

CDSS NEWS

SUMMER 2019



COUNTRY DANCE AND SONG SOCIETY

founded in 1915

BALANCE AND SING

Store Update ~ Summer 2019

We have lots of wonderful new material in the store, including debut music from some of the best musicians in the folk-music scene, and new additions to long-running series by the best choreographers and tune-writers anywhere. For all you ECD lovers out there — make sure you get your new green volumes, with *Barnes III* and *Impropriety VI* finally available!

Barnes III!



The long awaited [third volume of The Barnes Book of English Country Dance](#) is here after a 14-year wait! The 414 entries include both historical tunes to

now-popular dances, as well as many recently composed tunes to new dances. A must-have for the collection of any English dance musician, as well as callers and historians. Get yours today!

Black Isle Music III by Keith Murphy

The [third volume of Keith Murphy's original tunes](#)

including the popular Epic Reel with harmony parts, as recently recorded by



Childsplay and other dance gems

like Viroqua. Over 40 tunes from Keith with an additional bonus appendix containing some of Becky Tracy's best recent compositions like the enchanting waltz, Chili and Chocolate. If you don't already have them, be sure to check out his other two collections of fabulous tunes.

Daybreak by Owen Morrison

Owen Morrison's tunes and guitar playing have become favorites of contra and couples dance enthusiasts in the US and beyond.

[Daybreak](#), Owen's first solo album, presents stunning arrangements of his best original waltzes.

The all-star cast of musicians make these compositions shine as never before: Morrison's guitar and piano are joined by Anna Patton (clarinet), Naomi Morse (violin and viola), Dave Haughey (cello), and Eden MacAdam-Somer (violin).



Impropriety VI, Book and CD



The [latest offering](#) from Oregon choreographers Brooke Friendly and Chris Sackett, featuring 18 brand-new English country dances with instructions and music, including teaching

points and chord suggestions, as well as an index to all six volumes. The companion CD, [A New Leaf](#), features music to all 18 dances, played by Roguery (Anita Anderson, Dave Bartley, Shira Kammen, and Jim Oakden) and shows off their gorgeous improvisatory interplay across a variety of styles and moods. Perfect for listening or dancing to!

413•203•5467 x 106

store@cdss.org

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CDSS NEWS

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Editor—Lynn Nichols
Tune Editor—Kate Barnes
Dance Editors—Bob Dalsemer, Joanna Reiner
Song Editors—Lorraine Hammond, Jesse P. Karlsberg, Natty Smith

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CDSS OFFICE

116 Pleasant Street #345, Easthampton, MA 01027-2759
413-203-5467, fax 413-203-5471, office@cdss.org, cdss.org
Monday-Friday, 9 am-5 pm

STAFF

Executive Director, Kathryn Tarter German, x 100, katy@cdss.org
Acting Business Manager, Bob Blondin, x 111, bob@cdss.org
Accounting Manager, Anna Mach, x 113, anna@cdss.org
Database & Membership Assistant, Nicole Perez, x 104, nicki@cdss.org
Director of Camp Programs, Steve Howe, x 102, camp@cdss.org
Office & Registration Manager, Crispin Youngberg, x112, crispin@cdss.org
Director of Development, Robin Hayden, x 107, robin@cdss.org
Community Resources Manager, Linda Henry, x 105, linda@cdss.org
Operations Manager, Sarah Pilzer, x 103, sarah@cdss.org
Sales & Publications Coordinator, Ben Williams, x106, ben@cdss.org
Marketing & Design Manager, Lynn Nichols, x 101, lynn@cdss.org
Webmaster, Anne Campbell, webmaster@cdss.org

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



The Country Dance and Song Society connects and supports people in building and sustaining vibrant communities through participatory dance, music, and song traditions that have roots in English and North American culture. Membership is open to all; benefits include the printed newsletter, 10% discount from the store, early registration for our summer programs, and more. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, office@cdss.org, cdss.org.

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front cover: Half Moon Sword dancing out on the Brooklyn Promenade on June 6, 2019. Photo by Jeffrey Bary.

Letters and Announcements

SUBMITTING ARTICLES, PHOTOS & ADS

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

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

DISPLAY AD SIZES & RATES

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

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

SENDING ADS

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

DEADLINES

Spring—February 1st (issue mailed early March)
Summer—May 1st (issue online only in June 2019)
Fall—August 1st (issue mailed early September)
Winter—November 1st (issue mailed early December)

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

BE SOCIAL WITH US!



<http://www.facebook.com/cdss.org>
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<http://blog.cdss.org>

SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit cdss.org/join-renew#ways-to-give. Your help is much appreciated.

LEGACY OF JOY SOCIETY

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

This Issue is *Digital Only*, But You Can Get a Print Copy!

In order to lessen our environmental impact (and also decrease postage costs), CDSS has committed to having one issue of the *CDSS News* each year be *digital only*. In 2019, that is this issue — the Summer issue.

That said, we realize that there are some folks out there who like a print copy of the Summer *News* for their collection. With that in mind, we are making arrangements for on-demand printing for the issue. If you would prefer to have a copy mailed to you, go to this link within the CDSS Commons and purchase it for a nominal fee at cdss.force.com/commons/s/newsletter-order-form.

The Fall and Winter issues of the *News* will be mailed to all members as usual. Thanks for your support and understanding.

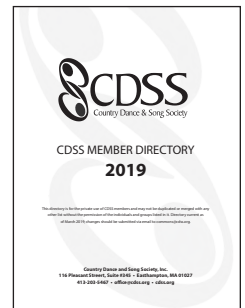
CDSS Member Directory Returns!

The much-missed CDSS Member Directory is back!

The searchable Online Directory is now LIVE on The Commons. If you are a CDSS member, you should have received an email from us with your Commons username and instructions for how to log in. If you did not get that email, you can go here to reset your password:

cdss.force.com/commons/s/login/ForgotPassword.

Members logged in to The Commons can view the Online Directory.



We realize, however, that many of you want to have a Directory you can *hold in your hands*, so we have produced a print edition. To purchase yours, go to cdss.force.com/commons/s/print-directory.

Questions? Contact us at commons@cdss.org or 413-203-5467 x103.

Meet Crispin!



CDSS is pleased to announce that Crispin Youngberg has joined us as Office and Registration Manager! Crispin is an active member of his local folk community, and is involved with morris dancing (he is a member of the Marlboro Morris Men), Sacred Harp singing, and English music. He feels passionately about the importance of CDSS's mission, and is excited for the opportunity

to contribute to the music and dance communities he cares so much about. When Crispin isn't working out of the CDSS office in Easthampton, you'll find him at Pinewoods Camp, assisting Steve in his camp duties.

Scholarships STILL AVAILABLE for CDSS Summer Programs!

Please share this announcement with ANY friends who might be interested.

Need financial help to attend one of our life-changing weeks this summer? The following scholarships are being offered first-come, first-serve as long as funds remain. Please apply SOON!

- **Partial scholarships** (including work scholarships) are available based on financial need to support callers, musicians, singers, dancers, families, etc. (ages 15 and up). To submit a scholarship application, register for your desired [camp week](#) and follow prompts.

- **New Generation Initiative (NGI)** scholarships are offered collaboratively by CDSS and Pinewoods Camp. Qualifications: Ages 15-30 with financial need coming to a week at Pinewoods for the first time (or returning for a significant reason). Talent and/or leadership initiative is helpful but not required. NGI Scholarships can cover half or the full camper fee. To apply email linda@cdss.org.

Questions? Contact [Linda Henry](#).

Volume II of CD+S Online is Now Available

The second volume of CDSS's scholarly journal [Country Dance + Song Online](#) presents articles that explore how Anglo-American dance and song traditions continue to reinvent and refresh themselves in the age of the internet and the cell phone. In this issue, edited by Allison Thompson, you'll find articles about the dolphin hey, sacred harp singing, longsword dance, and the cake walk. It's a good read for those who like to take



Next CDSS Web Chat: Building Safe Dance Communities — July 11, 2019, 8:30 PM ET



Don't miss this exciting opportunity to hear stories and advice on this important topic!

Guest speakers from coast to coast will be joining us, including Avia Moore who will share resources compiled by the CDSS Community Safety Task Force. Also, guest organizers will share suggestions and tools based on their groups' direct experience with this topic. Please share this news with other dance groups that might be interested.

To join this web chat (by computer or phone), **CLICK HERE** to submit your online registration BY JULY 7. All registrants will receive instructions via email about how to participate. Even if you can't join us on **July 11**, submit a registration to receive announcements about upcoming web chats.

For our last web chat to support Family and Community Dance organizers, we were thrilled to have participants from Alaska to Australia! Here are a couple of the comments we received:

"The web chat organizers chose very fine people to be the presenters. All presenters were well-prepared, and having the chat line was great."

~ Sally Jenkins, Creswell, OR

"Even after 25 years of organizing a family dance, I learned new ideas that might help my dance, especially marketing more to homeschoolers and Waldorf families. Also, now I'm thinking of changing the name from Family Dance to Family Barn Dance after all these years!"

~ Paul Rosenberg, Albany, NY

CLICK HERE for recordings of this and our two previous web chats.

a deeper dive into the history of traditional dance, music, and song.

Just Added to CDSS Online Library...

Thanks to Robert Messer, who compiled it, we have now included a valuable resource in the CDSS Online Library: a [database of the tunes and associated dances](#) in [Volume Three of the Barnes Book of English Country Dance Tunes](#) with links to dance instruction and further information about many of the dances.

Response to Larks & Ravens

In response to the article, “Larks and Ravens: A Report from the Field,” and at the risk of offending many who are enthusiastic about gender-free or “larks & ravens” dance, here’s my view:

I can see a reasonable place for creating new dances and a new dance form which remove the emphasis on the binary: Brooke Friendly’s and Chris Sackett’s *Impropriety* series dances have many successful examples. But I draw a different line when taking classic and traditional dances and pushing them into radically new terminology and an altered culture. I see a fundamental flaw in the logic. Make something new, and leave the traditional alone.

I’m one of those who was surprised last summer by a camp I’ve attended for years suddenly and without warning going Lark & Raven terminology. It was NOT a pleasant experience, and was rescued for me only by one teacher who didn’t go along with the change. This year, the camp has gone fully L&R, and I’m not signing up for it. A disappointment, but you really don’t want a cranky dancer on the floor — doesn’t do me any good, and doesn’t do anyone else any good. My absence will, I hope, speak for itself.

It’s neither kind nor helpful to spring this change on folks. You write it proudly, but I find that kind of sudden change arrogant and heedless: a Bug, not a Feature.

