECD gig.



TECDA is pleased to announce our 2024 Autumn Assembly with

Caller: **Dave Smukler**

Music by: **Shandy**

Eileen Kalfass, Rebecca McCallum, Jane Knoeck

October 4-6, 2024



Music City Masquerade

Oct 25-27, 2024

Nashville, TN

featuring **Eloise & Co:**

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

Cis Hinkle calling

Learn more at
nashvillecountrydancers.org



Pittsburgh Contra Fall Dance Weekend

October 25 - 27, 2024

Save the dates!!



Bands: The Engine Room and Hot Coffee Breakdown

Callers: Our own amazing Gaye Fifer and TBA

Visit <http://pittsburghcontra.org/fdw/> for more information
and/or to sign up for our mailing list.

HEAD for the HILLS – November 8, 9 & 10, 2024

A getaway weekend of dance, music, and song at Camp Harlam, near Kresgeville, PA in the Poconos, sponsored by Princeton Country Dancers



Contra Dancing and English Country Dancing every day



Couple Dancing

An elegant Sat. evening cocktail party with live swing dance music



A fabulous ceilidh: sidesplitting skits, serious songs, dance performances...



With: A Joyful Noise, Brooklyn Swing Ensemble, Raise the Roof

Workshops: dance, singing, instrumental music, and more

Tune swaps and jamming

Late night fun

More information and registration at <http://head-for-the-hills.com>

Email

larryk@princetoncountrydancers.org



Photos ©2008-2012 Stas Wnukowski © 2023 Sarah Roberts & Jane McCarty

Monterey Country Dance Community presents
our 8th Annual

**Contra
Dance
Weekend
Nov 1-3, 2024**



Dance with us to:

**JOYRIDE! &
Stomp Rocket!**

Calling by:

**Will Mentor &
Jacqui Grennan**

in beautiful Monterey, California

Registration opens July 1st!

montereycontradance.org



Fleur de Lis Fling

November 15th-17th, 2024

1228 E Breckinridge St.

Louisville, KY 40204

Music by

Eric Boodman, Emily Troll, and Larry Unger

Calling by

Bob Isaacs and River Rainbowface

Registration begins September 1st!

www.louisvillecountrydancers.org



The Irish Howle

Interpretations of 18th century English Country Dances

Andrew Shaw & Persons of Quality: Rebecca King, Jon Berger, Jim Oakden
(with Paul Hutchinson & John Hymas)



Book: directions and musical notation for 20 dances, with information on sources and historical context.

A4, spiral bound, pp.iv + 58
\$22



CD: recordings of 18 tunes from the book, performed at dance length and tempo.

Total playing time: 75'
\$20

USA: www.rebeccakingmusic.com, www.nikkiherbst.com or www.cdss.org
UK: www.lemmingsreprieve.org.uk or www.folksales.com

If you want more dancing, join us on Zoom at



You need more **English Country Dancing** wherever you are!

- ♦ UK and US callers
- ♦ Live music twice a month with Vicki Swan and Jonny Dyer
- ♦ Dance solo or with a partner
- ♦ Sundays 2 pm Eastern
- ♦ Tuesdays 2 pm Eastern
- ♦ 1st Thursday 7 pm Eastern

Details and dance link at symmetryecd.com



CDSS OFFICE

116 Pleasant Street #334, Easthampton, MA 01027-2784
413-203-5467, office@cdss.org, cdss.org

STAFF

Executive Director, Kathryn Tarter German, katy@cdss.org
Director of Development, Robin Hayden, robin@cdss.org
Director of Programs, Joanna Reiner Wilkinson, joanna@cdss.org
Director of Finance, Julie Brodnitzki, julie@cdss.org
Director of Technology, Sarah Pilzer, sarah@cdss.org
Accounts Payable Coordinator, Katie DiSanto, kdisanto@cdss.org
Gifts & Database Coordinator, Nicole Perez, nicki@cdss.org
Membership Coordinator, Audrey Jaber (Knuth), audrey@cdss.org
Programs Coordinator, Sarah Babbitt Spaeth, sbspaeth@cdss.org
Publications, Sales, & Services Manager, Ben Williams, ben@cdss.org
Marketing & Communications Manager, Kelsey Wells, kelsey@cdss.org
Webmaster, Anne Campbell, webmaster@cdss.org

CDSS GOVERNING BOARD

Officers

President: Gaye Fifer, Pittsburgh, PA
President-elect: David Smukler, Syracuse, NY
Vice President: Luanne Stiles, Asheville, NC
Secretary: Michael Bean, Ann Arbor, MI
Treasurer: Joel Bluestein, Arlington, VA

Members-at-large

Jenna Barron, Easthampton, MA
Margaret Bary, Brooklyn, NY
Jeremy Carter-Gordon, Concord, MA
Susan English, Wooster, OH
Norman Farrell, Ridgefield, WA
Alice Kenney, Leyden, MA
Glenn Manuel, Richardson, TX
Robbin Marcus, Stonecrest, GA
Craig Meltzner, Santa Rosa, CA
Avia Moore, Montreal, QC
Justin Morrison, Burlington, VT
Marni Rachmiel, Seattle, WA
Diane Silver, Asheville, NC
Juliette Webb, Nashville, TN

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. The reservation deadline for the fall 2024 issue is August 1. Details at cdss.org/advertise.

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

SUPPORT

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

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.



BE SOCIAL WITH US!



facebook.com/cdss.org

youtube.com/c/cdssorg

[Instagram: @cdssorg](https://www.instagram.com/cdssorg)



BACK COVER: *Dance, Music & Spice at Camp Cavell. Photo by Carol Ormand.*



Friends, we are so very grateful for your
strong and steady support!

CDSS NEWS

Country Dance & Song Society

116 Pleasant Street, Suite 334

Easthampton, MA 01027-2784

www.cdss.org

Change service requested



CDSS Camp 2024

June 15-22
Dance, Music & Spice

July 13-20
Family Week at Pinewoods

July 20-27
American Dance & Music Week

July 27-August 3
Harmony of Song & Dance

August 3-10
English Dance Week

August 10-17
Early Music Week

August 11-17
Family Week at Agassiz Village

August 12-18 Now in PA!
Cascade of Music & Dance

August 17-24
Campers' Week

camp.cdss.org