

MARY LEA & KATE BARNES INCLUDED ME IN THEIR TRIO THE PANEL OF EXPERTS.



BUT I ENJOYED BEING A PROFESSIONAL MUSICIAN. I HAVE NO SENSE OF DIRECTION, SO I WAS CONSTANTLY LOST AND MY '73 VOLVO WAGON DID NOT HAVE FUNCTIONING BRAKES. I USED THE EMERGENCY BRAKE AND DOWN-SHIFTING TO NAVIGATE THE HORRIFYING BOSTON TRAFFIC.



WILD ASPARAGUS, MY FAVORITE BAND. AT I JUST HELPED THEM THEIR SOUND GEAR. EVENTUALLY THEY AS TO PLAY ONE TUNE A LATER A WHOLE DAN



I COULDN'T BELIEVE MY GOOD FORTUNE WHEN THEY HIRED ME TO PLAY MY FIRST DANCE WEEKEND IN KANSAS CITY. I HAD A DREAM DURING THAT WEEKEND THAT I WOULD NEVER GET TO DO THIS AGAIN, AND FOUND THAT I HAD BEEN DYING IN MY SLEEP.



THIS WAS 1990. THINGS WERE JUST GETTING STARTED AND I DIDN'T EVEN REALIZE IT!



NOW.. IT IS MAY 3, 2020 WE'RE IN THE MIDST OF PANDEMIC. I AM HOME MY FAMILY IN BLOOMING INDIANA, INSTEAD OF AT THE 40TH ANNUAL SH FOLK FESTIVAL WITH RO MILLER AND THE STRING



SCD
SS

SUMMER 2020



BALANCE AND SING online store

This Summer!

With the CDSS store temporarily unable to ship physical items, it's a great time to explore our digital offerings!

CDSS Booklet Series

Our entire classic booklet series is available as digital downloads. This is a compendium of great advice from experts to help you plan and put on your dance! Includes *Family and Community Dances*, *Dancing in Schools*, and *Dances for a Crowded Hall*. Available for purchase in the CDSS store or free for members at the CDSS Commons.



By Brooke Friendly
& Chris Sackett

Impropriety I Digital Download

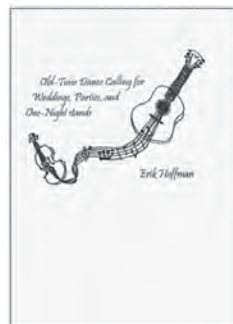
After being out of print for many years, *Impropriety I*, the first of Brooke Friendly and Chris Sackett's immensely popular series of ECD books and CDs, is finally available again as a digital download! Now updated—find it in the CDSS store, where purchasing gives you access to a high-quality PDF you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



By Erik Hoffman

Calling for Weddings, Parties, and One- Night Stands

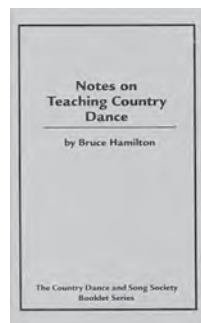
Erik Hoffman's wonderful resource for navigating the sometimes unpredictable and challenging one-night stands or other special occasions. Includes helpful pointers, a sample contract, sample dance programs (with instructions for several easy dances), and an annotated bibliography. Available for purchase in the CDSS store or free for members in the CDSS Commons.



By Bruce Hamilton

Notes on Teaching Country Dance

One of our most requested and best-selling items. This booklet has been an invaluable resource for dance callers across the continent. Bruce Hamilton's expert notes explore Giving Verbal Directions, Teaching Steps, and Leadership and Social Aspects. Rather than an all-inclusive text, this booklet focuses on refining your calling technique to bring it to the next level! Available for purchase in the CDSS store or free for members at the CDSS Commons.



CDSS News summer 2020

ISSN: 1070-8251

Dance Editors—Bob Dalsemer, Joanna Reiner

Song Editor—Lorraine Hammond

Copy Editors—Nikki Herbst

Layout & Design—Anna Gilbert-Duveneck

Managing Editor—Kelsey Wells

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

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 a.m.–5 p.m.

STAFF

Executive Director, Kathryn Tarter German, x 100, katy@cdss.org
Director of Finance, Julie Brodnitzki, x 111, julie@cdss.org
Accounting Manager, Anna Mach, x 113, anna@cdss.org
Membership Coordinator, Nicole Perez, x 104, nicki@cdss.org
Director of Camp Programs, Steve Howe, x 102, camp@cdss.org
Office & Registration Manager, Crispin Youngberg, x101, crispin@cdss.org
Director of Development, Robin Hayden, x 107, robin@cdss.org
Community Resources Manager, Linda Henry, x 105, linda@cdss.org
Director of Operations, Sarah Pilzer, x 103, sarah@cdss.org
Sales & Insurance Manager, Ben Williams, x106, ben@cdss.org
Marketing & Communications Manager, Kelsey Wells, kelsey@cdss.org
Webmaster, Anne Campbell, webmaster@cdss.org

CDSS GOVERNING BOARD

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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.

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

FRONT COVER: A selection of frames from Sam Bartlett's "Excerpts from a Dance Musician's Life." Read the whole comic on page 26.

call: 413-203-5467 x106 | email: store@cdss.org | shop: www.cdss.org

FROM THE EDITOR

Dear friends,

June 1, 2020

How're you holding up? It seems most emails I've written in the past two months have started, "I hope things with you are..." Every time I try to finish that sentence, I end up staring at the computer, trying to think of an adequate word that conveys both care and the reality of this crisis. (I still haven't figured it out, but I'm trying not to worry about it too much.)

In one of his past lives, a dear friend ran a small vegetable farm in rural Vermont. At the market each week, he gave out a newsletter with musings on the previous week's happenings. He hoped it would give people a sense of connection to the farm, a reason to keep buying his produce. As it turned out, people felt so much connection that they would stop by the farm's booth just for the letter, sometimes not buying produce at all! He thought that meant he had a bum marketing strategy, but I think it's a tiny example of how our communities need emotional connection as much as physical nourishment.

Here at CDSS, we've been especially focused on that emotional connection the last several weeks, and we've brought all we could to this edition of the CDSS News. Many of the changes you'll notice in this issue have been a few months in the making—if you've seen our online content recently, you know that we're moving toward more modern design, with clean lines and bold colors. Other additions are a result of us brainstorming ideas to bring a little joy during this crisis. We hope you'll find content in here for your whole household!

We also evaluated all of the News's recurring content and decided, as best we could, if each piece was still relevant in today's world. (If you want to hear the existential beliefs of your entire editorial team, just ask them if they think their magazine should publish a new contra dance while no one is dancing! We decided yes. It's on page 15.) Overall, we've tried to strike a balance between content that longtime readers expect and new additions for readers who haven't felt spoken to before. This is an ongoing process, especially now as our community adapts to and is shaped by this new world.

During this time when so much is on hold, we hope that you find a bit of nourishment in these pages. If and when you're able to "buy our produce," that kind of support will go a long way in making sure we can keep creating connection points and bringing them to you. But regardless of whether you're here for the news or for the veggies, we're here for you, too.

Stay well,



OPPOSITE: Sometimes you really need to lie down but you don't want to stop playing your banjo. Photo by Peter Baker, Dance, Music & Spice 2019.



ANNOUNCEMENTS

2020 Lifetime Contribution Award Ceremony Postponed

We regret to announce the postponement of the 2020 CDSS Lifetime Contribution Award Ceremony, to be awarded to Kate Barnes, which had been planned for September 26. While we cannot yet say for sure when it will be possible to resume planning for this event, we hope to gather in celebration of Kate and her many contributions to our community at a later date. If you have registered for this event already, you will be notified by email when a new date is confirmed.

CDSS Grants Update

Our CDSS grant funding typically supports events and projects that include in-person participation. Since demand for such funding is low right now, we are suspending our June 1 grant cycle. For the next few months, we will accept applications for the following categories on a rolling case-by-case basis as finances allow:

- *publishing instruction materials (print, web, audio, video)*
- *endeavors that will have a lasting effect on dance, music, and song communities*

Application information and updates are available at cdss.org/grants, and keep an eye on the New & Noteworthy section on our homepage for more info.

Did you know...

All issues of the *CDSS News* are also available online? The online version has links to videos, sound recordings, and other resources, and is published as a flipbook four times per year. If you like reading the *News* online, we encourage you to help us conserve our natural and financial resources by joining the 350 Members who have opted-out of receiving the *News* in print. Find the opt-out option in the Member Directory Update section of the Commons.



Putting the CHAT into CDSS Web Chats

Our Web Chat on April 29 was quite a remarkable experience! Thanks to Zoom, we were able to connect 135 music, dance, and song organizers from far and wide. After hearing from 10 guests about many ways they're helping members of their communities stay in touch during the pandemic, we invited ALL participants to turn on their webcams so we could see everyone. Next, we experimented with an open conversation, using Zoom's "hand-raise" feature to let participants contribute their comments. We also used break-out rooms to give smaller groups a chance to chat about their experiences. Check out page 7 to find out about a new resource for organizers that was generated by this Web Chat.

We look forward to using upcoming CDSS Web Chats to continue to build these global connections among organizers. Our next Web Chat topic and date will be announced soon via eblasts and social media posts. We're making sure the topics we choose are relevant during these unprecedented times. Questions? Email resources@cdss.org or visit cdss.org/web-chats.

Affiliates, it's time to renew!

In April, CDSS opened our new combined renewal process. If you haven't renewed your Affiliate Membership through our new system, it's time to do that now! This will allow us to get all Affiliates on the same renewal schedule for affiliation, insurance, and 501(c)(3) coverage, as well as get updated information about how to best contact you. Visit cdss.org/affiliate or email services@cdss.org for more information.

CDSS PIVOTS TO PROVIDE COVID-19 TOOLS

By Kelsey Wells

In the past few weeks, we've been reminded again and again of how impactful having a national dance and song organization is to the greater folk community. We've felt so heartened to see local communities creating online space for interaction, people writing pandemic-inspired dances and songs, organizations creating unique fundraisers to help those in need, and so much more.

We've developed a number of resources to help our communities find information, distribute their own updates, connect with and support each other, and find new, fun activities to do while our normal events are suspended. Many of these resources include substantial crowd-sourced elements; thank you for helping us build these tools!

FOR ORGANIZERS

Our main COVID-19 statement (cdss.org/covid19) was the first thing we published (on March 6) as the virus began to spread in the U.S., and we have continually updated it with links to national and state/provincial health organizations, our recommendations for cancelling and postponing events, and other data-centered info. Many of our staff researched COVID-19 and consulted with medical professionals and epidemiologists to inform this statement.

Our regular events calendar now has an option for listing cancelled events, and a full list of cancelled events (both past and future) is archived in the covid section of our website (cdss.org/cancellations). While a list of cancelled events is less helpful now than it was at the beginning of the pandemic (when everything is cancelled, you don't really need a list!), we're keeping all the listings for historical reference. We expect the cancelled and not-cancelled calendar lists will be more helpful when some events start to take place again.

The events calendar also has a new section for online events (cdss.org/onlineevents). With so many local groups and individuals hosting online workshops, concerts, and get-togethers, we created this user-populated list to help congregate the many online offerings in one place.