From now on, I’ll only attend guaranteed bird-free dances. Please do NOT surprise me: I will leave, and if you announce a surprise avian experience at the start of the event, I’ll probably ask for my door fee back as I leave. As a word-sensitive person, I find the binary substitute terms to be awkward and poorly chosen. Lisa Greenleaf did a great session several years ago at CDSS American week at Pinewoods, each day using a different set of new

terms so we could try them out in practice. (Jets/rubies, larks/ravens, bands/bares, gypsy/dance-around/Darcy, etc) A good teaching exercise, which had the side-effect of proving to me that the alternate terms are not doing what they need to do, which is to get folks gracefully from one place to another with a minimum of confusion.

One common error for feedback: if you only ask the opinion of those who stayed until the end of an event, you get just one viewpoint. What’s missing is the opinion of those who left early, or who sat on the sidelines and left at a graceful break. If they’re not enjoying the dance, you might never know — they just leave.

First, one of the reasons I started doing English, Scottish, and contradancing was the historical roots of these dance forms. Binary gender roles are fundamental to the forms. I like the culture and traditions. I’m fine with binary, as long as it’s fair (no “men & girls” for example), and am always happy to dance either role. I actively enjoy the binary roles and dance-related social forms. In my calling, I long ago switched from “men & women” to “gents & ladies”; not for any cultural reason, but because the former sounds too much alike for me to hear clearly while moving.

Second, I’m not a bird. I’m a person playing a traditional role, and want to be addressed by a traditional term in a traditional dance form.

Third, “Larks” and “Ravens” are NOT neutral terms. Lark has cultural meaning: early riser (I’m a night owl, not a lark!), or larking around, a lightweight, a goof. “Raven” is a large heavily built black crow, which eats carrion — a morbid symbol of death and bad luck. Most certainly, I don’t want to be called either a Lark or a Raven!

In conclusion, my opinion: Invent your own form: “Aviary Antics” or “Gender Fluid Dynamics” instead of “Contra Dance” for example, and publicize the new thing as a new thing. Allow dancers to choose by letting them know in advance. Why surprise the unwary and force this new form on those of us who enjoy the historical forms and their traditional terms? If respect for all is your goal, please be consistent.

~ With respect and honesty, Linda Nelson

Editor’s Note: For more on the history of larks & ravens, check out [this thoughtful piece](#) by Jeff Kaufman.

Stories from the CDSS LEGACY OF JOY SOCIETY

JANE SRIVASTAVA

My friends at CDSS asked why I had chosen to participate in the Legacy of Joy Society by naming CDSS in my will. Well, just that. To leave a legacy of JOY. The amount designated in my will is not nearly commensurate with the joy I receive from music, song, dance, and the personal connections with many friends in the CDSS community and beyond, but I hope it will help to ensure that CDSS initiatives to support and sustain these traditional activities, and the inclusive, caring communities they build, well into the future.

Perhaps, also, as one last motherly reminder to my children: don't forget to do whatever you can to ensure that those things that have given you joy in your lifetime will endure for generations to come.



“... do whatever you can to ensure that those things that have given you joy in your lifetime will endure for generations to come.”

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

photo by Jane Roxburgh

Tracing the Historical Threads from an Old Maypole Photo

by David Roodman, Washington, DC

Back in March, while the editor of this newsletter, Lynn Nichols, was down in Washington, DC, for work, she posted a [photo](#) she spied at the Smithsonian's National Museum of American History. It's a black-and-white of white girls in white clothes dancing the maypole in front of the White House. Here's the original, which is dated to the Hoover administration:



Photo: Everett Collection Historical / Alamy Stock Photo

When I saw Lynn's post on the [CDSS Facebook page](#), I thought there must be a story behind that picture. Those girls must have been invited, and organized, and whoever did the inviting and organizing was inspired by someone else, who maybe was inspired by someone else. And if I traced those influences, I might find that they led back to the Country Dance and Song Society — or, as it was then, the Federation of American Branches of the English Folk Dance Society.

So I got to Googling. I quickly found a [Washington Post article](#) on the history of the White House Easter Egg Roll. It turns out that in 1929, Herbert Hoover's first year in office, the egg roll was an established tradition, already half a century old. But like most traditions, it evolved (and [continues to!](#)). The Post article opens with the photo Lynn found, and goes on to explain how the new First Lady, [Lou Henry Hoover](#), reshaped the celebration:

In the past, the main event of the day was rolling dyed, hard-boiled eggs across the grass to see whose egg would

go the farthest before cracking. Egg toss-and-catch and egg croquet also were popular games, but after a few days, the strong odor of all the broken eggs could be smelled miles away.

First lady Lou Hoover hoped to end the horrible smell in 1929 when she introduced folk dancing as an alternate activity. That idea took hold until first lady Pat Nixon in 1973 added an Easter egg hunt using real eggs, and the smell of the rotten, undiscovered eggs reminded people why Hoover had preferred folk dancing.

Aha! Lou Henry Hoover was the inviter and organizer, and the precise day those girls pranced around the pole was Easter, March 31, 1929.

Further searching surfaced what looks like a [video of the same event](#), but might not be, for now the dancers are grown women and the video is dated to May 1929. I'd guess that the First Lady brought back the maypole for May Day, which was, as I write, 90 years ago today.

Next, [via Wikipedia](#), I found a bridge to CDSS, specifically, a [list of officers](#) of the Girl Scouts, Inc., in 1920:

Officers 1920	
<i>Founder</i>	
MRS. JULIETTE LOW	
<i>Honorary President</i>	
MRS. WOODROW WILSON	
<i>President</i>	
MRS. ARTHUR O. CHOATE	
<i>First Vice-President</i>	<i>Second Vice-President</i>
MRS. JAMES J. STORROW	MRS. HERBERT HOOVER
<i>Treasurer</i>	<i>Chairman, Executive Board</i>
MRS. NICHOLAS E. BRADY	MRS. V. EVERIT MACY

All women. And all, other than the founder, identified by the names of their wealthy and/or powerful husbands. (But I see no [direct familial link](#) between the treasurer and a [later U.S. Treasury Secretary](#) who carried the same name.) Just above Lou Henry Hoover appears New York socialite [Anne Hyde Choate](#); she would serve as an officer of CDSS. To Hoover's left is the Bostonian Helen Storrow, who was by then a major supporter of

Cecil Sharp's efforts to promote English song and dance traditions in North America. It was she who in [1917 invited Sharp](#) to teach dancing to girl scouts on her property near Cape Cod. First, that land was home to the [Pine Tree Girl Scout camp](#). Then it [became Pinewoods](#).

Almost certainly, the girls in front of the White House [were Scouts](#), possibly from Hoover's [own troop in Washington, DC](#). Her husband was commerce secretary for most of the 1920s, which placed the family in the nation's capital even before he assumed the presidency.

That the link to dancing ran through scouting did not surprise me. I had learned from [Danny Walkowitz's history of English country dancing in America](#), and from an excellent, free lecture Danny gave me during a ride to a dance weekend, that the early American ECD movement was of a piece with other efforts to promote wholesome physical activities, especially for young people, as antidotes to the real and perceived ills of urbanization and industrialization. There were the Boy Scouts, the Girl Scouts, the playground movement, the physical education movement, the YMCA, and more. The promoters tended to be rich, white, and of Northern European extraction. Some saw country dancing as especially suited to girls because of their "[unique fragile physiognomy](#)." As Danny [wrote](#),

By the turn of the century, many urban reformers had come to understand urban industrialization as a crisis of the body. Cramped factory conditions characterized the new mass-production industries in which workers remained tethered to machines for upward of twelve hours a day, six days a week, in debilitating conditions. Seen as "teeming hoards," the urban bourgeoisie worried about immigrants who crowded the streets of London and New York and filled cramped tenements, strained the educational system, and taxed sanitation and public services. Labor legislation increasingly freed many children from factories, but the new kindergartens and public schools now confined them in regimented days at cramped desks. Thus, reformers saw working class bodies massed in dank rooms, confined into factories, and crowded into schools for long hours in small cramped desk spaces. And leisure-time activities were no less worrisome. Unchaperoned girls and boys gadding about in the streets were one problem; of greater concern was the temptation of the dance halls, where liquor and the vertigo of the "spieling" (fast-turning pivot) dances threatened loss of control.

English country dancing appealed to these class reformers in part because it was easily mythologized as an artifact of a pure, Anglo-Saxon cultural past.

As for my detective work, the next question was: how did Lou Henry Hoover come to country dancing? Did she meet Sharp? Did she

ever dance The Black Nag or learn to rant? I discovered that she kept [a diary](#), and wondered what answers it contained. So I wrote to the [Hoover Presidential Library](#) outside of Iowa City to ask if her journals had a digital presence. Craig Wright, [supervisory archivist at the library](#), quickly replied that the repository's scans of the diaries stop in 1904 but they had all her papers too. After some back and forth, and (im)patient waiting, I received Hoover correspondence relating to dance. You can read it all [in this zipped archive](#) (15 MB download).

Such primary materials are the grist from which historians put the "story" in "history." But since I have done no research beyond ferreting out these documents, and they are but fragments, I will not venture much synthesis. Instead, I will give you highlights:

- From the lack of mention in the materials I have found on Mrs. Hoover, I suspect that she was not a passionate dancer. She saw country dancing, rather, as something to teach young women in order to inculcate a certain kind of self-confidence. Check out [her script](#) for a short film involving girls dancing the Virginia Reel.
- The CDSS-relevant correspondence revolves around the visa troubles of an immigrant, whose name was May Gadd. For most of the span between Cecil Sharp's death in 1924 and her own in 1979, the British-born Gadd was the keeper of Sharp's flame in North America and the driving force behind CDSS. But in the 1920s, anti-foreigner sentiment had gained the upper hand in the United States, and Congress



Lou Henry Hoover, ca. 1929, photo-print by Berton Crandall Palo, Alto, California. Courtesy of the Hoover Library.

enacted tight immigration limits in 1924. The new rules would trip up May Gadd. But Gay, as she was called, had friends in high places. Mrs. Arthur O. Choate wrote in 1928 to her Girl Scout comrade-in-arms Lou Henry Hoover, whose husband was by then a presidential prospect. Choate pleaded:

There is no one else free and able to give the time necessary to carry out the festival but May Gadd, and if she has to leave, it will have to be abandoned, and the consequent employment of musicians, photographers, caterers, and other assistants cancelled - as well as an afternoon of rare beauty, tradition and wholesome pleasure to many hundreds of people...