After our April Web Chat, "Yes We CAN Keep in Touch!: Connecting Our Communities During the Pandemic," we created a collection of ideas (cdss.org/distance-resources) from community organizers for engaging participants in the absence of in-person events. This new resource is packed with submissions from all sorts of communities—song, contra and English dance, ritual dance, family dance, music—and includes helpful details like equipment needed, online platforms used, and so on. The resource will continue to be open for submissions for the foreseeable future. If you missed the Web Chat but have an idea from your community to share, we'd love to include it.

FOR FREELANCE ARTISTS

Immediately after we first recommended that events be cancelled, we created two resources for musicians, callers, and other folks who lost lots of work very quickly. The first is a list of sources of funding (cdss.org/freelance-resources), including some location-specific options and grants for creative projects. The second is a directory of freelance artists (cdss.org/sendlove), populated by the artists themselves, with info on private lessons, buying recordings, and how to donate directly. As of May 1, the list included more than 70 callers, musicians, and sound engineers. The directory is open for submissions! (And for business!) Artists, we invite you to create an entry so that we can help people help you. And everyone else, please check out the directory and lift these folks up as best you can. These listings are a great way to send support directly to artists in the ways that work best for them.

FOR FAMILIES

Our online Resource Portal (cdss.org/portal), recently revamped and relaunched earlier this year, includes sections for musicians, dancers, singers, organizers, educators, and now, for families! The families section is a collection of videos, articles, discussions, and repertoire of songs and dances for children and their families. As with the whole Portal, suggestions for new resources to include are always welcome. Email portal@cdss.com with any additions or updates.

As a staff, CDSS continues to work full steam ahead, albeit completely remotely. While many of our stalwart programs are paused for the time being, we are focusing on supporting our community and Affiliates, putting more energy into online projects, creating new web events in place of some 2020 camp weeks, and planning for 2021 and beyond, with a vision of our shared traditions not only surviving, but thriving, through these challenging times.

Affiliates Spoke, We Acted

By Kelsey Wells and Ben Williams

Last summer, we surveyed all of our (nearly 300!) Affiliates for the first time in more than a decade, hoping to establish a solid base understanding of these groups, hear about what more we can do to support them, and start thinking about what we can do together to advocate for participatory arts. We will be conducting a similar survey annually in order to keep broadening our understanding of Affiliates' needs. (The 2020 survey is out now!)

Half of our Affiliates completed the survey, and a few major themes emerged as we sorted through their responses. Emily and Katy published a preliminary report of our findings in the fall 2019 issue of the *CDSS News*. Here's what we've done since then.

Services and Renewals

One of the changes survey respondents requested was to make their Affiliate membership, nonprofit status, and insurance all renew at the same time. In April of this year, we launched a new way for Affiliates to renew, which includes all of our Affiliate services on one form with one payment (all available online!).

This is perhaps the simplest-sounding but largest action we've taken as a result of the survey. All Affiliates now have a renewal date of May 1, which simultaneously renews any other services they purchase from us. (For groups that join mid-year, we offer a prorated discount based on the month of joining.)

Communication

Another commonly mentioned request was for our Affiliate communications to better reach our Affiliate contacts. Remedying this is an ongoing process; it's hard to know that something's not reaching Affiliate representatives if they don't know they're missing it! The first small step we took was to ask all renewing groups to provide contact info for more than one person. We hope sending email newsletters, updates, and renewal notices to



multiple representatives will help our messages be better distributed throughout groups.

We are also endeavoring to be more consistent in our communications to Affiliates. Our two main email newsletters for Affiliates, the "Affiliate eNews" and "Shop Talk," are each scheduled quarterly, which in the past year has proved to be overly ambitious. In 2020, we planned the full year in advance and are more confident that these messages will go out on our expected timeline. (Actually, Affiliates will get even more "Shop Talk" updates than usual, as we think shorter, more frequent messages are most helpful during the pandemic.)

Resources

Multiple survey respondents mentioned hearing best practices from other groups as a resource they value most. One of the ways we facilitate sharing this kind of information is through our series of Web Chats, which often feature presenters from outside CDSS. In the past few months, we've hosted Web Chats on building safe dance communities, connecting song organizers, and diversifying sources of income. In April, we also hosted a special Web Chat featuring 10 organizers sharing a variety of ways their groups are building connections within their communities while in-person events are on hold. This was our largest Web Chat ever, with more than 130 participants! For a closer glimpse of this exciting event,

LEFT: CDSS Affiliate Nashville Country Dancers (Nashville, TN; photo by Jack Koch).
BELOW: CDSS Affiliate Belfast Flying Shoes (Belfast, ME; photo by Corallina Breuer).



check out the announcement on page 6, and visit cdss.org/web-chats for video recordings and support materials from our seven previous Web Chats.

Our other big resource news is the relaunch of our expanded Resource Portal (cdss.org/portal). More information about the new Portal was published in the spring 2020 issue of the *CDSS News*; for Affiliates, the highlights are the various sections for organizers of different traditions and the "benefits of our shared traditions" section, which features writings that can be used to help advocate for participatory arts. We recently added an unplanned additional resource for organizers (cdss.org/distance-resources) that lists all of the ideas brought by participants in our April Web Chat. This resource is currently housed with our other COVID-19 tools but will be archived in the main Portal following the pandemic.

We also host and curate an online calendar of events. At the start of the pandemic, we updated the calendar to include a section for online-only events (it's been popping lately!) and one for cancelled in-person events. Both of

these sections are meant to give organizers another way of promoting info from their groups, whether it's online content or simply getting the word out about a cancelled event. Later this year, we are planning to connect the calendar to an events map, in addition to creating a separate map of Affiliates.



We are thankful to our Affiliates for providing their experience and knowledge—both through this survey and in general—so that we can learn, grow, and be strengthened by each other. If you are an organizer from one of our Affiliates, we would love to hear from you in this year's survey. We've added a number of questions specifically regarding your experiences dealing with physical distancing and how we can support you further moving forward. If you're not yet an Affiliate, we invite you to join and add your voice to our growing network. Particularly at this time, it's critically important that we're able to work collectively to weather this storm and come through it dancing, singing, and making music together.

THE ROAD NOT TAKEN*

- A1

1-4

1st couple cast into the middle (2nd couple moving up), lead down between the 3rd couple and cast up to middle place;
- 5-8

All back-to-back with partner
- A2

1-4

1st couple set advancing¹, ending facing 1st corners and turn 1st corners $\frac{3}{4}$ ending 1st woman between the 2nd couple at the top facing down, 1st man between the 3rd couple facing up.
- 5-8

1st couple set advancing, ending facing 2nd corners, and turn 2nd corners $\frac{3}{4}$ to end in 2nd place on opposite side. [2, 1, 3; 1s imp]
- B1

1-4

All set advancing¹
Single-file circle CW halfway (this is quick!), into:
- 5-8

R-shoulder heys across the dance², man down giving R shoulder to 2nd woman at the bottom, woman up, giving R shoulder to 3rd man at the top.
[3, 1, 2; 1s imp]
- B2

1-8

Corners Pass and Turn Variant³:
- 1-4

1st couple dance a half figure of 8 to their own R, woman down, man up, ending in 2nd place on own sides, while 1st diagonals L-hand turn once round and return to place.
- 5-8

1st couple pass L across the set and dance to their L around 2nd corner position, dance in through the end and diagonally into progressed place proper while 2nd diagonals L-hand turn once round and return to place. [3, 1, 2]

Tune: The Green Route by Dave Wiesler | 3/2 in Gm

*This version of the dance instructions is longer and more descriptive, meant for those who'd like to teach the dance. The author has also provided a second set of more concise instructions that do not use gender roles. See opposite page.

Author's Notes:

- ¹“Set advancing” = set to R and forward, set to L and forward; pass partner L on second setting step
- ²At end of single-file $\frac{1}{2}$ circle, 1st long corner positions (W2+M3) have a distinct change of momentum between end of single-file circle and heys;
- ³The 1s figure B2 looks like a ‘pretzel-bow’: ends of the pretzel are in 2nd place; W1’s bow is around 3s place at bottom and M1’s bow is around 2s place at top. When all dance smoothly, the covering between 1s and respective long corners is striking.

With many thanks to some in my local dance community for not being quite satisfied with my first draft, and with grateful appreciation to my wider dance community for helping me ‘fix’ it.

Teaching Notes:

- B1:** After the single-file circle, the 1s are following the couple they will hey with. They should use their momentum to dance right into the hey. Dancers who begin and end the single-file circle on the 2nd diagonal need to pull their R shoulders back and dance immediately into the hey.
- B2:** When teaching the corners pass and turn, first have the actives walk their path without the corners. When you add the corners, note that in the first half of the figure, the corners follow the 1s; in the second half, 1s follow the corners.

For the dance, THE ROAD NOT TAKEN

The Green Route

$\text{♩} = 112$

© 2018 Dave Wiesler

The musical score for 'The Green Route' is written in 3/2 time and G minor. It consists of six staves of music. The first staff contains the melody for the first four measures, with chords Gm, Cm, D, and Bb. The second staff continues the melody for measures 5-8, with chords Gm, D, Gm, and a first ending (1.Cm, D) followed by a second ending (2.Cm, D7, Gm). The third staff contains the melody for measures 9-12, with chords F, Bb, Cm, and D. The fourth staff continues the melody for measures 13-16, with chords D, Gm, F/A, Bb, Cm, and A7/C#. The fifth staff contains the melody for measures 17-20, with chords D, G, G/B, and C. The sixth staff concludes the piece with measures 21-24, with chords C/E, F, F7/Eb, Bb/D, Eb, Cm, Gm/D, D, and Gm.

The Road Not Taken | Concise, gender-free instructions

- A1

1-4

1s cast down (2s dance up), lead down through 3s, cast to middle place.
- 5-8

Partners back-to-back.
- A2

1-4

1s set advancing (pass each other L shoulder on 2nd setting step), turn 1st corner $\frac{3}{4}$ (end in middle of lines across set facing each other).
- 5-8

1s set advancing, turn 2nd corner $\frac{3}{4}$ to end in middle place improper.
- B1

1-2

All set advancing (pass partner by L shoulder on 2nd setting step).
- 3-4

All single-file CW circle $\frac{1}{2}$ (2s and 3s now in progressed place).
- 5-8

Heys for 3 across dance: 1s use momentum to dance to own L, giving R shoulder to relevant dancer.
- B2

1-4

1s switch ends to dance 1/2 figure 8 out end of set to own R, loop L around 1 dancer while 1st long corners turn L hand. [all in prog place]
- 5-8

1s pass L shoulder with each other through middle place, loop L, dance in through end to progressed place while 2nd long corners turn L hand. [3, 1, 2]

Stories from the CDSS Legacy of Joy Society

MICHAL WARSHOW & JOEL BLUESTEIN

Many things make CDSS important to us. Dancing and music have had a huge impact on our lives, not the least of which was bringing us together. Joel grew up in a musical family and first attended Pinewoods in the early 1970s. Michal remembers her first time at Pinewoods in the 1980s, when she was curious to find out how everybody discovered dancing. She was impressed and hugely jealous that many people were introduced to it by their parents and had grown up with music and dance. We've done the same with our children. We started bringing them to CDSS family weeks when they were little; they're now in their 20s, and dance and music are a central part of their lives.

So many of our close friends are people we have met through dancing, both locally and across the country. This has become even more obvious lately—as we all reach out to our communities for support, the dance community is there for us. On a CDSS Web Chat in April (watch it at cdss.org/web-chats), we were impressed to hear what music and dance communities across the country are doing to keep supporting each other during these difficult times. There is so much more to this community than “just” singing and dancing. As dance organizers, we are very aware of how CDSS supports our communities and how critical our support is to enabling CDSS



“We’ve learned... in the past few months... you can’t put off getting your life in order because you think you have lots of time.”

to continue its work. It was an easy decision for us to commit to support the Legacy of Joy project, but honestly, we hadn’t gotten around to making the arrangements. But we’ve learned two important things recently: one, you never know when CDSS is going to need extra support; and two, you can’t put off getting your life in order because you think you have lots of time. We made the decision, and we’re putting it in place now. It’s important and it can’t wait.

If you’d like to join the CDSS Legacy of Joy, 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 Steven Bluestein.



Dear friends,

This isn’t the time of year when we typically ask for your financial support, but this year is anything but typical. In fact, you likely received a letter from me saying just that earlier this month! As much as I am sorely missing dancing, singing, playing, and just being together with all of you, I’m inspired seeing the many new ways our communities are learning to connect, to send joy and love to each other. And that is how we’re all going to weather these times—**by finding new ways to be in community together.**

At CDSS, we are finding new ways to work, adapting to provide resources our communities need now, and learning to function fully remotely. Given all the uncertainty this season has brought, **we’re doing great! But we still need your support.**

This year, we’re facing a cash deficit of more than \$300,000. Thanks to Centennial donors, we have operational reserves to use as needed. In addition, we applied for and received a CARES Act Paycheck Protection Program (PPP) loan, most of which will be forgivable; our camp facility partners waived contractual cancellation fees; and campers from cancelled sessions have been extremely generous, donating nearly \$30,000 in refunded payments so far. **All of this means we will make it through this year.**

But we can’t simply focus on our own survival, when so many in our community are struggling. It’s time to pivot, adjust to our environment, and **provide extra support when others need it!** So right now, we are seeking an additional \$40,000. This money will help us:

- Offer staff from cancelled camp weeks 50% of their would-have-been pay
- Launch a new collaborative archiving project
- Continue to research and promote existing online opportunities for connection
- Expand our own online offerings
- And—not least!—reduce the reserves we tap this year

And great news: we’re already halfway there! Our Board has already donated \$19,000 to this appeal, and folks who donated in the past few weeks have helped even more! **Will you join us in raising the remaining amount?**

This is a tough year for all of us emotionally, but these strange and difficult times bring into sharp focus the **beauty and magic of these traditions we love.** We are inspired by the many ways that you are taking care of each other. Please help us to amplify the good and meet the needs of our communities!

Warmly,

Katy German, Executive Director

**Help us help our communities.
Donate at cdss.org/appeal**



THE CONTRA PULSE DOESN'T SKIP A BEAT

By Ben Williams

In the spring 2020 issue of the *CDSS News*, we debuted *Contra Pulse*, our new podcast by Julie Vallimont. We're excited to now be releasing episodes on a regular schedule, each featuring an interview with a musician from across the spectrum of dance music players. As we move into the next phase of the project, I wanted to give you a deeper look into our process and what's coming up next.

Our latest interview comes from Charlie Pilzer, a musician who has seen it all since entering the contra scene in the '80s and has played with a wide array of different bands. His recording studio, Tonal Park, has been behind some of the best contra CDs of the past few decades, and with his background in international dance as well, he has a great perspective on what makes good dance music and the changes to dance music in recent history.

We were particularly excited to release this episode now because Julie recorded part of it in a hallway at the 2019 New England Folk Festival (NEFFA). While it gave the audio editor (me) a few headaches, it's somehow comforting to hear the hustle and bustle of people walking by, the calls and music from the gym, and pickup bands playing down the hall. Part two of the episode was recorded at Julie's house; it goes deeper into Charlie's thoughts and includes some musical examples.

So far, we've been releasing recordings that Julie made in the past year, but starting now we'll have brand new recordings to share with you! Over the past couple of months, we've been working to figure out how to do interviews in quarantine. We'll be starting with a

few people in Brattleboro that Julie can interview on her porch. (We even got some wireless mics for social-distance interviewing.) And we're also prepared to do remote interviews using recording equipment we can send to interviewees to make sure we get excellent audio quality.

Julie's first interviews were recorded on location at the various dance events she was attending—in the woods of Maine Fiddle Camp, at NEFFA, and so on. As we honed in on our podcast format, we devoted some resources to buying more suitable equipment for this kind of work. I'm really looking forward to the improved audio quality in our newly recorded episodes.

Julie's original vision also included having video and audio examples to demonstrate the concepts her subjects talk about. It may not be possible to have those during our quarantine sessions, but once we're allowed to travel again, we're planning to publish extra audio and video features on the *Contra Pulse* website.

We expect to release a new episode every two weeks. You can check out the current episodes and subscribe to future updates at contrapulse.cdss.org. You can also search for *Contra Pulse* on iTunes, Spotify, or any other podcast platform. We'd love to hear your feedback: are there things you'd be particularly excited to hear or want us to dive into? Let us know at contrapulse@gmail.com.

Photo by Julie Vallimont.



CITY OF LIGHT

Duple Improper Contra

- A1 Long lines forward and back (8)
- Dropping hands, pass though, passing partner by the right shoulder, then immediately turn to face partner*, rejoining hands in long lines, fall back to the opposite side of the set (8)
- A2 Come forward, make a ring of four, circle left ¾ (8)
- Swing partner (8)
- B1 Ladies chain to neighbor (8)
- Half hey: ladies pass right shoulders to start (8)
- B2 Neighbor balance and swing (16)

*For those familiar with English country dancing, this move is like a quick "Hole in the Wall" type crossing. Or you can envision it as a half right shoulder round.

Notes:

This dance requires a lot of space between sets so dancers have room to fall back in A1. Dancers may need encouragement to really fall back. If they do so, they are rewarded with a wonderful sense of flight and the thrill of having your partner ebb away and then reemerge!

Written in April 2019 as a tribute to Paris after the tragic fire at the Notre Dame Cathedral.

About the Author:

Susan Kevra is a dance caller, musician, and singer who now makes her home in Nashville, TN. She travels across the country and occasionally around the globe to teach contra, square dances, English country dancing, and French dancing. She is also a professor of French and American Studies at Vanderbilt University, where she teaches a class entitled "American Social History through Dance."

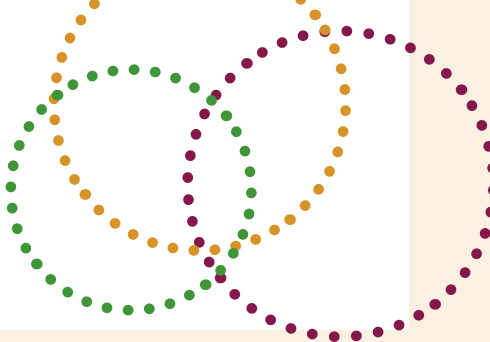
Photo by Kim Sherman.



ALL JOIN HANDS

THE MANY JOYS OF COMMUNITY DANCING

By Marian Rose



Shortly after we were all sent on a virus-inspired vacation, a message appeared in the Pourparler listserve from Sue Hulsether, dance caller from Viroqua, WI. As an antidote to our collective malaise, she invited us to share happy, golden moments from our lives leading community dance. With some editing for brevity, here are the responses.

I hope they brighten your day

SUE HULSETH

One of my favorite moments at a school family dance is when the people are lined up in a longways set to do the first dance. The children have excitedly dragged their dubious parents to the set, and everyone is on either the happy end of edgy or the nervous end of edgy. I always include this instruction: “You know who your partner is, but let me introduce you to some other important people. The people who are next to you in line, I call your line buddies. Could you tap your line buddies on the shoulder, and say ‘Hi, Line Buddy!’? Now, introduce yourself to your line buddies.”

At that moment, all the edginess floats away, and people turn to each other and are chatting and smiling. They are real, and the experience is real. And human. And not too scary. I’m always tickled. It makes me smile. It reminds me why I love my work.

PETER AMIDON

Sometimes when I am about to start calling a community dance of some sort, I am a little grumpy for no good reason (I have a good amount of grumpy in my genes). We get a quorum of dancers, and I start calling and dancing, and voila! I am in the groove and floating on the joy of the dancers.

When I was twelve (1961), I lived in Monterey, a village of 500 souls in southwestern Massachusetts. Every winter my family and I joined Monterey villagers of all ages traveling in a school bus to the homes of older folks who were shut in. Once at a home, we would step outside the bus and sing a few Christmas carols. After the caroling, we all went to the main hall of Monterey’s Gould Farm, where a man called

square dances to his own accordion playing. My friends and I were all good dancers because of an extraordinary phys ed teacher who had done a lot of square dancing with us all through elementary school. I remember that night getting a cup of hot chocolate between dances and thinking “this is the happiest I have ever been,” and I think it probably was.

PAUL ROSENBERG

For maybe as much as 25% of my gigs, I dread heading out the door. It’s a combination of grumpiness, nervousness, fear, hopelessness. But once I get to the gig, all of those horrible feelings dissipate. The dancers, musicians, and I pool our energy to create joy that is healing and life affirming for all of us. It’s kind of like an addiction for me. Generally, I have a few gigs a week during busy times and at least one or two gigs a week during the slow times. The more days without a dance, the harder it is for me to stay joyful. (Thank goodness I have my daily runs and beautiful places to go in nature to enhance my runs.) Nothing beats the joy of a group of people participating in music and dance. One of my favorite Pete Seeger quotes is, “Participation will save the human race.”

At almost every school residency, I see very reluctant boys and occasionally some girls transformed into smiling, eager-for-more dancers. Especially since I learned Yan Petit is a great opening dance, appealing to boys who are into sports. Another dance that always gets children smiling and singing is Funga Alafia. Then I finally nail them totally with Old Dan Tucker. The gym, which started as a den of anxiety, becomes a hotbed of joyful excitement!

BOBI ASHLEY

Paul’s share reminds me of when I used to teach my Tuesday night class in San Jose, CA. I worked as an elementary school teacher during the day and always had lesson plans and correcting to do at night. Getting home, then going out again on a Tuesday night was not my idea of fun. I was often tired and just wanted to relax. Yes, I would get grumpy and complain about having to go teach that night. But my husband reminded me, “You always feel so much better when you come home afterwards.”

What an eye opener that simple statement was for me. It was totally true! After that, I never complained again about going out on Tuesday nights. I taught that class for 15 years and called the people in it my “Tuesday night family.” When we retired and moved to another state, it was that class that I missed the most, and still do!

MARIAN ROSE

In my school dance residencies, I use the Grand March as a teaching device with every class, adapted for age level, of course. This means that by the time we get to the whole-school family dance on Thursday night, the kids are pros. In order to get over any possible reluctance on the part of the adults, I ask the children to invite their parents to be their partner for the first dance and the last waltz. I just love to watch them proudly teach their parents to make the promenade position and coach them through the figures in the rest of the dance.