- Mrs. Hoover soon contacted the relevant officials. In a letter that I infer passed from Mrs. Hoover to her husband's confidant [Edgar Rickard](#), Hoover revealed how she conceived of her cultural crusade:

... the vital thing about it all is that Folk Dancing provides a leisure-time occupation and relaxation of true cultural and artistic value, together with the greatest health giving factors, which will aid tremendously in balancing the effects of the too much jazz dancing and indiscriminated [sic] moving picture attendance whose demoralizing influences now threaten our whole civilization during that same leisure time.

- The commissioner general of immigration carved a tiny adjustment in the application of U.S. immigration law: teachers of English dance would be deemed "professors," thus exempt from certain quota restrictions.
- Two days before Herbert Hoover would be elected president, May Gadd sent a handwritten thank you note to Mrs. Hoover. Gadd passed on the hopeful rumor that Mrs. Hoover would send "your Secretary to one of our Vacation Schools." Someone — probably Hoover or her secretary — doodled an exclamation point in the margin, hinting at the falsity of the rumor. Just in case, it appears, Gadd included [a brochure](#) for a "Christmas Vacation School" teaching morris, folk song, country dancing, and sword dancing, and running December 26-29 in New York City. We could say that CDSS once

ran a winter camp. That quite surprised me, as an enthusiastic regular at a [non-CDSS winter camp](#).

- Gadd also enclosed a [two-pager](#) on the English Folk Dance Society. It states that the Society's object was "to lay the foundations for the continuance of folk dance and folk song as a living form of art in accordance with the genuine tradition and in conformity with a high standard." Means to that end included the training and certifying teachers, and a Board of Artistic Control. Reads rather differently than [CDSS's current mission statement](#), no?

It is easy, and appropriate, to shake our heads in chagrin at the elitism, even the [racism](#), of our founding mothers and fathers. We ought to appreciate where we come from and ponder how it shapes us now.

But I think it would be a mistake to stop there. One constant in the history of folk traditions is that each generation, and each social group, has projected its own meaning onto them—from the hippies of the 1960s, to the American and Canadian square dancers of the 1950s, to the [Nazis of the 1930s](#), to the partisans of England's great political convulsions in the 1680s. The wonder is that the traditions persist, even as we keep changing our stories about what they mean. And that tells me that beneath the cultural overlays, the songs and the dances nurture things more universal in human nature.



David Roodman started showing up with his family at Pinewoods in 1976, with his mom at morris practice in 1986, and by himself at sword practice in 2006. In 1990, he washed dishes for a summer on Pinewoods camp crew. In 2009, he won Best New Entrant at the morris jig competition at Sidmouth Folkweek, and would have won Best Over 40 had the judges believed he was over 40. These days he, his wife, and two boys are regulars at CDSS's Cascade of Music & Dance adult and family week, and he is a proud member of the Cutting Edge sword team. David is currently serving a three-year term on the CDSS Governing Board. David supports his dance habit by practicing economics without a license, serving as a senior advisor to a young San Francisco-based charity, the Open Philanthropy Project. He has written two books and many academic articles, statistical programs, and blog posts.

Calling All Callers, Old and New

by Douglas A. Singleton, Atlanta, GA

In May 1992 I discovered contra dancing. I walked into the dance hall, watched the dance, and was immediately stricken. Now 20 years later I have a regular itinerary of about 30 dances I call at each year, primarily in the Southwest and Midwest. After all these years I still learn a lot from other callers, both good and bad, beginners AND veterans. Here are a few suggestions, particularly for new callers:

1. Take All Gigs Small, Large, Good or Bad

Do this to begin learning how to teach to and deal with different levels of dancers, different events, ages, and experienced vs total non-dancers.

2. Teaching, Teaching, Teaching

Jim Kitch, in his book *To live is to dance: A collection of uncommon and enjoyable contra (& other) dances*, said “one remarkably under-recognized key to successful calling is good teaching.” No kidding. I think it is the most important. This is true whether calling to 80 young kids at a church function or 200 good dancers.

3. Keep Them Moving

This pertains primarily to the beginner workshop. I have seen callers, new and experienced, talk and talk instead of keeping dancers moving. Beginners learn by doing.

4. Say It!!!

I still see callers who go on and on describing a move and finally I realize, that’s a “hey for 4”. Give the name of the dance move while teaching and the light will go on for many dancers right away.

5. Simple is Fun But ...

Dance programs with lots of similar moves get to be boring for the veteran dancers. I get it. You’re concerned about the beginners. Start with simple “win win” dances to gauge the experience of the crowd, but have variety to keep everyone engaged. There are many fairly easy but interesting dances to satisfy both the beginners and experienced dancers. Mix it up.

6. Learn From the Good and the Bad

I still pay close attention to how a caller teaches. With new callers I’m listening for unclear confusing teaching and thinking how I could improve the teaching. With experienced callers I listen for new teaching points. You will never stop learning from other callers.



Acclaimed caller/choreographer Susan Kevra (photo by Julia Chambers)

7. Practice, Practice

To the new callers... it is not much fun when your calls are late and you make mistakes teaching and calling. It appears you have not prepared and it instills a lack of confidence in the dancers. In learning to call squares, I would drive around in the car calling to CDs until I knew that square like singing a song. In preparing a program, try to visualize how the dance flows, special effects on the ends of the line, potential points to clarify ect. Practicing your calling with CDs to get your timing down is a very good exercise.

8. Where’s My Partner?

You’re teaching the walk through and someone yells “I didn’t progress.” You are not sure what they did wrong or where you and your partner should be at a point in the dance. Again, visualize and do walk-throughs in your head, noting at any time where you and your partner are in the dance. It has helped immensely to locate problem areas while teaching.

9. What’s Going On?

Early in my calling I would get distracted, looking ahead at other dance cards I may want to call. While the caller should eventually fade out and stop calling, invariably there are beginners so you may need to jump in with a little bit of prompting. You are the manager and director of the fun factor happening on the floor for every dance. Pay attention!

10. Politics????

DO NOT invite the callers to give political statements from the caller stand. Dance communities are more diverse than ever. Don’t do it. You will offend and lose dancers.

11. Anger Management

Showing your anger or frustration to a crowd when the walk through is not going well does not make for a happy, enjoyable environment for a dance. Keep a smile on your face, laugh it off and press on.

12. No Lab Work Here

I once saw a new caller, after a difficult time teaching (experimenting) difficult walk-throughs, walk off the floor and throw their materials across the room in front of the dancers. It was not a happy sight. Stick with dances you know are suitable for the level of crowd experience.

13. No Catering

There always seems to be some complainers, yelling something from the dance floor or coming up to the stage to impart wisdom about something you called that does not work. You can't slow down the dance for a handful of problem dancers when 150 dancers are ready to go. Start the dance anyway. It usually works out for them.

14. Programming

Beginning with my very first dance back in 1999, I have prepared a program for every single dance I have ever called. Along with having a written program, each line item has a dance of that type that is "win-win" easy, one or two more challenging, and maybe some unique or challenging option if the crowd is right. We all want beginners to come

but it's fun when you can really pull out the big guns on your dance program. A lot of variety makes for a fun evening.

15. Be Flexible

You've got a great dance program, only to realize you're completely bailing out going for easier dances in your box, because the "new dancer crowd" showed up after the workshop lesson. Calling means always trying to find the right mix between keeping newcomers coming back and having a fun experience for the experienced dancer.

16. Present and In Control

I say this to all callers...it drives me nuts when a caller wanders off the stage for a while. I have seen good callers leave the stage and the dance goes on FOREVER. I think the caller's presence on the stage is comforting to the dancers, showing that they are in control and watching the dance. Stay put (please).

17. Dare to Be Square

Last but not least, what about squares? This is an art form that needs to be preserved. Learning to call squares will help you overall to be a better teacher and caller plus add to your dance program. Dare to be square and learn to call squares.

Doug Singleton is a caller, contra and square dancer and musician with the Chattahoochee Contra Dancers of Atlanta, Georgia for the past 27 years.



All Join Hands

Dispatches from the world of community dancing

Organizing a Family/Community Dance Series, Part 1 by Marian Rose

Introduction

Those of us who make a living as community dance callers often spend much of our energy leading events widely known as one-night stands (ONS): weddings, parties, festivals, bar/bat mitzvahs and the like. A smaller number of community-minded individuals take the plunge into organizing a regular series of dances in their home towns, another level of commitment altogether.

In this article and the next, we will be talking about the challenging, rewarding work of organizing a community dance series. It will include information shared on a recent CDSS-sponsored webchat entitled 'Family and Community Dance Organizers Unite!' as well as valuable input from members of the Pourparler online chat group. As you may imagine, the topic is vast, more than enough for two articles. This first one will present some examples of the kinds of dance series currently happening across North America and talk about the organizers' visions and their strategies for attracting dancers to their event. The second article, to come out in the fall issue, will focus on repertoire, music, and related happenings at the dance. Both the articles are based on contributions from the participants in the CDSS webchat as well as Pourparler members, and include series in large cities and rural towns in: Sebastopol, CA, Belfast, ME, Philadelphia, PA, Chapel Hill, NC, Bridgewater, MA, Dummerston, VT, and the Canadian cities of Calgary, Ottawa, Vancouver, and Smithers.

Vision

Most community dance organizers would agree that they aim to offer a welcoming event for dancers of all ages and skill levels, with an emphasis on fun and community-

building. Beyond this, it is important to have a clear vision of your own dance series. Do you want to aim specifically at families with small children, to offer an all-ages alternative to your local contradance scene, or do you prefer to create an alternative experience for young urbanites looking for a good time? In some towns, the focus is simply to provide a non-alcoholic, dance-centred community gathering, and still others have a goal of encouraging the local traditional music scene. Having a clear vision will help you make decisions about the many different aspects of your series.

For example, the time slot you choose will affect the people you attract. Dances may be bi-weekly, monthly or quarterly and can be held mid-week, Friday evenings or weekend afternoons/evenings. Most groups are most active in the fall/winter/spring, but some continue throughout the summer. Here are a few examples from the contributors to this article:

- 4th Saturday dance for families with children 0-12 years old. 4:00-5:30 pm
- 6 monthly dances (November to April) Sunday 2:00 - 4:00 pm, all ages
- Saturday evening dance (sometimes Sunday) for families with children up through 'twins'. 6 - 8 times per year, avoiding summer months.
- Four Saturday evenings for all ages from 7:00 - 9:00: harvest (October), Christmas holidays, deep winter (Jan/Feb) and spring (March/April)
- Three times yearly during the school year for adults, Friday or Saturday evening.