PATRICIA CAMPBELL

When I started calling, I would be so nervous that my hands would be like ice, and I’d wonder, “Why am I doing this?” Then the music and the dancers would become my focus, and everything would change. Some time ago, my husband reflected that I transform when I’m calling. I know that the intense focus I need gives me the same “relief” from the world that dancing does—I can’t think about anything else while I’m doing it. Some of my favorite moments were having sixth, seventh, and eighth graders beg to do “just one more round” of Nine Pin.

RICH SBARDELLA

One of my great memories in dance happened at an outdoor wedding rehearsal dinner dance for about 150 people. On the night of the dance, lightning struck a nearby transformer, leaving the facility without any electrical power. After a delayed dinner, the party goers were all a bit gloomy, and we were looking for some way to salvage the event. We decided to call a dance to hand claps and voices, so I summoned dancers on the dance floor, and clap we did. I called a hash/patter square, and Lynn and I called an acapella singing square. My wife had her travel guitar in the car, so we summoned the bride and groom, sat them down, and sang two love songs to them. They were so emotional.

Last October, I was asked to call weekly for a group of 10-12 seniors. They range in age from the 70s to 95. I enjoy calling for them and being part of their community, but the whole experience comes with frustrations. On one evening after doing the singing square, Those Were the Days, a

woman in her 90s came up to me singing the melody in Russian. She left her homeland in Belarus as a child, and this melody was still part of her. She was so happy, and perhaps tearful. The following week, before we started our dancing, she came up to me with a big hug, still so happy about dancing to her childhood song. Moments like this make all our efforts worthwhile.

SANNA LONGDEN

I was in a gym in a southern Illinois school, introducing Sasha (of course!) to the second graders. It was a nice warm day toward the end of the school year, so the gym doors were open to the playground. Just as I turned on the music, a bunch of fifth graders who had been outside nearby at recess came bursting through an open door, yelling, “Sasha! Sasha!” and, barely waiting for my welcoming nod, grabbed second-grade partners and joined the dance. They were all so happy and, in spite of my tears, so was I.

Another gratifying event happened just yesterday: A music teacher from Indiana wrote to ask my permission to use my videos as part of her distance-learning lessons for the K-4 kids during this time. I’m proud that I am able to support someone’s efforts right now.

DELAURA PADOVAN

We were at the King George Family Dance in about 1998. As usual, there was a huge crowd (for us, 50+ people). Month after month, the repertoire of the dance stayed much the same, including Going to Kentucky. I watched a toddler dance in the big circle while holding on tight to her mom in September... October... November... always too shy to go into the center alone. Until in December, “s-t-o-p, stop” pointed at her, and she stood up taller and marched right into the center alone. We help people grow!

BROOKE FRIENDLY

One day toward the end of a 10-week session, I arrived without my dance database. Many dances I have memorized, but the third part of a simple Sicilian circle that I wanted to do eluded me, so we danced the first part (circles, stars), then I would call out a random thing for them to do in eight bars (with partner or opposite or all four), and they would actually do it, then forward and back and pass through. After a few rounds of this, I invited them to call out ideas. And they did... until we collapsed in laughter.

I used to always start the first class of the term with Sellenger’s Round and end the last class of the term with it as well. When I teach, I usually sing the tune. Many of the

participants continue from year to year, so they know this dance. One day the technology wasn't working at the very beginning of class, so while I was fiddling with it, someone in the class initiated a big circle and they all just did this dance while singing the tune themselves. It was magic.

STACY ROSE

My happiness story comes from teaching Highlife Pondogo to my community ed class. I usually had a large cardboard cheat sheet for prompting each move. Instead, that semester I assigned each move to a different dancer, who would be responsible for prompting the entire group to do their movement. They came up with the idea to stand in the circle according to the order of the movements. I had taught that dance in previous semesters, but this was the best! They took ownership of the dance! They did a super good job being successful as a group.

DEBORAH DENENFELD

I was hired to lead dancing at the fall retreat of a local Baptist college. I thought this denomination didn't permit dancing, so I was amazed to be contacted. The young woman said yes, they had special permission for this kind of dancing. It was amazing! There were about 300 college-aged people, most of whom had never danced a single step in their lives, in a huge hall with a fried chicken dinner and a sound system. I got them going with Sasha or another scatter dance, and they absolutely loved it. The guys got all goofy, showing off for the ladies. They all just lit up. Anyone sitting out joined in for the second dance, and we did the Virginia Reel and some other simple classics. They've been hiring me every year for the same event, and last year they decided to make a video to show at the college to encourage new students to attend. I spoke in it, saying something about how much fun we have. I was told when they showed the video in the cafeteria and my face came on the screen, there were huge cheers of, "It's Dancing Deborah!"

LESLIE GOTFRIT

I thought I started calling dances about ten years ago so I could "give back" what I'd been privileged to have my whole life. But I underestimated the joy I would get back from a room full of happy dancers and the incredible moments of delight that fill me right up.

I did a day at a school in a little mountain town. I only had an hour with each class, calling Anglo-American repertoire with a small old-time band. When I left at the end of the day, the fifth and sixth grade students were in

the playground doing a longways set of sorts. They had mashed everything together; one of them was calling moves and they were holding hands and elbow swinging, sashaying, and do-si-do-ing. No music, just lots of laughter and hollering. Enough said.

SALLY JENKINS

I have a favorite recollection of leading Hoe Ana years ago. Over time, I had developed some patter to help move the narration along while doing the moves. When we got up to, "We're looking for land," I asked rhetorically, "What kind of land?" A smart and literal-minded 10-year-old boy knew the answer: "Dry land!" I thought I'd never stop laughing.

STEVE WEINTRAUB

Steve is a Yiddish dance specialist and has taught for many years at the Jewish Festival in Krakow, Poland.

At the end of the week, we got to the sher, a square dance for four couples that I've taught countless times. I describe it as "a party with seven of your friends," As we danced, we were able to really see each other, to kid around and make little non-verbal jokes. For me, it was like seeing distant relatives, the kind you only see at big family functions. And it hit me the real value of a dance like the sher. Fifteen minutes of lively, intimate quality time with special people. It was pretty moving.

At one point I found myself moved to say, between dances, how happy the stones of the square must be to have this joyous Jewish dancing happening on them now. Ok, it was I who was happy, and I suppose I was projecting that onto the stones of the square, and the surrounding buildings and windows, but they did not rise up to contradict me.

DONNA FRANKEL

Some wonderful feedback that she received after figuring out how to teach dance online:

"I grew up poor and we could not have afforded dance lessons, and I found I just love to dance. As long as I am dancing, I stay off my meds; dancing in your classes is like taking 'happiness pills.' I was sad to have to miss all this term due to my double mastectomy on Tuesday. But with your Zoom class, even though I can only watch and dance in my head for now, I don't have to miss it after all."

Happiness? You bet. My life has meaning, I can't let these folks down. All I am doing is introducing dances and dancing to ever more students. How fun is that?

CLAIRE TAKEMORI

At my very first paid gig, I mentioned our local BACDS Family Week camp and handed out brochures. The next year, one family came back and thanked me profusely for inviting them to the camp. They said it was the best thing for their family and that they are now all dancing, playing music, and truly found their community. I've always felt that if I could touch just one person and have them realize they can dance, or find joy or laughter or community, then I would feel fulfilled. Though I rarely get to hear the stories of how dancing has affected them, I'm pretty sure that when they come and have a good time, it's a big win.

SUE BAKER

I was calling at a wedding on a farm with a group in their late 20s. After a ceremony held under the branching oaks came a sit-down dinner of barbecued beef and salmon caught that morning, and then the dance. The old-time band Eugene Barnstormers set up in the venue, which was a working barn! The hay raised too much dust, so out came the water hose. People danced until the cake break, then came back and danced some more. Then they took a bonfire break, and came back and danced some more. That night was the only time I almost ran out of easy dances to call!

AMY CANN

Amy was fiddling at a recent dance in East Putney, VT, and became fascinated by an immigrant family on the dance floor:

The youngest son was a bottle rocket: boundless energy, literally bouncing off the walls and careening straight through the sets in a way that usually sets off all my alarm bells—but they weren't ringing. His timing was perfect. He was shooting between the circle-four-hands-round and through the long-lines-forward-and-back at the exact right times, and none of the dancers looked stressed. I started to relax and just watch. This kid knew how to skip, how to skip-change, how to do three quick running steps. He was learning the tunes, hearing the precise rhythm of the jig I played and sending it straight into and through his feet. This four-foot fireball from—Nicaragua? El Salvador?—was "playing" the music with his body just as truly as I was on the fiddle, as he bobbed and weaved through the dancers. It was the darndest thing I ever saw, and I couldn't stop smiling.

This article is excerpted from the Pourparler (PP) listserve, members of which are community dance leaders from across North America. PP 2020 has been cancelled, but that just gives everyone time to prepare for November 2021!

Remembering

SARAH GREGORY SMITH

By David Smukler



Our friend Sarah Gregory Smith died on February 2, 2020 at the age of 71. Many CDSS members will remember her as an accomplished dance caller, singer, and musician.

When she led contra and community dances, dancers were

often not aware that Sarah was totally blind. In fact, Sarah once shared with me that she felt her calling improved after she lost her vision, because she felt a keen need to be aware of everything happening on the floor, something she was able to do masterfully.

Sarah had an instantly recognizable voice, especially when she was singing. She often sang accompanied by her husband, Bill Smith. I associate her voice with certain songs and can still hear her singing "Kitty Alone," the Sir Walter round, or Sally Rogers's song "Lovely Agnes." Sarah played clarinet as a teen, but eventually gravitated to bass and guitar as accompaniments for her singing.

"Being a musician was something I could depend on. Even when I couldn't slice a piece of watermelon, I could still sing a great song."

—Sarah Gregory Smith, quote from Boston Globe, 1982

Some might be less aware that Sarah was also at various times a sailor, a gardener, a teacher, a disability rights advocate, a carpenter, a cook, a voracious reader, an avid birder, a trash-talking card-player, and a loving dog-owner (both before and after she lost her vision). Most importantly, Sarah was someone always involved with communities. She showed up. She had opinions. She gave. She shared. To know Sarah was to become a captive of her warm, earnest, and good-humored temperament. She entered every interaction and conversation with genuine curiosity, energy, and heart. Our world seems diminished without her. (Photo courtesy of Sarah's husband, Bill Smith.)



CDSS SINGS Songs for Woman Suffrage

By Steve Woodbury

Songs of the Suffrage Movement

This year is the centennial of the ratification of the 19th Amendment. Songs from the suffrage movement offer a front-line account of the issues and arguments raised in support of granting women the vote. To make these songs more widely known, I have compiled a songster with lyrics to forty songs, intended for group singing. *Let Us Sing As We Go, Votes for Women!* is available for download at cdss.org/letussing.

Suffrage lyrics were originally printed in booklets, on song sheets, and even on postcards. Songs about suffrage (pro and con) were also published as sheet music. I chose to focus on lyrics composed to commonly known tunes. This practice was already widespread by the 1920s; it was used in the abolition movement, in the temperance movement, and in political campaigns. Writing new lyrics to known songs has the advantage—then and now—of making the music accessible to a wide range of singers. Tunes used for suffrage songs included patriotic songs, hymns, Civil War songs, and popular songs of the day.

The lyrics to suffrage songs are preserved in libraries and archives, but they are not always easy to find. I was able to draw on Crews' catalog of *Suffragist Sheet Music*, Wolff's *Songs of the Suffragists*, and two recordings of suffrage songs. With additional resources from library archives, often on the internet, I identified more than 150 suffrage lyrics set to commonly known tunes. The most frequently used tunes include: "John Brown's Body/Battle Hymn of the Republic," "America," "Marching Through Georgia," and "The Red, White, and Blue/Columbia Gem of the Ocean."

What role did singing actually play in the movement? It turns out that documenting how and when these songs were used is much harder than finding them! Relevant information is widely scattered—in newspaper articles,

convention programs, and archives. Some information was included by Irwin Silber in an article in *Sing Out!* magazine in 1957:

Songs played an important role in the actual daily work of the suffrage groups. In 1896, the National American Woman Suffrage Association put out a Manual for Political Equality Clubs. The book was designed to help newly-formed suffrage groups plan their activities and run their meetings. It was filled with such advice as:

"The collection should never be omitted, no matter how small it may be. Suffragists have yet to learn that the advancement of their cause depends largely upon money."

More pertinent to our subject, however, is the great emphasis on songs in the pamphlet. It is suggested by the editors that at least two songs be sung at each meeting, and further,

"all present should join in the singing."

The booklet includes the lyrics to almost a dozen popular suffrage songs of the day and advises the organizers just where on the program the songs should be placed.

Sample Songs

"The New America" was written by Elizabeth Boynton Harbert to the tune of "America" for the convention of the National Women's Suffrage Association in 1883. It was widely reprinted.

Our country now from thee,
Claim we our liberty,
In freedom's name.
Guarding home's altar fires,
Daughters of patriot sires,
Their zeal our own inspires
Justice to claim.

Women in every age,
For this great heritage,
Tribute have paid –
Our birth-right claim we now –
Longer refuse to bow;
On freedom's altar now
Our hand is laid.

Sons, will you longer see,
Mothers, on bended knee,
For justice pray?
Rise, now in manhood's might
With earth's true souls unite
To speed the dawning light
Of freedom's day.



Our garnered sheaves we yield,
Gleaned from each glorious field,
Women have wrought.
Truth’s standard raising high,
Ready to do and die,
Enriching life for aye,
With deed and thought.

Grateful for freedom won –
To work so well begun,
Patriots by thee!
Ended shall never be,
Until from sea to sea,
Chorused the song shall be,
Women are free.

“Keep Woman In Her Sphere” was written to the tune of
“Auld Lang Syne” and first published in 1882. The words are
by Gen. D. Estabrook.

I have a neighbor, one of those
Not very hard to find,
Who know it all without debate
And never change their mind.
I asked him, ‘What of woman’s rights?’
He said in tones severe —
“My mind on that is all made up,
Keep woman in her sphere.”

I saw a man in tattered garb
Forth from the grog-shop come.
He squandered all his cash for drink
And starved his wife at home.
I asked him, “Should not woman vote?”
He answered with a sneer —
“I’ve taught my wife to know her place,
Keep woman in her sphere.”

I met an earnest, thoughtful man
Not many days ago,
Who pondered deep all human law
The honest truth to know.
I asked him, “What of woman’s cause?”
The answer came sincere —
“Her rights are just the same as mine,
Let woman choose her sphere.”

“Reuben and Rachel Up to Date” was written for the
campaign which won women suffrage in California in
1911. Fellow researcher Gary Ferdman discovered it in
the appendix to *Winning Equal Suffrage in California*. It
is printed with music on the opposite page. Try singing
it in two groups, alternating verses.

Suggestions for Group Singing

Let Us Sing As We Go, Votes for Women! is intended to
support and encourage group singing. Print out copies
of the songster for your group. These songs can be sung
without accompaniment, but it would be perfectly
appropriate to have piano accompaniment. (I can’t imagine
a women’s club or suffrage meeting in 1880 or 1915 which
didn’t have a piano available.) However you do it, let’s get
people singing together!

References and Additional Resources

Publications:
Crew, Danny O. *Suffragist Sheet Music: An Illustrated Catalogue of Published Music Associated with the Women's Rights and Suffrage Movement in America, 1795-1921, with Complete Lyrics*. McFarland & Co, 2002.
H. Healy. *Songs of Suffrage*. Deliverance Press, 1974.
Sanders, Paul D. (comp., ed.). *Lyrics and Borrowed Tunes of the American Temperance Movement*. University of Missouri Press, 2006. (Lists multiple lyrics to 32 tunes and includes 19th century versions of the tunes.)
Irwin Silber. *Singing Suffragettes Sang For Women's Votes, Equal Rights. Sing Out!*, winter 1957, pp. 4-12.
Wolff, Francie. *Give the Ballot to the Mothers: Songs of the Suffragists*. Denlinger's Publishers Ltd, Ozark Division, 1998. (Includes rally songs, as well as period sheet music and covers.)

Recordings:
Elizabeth Knight. *Songs of the Suffragettes*, Smithsonian Folkways FH5281, 1958. (Includes extensive liner notes by Irwin Silber, online, in the CD reissue by Smithsonian Folkways.)
Miriam Reed and The Homespun Singers. *Hurrah for Woman Suffrage!: Songs of the Woman Suffrage Movement 1848-1920*, Miriam Reed Productions, 2013. (Includes a CD with 17 songs and a 19-page booklet with lyrics and introduction.)

About the Author

Steve Woodbury grew up singing folk songs, playing
fiddle, and contra dancing. He has a long-time interest in
encouraging and facilitating group singing, as a counselor
at summer camp, a song leader, a Sunday-school teacher,
and a host of a rounds-singing group. He sings in two
community choruses, in a madrigal group, and at local
open sings, chantey sings, and ballad circles.

IMAGES ON PAGE 20: Top and bottom images from the
Library of Congress. Inset images from (left to right) the
Kansas State Historical Society, the National Museum of
American History, and Brown University Library.

REUBEN AND RACHEL UP TO DATE

Tune: *Reuben and Rachel* | **Lyrics:** from *Winning Equal Suffrage in California, 1911*
(Appendix: ‘Program of Blue Liner Campaigning Committee’), pp 131-132.

Note: Sing the chorus after each verse, including lines 3 and 4 of the verse just sung.

The image displays musical notation for the song 'Reuben and Rachel Up to Date'. It consists of four staves of music in G major (one sharp) and 4/4 time. The first staff contains the melody for the first line of the first verse, with lyrics 'Reu - ben I have long been think - ing What a nice world this would be'. The second staff continues the melody for the second line, with lyrics 'If they'd give us votes for wo - men all a - long the Wes - tern sea.' The third staff shows the chorus melody, with lyrics 'Tu - ra lu ra, lu ra, lu ra, lu ra, Tu - ra, lu - ra, lu - ra, lu - ra, lu.' The fourth staff continues the chorus melody, with lyrics 'If they'd give us votes for wo - men all a - long the West - ern sea.' Chords are indicated above the notes: D, G, D, G, A, D, A, Bm, D, Bm, D, D, G, D, G, A, D, A, Bm, D.

1. Reuben I have long been thinking
What a nice world this would be
If they’d give us votes for women
All along the Western sea.
*Tu-ra, lu-ra, lu-ra, tu-ra lu-ra,
Tu-ra, lu-ra, lu-ra, lu-ra, lu.*
*If they’d give us votes for women,
All along the Western sea.*

2. Rachel, stop that kind of talking
There is one thing don’t forget
What I want is a perfect lady,
Not a headstrong suffragette.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

3. But Reuben, Reuben, a perfect lady
Must like men her taxes pay;
In the spending of this money
Won’t you let her have some say?
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

4. Rachel, Rachel, you surprise me;
Cast your eye upon the man
Who has been Lord of Creation
Ever since the world began.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

5. Reuben, Reuben, I’m admitting
Men thus far have held full sway;
Still the world is not quite perfect,
Let us help in our small way.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....
6. Rachel, Rachel, I believe, dear,
Woman’s proper sphere’s the home,
From the cook stove and the wash tub
She should never wish to roam.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

7. Reuben, Reuben, home’s no longer
Bounded by the flat’s four walls,
Prison, factory, pure food, playgrounds
Woman hears a thousand calls.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

8. Rachel, Rachel, I admit, dear,
There’s something in what you say;
I promise you to think it over;
Perhaps you’ll get the vote some day.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

9. Reuben, Reuben, procrastination
Is just where the trouble lies;
We’ll get the vote through evolution;
Revolution we despise.
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

10. Rachel, Rachel, you’ve convinced me,
And I’ll take you for my mate,
Woman’s proper sphere’s the home, dear,
But our home’s the whole great state
Tu-ra, lu-ra, lu-ra, tu-ra lu-ra....

Musical notation, Lorraine Lee Hammond.

Online Dancing in Toronto and Beyond

By Cathy Campbell, Toronto English Country Dance Assembly

Like most of the world, our dance group was caught flat-footed (so to speak!) by the rapid changes of living in a pandemic world. We went from nervous jokes about hand washing at our last in-person dance to a complete shutdown with no hope of continuing in the near future.

Our group usually meets twice a week in two different locations. We have an average of 16 to 20 people per dance. When we cancelled the weekly dances, our public health authorities were banning groups bigger than 50, but we thought it was too risky to continue.

We decided that we would experiment and see if an online dance was possible. We figured that even if it didn't work as a dance experience, we could at least hang out and chat. After exploring some video chat platforms, the techies in our group said Zoom would work. Many of us were already using Zoom for other activities and found it easy to learn.

The first dance on Zoom was a bit of a disaster. Everyone vanished from my screen at the 40-minute mark despite a Zoom offer of a free two-hour session. We lost a good portion of the crowd after that, despite creating another session and sending a link out by email. I was calling the dances live and playing recorded music from my computer. I didn't know how to manage the sound and onboard microphone from my laptop to balance them, so people could only see a looming eye on my video as I tried to shout into the inadequate mic.

Our next online dance worked much better, as all hands rallied to improve the experience. One of our dancers had a professional Zoom account that she wasn't using and offered it to us for free. She also quickly ordered a USB mic for me from the group.

We worked on balancing the sound of the calling and the music. Everyone figured out how to clear their living or other room for dancing. Some dancers put the Zoom window on their TVs for an immersive experience.



The repertoire of one- or two-person dances has been expanding during the pandemic. The Carolina English Country Dancers group has been collecting some of these dances on their website. (Find these at carolinaenglishcountrydance.com/dance-pandemic-list-links.) I've used a number of these in our dances, as well as some unpublished adaptations. It can be challenging for dancers to dance without the usual cues of other dancers to move with—more time is required for the caller to get everyone oriented to their own individual dance halls.

We have had dancers from outside Toronto—elsewhere in Canada, the United States, and Australia—which has provided lots of interesting conversation. It's wonderful to see everyone dancing at the same time.