Once you have settled on a vision and possible dates, the next important decision is the name of your series. Over the years and across the continent, much mental energy



Ottawa (Ontario) Family Dance (photo by Judy Kavanagh)

has been expended by series organizers to come up with a catchy name to represent the feeling and purpose of their event. Some choose the straightforward approach: Sebastopol/Delmar/Ottawa Family Dance, Bridgewater Community Dance or Second Saturday Square Dance. Others are more poetic: Calgary Old-Time Experience, Mount Airy Barn Dance, Albany Shindig, Old Time Dance Party, or First Friday Fling. The New England Dancing Masters opted to call their series “Village Dance” so that they could hold it in any of several venues in the Brattleboro, VT, area. Organizers of the Belfast Flying Shoes Community Dance in Maine felt it important to keep their group name front and centre, as they want to be known in the community as promoters of creative, participatory events. The Smithers, BC dances are sponsored by the local fiddle group, and so are always advertised as a Family Fiddle Dance.

Finances

The hard reality hits when you start to consider the financial end of things. For most of us, the largest budget item is venue rental which can be substantial, especially in larger cities. A conveniently located, affordable venue with adequate parking, good acoustics, and a warm atmosphere is notoriously hard to find. We all hope for a funky hall in a great location, but in reality, many groups opt for church basements, community centres, or schools. Often it is difficult to cover the cost of rental from door receipts, so it is necessary to find creative ways to bulk up the budget. Some groups are supported by a sponsoring dance-related organization, or piggyback on the local contradance so that one hall fee pays for the afternoon family dance as well as the evening contradance.

Local sponsorships can be effective — health food stores, toy stores, outdoor supply stores and credit unions have been known to sponsor one dance or a series in return for having their logo displayed on the flyer and at the event. Let your supporters know that you are looking for ideas of other sponsors and/or donations toward operating costs.

Then there are the musicians and caller, who are central to the success of the event and often appreciate some remuneration. In an ideal world, they would be paid an amount that recognizes the years of effort they have expended in order to acquire their expertise. Unfortunately, our world is far from ideal, and musicians are often underpaid. Some current scenarios, each with financial and social consequences that must be considered:

- Hired band and caller. Both are paid handsomely
- Musicians are guaranteed a minimum. Rotating roster of callers
- Open band. No one is paid
- Open band. One or two people are paid to anchor the band
- Caller is paid, band is not
- Rotating roster of callers, unpaid

Further, the decision of what to charge at the door is based on your expenses as well as how you feel it encourages or discourages people from attending. It is generally accepted that free admission is not a good idea; human beings are thought to value something more if it requires at least some financial commitment. Approaches to this vary widely:

- Entry by donation – basket at the door
- \$2 per child, \$5 per adult, maximum of \$15 per family
- \$5 per child, \$10 per adult, maximum of \$30 per family
- \$3 per human being
- \$8 per person, discount for season’s pass
- \$20 per person, \$5 discount for those under 25
- \$5 members/\$8 non-members, children \$2 (no defined age)

Promotion

Depending on your group’s criteria, a dance series can be successful and sustainable with only a few dozen dancers and will thrive as long as people are getting what they came for. Most of the series that are featured in this article

report that they have a core of 20-40% of their dancers who return each time and the rest are either one-time or occasional attendees. The reality is that we would all like to have a few more dancers on the floor, both to pay the bills and, more importantly, to contribute to that wonderful energy that happens when the hall is full to overflowing.

Pretty much every group reports using social media, email lists, and flyers to promote their events. Others go further and send out regular press releases to community calendar listings, blogs, and media outlets. Some feel that it is worth the money to buy space in the local paper or to boost the ad on Facebook. Especially in smaller communities, the media are happy to cover dance events as a 'feel-good' piece and may even come and film the event. Posters are still widely used but appear to be falling out of favour as other strategies prove more effective. Where the dance happens in a town that also has regular contra dances, there are often verbal announcements from the stage.

Finally, virtually everyone agrees that word of mouth is by far the best strategy. Once people have had a good time at the dance, they talk it up with their friends and encourage them to come. For this reason, it is worthwhile to reach out to groups like homeschoolers, Waldorf schools, hiking clubs, Christian youth groups, seniors and Guides/Scouts. People have been known to bring their whole birthday party or retirement celebration to a dance. It is a good idea to ask people to take flyers back to their communities and ask them to promote it there.

Conclusion

Organizing a community dance series can be a valuable contribution to the life of a community, but it does come with significant organizational and logistical challenges. The next article in this series will continue the topic, focusing on music, repertoire, and non-dance activities that contribute to a successful series.

Contributors to this article include Sarah Lee, Rick and Chloe Mohr, Dean Herrington, Chrissy Fowler, Bruce Snider, Sam Baumgarten, Andy Davis, Jennie Inglis, Leslie Gotfrit, Emily Addison, Paul Rosenberg and Sue Hulsether.

Marian Rose is a musician, dance leader, linguist and former CDSS board member. www.marianrose.com.

Contra Dance: The Lowdown

by Alan P. Winston

For the Gillie Wheesels, San Luis Obispo Contra, Dance to Larry Unger's Lowdown Hoedown + Beth Cohen's Reel

Duple minor improper contra

- A1: Balance the ring, slide or spin one place to the right.
Repeat.
- A2: Balance the ring; gents roll lady (partner) in front and step to the other side
neighbors brief swing, face across.
- B1: Circle left three places, swing partner on the side, face across.
- B2: Ladies chain over to neighbor;
ladies ricochet,
gents ricochet, look for new neighbors.

Last time through, ladies cross back and swing partner on side.

Click on the screenshot for a YouTube video of the Gillie Wheesels playing the tunes.



David Foster-Evans: octave mandolin; Guy Wallace: guitar; Barry Johnson: bodhran; Judi Brown: violin
Video: Terry Simons

Caller, choreographer, and community leader, Alan Winston started country dancing at a science fiction convention in 1978 and has been writing dances since the mid-1990s, calling English since 1985 and contra since 2006. A former CDSS Board member, current chair of BACDS, co-founder of the Bay Area English Regency Society, and founder/moderator of the ECD mailing list, he calls up and down the West Coast and some East Coast venues, when not developing software at a national laboratory.

CDSS Sings: The Bluebird Songs of Summer

by Lorraine Lee Hammond

One great strength of CDSS is that we members are willing and driven to get out there and play, sing, and dance. We constantly interact with real human beings in a world sometimes disturbingly driven by technology and vicarious engagement. Yes, we may feel foolish on occasion, forgetting a bit of lyric, or a dance step, but oh we do have fun! And in time we build meaningful communities through shared dance, song, and tune sessions, and the pot luck dinners that flow seamlessly into the mix. We include our elders and our children in all this merry-making, drawing from and renewing repertoires from many cultural traditions.

Music connects all domains of learning. It is not by chance that we teach the alphabet with a song. The musical engagement we love fosters imagination and coordination, memory and cooperation. Those of us lucky enough to have begun with playground and backyard children's games had a head start in many ways. My own childhood was rich with rhymes, playground games, and what seemed the inevitable Virginia Reel sessions in the elementary school gym/auditorium.

As for the bluebirds in the title here, we children played "Bluebird, Bluebird, In My Window." For decades I have sung the Marvin Rainwater country classic, "Gonna Find Me a Bluebird." The 1941 Kent and Burton song, "(There'll Be Bluebirds Over) The White Cliffs of Dover" was a favorite of my parent's generation, and a small glass "bluebird of happiness" graced my mother's kitchen windowsill.

The song here, "There Stands a Bluebird" is new for me. It is a treasure I happened upon while researching the life of Zora Neale Hurston. I was reading her powerful novel, "Their Eyes Were Watching God," and I wanted to learn about the life of this extraordinary woman. That interest led me to this song now archived in the [American Folklife Center at the Library of Congress](#). In addition to over two hundred discs of African American, Haitian, and Bahamian songs that she, Mary Barnicle, and Alan Lomax collected in 1935, there is a single disc of three songs that Zora Neale Hurston, cultural anthropologist, collected independently in Haiti in 1936, while studying local religious practices and zombies. One of the three



songs on that disc is this little gem of a children's song and game. You can hear Zora herself sing ["There Stands a Bluebird" on YouTube](#).

The song is lovely as a lullaby, and also as a ring/circle game. It is on the [Cultural Equity website](#), a superb resource for the massive Lomax collections and Global Jukebox. There are directions for how to play the game [here](#). The more familiar "Bluebird, Bluebird, Fly Through My Window" is also on the recording.

Click to [download the notation](#) for "There Stands a Bluebird."

I wish you a playful and music filled summer!

A former CDSS board member, Lorraine Lee Hammond introduced both "CDSS Sings" and "Song of the Month" to CDSS during her time on the board. Lorraine has numerous credits as a traditional singer, songwriter, teacher and instrumentalist. She performs and records extensively with her husband, guitar virtuoso Bennett Hammond, and is a lecturer in American Folk Music at Lasell College in Newton, MA. Lorraine is Music Director for the WUMB/fm Summer Acoustic Music Week and Weekend programs.

Contra: Square Dancing for Hippies

by Keegan Hempill

This article was adapted from an English composition essay submitted by college student Keegan Hempill. It has been edited for length.

I cup my face in my hands and let out a low groan as the caller announces the next dance. Thirty or so baby boomers stomp across the wood dance floor, some in hard-bottomed dance shoes, some in tennis shoes, some in sandals, some simply in socks — all trying to find a partner. I look up to see Mom with her hand outstretched in the universal nonverbal invitation to dance. “Come on,” she says. “You have to dance at least half.” I let out an overly-long sigh. Though I’d managed to avoid contra dancing for the better part of a decade, this college writing assignment has whisked me back into the petronella twirls of my childhood.

I reluctantly take Mom’s hand. I haven’t danced with my mother since I was 10 and the idea makes me a little embarrassed, but I gather my resolve. I’m here for research; to reacquaint myself with contra dancing so I can write a decent paper.

We walk out onto the dance floor and join the two long lines of dancers facing each other up and down the hall. The caller walks us through the first dance. It’s Jacob’s Potato, one of the simplest contra dances, perfect for beginners and dropouts like me. The band plays the four potatoes intro, then begins the 64-counts of the old-timey tune “Turkey in the Straw.” We do-si-do and allamande, sashay and peel the banana. I try to hold my solemn demeanor through the dance, but by the time it’s my turn to sashay down the line I can’t help but break into a smile.

As far as unique form, it’s hard to differentiate from square dancing and other types of folk dancing, as it borrows heavily from them. It’s the community aspect that really sets contra apart from more synchronized dances, however. Contra dancers are a nation-wide federation of incredibly happy people that come together to swing each other around and stomp on a wood floor with childlike joy. The best way I can describe it is: imagine the most upbeat, non-judgmental church congregation you’ve ever seen, then take out the religion and add dancing.