I hope that by the time this is published we are back to regular activities, and this article will be a historical curiosity. If not, join us online; we are on the list of CDSS online events! (Find the list at cdss.org/onlineevents.)

Cathy Campbell is a caller and musician in Toronto, Canada. Visit the Toronto English Country Dance Assembly online at tecda.ca.

ABOVE: Community members enjoy participating in one of Toronto English Country Dance Assembly's weekly online dances.

By Mark Matthews

Why is it that whenever our social and economic systems disintegrate into chaos, my life remains unaffected? Either I'm doing something right—or drastically wrong.

Take the recession of 2008, when millions of people lost jobs, homes, and savings. What's everyone complaining about, I thought. As a writer, artist, and dance caller my life just kept rolling along as usual. I continued to work plenty of hours—for little pay. In fact, I ironically landed my first "professional" job that year since moving to Montana in 1987 when all the laid-off workers at the closed cardboard mill applied for retraining and enrolled at the local tech school which suddenly needed English comp teachers—and I got hired.

Then comes COVID-19. I'm told to stay at home and not interact with people. It would have been harder on me if the government had ordered me to go out and socialize for eight hours a day. Even before social distancing my vocal chords sometimes grow so weak from not speaking to another human being that they hardly work. So today, as usual, I worked on art projects from morning to late midafternoon, whereupon I headed out for a long hike far from the madding crowd in a conservation area. In the evening I reworked the great American novel I've been writing for a decade and then did some research for an art history presentation I'm putting together for Humanities Montana's Speakers in the Schools program. It's the same routine most every day.

And, another bit of irony: it seems that since the schools are closed and I can't do my current presentation for Humanities Montana, which involves teaching kids how to dance, I may qualify for unemployment benefits that will exceed my current paltry income. Go figure.

However, I must admit, there is one thing missing from my life that I miss dreadfully: the dance. For more than forty years now I have depended on my fellow dancers to provide me a lifeline to keep connected to humanity. Although joy emanates from my work, it does not match the ecstasy I feel when interacting with dancers, who are the kindest, most accepting and joyous people alive. I miss you all so much, and I can hardly wait to allemande, do-si-do, swing, and waltz with you again. And maybe even get in a conversation or two in between dances to exercise my vocal chords.

I often recall the words of William Butler Yeats when I think of all the lovely people who I've met on dance floors across the country and in Canada.

*For the good are always the merry,
Save by an evil chance,
And the merry love the fiddle,
And the merry love to dance:*

Mark Matthews is a writer, artist, and teacher living in Montana. He is the author of a set of books on the history of dancing called *Swinging through American History*. email: peacejumper@yahoo.com



RIGHT: "Slow Dancing" is a tongue-in-cheek example of "Cubist" sculpture.

FAR RIGHT: "Jitterbugging" is my contribution to the continuing evolution of modern art. I call it "five-dimensional painting."

EXCERPTS FROM A DANCE MUSICIAN'S LIFE

BURLINGTON, VERMONT.
1977.

WHEN I WAS 15, MY BUS DRIVER, JOEL ECKHAUS, SAW THE BANJO I CARRIED BACK AND FORTH TO SCHOOL AND SAID:

YOU WANT TO SEE LIVE MUSIC... GO TO A CONTRA DANCE



AS SOON AS I GOT MY DRIVER'S LICENSE, I DROVE TO A DANCE. PETE SUTHERLAND WAS CALLING, AND THE ARM & HAMMER STRINGBAND WAS PLAYING.



BY SAM BARTLETT

AT ONE POINT, I RAMMED HEAD-FIRST INTO ONE OF THE IRON POSTS IN THE ST. THOMAS CHURCH BASEMENT AND ENDED UP ON THE FLOOR.



I'D BEEN PLAYING THE BANJO FOR SEVERAL YEARS, BUT I DUSTED OFF MY GRANDMOTHER'S MANDOLIN AND STARTED LEARNING TUNES.



I BOUGHT AN LP CALLED "THE CANTERBURY ORCHESTRA MEETS THE F & W STRINGBAND." THE COVER OF THE ALBUM WAS A PORTRAIT OF HIPPIY UTOPIA, A MOB OF INTERTWINED MUSICIANS IN & UNDER A GIANT TREE. I SHOWED IT TO MY COUSIN WHO LIVED IN ANTRIM, NH AND HE POINTED TO SOMEONE IN THE CENTER OF THE PHOTO AND SAID:



BEN BERGSTEIN WAS A LOCAL CALLER WHO TOLD ME TO SEARCH OUT RODNEY MILLER, THE MOST NOTORIOUS DANCE FIDDLER IN NEW ENGLAND



I HITCHHIKED TO EAST ALSTED, NH WHERE RODNEY AND HIS BROTHER RANDY WERE PLAYING, AND ALSO FOUND BOB McQUILLAN AT ANOTHER DANCE.



I GOT A RIDE TO AMHERST, MA WITH A WOMAN WHO LOOKED AFTER THE REINDEER AT SANTA'S WORKSHOP NEAR PUTNEY. (SUDDENLY THIS DOESN'T SEEM REAL...). I DANCED TO THE BAND EVERYONE WAS RAVING ABOUT, THE FOURGONE CONCLUSIONS.



THEIR MUSICAL VIRTUOSITY LEFT ME FEELING INTIMIDATED BUT INSPIRED ME TO PRACTICE AND LEARN HUNDREDS OF TUNES.



YEARS LATER, AFTER A GIG WE DID TOGETHER, CAMMY KAYNOR PAID ME ENTIRELY IN CHANGE.



JAMIE GANS CAME DOWN FROM OTTAWA TO PLAY FOR THE GREEN MOUNTAIN VOLUNTEERS DANCE GROUP. JAMIE KEPT AFTER ME WITH REGULAR TUNE HOMEWORK TO MAKE ME A BETTER MUSICIAN.



WE FORMED THE BAND CELTIC MENACE WITH JEREMIAH McLANE, AND ADDED LEE BLACKWELL ON DRUMS. IN THE 80s, CONTRA BANDS DID NOT TYPICALLY HAVE DRUMS. WE DREW BIG CROWDS AT THE LOCAL DANCES.



PETE SUTHERLAND CAME BACK TO VERMONT, I MOVED TO BOSTON, AND CELTIC MENACE MORPHED INTO THE CLAYFOOT STRUTTERS.



IN BOSTON, I PLAYED A LOT WITH KERRY ELKIN. MARY LEA & KATE BARNES INCLUDED ME IN THEIR TRIO THE PANEL OF EXPERTS.



I BARELY HAD ENOUGH MONEY TO PAY MY RENT, BUT I LOVED BEING A PROFESSIONAL MUSICIAN. I HAVE NO SENSE OF DIRECTION, SO I WAS CONSTANTLY LOST AND MY '73 VOLVO WAGON DID NOT HAVE FUNCTIONING BRAKES. I USED THE EMERGENCY BRAKE AND DOWN-SHIFTING TO NAVIGATE THE HORRIFYING BOSTON TRAFFIC.



WHENEVER I DIDN'T HAVE A GIG, I WOULD FOLLOW WILD ASPARAGUS, MY FAVORITE BAND. AT FIRST I JUST HELPED THEM WITH THEIR SOUND GEAR. EVENTUALLY THEY ASKED ME TO PLAY ONE TUNE A NIGHT, LATER A WHOLE DANCE.



I COULDN'T BELIEVE MY GOOD FORTUNE WHEN THEY HIRED ME TO PLAY MY FIRST DANCE WEEKEND IN KANSAS CITY. I HAD A DREAM DURING THAT WEEKEND THAT I WOULD NEVER GET TO DO THIS AGAIN, AND FOUND THAT I HAD BEEN CRYING IN MY SLEEP.



THIS WAS 1990. THINGS WERE JUST GETTING STARTED AND I DIDN'T EVEN REALIZE IT!



NOW.. IT IS MAY 3, 2020, AND WE'RE IN THE MIDST OF A GLOBAL PANDEMIC. I AM HOME WITH MY FAMILY IN BLOOMINGTON, INDIANA, INSTEAD OF PLAYING AT THE 40th ANNUAL SHETLAND FOLK FESTIVAL WITH RODNEY MILLER AND THE STRINGGRAYS.



By Alex Sturbaum

When I think about what makes a good folk song, I often come back to a quote from Irish singer Frank Harte: “Those in power write the histories, those who suffer write the songs.” Traditional music provides stories that you can’t find in other places—stories of struggle, stories of hope, or just the stories of ordinary humans who didn’t make it into the history books. There’s a depth to the music that is hard to find anywhere else, and while that depth is a truly beautiful thing, it can be daunting when one is attempting to write new songs within the tradition. Capturing that essence, making a new song sound timeless, is *hard*, and I don’t profess to be an expert or an authority. That said, I’ve written within the tradition for nearly twenty years now, and I’d love to share what tips I have.

The first step to writing a folk song is defining what, to you, constitutes a folk song. The term is nebulous, and many people have different definitions (all of which are arguably correct). There are a few things, though, that I’ve found universally true. First, a folk song is a song of the folk—it belongs to nobody because it belongs to everybody. Second, it’s music with a job to do; whether that job is telling a story, building community, coordinating work, or even just being fun to sing, a good folk song pulls its weight.

So once you’ve decided your criteria for what makes a folk song, how do you go about writing one? The first and most obvious step is to really engage with the tradition by listening to a lot of traditional songs, learning the words, and thinking critically about what you like about them. As you learn more songs, you will begin to notice recurring tropes, both in terms of strong structure (the second line of every verse being a refrain, call-and-response patterns, a space in the chorus featuring a line of the preceding verse, etc.), and narrative (leaving a loved one to go sailing, drinking, shipwreck, murder, and so on). Building on these tropes is an excellent way to write a folk song; a nice thing about working in the tradition is that you don’t have to reinvent the wheel. You can also take a common trope and subvert it to create something new.



The second step is deciding what to write about. My advice here is simple: write a song you want to sing. Many of my songs have come from wishing that a song existed and not finding it. Despite the richness of the tradition, there are a lot of stories that still remain untold, and a new folk song can help change that. (The song attached to this article, “Sweet Mary Starbuck,” was written to add a bit more queer representation to the tradition.) Folk music’s specificity is very effective at responding to issues of justice—for example, a song that says “capitalism is bad” feels vague and removed, but a song like “Aragon Mill” hits like a gut punch. That said, don’t pressure yourself to write something deeply profound and intense right off the bat—that’s a good way to stare at a blank page for an hour. Feel free to go small; you can write a pub song about the bar where your pub sings happen, or about a story from history you like, or about mining for toads. All are valid. It’s perfectly acceptable to tell a story that has already been told; there are dozens of versions of some songs for good reason. This also gives you the

opportunity to tell a story from a different perspective or subvert a problematic trope. (In the latter case, though, the song must still stand on its own; a song that exists only to rebut other songs will be nigh incomprehensible to someone who hasn’t heard the songs it’s rebutting.) It can help to start with a setting, a character, or even a call to attention (“come all ye...”), and see what comes from there.