Mom painted a tee-shirt that says, “CONTRA DANCING

— BETTER THAN PROZAC!” She’s been proclaiming it for years, but recent studies like that of Duke University are now finding that aerobic exercise produces the same brain chemicals as anti-depressants, without the drug side effects. There are only two requirements for joining this community: 1) have fun, and 2) be able to walk forward. (Though I have seen people in wheelchairs do it, so perhaps there’s only the one requirement. There are also blind dancers, who always knows where they’re supposed to be.) Beginning can be a little intimidating. To an outsider the dances look complicated and rehearsed, and it’s not uncommon for new dancers to try to sit out because they think they’ll embarrass themselves. Experienced contra dancers make a point of getting new people dancing and feeling successful, and they offer a lot of encouragement. My father, a nationally-recognized caller says: “When we get a new couple we always try to break them up so they can learn with an experienced partner.”

My parents are part of the Childgrove Country Dancers, a group that organizes dances in the greater St. Louis area. They communicate at dances, over the phone, and through their Facebook page. This group is quirky and whimsical, even for contra dance groups. According to my mom, theme nights include: Talk Like a Pirate Day, Bat Girl’s Birthday, Polka Dots on Parade, and New Year’s Eve Tuxedo Ball. And the Funky Contra Sock Club is always cheering on the latest crazy sock discoveries. When I was entering my teenage years the whimsy made me cringe, but now I realize it’s just good harmless fun.

For the most part, the contra community is open and accepting of all things, but there are a few unspoken rules. 1: if someone asks you to dance, and you do not have a partner already, you can’t straight out deny them, instead if you really do not wish to dance with them you must sit the dance out. 2: be conscious of body sweat, use a towel and change your drippy shirt. (This one needs no explanation, it’s just gross and you shouldn’t subject your fellow dancers to it.) 3: be polite and safe. 4: Do all the flourishes and twirls you like as long as you get to the next move on time.

Mom says contra is easy and fun for people from 4 to 94. It’s a community of happy people who love to dance, hug, share great music and welcome new dancers. Whoooo!

CDSS Maps Future Direction at Annual Board Meeting

by JoLaine Jones-Pokorney



Closing song with Board and staff during the Annual meeting (photo by Nikki Herbst)

The 23 members of the CDSS Governing Board met at the headquarters in Easthampton, MA for our annual meeting on April 10-12. Traditionally, the annual meeting takes place on the three days prior to NEFFA (New England Folk Festival), and several of us stayed afterwards to share the joy of dance, music, and song at the festival.

Our Board meetings are a lot of work, but they're also joyous occasions, with some folks leading songs, others calling or playing for dances in our meeting space. Wednesday evening after our meeting, several of us went to Hampshire College to dance and call at "The Red Barn," a student-led contra dance on campus. Thursday evening our board, plus folks who were hosting us in their homes, met at an Air BnB shared by several of the board members for food and fellowship.

The Governing Board welcomed new members Karl Colon (Yellow Springs, OH), Robbin Marcus (Lithonia, GA), Diane Silver (Asheville, NC), Darlene Underwood (Cincinnati, OH), and Juliette Webb (Nashville, TN). Each of our new Board members brings a unique and passionate voice to the table.

New for last year, and further developed this year, was training for our new Board members. Three video conference sessions were held in the months prior to the Annual Meeting, so that we could make the most out of our time together. This year's new Board members were

ready to jump in and contribute on the very first day. Dorcas Hand and Pam Paulson led the team that put together training on governance, finances, and a glimpse of the committees and their tasks. Each new board member was assigned a "board buddy," someone on the board to whom they could turn with questions about training, preparing or logistics for their first Annual Meeting.

To kick off the meeting, Executive Director Katy German presented her inspiring vision for CDSS. Rooted in the Strategic Plan, Katy called for us all to think about CDSS not as an independent and autonomous entity but as the center of an interconnected network of people and communities. Using the analogy of a colony of mushrooms — connected, spreading, nurtured by each other — she talked about each mushroom (community) having a base of support (people and process) and colorful and spreading caps (outreach and programming). To grow CDSS and help more people find our dance, music, and song traditions, we must invest in and support all the mushrooms in our colony. One mushroom can only grow and extend so far. A whole colony of mushrooms can reach so much farther! Over the next 5 years, CDSS will work to grow a network of partners who are resourced and ready to work collectively to increase our impact in the world. Developing our network will also provide a foundation for future cross-sector collaborations as CDSS reaches out to education, health, and humanities organizations to develop local-level initiatives. This vision

energized us all, and the mushroom analogy popped up all weekend long.

An important ongoing discussion is how the staff and Board can best work together, each responsible for carrying forward the Strategic Plan and creating success. Since the adoption of the Strategic Plan, the Board and staff have created three new task groups dedicated to work in three of the Focus Areas: Stewarding Living Traditions (The Archives Task Group), Reaching School Aged Participants, and Robust Camp Programs. We foresee a lot of exciting work coming out of these groups over the next few years!

Also, important for Board members is a willingness to share CDSS's mission and vision with others as we work to build a culture of philanthropy, a pay-it-forward outlook, within our board and in our membership. Discussing the role money plays in organizational growth can be uncomfortable, but the board understands that smart growth requires a solid foundation. Many organizations seek out board members with deep pockets. But we believe there has to be a balance of skill, wisdom, and representation. We value our board members who have skills, enthusiasm, and dedication to the mission, and if they also have the ability give that's a bonus. The most important factor is belief in — and promotion of — the CDSS mission and vision. And while not all of our Board members can give large sums of money, we can all give something. During the annual appeal at the end of 2018, 100% of Board members made a donation to CDSS. Throughout the year we all work in teams to create opportunities to share CDSS's vision and invite more people to be involved. In the past year, many of our members and Affiliates participated in fundraising events



CDSS Affiliate mapping exercise at Annual Board Meeting (photo by Nikki Herbst)

— dances, game nights, auctions, donations in someone's honor or memory, gift memberships for weddings, births, or anniversaries. People became members, renewed their memberships, gave a donation, and updated their estate plans to include CDSS. Each and every conversation, connection, and donation strengthens our mushroom network!

We know that so many members believe as we do in the transformative power of dancing, singing, and making music together. Like us, many believe that the world needs more of what we have to offer, and what organization is better positioned to make a broad impact? One recent major donor commented that they give to CDSS because they believe "CDSS is the one organization poised to do the most good in the country at this time." There has never been a greater need for healing and community.



"We spend endless hours conspiring to make sure that the deepest of human traditions — being completely present with one another as we sing and dance — does not become a casualty of the virtual world."

~ CDSS New Board Member Karl Colon

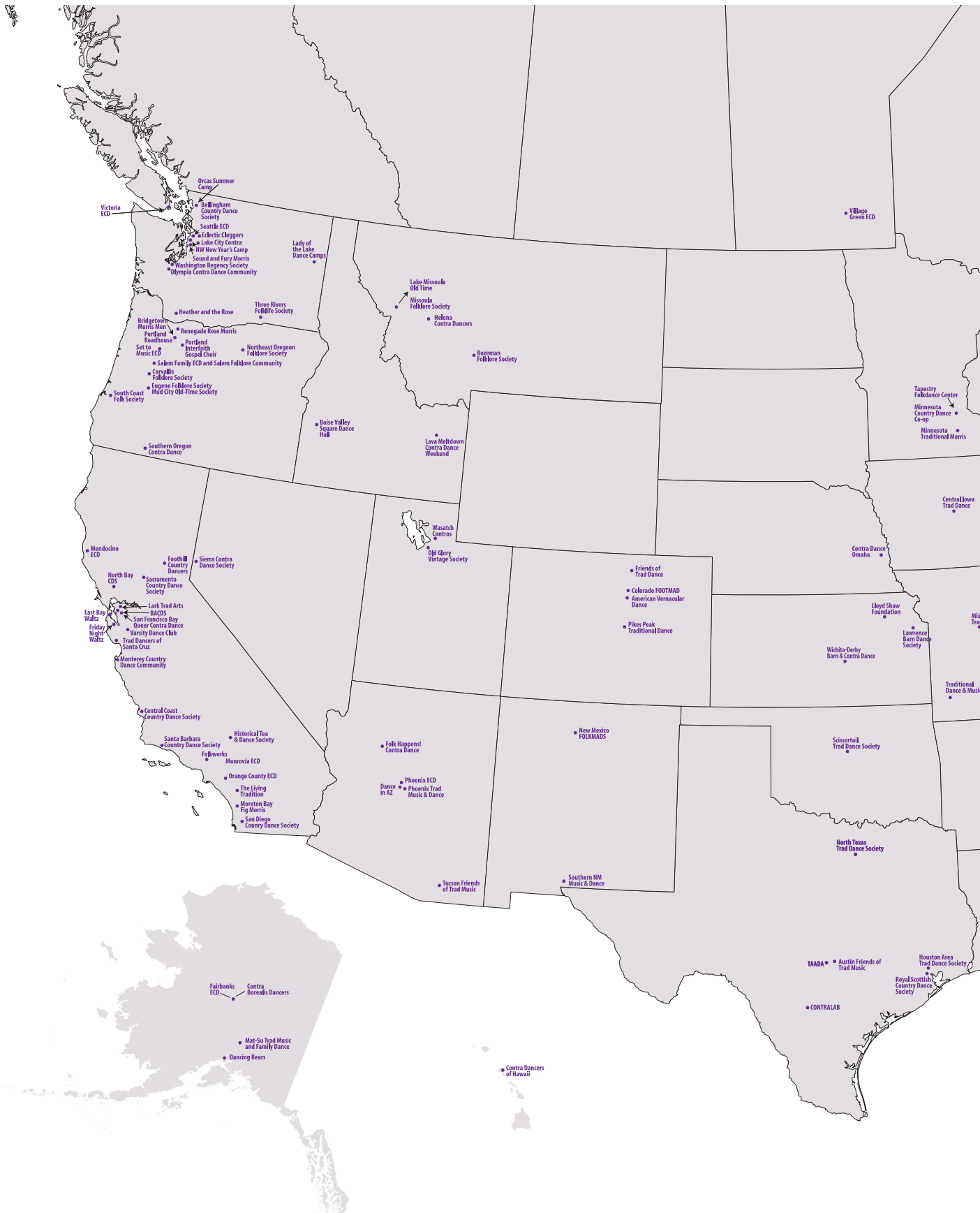


Amen to that! It's why we on the board are willing to travel for meetings, hold virtual meetings in between, spread the word, and give generously. In a time of division and polarization, coming together in participatory arts strengthens the bonds that unite us.

Another important way that CDSS is creating a strong foundation for our mushroom network is through Salesforce, a customer relationship management database that will increase our capability and efficiency tremendously. Members got a glimpse of it when the "CDSS Commons" was released, allowing for quick and easy member renewals, camp registrations, and best of all, a searchable member directory. But as we move our business over, Salesforce will improve productivity, allow us to explore more creative and modern approaches to fundraising and member engagement, improve customer service, and provide powerful analytical data to help us better support our Affiliates and members.

We hope to see you this year as we travel to new communities, or perhaps [this summer at camp](#)! The camp may only last one week, but the community lasts a lifetime.

Traditional Dance, Music, and Song



Take a look at this map! CDSS is proud to have 293 Affiliate Groups in our network, from across North America and beyond. We believe that building strong relationships with our Affiliates is the key to success in all areas of our mission, and in the focus areas of our strategic plan. The resources we are developing are with you in mind; the story of participatory dance, music, and song on this continent is alive and well because of you.

With that in mind, June is **FOCUS ON AFFILIATES MONTH** here at CDSS! Months of work have culminated months of work in the launch of several Affiliate-focused initiatives:

- our first annual [Affiliate Survey](#)
- the new [online Affiliate Directory](#)
- complimentary copies of the print Member Directory mailed to each Affiliate

Is your group — *your community* — on the map? If so, we celebrate our ongoing partnership and your place in the North American network! If not, now is a GREAT [time to join!](#) Your input, connections, and expertise are a crucial part of the future of the living traditions, and we are eager to share our

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CLICK ON THE MAP FOR A LARGER VIEW

Grants Far and Wide: Ashland Community Dance and Song Weekend

by Brooke Friendly, Ashland, OR

When a group of us in Ashland, OR, wanted to create a new weekend of family and community dance, music, and song, we turned to CDSS and applied for (and received) a community outreach grant. The Ashland Community Dance and Song Weekend was born! Held January 12-13, 2019, in Ashland OR, the event was also a way to encourage more youth involvement and help build a collaborative relationship among several area organizations — Rogue World Music (RWM), the Ashland Country Dancers (ACD, a branch of the Heather and Rose Country Dancers), Southern Oregon Contra Dance (SOContra), and Creekside Strings.

About 130 people total participated in the various events, with folks coming from Southern Oregon and Northern California. Participants included contra dancers, English country dancers, international folk dancers, singers with Rogue World Music and other local choirs, Irish dancers,, and a French music group.

On Saturday, the 12th, we had two singing workshops, followed by a family dance that I called to music provided by Creekside Strings fiddle students. The event was attended by 24 - 30 people, and included a performance during the break by a trio of teens.

I also called the evening community dance (a mix of English, contra, ceilidh, Scottish, Irish, and Breton dance), this time to music by the internationally-known band Roguery (Anita Anderson, Dave Bartley, Shira Kammen, and Jim Oakde). At the break we had a performance by Rogue Morris and Sword and a song led a Rogue World Ensemble singer. A local group of folks who play French music joined us and played some bourées and waltzes. This was hugely successful, with more than 80 people in attendance. On Sunday, the 13th, we closed with a community meeting and potluck.



Afternoon dance at the Ashland Community Dance and Song Weekend (photo by Brooke Friendly)

Some comments on the music/singing improvisation workshop:

- “I feel so much more comfortable and inspired to take risks with my singing.”
- “I feel like I had a small breakthrough in my singing.”
- “I learned I can listen and then trust I can create a sound I want to hear.”

And here’s what one of the participants had to say about the community dance:

“So much FUN! I was a total newbie and was wonderfully welcomed and taken care of. I had a blast!”

We now have a successful model. Ashland Country Dancers hosted another community dance on April 5th (with marketing help from RWM and SOContra), and we are talking about options for another family dance.

This event could not have happened without financial assistance from CDSS. We may not be able to again bring a full band from outside the region for something like this but we will continue to cultivate our local musicians and build on the connections made with this collaborative project.

English Country Dance: A Trip to Provence

by Susan Kevra (to “Voyage de la Diabline” by Rachel Bell)

Duple improper

- A1 Ones ½ figure eight down
Balance right hand; box the gnat
- A2 Twos ½ figure eight up
Balance right hand; box the gnat
- B1 All join hands, balance in; Rotate left (clockwise) 1/4
Do that again
Pass partner right; turn in to face opposite gender
neighbor and left shoulder round*
- B2 Open Ladies Chain over and back (men cast left
as women start the chain) [1st Gents can do an
extra curly cue ccw after the chain to avoid standing
around before starting the next figure 8]

Background on the dance: In the fall of 2014, Susan served as Professor in Residence at the Vanderbilt in France study abroad program in Aix-en-Provence. Rachel came for a visit and upon her arrival, Susan and Rachel took a ride on a diabline, a kind of souped up electric cart that transports people around the pedestrian part of the old city. It's mostly intended for old people, but it works well for jet lagged musicians with heavy accordions, too. Rachel wrote the tune, “Voyage de la Diabline” for Susan a few months after her trip, and Susan's choreography came shortly after. It was the first of quite a few collaborations; the two of them hope to publish a book of their tunes and dances and a companion recording. Stay tuned!

Le Voyage de la Diabline

for Susan Kevra

Rachel Bell, 2015

The musical score is written in 3/4 time and consists of 24 measures. The melody is written on a single staff with a key signature of one flat (Bb). The chords are indicated above the staff: F, C/F, Am, Bb, F, C/F, Am, Bb, Bb, Dm, C, Bb, F, Am (or C), Dm, C, Bb, F/A, C, Dm, C, Bb, F, C, Dm, Bb, C. The score includes a repeat section from measure 11 to 12, with first and second endings indicated by '1.' and '2.'.

Click on
the tune to
download a
PDF copy.
The dance is
included in
Barnes Vol III,
available in
the CDSS
online store

* This is the figure previously known as “gypsy.” Though CDSS has not jumped into the fray to endorse another term we are aware that some communities have made a substitution for this figure. See page 24 for more on this topic.

A Figure by Any Other Name: Exploring Alternatives to “Gypsy”

Right Shoulder Round... Walk Around... Orbit... Spiral... Celebrate... Jedi... Vis à Vis...
Two Eyed Turn... Flirt... U Turn... Whimsy...

Introduction by Katy German, contributions from Sue Stanton, Jeff Kaufman, and callers nationwide

A Message from Executive Director Katy German:

We talk a lot about living traditions at CDSS, but what does that mean? I think living traditions retain a core identity or structure, but are still evolving and being shaped by the generations that participate and bear the traditions. It's natural within all living tradition communities for tensions to arise around what constitutes the core nature of a tradition, how to make space for change, and when changes and evolutions constitute a new branch or definition of a tradition. One of the most fascinating parts of working at CDSS is keeping up with the living dance, music, and song traditions we love. We feel a strong responsibility to steward the knowledge, be keepers of our history, and document the story of these participatory arts on this continent. But we also feel responsible for holding space for creativity and growth, because this is a vital piece of engagement for each new generation. It's not easy, balancing innovation with preservation. So, we at CDSS have decided to lean into the tension. We want to facilitate kind and respectful discussions about language and safety, history and continuity, and how we create and steward healthy dance, music, and song communities. Most importantly, we want keep our members informed about what they might come across as they dance in different communities. We believe there's room for everyone on the proverbial dance floor, and the dance is sweeter with everyone there.

Here are some suggestions from several CDSS members whose communities have been reflecting on the term “gypsy” and would like to share the alternative they've elected to use.

Sue Stanton (Village Green English Country Dancers, Winnipeg, MB, Canada):

We have become aware that in the contra dance community as well as in some English Country Dance

groups the term ‘gypsy’ (the figure in which two dancers move around each other while maintaining eye contact) has fallen out of favour. At this time there is no term that has been generally taken up by dance communities to replace ‘gypsy.’

We have heard ‘right’ or ‘left shoulder around’, ‘roam around’ etc. but while descriptive they are wordy and lackluster. For many, the word ‘gypsy’ has not been denigrated and brings to mind a zest for life, music and laughter. It is not descriptive of the movement but we believe it was chosen to give a sense of these other qualities. The word that we have selected to replace ‘gypsy’ is ‘**rhapsody**’ which captures these same qualities of liveliness and enthusiasm. Some of our members hear ‘wrap’ in the term and so do feel it is somewhat directive. Since it is not associated with any one group, hopefully, this term would endure.

Jeff Kaufman (Cambridge, MA):

One of the figures in contra and English country dance has traditionally been called “gypsy,” a figure where two people walk around each other, typically while maintaining eye contact. It was borrowed from English country dance in the 1970s, which got it from morris dancing, and history of the term before Cecil Sharp wrote it down in 1909 is unknown.

Being the name of a historically oppressed group of people, over the past few years there's been a push to switch away from the term. People suggested alternatives and debated their merits, callers tested them out at dances and figured out what worked, and at this point it looks like we're landing on “right shoulder round” as a replacement name. Examples:

- Pass through and right shoulder round the next
- Right shoulder round your partner, left shoulder round your neighbor



Still from the French-language video *Contra Dance : Gypsy*, Association Folk O'Pieds

- Walk around your neighbor by the right shoulder
- Right shoulder round your partner... and swing

Once the caller starts shortening the calls, as the dance progresses, they might say “right shoulder” or even just “right” or “shoulder” to remind people what comes next.

As a descriptive term I think this is a solid improvement. One of contra dancing’s strengths is that it has an excellent learning curve, where anyone can just show up and dance without having to take classes or come early for a lesson. The term “gypsy” doesn’t communicate much useful to a newcomer, while “right shoulder round” is almost as clear as “long lines forward and back”.

One way this is different from the situation with gender-neutral terms is that individual callers can substitute “right shoulder round” for “gypsy” in their calling without the whole community needing to decide whether to start using new terms. For example, at our dance in Cambridge, MA, some of our callers started using new terms several years ago, on their own. A few years later we added a recommendation to our caller guidelines suggesting callers use descriptive terms if they were up for it, and recently we switched our guidance to say “right shoulder round” and not “gypsy”.

Suggestions from Callers:

Here are some of the responses from callers on the Organizers of Contra Dances Facebook page:

“Much of the Massachusetts/Vermont callers, myself included, have gone to either (left/Right) Shoulder Round or (turn) Face to Face.”

“Before I stopped calling, I settled on ‘right shoulder round.’ I just didn’t like alternatives like gyre and spiral, and ‘walk around’ seemed too generic a call. Right shoulder round seemed to be descriptive, not too hokey, and it seems to work pretty well.”