Once you have a topic for your song, you have to write the dang thing. There’s no one way to go about this, but I have found it helps to keep three criteria in mind at all times. The first is accessibility: the song must be straightforward in its language, topic, and message. I always aim for a listener to be able to “get” the song on their first listen. The second is specificity. I try to make my songs sound like they are about real people in real places and times. Even if I am making stories up out of whole cloth, or adding fantastical elements, I try to add enough historical or personal details to make them seem real. Third, and most important, is singability. If you’re writing a song for the oral tradition, and especially for social singing, it needs

to be a song that is easy for people to sing. Make sure the rhythm flows easily when sung, as the rhythm is by far the most important component of singability. Don’t get too hung up on rhymes; partial rhymes are fine, and a forced rhyme can be deeply jarring in a song. If I can’t find a good rhyme, I’ll often just change the word or phrase I’m trying to rhyme with.

When I am writing a song, I will often already have a song in mind whose mood or feel matches the one I hope to write. As I get words onto the page, the new song takes on a life of its own but retains some characteristics of the song that inspired it. This brings me to my final piece of advice: steal vociferously. The trad repertoire builds on itself and always has; as you study the tradition, you may find turns of phrase or melodic lines that repeatedly appear in folk songs. There is no shame in snagging these and putting

them in your own song; after all, this music belongs to everyone, you included.

In a world that is often frightening and isolating, social singing is one of the most beautiful ways I have seen people come together. We as a society can always use another good song, and writing is great fun; I urge everyone out there to try their hand at writing a song and see what happens. With any luck, we’ll all be singing some of them together sometime soon.

Alex Sturbaum is a musician, singer, and songwriter based in Seattle. They perform solo and with the contra dance bands Countercurrent, Gallimaufry, and the Waxwings. alexsturbaum.com Photo by Brian Lindsay.

🔊 Listen to Alex sing this song at bit.ly/SweetMaryStarbuck

SWEET MARY STARBUCK

Alex Sturbaum

Sheet music for the song "Sweet Mary Starbuck" by Alex Sturbaum. The music is written in 3/4 time with a key signature of two flats (Bb and Eb). The lyrics are: I married John Coffin just two years ago And he's a fine man, as all Nan-tuck-et knows And he's bound to make second mate, or so I hear, if the Charles brings home enough oil next year Sweet Ma-ry Star-buck from Nan-tuck-et Town, if she were the sea I would will-ing - ly drown, and her voice like a bell on a clear win - ter's day sets my heart a - ring - ing and wing - ing a - way.

I married John Coffin just two years ago
And he's a fine man, as all Nantucket knows
And he's bound to make second mate, or so I hear
If the Charles brings home enough oil next year

At twenty a mother, at nineteen a bride
With a child on my knee and another inside
My heart it was broken, and swept out to sea
Where my sweet Mary found it and brought it to me

Chorus:
Sweet Mary Starbuck from Nantucket town
If she were the sea I would willingly drown
And her voice like a bell on a clear winter's day
Sets my heart a-ringing and winging away

At meeting one morning she came to me there
With the Nantucket wind in her flyaway hair
Her hand, soft and certain, clasped mine in the lane
And I felt my heart shiver when she spoke my name

Her words came in whispers, in trembling lines
Her cheeks red as roses, her eyes all a-shine
Then she kissed me so gently, so soft and so sure
The world spun round once, and at once I was hers

Chorus
On Nantucket our men go to hunt for the whale
And they live at the mercy of teeth, sea, and gale
But in town life goes on, and it goes on apace
With children, and letters, and Mary's sweet face

So when John comes I'll give him a kiss and a smile
And a good whaleman's wife I will be for a while
And in time I'll stand watching his sail fade at sea
Then go home where my true love lies waiting for me

Chorus

On February 7-9, 2020, the CDSS Executive Committee met in Cincinnati for its semi-annual in-person meeting. The Exec. Committee meets monthly by conference call and strives to meet twice a year in person. Meeting in person gives us a chance to reinforce the collaborative nature of our work, dig more deeply into the business of the Board, and discuss issues and ideas with a stronger feeling of cohesion. Equally important (likely more!), we hold the meeting in different locations across the U.S. and Canada, with the specific goal of getting to know one of our local communities personally and giving them a chance to connect with CDSS in a more direct way. We hope it is a labor of love. We know for sure that it is added labor, to host 10 itinerant music/dance guests all at the same time. Cincinnati Contra Dancers and Cincinnati English Country Dancers joined forces to make us welcome. We are grateful for their tremendous hospitality.

Cincinnati was one of the five founding cities that created CDSS in 1915, and traditional music and dance continue to thrive in the Queen City. They hold weekly ECD and contra dances, a more advanced contra dance one Saturday per month, plus an annual ECD weekend in the fall and contra weekend (Pigtown Fling) in the spring. Whew.

Work Time/ Play Time

Our time in Cincinnati included three dances, three potlucks, two luncheons, and a lovely brunch! We were incredibly well fed and sheltered, and enjoyed several terrific bands and callers (see full list of gratitude below). Those were our rewards for two days of committee meetings plus a valuable community listening session. Highlights include:

- **Annual Plan:** We reviewed the current annual plan to ensure that we are making steady progress on our big-picture goals, and we received a preview of the annual plan for 2020 from Executive Director Katy German.
- **Finances:** We did a careful review of our budget and finances, with attention to plans for keeping our budget balanced once the final year of our special Sage grant is complete. CDSS had a strong start to the year, and we also have ambitious goals for programs and services to our Affiliates and members that require robust fundraising. The Board Treasurer, Finance Committee,

By Diane Silver & Pam Paulson, CDSS Board Members

and Fund Development Committee work in concert to monitor our financial details. They also plan a range of revenue strategies and lead the effort to meet our operational expenses and fund scholarships for camps and grant programs for Affiliates and members.

- **Affiliate Renewals:** We discussed a proposal from the Executive Director (ED) to combine the renewal dates for membership, insurance, and 501(c)(3) status for Affiliates. This means Affiliate groups have just one renewal date to deal with each year, rather than three. We also discussed providing the authority for the ED to adjust the Affiliate membership fee for groups facing financial straits and to adjust the Affiliate fee for Canadian groups to compensate for the U.S.-Canada exchange rate that has made affiliation more expensive for Canadian groups. Both of these proposals were subsequently approved by the full Board and enacted by staff this spring.
- **Inclusivity Statement:** We decided to begin work to develop an inclusivity statement for CDSS programs and to commit to Board and staff training in this area (held during the Annual Meeting in April).
- **Committee and Task Group Reports:** We reviewed reports from all of our committees and task groups, where the bulk of the Board work is done. The plans and accomplishments of this work include:
 - A joint Board-staff task group is working on creating mission and vision statements for our camps, to provide more guidance and clear messaging for one of our oldest programs.
 - The Community Culture and Safety Task Group is making steady progress on a writing guide to help local organizers craft courtesy and etiquette guidelines for their communities to especially address issues of safety and inclusion.
 - The Governance Committee has done yeoman’s work crafting a new strategy for succession planning for the Board officer positions. This draft plan received a good deal of discussion, with many ideas providing guidance for the committee. This is a good example of the kind of deep work which meeting in person facilitates.

Community Engagement

Our weekend culminated in a productive community meeting on Sunday with leaders and interested participants from both local dance groups discussing issues and concerns of the local community. CDSS Board President Gaye Fifer and ED Katy German co-facilitated the discussion, starting with a brainstorm list of successes and then moving to challenges.

Successes include a thriving ECD group, with a corps of callers big enough to support a weekly dance, and a growing corps of musicians. In the contra community, successes include acquiring a new sound system, continuing success of the annual Pigtown Fling, and a strong start to exploring gender-free dance. Both groups enjoy a growing cadre of volunteers, a quality of dancing that welcomes new dancers and raises the level of dancing in the hall, and a strong regional network of mutually supportive dances, with coordination and collaboration across four cities. There is a strong and deeply rooted sense of kindness and caring in this community from its long history of community dancing.

Challenges include local board burnout, over-extended leadership, the need to engage new ideas and energy (especially getting younger dancers on the board), the need for guidance regarding use of copyrighted tunes by local bands, financial stressors, growing and nurturing the pool of local callers, connection between the ECD and contra communities, and, significantly, a recent debate and decision-making process regarding the adoption of gender-neutral terms within the contra community, which has left some wounds that will require healing.

CDSS does not have magic answers to these difficult issues, but we were able to provide some insights from the benefit of external distance, and more importantly, reassurance that these issues are not unique to this community. It is tremendously helpful to the CDSS Board to have the trust of local members to share these challenges so openly and honestly. It helps us understand the struggles at the local level and focus our efforts to provide whatever resources we can to many communities. Knowing how Cincinnati deals with its challenges will become a resource for other groups encountering similar issues. In this way, Cincinnati once again demonstrates

its national leadership, as it did 100 years ago in helping to establish CDSS.

We are so grateful to everyone who provided us with housing, food, song, and dance during our visit: Christine Armstrong, Debra Barrett, Sam Bartlett, Jeneene Brengelman, Rick Boyce, John Brockman, Joanne Degreg, Amy Foltz, Diane Frick, Ken Irwin, Hazel and Aren Jodock, Betsy Lehman, John McCain, Mary Rekers, Nicholas Rockstroh, Mike Self, Terry Spiegel, Susan and Jim Vogt, Charles Wallner, Mike White, Jim and Linda Coppock, Kathy Woods, Bob Frankenhoff, Rick Boyce, Tim Jamison, MM Jamison, Joan Griggs, Dave Marcus, Ed Strelau, Kathy Woods, Astrid Mast, Doug Mast, Joanne Degreg. Read the expanded version of this article online at cdss.org/cincinnati.

The full Board gathers in person each April in Massachusetts (when not thwarted by a pandemic). The Executive Committee meets in person twice throughout the year in different communities across the continent. All other meetings during the year are held via teleconference. The Executive Committee is charged with conducting the business of CDSS between Annual Meetings. For more information about your CDSS Board, go to cdss.org/governing-board.

BELOW: Supertrad (Sam Bartlett, banjo; Eric Schedler, accordion; and Brian Lindsay, fiddle) play for Cincinnati’s Saturday night contra dance. Hear a tune from the dance at bit.ly/SupertradInCincinnati. *Photo by Avia Moore.*



AN ANNUAL MEETING LIKE NO OTHER

By Doug Plummer

Like practically everything else in our lives these days, the 2020 CDSS Annual Board Meeting was an unprecedented event. In a typical year, the Annual Meeting would pick up where the February Executive Committee Meeting left off, continuing work begun there, and expanding it to include the full Board. But as is so often the case this season, the typical way of doing things just doesn't work right now.

To no one's surprise, we conducted the full Annual Meeting through our screens via Zoom. To everyone's surprise, it functioned really well for us. When you meet like this, you strip an agenda down to the essentials. Alas, no dance breaks, no chit chat over coffee and lunch, no attending the local dance. We put off some items of business that were going to require major discussion, like our Bylaws revision. We still started every session with a song, but, as many of you will already have discovered, singing over video chat is just not the same. But we tried, and we will keep trying new ways of building connection as we conduct business.

A good board is always learning how to be more effective. We scheduled three training opportunities during our meeting: a session on equity awareness (one of the few continuations of work from the February Exec), one on fundraising, and one on marketing. I'm impressed with the attention to ongoing board training and function that our organization has achieved during my tenure. One of the big changes during my term on this board is how well we now prepare our oncoming board members for this job. When I joined five years ago, being a new member felt like a deer-in-the-headlights moment. That won't happen again.