“I’m in St. Louis and a handful of our callers myself included are settling on right shoulder ‘round, if there is gender less calling it tends to drop the terms all together rather than replace with alternates. It feels scary to try calling that way at first but it settles in nicely with practice and doesn’t seem to mess with the floor/dancers much at all.”

“Wherever I call I tend to use ‘walk around’ since it is a call that already exists in modern square dancing-and yes, I know it’s not exactly the same but IMHO close enough! I explain the track during the walk though. I am not adverse to revering to gypsy if that is the preference of the group.”

“Here in Carrboro/Durham, NC, we have some callers who say ‘turn by the eyes,’ to contrast with an allemande (which is a turn by the hand). They don’t usually specify a side or direction; the experienced dancers know that it’s by the right, and beginnings seem to catch on quickly. In the dance, the call sometimes gets shortened to ‘eyes.’”

“I’ve been using ‘walk/right shoulder/s round’ for several years in Chico, California. It seems to be the dominant term in this area now, although I sometimes hear cross over references to the original term.”

“I am in favor of terms being more descriptive and, thereby, more beginner friendly - so I find walk around to be much better than gypsy - and my position has nothing to do with offending anyone - just trying to be more accessible to beginners who come in the door knowing very little - but they can certainly understand ‘walk around’ someone. I also find this figure to be uncomfortable for beginners - so I limit its use when we have new dancers.”

“I’ve been using face to face, because I prefer to use a descriptive term, and because ‘vis a vis’ is a fairly small sound that can easily be lost over the music.”

**We’d love to hear what you think.
What terms are you hearing at dances?
Email us at news@cdss.org**

Organizer Discussions at Regional Events: A Great Remedy for Stagnation, Burnout, and Stress!

by Emily Addison and Linda Henry



Organizer discussion at Hey Fever Dance weekend, Ottawa, Ontario, November 2018 (photo by Emily Addison)

Are you an organizer? Do you sometimes feel like your work is a solo uphill climb? Do you have a good team but feel burned out or stagnant? Are you looking for ways to work productively with other groups in your region? Well here's an exciting idea for you ... read on!

Over the past year, we have been expanding the supports that we offer local organizers, as they are key in keeping dance, music, and song communities healthy and strong. You have likely read about, benefitted from, or even contributed to some of the new initiatives including the

[Organizers Resource Portal](#), [CDSS Web Chats](#), and [Shop Talk](#).

In addition to developing online resources, we want to encourage more organizer gatherings. We know that in-person discussions can be incredibly powerful given the successes of conferences such as [Puttin' on The Dance](#) (2011 and 2015) and the [SW Regional Organizers Conference](#) (2014). However, these large events take a lot of time and effort to organize and don't happen very often.

This article introduces a new resource designed to help create organizer discussions that are much easier to plan! These smaller events can generate meaningful and long-lasting effects:

- Meeting together helps to match faces with names and build connections
- Getting specific advice can help groups address challenges they are facing
- Hearing innovative ideas can inspire local changes
- Exploring ways to partner with other groups strengthens all communities.
- Working with others can be energizing!

How to create an organizer discussion at a pre-existing regional event

Regional festivals, weekends, and camps are usually stacked with organizers. Therefore, these events are a perfect place for organizers talk shop if they have a way to connect. Building in an official time within the program for an organizers discussion is a fantastic way to ensure this will happen.

If you want an organizers discussion to happen at a regional event, approach the event planners many months ahead of time. You may want to share the reasons that the session could benefit them. For instance, it will spice up their programming with minimal effort and expense. In addition, by supporting organizers in their region, they will be strengthening those communities and in turn, that will expand the pool of possible participants for their event.

If the event planners are interested in including an organizer discussion:

- Let them know that it's easy to do. You could even offer to line up someone to facilitate the session
- Give them options: the discussion could be somewhat casual over lunch or it could be a more formal session
- Ask them to include the session mid-way through their event. If it's too near the beginning, attendance

will be low; if it's too late, participants won't have time for follow-up conversations.

- Make sure the discussion is well-publicized so that as many organizers as possible know about it.

Create your own mini gathering

Another great option is to create your own mini gathering for organizers. Perhaps you want to pull together traditional song organizers from your region for an afternoon of sharing ideas. Or perhaps you'd like to focus on your immediate city/town but pull together all the traditional music, song, and dance organizers to see how you can support each other locally. These gatherings are easy to organize and very worthwhile. (See the how-to link below.)

And yes... you can facilitate a session for organizers! Whether or not you have facilitation skills (yet!), you can host an organizer discussion. With help from numerous facilitators from the traditional dance scene, we have created a manual to support anyone interested in facilitating a session.

Check out our [‘How To’ manual for planning and facilitating organizer discussions](#). Delia Clark's [resource on facilitation](#) is also incredibly useful.

Some festivals, weekends, and camps already include organizer discussions as part of their events. If you are already involved in this type of initiative, we would love to hear about what you do. Please reach out to Emily at emily@cdss.org.

And for those of you who haven't attended or planned an organizer discussion, we hope that this article has inspired some of you to delve into this exciting opportunity for connection and learning. We would love to see many organizer gatherings throughout North America!



Free vacation in Asheville – in exchange for house and cat-sitting. Come stay in my home for the month of August and enjoy the wealth of music and dancing in Asheville, plus many outdoor opportunities in the Blue Ridge Mountains. August is actually pleasant weather. Regular contra, ECD, and various jams, plus two affordable and nearby dance weekends in August — SplashDance, Aug. 23-25, and Contrathon, Aug 30-Sept 1. Let's discuss: dance@diane-silver.com.

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Dance either role - or both! Increase your skill and comfort.
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CAMPS

BACDS American Dance and Music Week (CA, USA)	June 30-July 5, 2019
CDS Boston Swing into Summer at Pinewoods (MA, USA)	June 14-16, 2019
CDS Boston ESCape Week at Pinewoods (MA, USA)	July 1-5, 2019
CDSS Harmony of Song and Dance Week (MA, USA)	July 20-27, 2019
CDSS English Week (MA, USA)	July 27-Aug 3, 2019
(applicable for Contra and Ceilidhs)	
CDSS Campers' Week (MA, USA)	Aug 17-24, 2019

WEEKENDS

Camp Sturtevant (CA, USA)	May 24-27, 2019
#dance Weekend (MD, USA)	July 20-21, 2019
Youth Dance Weekend (VT, USA)	Sept 27-29, 2019
Cascade Contras Dance Weekend (OR, USA)	Oct 18-20, 2019
Lavender Country and Folk Dancers Dance Camp (MA, USA)	Oct 18-20, 2019
JanJam (IL, USA)	Jan 3-5, 2020
Supersonic (WA, USA)	Feb, 2020
Beantown Stomp (MA, USA)	March 20-22, 2020
Dandelion Romp (OH, USA)	April, 2020
Spring Thaw (ON, Canada)	April, 2020
Queer Dance Camp (CA, USA)	April 10-12, 2020
Lavender Country and Folk Dancers Dance Camp (CT, USA)	May, 2020
Form the Ocean (NY, USA)	May 29-31, 2020
Next Generation Dance Camp (OR, USA)	Oct 2-4, 2020

SPECIAL EVENTS

ContraStock (MD, USA)	Sept, 2019
The Portland Triple Decker (ME, USA)	May, 2020
No Snow Ball (CA, MA)	Dec, 2019

Events here use the role terms "larks" & "ravens"
or other gender free calling a majority of the time or exclusively.

2019 Folk Festival Dance Schedule

Friday, July 26, 7:30pm - 10:30pm

- Contra Dance Ball with The Faux Paws and calls by Will Mentor

Saturday, July 27, 10am - 10pm

- International Dancing with Zita Angelo and John Matulis
- Swing Dance with Hot Club of Cowtown
- Contra Dance with the Faux Paws and calls by Janine Smith
- Blues Dancing with the Festival Band

Sunday, July 28, 10am - 7pm

- Waltz and easy Couple Dances with Zita Angelo
- Cajun Dance with BeauSoleil avec Michael Doucet
- Contra Dance with The Stringrays and calls by Mill Mentor

Artists at Festival

- Cherish the Ladies • Hot Club of Cowtown
- BeauSoleil avec Michael Doucet • Kittle & Co. featuring John Doyle • Pride of New York
- Dom Flemons • Bill Lepp

Susquehanna Folk Festival

July 26, 27, 28 2019

Roundtop Mountain Resort
925 Roundtop Road
Lewisberry, PA 17339



Victrola Dance Hall

The Harrisburg Contra Dance Association



SusquehannaFolkFestival.org

info **717-745-6577**
tickets **800-838-3006**



Lark Camp's 40th Anniversary - World Music, Song & Dance Celebration

Friday, July 26 to Saturday, August 3 – in the beautiful Mendocino Woodlands
Music, Song, & Dance Workshops • Family Friendly • Dances, Parties & Sessions • Great Food • Camping
Full Camp for 8 Days, or Half Camp for 4 Days

Spend idyllic days & nights in the magical redwood forest filled with all the music, dance, and good times you could possibly stand – that's the Lark Camp World Music & Dance Celebration.

Take as many or as few of the workshops as you like; jam sessions 24 hours a day, big dances every evening. Plenty of good food, new friends, and musical stimulation for adults and families. Workshops for professional and beginner, alike.

Three camps, three themes – visit them all!

- Camp One – Music of Ireland, British Isles, Greece, Eastern Europe, and Sweden
- Camp Two – Latin American, North American, Spanish, French, and Swing Styles
- Camp Three – Middle Eastern, Greek, Asian, and African music

Visit <http://larkcamp.com> Email: registration@larkcamp.com or call (707) 397-5275



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Buddy System, Tame Rutabaga,
Paul Rosenberg, Beth Molaro,
Jim & Madeline Christensen,
Kat Wedderburn, others



plus

Andrew VanNostrand, BoDeans, 
Low Lily, Martyn Joseph, Ryanhood,
Crys Matthews, Beth Nielsen Chapman,
Mustard's Retreat, Emma's Revolution,
The Rowan Brothers, Bettman & Halpin,
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2019 Music and Dance Camps 2019



Music and Dance Week
for teens and adults

June 23rd-29th
(Sunday - Saturday)

Force For Nature (Audrey Knuth, Jeff Spero, Ashley Broder);
Campaign for Reel Time (Betsy Branch, Mark Douglass, Bill
Tomczak); Dam Beavers (Ben Schreiber, Scotty Leach);
Greg & Jere Canote; Carol Ormand, Seth Tepfer, Kalia Kliban



Family Music and Dance Week
music, dance, & more for the whole family

Aug 11th-17th
(Sunday - Saturday)

JRK (Jeff Spero / Ryan McKasson / Karina Wilson);
The Canote Brothers; Susan Michaels; Sue Hulsether;
Naomi Taussig; Mel Luedders; more staff TBA



Fall Music and Dance Weekend
for teens and adults

Oct 4th-6th
(Friday - Sunday)

Stringrays; Lisa Greenleaf; Floating Crowbar; Maldon Meehan

www.ladyofthelake.org

Balance the Bay

San Francisco
Contra Dance
Weekend

August 9-11, 2019

Elixir



Anna Patton
Jesse Readlynn
Owen Morrison
Brian Bender
Audrey Knuth

→ Callers: Cis Hinkle & Dana Parkinson ←

Faux Paws

Andrew VanNorstrand
Noah VanNorstrand
Chris Miller



Registration Opens April 14 ~ BACDS.ORG/BTB

BAY AREA

Balance the Bay • August 9 - August 11, 2019 • bacds.org/btb

San Francisco's high-energy urban contra weekend brings you hot dancing in mild summer weather.

Featuring **Elixir** members Anna Patton, Jesse Readlyn, and Brian Bender, with Audrey Knuth and Everest Witman.



Plus the **Faux Paws** (Andrew and Noah VanNorstrand and Chris Miller). With callers Cis Hinkle and Dana Parkinson.

The dance hall has a rubber-pad sprung floor with excellent ventilation!

COUNTRY

Fall Frolick • October 18 -October 20, 2019 • bacds.org/fallfrolick

Join us in the hills above Aptos, CA for two days and two nights of English dancing & singing, including English Country Dances old and new. Workshops for musicians, callers, and singers. Contra and Scottish country dance and music. Happy hour, parties, and an auction!

All for a maximum of \$335!



Classes will be led by: David Millstone • Robin Hayden • David Newitt • Kalia Kliban • Sharon Green

Music will be provided by: Charlie Hancock • David Mostardi • Jim Oakden • Jon Berger • Judy Linsenberg • Rebecca King • Susan Worland

DANCE

Alan's Birthday Ball • November 16, 2019 • bacds.org/alansbb

A mostly-English ball with dances choreographed by Alan Winston. Music provided by **StringFire**. Sound technology by Eric Black. Calling by Alan Winston and friends.



Hill and Valley Club, 1808 B Street, Hayward, CA. Free admission; bring a potluck contribution to supplement the provided refreshments. Ball preview at Palo Alto English November 15 (regular admission).

SOCIETY

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

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www.footmadbirmingham.org/mentone.html



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August 31 - September 3, 2019
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Calling by
Sarah VanNorstrand

Music by
Maivish



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www.contraborealis.org

dcn@contraborealis.org (907) 479-0388



**Michigan Dance Heritage
FALL DANCE WEEKEND
September 20 - 22, 2019**

**Goldcrest
and
Joseph
Pimentel**

**On the shore of Lake Huron at
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michigandanceheritage.org/fall/



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 Friday Aug. 30 - Monday Sept. 2

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KGB
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And Callers
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www.nwpassagedancecamp.org

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 at Camp Millstone, Ellerbe, NC
September 13-15
 Registration opens May 25




Mean Lids
 Ben Smith Matt Turino
 Miram Larson



Buddy System
 Noah VanNorstrand Julie Vallimont

Callers Emily Rush and Charlotte Crittenden

*Meals by Jay Christmas,
 Stephanie Charns*

Sound by Jamie Platt

www.feetretreat.com/feet-retreat-2019
 For questions contact George Segebade @ 336-664-6522

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Wild Asparagus George Marshall

October 25 - 27, 2019
Ann Arbor, Michigan

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www.aactmad.org/tts



photo by Dale Rempert

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The beautiful ballroom at
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LAURA ZISETTE on keyboard,

ROB ZISETTE on fiddle

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Lindsey Dono *calling*



for more information and updates visit fireantfrolic.org

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Experience our open, energetic & welcoming community!

Sign up Early and Save!

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Weekend pass includes: Friday, Saturday and
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Caller: Sue Hulsether

Fri November 15

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With the collaboration of
Betse & Clarke & the Aching Hearts

Sat and Sun November 16-17

Katy Flyers

Roger Netherton with Spencer & Rains

www.lawrencecontradance.org



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Leave earth behind to bask in the warm afterglow of heavenly dances!

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



Plan your Winter 2020 getaway now. Escape to our annual **Dance With The GODS Weekend February 21-23, 2020**. Registration opens in September. Or join us for a triple dance weekend, September 28-29, 2019, featuring caller **Lisa Greenleaf** and **The Latter Day Lizards!**

GODS dances are not gender-balanced. All your partners will be divine!

Richard Powers Waltz Weekend



Richard Powers is coming to Florida October 5-6, 2019

Richard Powers, world famous dance historian and instructor specializing in both historic and contemporary social dance, is coming to Florida to teach cross-step waltz, traditional turning waltz and other waltz steps. This is not a workshop for waltz beginners. This special weekend is only for those with some waltz experience. If you already know some basic waltz steps, then this waltz weekend is for you. Don't miss this great opportunity!

Early Bird registration until July 1st—just \$60 for the weekend! Regular registration opens July 1st, \$70 for the weekend. Limited to 70 participants. Register online now and secure your place! Click through for details.



music by
POLARIS

Thanksgiving Dance Festival

Rochester, NY

**November
29 & 30,
2019**

caller: Steve Zakon-Anderson

ROBIN EDWARD POULTON

I Dance THEREFORE I Am

A MEMOIR OF SCOTLAND, AMERICA
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DANCE

at John C. Campbell Folk School



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

2019 DANCE WORKSHOPS

January 25-27, 2019

Clogging 101

with Annie Fain Barralon

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

March 8-10, 2019

Irish Set Dancing

with Jim Morrison & Owen Morrison

The dances are descendants of the 19th-century polka quadrille. They are fast-paced, exciting, and so easy to pick up that you'll leave the weekend able to show a set to an unsuspecting group of friends. Prior experience is not needed, but a little endurance and good physical conditioning will help.

April 26-28, 2019

English Country Dance Weekend

with Gene Murrow & Susan Kevra

Explore the "Playford" dances of the 17th and 18th centuries to 20th century dances and contemporary dances. Live music by Rachel Bell, Kathy Talvitie, and Spare Parts (Liz Stell, Bill Mathiesen, & Eric Buddington). Previous English country experience is required.

May 17-19, 2019

Cloggin 102—The Next Step!

with Emolyn Liden

Expand your "dance step vocabulary" with an exciting variety of percussive steps and short group routines to wonderful fiddle music. If you've taken beginning clogging (such as "Clogging 101," January 25-27) and are eager for more, this is the class. A basic level of fitness to stand and be active for a few hours at a time is needed - it's great exercise!

June 16-22, 2019

Dance Callers' Workshop

with Diane Silver

This class is intended for contra dance callers who have already done some calling and are experienced dancers. Emphasis is on program planning, teaching techniques, working with beginners, and effectively using live music. Individualized instruction can also include calling squares and English country dances.

July 5-7, 2019

Swing Dance Workshop: The Basics & Beyond

with Jesse Edgerton

In this fun, first-time Folk School offering, we'll start at the beginning and build a swing dance "tool kit." The first step is to establish foundational leading and following skills, and then we'll move through a basic East Coast swing step. Learn a variety of moves and how to put them together with musicality and sound partner connection. Dance experience isn't needed (nor is a partner), but physical conditioning for this energetic dance is advised.

September 6-8, 2019

French Bal Folk Dance Sampler

with Annie Fain Barralon

Try a sampling of dances from various regions of France, ranging from high-energy to slow and sweet, from circular in form to partner dances (partner not required), all to fantastic live music and song. Dances will be accessible, but previous dance experience is helpful, and be prepared for moderate exercise.

October 25-27, 2019

Fall Dance Weekend with Beth Molaro & Cis Hinkle

Join two amazing callers for a wide range of dance styles, including squares and contras, with live music from Boom Chuck (Laurie Fisher, Nic Coker, & Géraud Barralon) and Evening Star (Steve Hickman, John Devine, & Claudio Buchwald). All dances will be taught and walked through in advance. The weekend also includes free entry to our annual Halloween community contra & square dance on Saturday night. Some previous contra or square dance experience is recommended, but not essential. Singles and couples welcome.

November 22-24, 2019

Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

Discover why so many people are enjoying this modern form of a centuries-old dance tradition. After learning basic moves with expert instruction, you'll be ready to participate in the Saturday night community dance.



December 26, 2019 - January 1, 2020

Winter Dance Week

Instructors & Musicians to be announced

To view our eCatalog and register for a class, visit www.folkschool.org or call 800-365-5724, dance@folkschool.org

Harvest Moon Dance Weekend



English Country Dance
in Chicagoland

Save the dates!

October 4 - 6, 2019

Music by

KATE BARNES,
EARL GADDIS,
and JONATHAN WHITALL

Calling by GRAHAM CHRISTIAN

at the Baker Community Center in St. Charles, IL
Limited to 60 dancers. Registration opens August 1.

Information at www.ChicagolandECD.org
ChicagolandECD@gmail.com
Mady 630-584-0825/Tammy 847-508-5586/Randi 708-870-2168

Register & pay online JUNE 1st!

Monterey Country
Dance Community's

6th Annual

FOGGY MOON

Contra Dance Weekend

Nov 1-3, 2019

Dance to the *fabulous*

Stringrays

& Syncopaths

Calling by:

Lisa Greenleaf

& Susan Petrick

in beautiful Monterey, California

visit & register at montereycontradance.org



TROPICAL DANCE VACATION

2020



Days are yours to explore the islands' diverse offerings.
Evenings come alive with dance and music!



St. Croix, U.S. Virgin Islands

Tropical English Country Dance Week ~ January 28-February 4, 2020

Bare Necessities with Mary Lea, Earl Gaddis, Kate Barnes and Jacqueline Schwab
with callers Joanna Reiner-Wilkinson and David Millstone

Tropical Contra Dance Week ~ February 5-12, 2020

Wild Asparagus with Ann Perceival, David Cantieni, Becky Tracy, Keith Murphy,
Harry Aceto, George Marshall with callers Lisa Greenleaf & George Marshall

The Island of Hawai'i

Tropical Contra Dance Week ~ March 11-18, 2020

Buddy System with Noah Van Norstrand and Julie Valimont
with caller George Marshall

To register, get the details and see colorful photos, visit: www.tropicaldancevacation.com

Tropical Dance Vacation PO Box 602 Belchertown, MA 01007 (413) 575-6283 Contact: tdv@wildasparagus.com

Tropical Dance Vacation is created & organized by George Marshall.

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CDSS NEWS
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