And, of course, we had the usual committee and task group reports and renewals. We have 14 functioning subgroups, most of them a mix of board, staff, and community members. Standing Committees are generally inward facing, attending to board and organizational functions (like Governance or Personnel); Task Groups tend to be outwardly oriented (like our Community Culture and Safety and Educators Task Groups).

A big milestone to report is the near total turnover to Salesforce as the software that runs CDSS. Every year Sarah Pilzer, CDSS's Director of Operations, updates us on the progress, and it's a treat to report that we have essentially arrived. Also, we are finally operating with a full



complement of staff, and remote work was fully functional before the pandemic. Our transition to the lockdown has been smooth, though store functions are on hold.

For me, the takeaway from this year's meeting was how well-equipped CDSS is to support our local Affiliates through this pandemic. Yes, the pandemic presents unexpected financial challenges for our organization. But we have financial reserves so that our survival is not at stake (though they will take a substantial hit and we will need to restore them before the next crisis). And we have an effective and creative staff who is rising to every challenge with grace and good spirits. This was exemplified in our ED's annual report, as Katy outlined her determination that CDSS prioritize care for freelance artists and the larger dance community during these unprecedented times.

This board meeting took place during the most challenging crisis our communities have faced in our lifetimes. But we didn't gather in a crisis mentality. We're thinking ahead. When our music and dance communities emerge from this pandemic, they will be different. And even if the underlying social needs don't change, how we fulfill them may. I can say that every board member and every staff member is preparing CDSS to be the effective leader in that transformation.

ABOVE: The CDSS Annual Board Meeting was fully virtual this year. Here, Board member Doug Plummer participates in the Fund Development Committee training on Friday morning. *Photo by Robin Shapiro.*

CONNECTING YOU TO COMMUNITY RESOURCES

By Emily Addison

Highlights from Shared Weight

CDSS is an ongoing sponsor of this vital resource, which features community discussions on a variety of topics. Join the conversations at sharedweight.net.

- **Dance organizers list:** Initial musings about when and how dance communities might reopen after this time of physical distancing. There was acknowledgement that our ability to start dancing together is still a long way off.
- **Contra callers list:** There have been some fun posts about contra dances that involve no touching (imagine that!) inspired by the current need to practice physical distancing.
- **Trad callers list:** Some wonderful sharing of easy square dances for families and newer dancers.
- **English country dance list:** Lots of discussion about favorite but neglected dances.

It has been particularly exciting to hear how organizers are engaging their local communities. Here is one example:

"One of our members with a Zoom account has organized a weekly series of online check-ins via Zoom; I co-hosted the one last night. (Everybody who wants to speaks briefly about how they're doing this week, there's some general conversation, people can drop in or out.) It's nice to see people's faces. One of the people last night talked about how interesting it was to get to know dancers in a different way—at least to learn their names, hear what they're doing for fun, etc."

—Alan Winston, California



Highlights from the Resource Portal

www.cdss.org/resource-portal

Resources that have recently been added to the Portal:

- **New section for families!**
We have a brand new section of the Portal containing resources for parents and children. This section is currently focused on content useful during this time of physical distancing. Please suggest resources to add (instructions below).
- **Let Us Sing As We Go, Votes for Women!**
Compiled by Steve Woodbury, this collection of songs contains suffrage lyrics matched to commonly known tunes. All songs are in the public domain. Read more from the author on page 21. (See the *Singers and Song Organizers* section of the Portal.)
- **Switching to Gender-Neutral Language in a Positive Way**
Caller Diane Silver provides some ideas for organizers and callers to consider when making the change to gender-neutral role terms. (See the *Callers* section of the Portal.)
- **Barnes Three Dance Database**
The Portal links to Robert Messer's website, which provides information and instructions for all of the dances in The Barnes Book of English Country Dance Tunes, Volume Three. Barnes Three is available in the CDSS online store! (See the *Callers* section of the Portal.)

Do you know of resources to add to the Portal? Suggest them at cdss.org/share-your-resource. We welcome resources for all sections, but we're especially looking to expand the sections for singers and song leaders, ritual dancers, classroom teachers, and families.

Photo by Avia Moore.

ALASKA IN THE WINTERTIME: *Contra Warmth Abounds*

By Kim Thompson

Last winter, we experienced the joy of contra community on the shortest day of the year in one of the coldest parts of the U.S. A group of 18 dancers from Ohio, Pennsylvania, North Carolina, Missouri, Tennessee, and Toronto traveled to Chena Hot Springs in Alaska to enjoy a variety of activities in December 2019. Along with dancing, we toured an ice museum, rode on a dog sled, soaked in hot springs, hiked through the snow, saw Northern Lights, played cards, and learned about the geothermal energy that powered the resort and how the greenhouse provides food year-round. The restaurant provided opportunities to run into our travel buddies and get to know each other better over warm food and cold drinks. We danced each day—contra, English, and waltz—sometimes convincing other visitors to Chena to join us. We stayed warm, most of the time, but sometimes we danced in long johns and mittens. The coldest night was -31°F. Mike Boerschig and Cathy Arps played music for us much of the time, naming themselves Cold Frosty Fingers. Recorded music gave us a chance to dance with them as well.

As the week drew to a close, we were happy that Alaskan dancing friends from Fairbanks and Anchorage joined us at Chena. They hosted a brunch for us, with salmon spread on bread, blueberry coffee cake, and other goodies and, later, a happy hour. At the same time, Susan Delisa was organizing preparations for our visit to Fairbanks the next day. Chena Hot Springs is a 45-minute shuttle ride from Fairbanks, and we all arrived in Fairbanks by sunset (around 2:30 pm). We were then driven around by our friends to the homes of four hosts who took us in. Gaye Fifer called the Fairbanks dance that night, and the community organized a potluck meal before the dance to make our stay more pleasant. While staying with our hosts in different parts of Fairbanks, some of us took walks in the neighborhood to spot the local moose; others visited museums, and one group attended the Solstice Celebration at the Unitarian Universalist Church. We all felt welcomed



ABOVE: Group shot of dancers who traveled to Chena Hot Springs in Alaska. Photo by the author.

and cherished as we finished our Alaskan adventure.

Social dance brings community. We found this in our group of 18, some of whom did not know each other before arriving at Chena Hot Springs. We appreciated the community building and the work of the organizers who came to Chena to spend time with us. We were embraced by the Fairbanks dance community, sharing stories, smiles, and food. We supported newer dancers just as we would at our own dance and enjoyed dancing with experienced dancers we had just met. We hope this community continues to support one another—hosting visiting dancers and travelling to support other communities. Our hearts were warm as we left Alaska, and thankful for old and new friends.

Thanks to Susan Delisa, Gene Backus, Maria D’Agostino, and all of our hosts!

SUDOKU PUZZLE

By Kelsey Wells

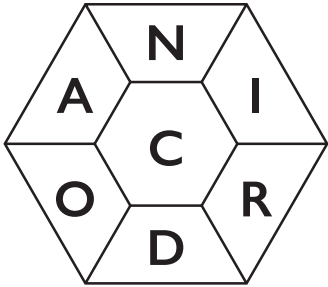
Fill in the empty squares so that each row, column, and 3x3 inner square contains the numerals 1-9. Solution on page 43.

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

CONTRA WORDSEARCH

By Bob Peterson | Solution on page 43.

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



BEEHIVE

By Brendan Taaffe

Create words using letters from the beehive. Each word must be more than three letters long and use the center letter at least once. Score one point for each word and three points for each pangram (any word that uses all seven letters). Letters may be used more than once in a word. Our solution list (worth 42 points, on page 43) doesn’t include proper nouns, obscure or hyphenated words, medical terms, or obscenities.

This puzzle is inspired by “Spelling Bee,” published in the New York Times.

- 1. ALLEMANDE
- 2. BALANCE
- 3. BOXTHEGNAT
- 4. BUTTERFLYWHIRL
- 5. CHAIN
- 6. CIRCLE
- 7. CROSSTRAIL
- 8. DOSIDO
- 9. GATE
- 10. GIVETAKE
- 11. HANDSFOUR
- 12. HEY
- 13. LONGLINES
- 14. MADROBIN
- 15. ORBIT
- 16. PASSTHRU
- 17. PETRONELLA
- 18. POUSSETTE
- 19. PROMENADE
- 20. RLTHRU
- 21. ROLLAWAY
- 22. RORYOMORE
- 23. SEESAW
- 24. SLICE
- 25. STAR
- 26. SWING
- 27. TURNALONE
- 28. WAVE

folk love gram

To: My Contra Dance Family
From: Pam Paulson

Hello everyone, know that I miss you. I miss your hugs, I miss dancing with you, I miss chatting with you, I miss seeing you. We stay apart; we wear masks so that when we come together, we are all here... Wrap your arms around yourself, squeeze really tight, breathe into it, that's a hug from me! Until again.

To: Pinewoods Peeps **From: Pinewoods**

As our friend Armand Aromin put it... "And when the sting of absence then departs, we'll welcome friends with open arms." We can't wait to see you dancing among the pines in 2021!

To: Gaye Fifer
From: Bay Area Callers' Collective
Thank you, Gaye!

To: Cincinnati Contra Dance community
From: Darlene Underwood

Roses are red, violets are blue; You know I just can't wait to dance with you!

To: Molly Friedman
From: Karen Geer and Paul Friedman

Congratulations on graduating from Mary McDowell Friends School and going to Smith College next year. We are looking forward to the graduation speech! Love, Mom and Dad.

To: All of the perfect imperfect people I have danced with
From: Melinda Crouch Ricker

At the Dance Flurry, the last time I danced with anyone, I became aware and grateful for one of the things I consider to be the biggest gift of the kind of dancing that we do: *When I am dancing with you, in that moment, I am in love with you. I see your face, I feel your history of pain and joy, and I love you deeply. During that prescribed amount of time in which we approach and retreat, connect and disconnect, I love you. I honor you. I love you as you are in this moment, and I see you somehow as you were as a child, an adolescent, a young person, middle-aged, greying. You are all of those people, and I am lucky to get to dance with you and love the whole you in that tiny moment.*

To: Dance community organizers
From: Gaye Fifer

Thanks so much for all the work you are doing to keep our communities connected and taking care of each other!

To: My contra dance and folk music friends at Village Contra, Brooklyn Contra, Country Dance New York, the Folk Music Society of New York, Dance Flurry, and Pinewoods American Week

From: Sara Schoenwetter, NYC

I haven't made a batch of cookies since dancing and singing together ended in March, but I don't miss making cookies as much as I miss all of you! Stay safe and well until we meet, dance, sing, and munch together again.

To: Asheville, NC dancers and musicians
From: Luanne Stiles and John Lam

We miss dancing with you and hearing your amazing music! Sending love to all.

To: CDR Board, Contra and ECD
From: Cindy Culbert

It is the memory of all of our sweet, silly, exuberant dances together that are keeping me going during this time. Can't wait until we can meet again and take hands four. I love you all. Stay healthy.

To: The CDSS Staff **From: Katy German**

You are the best darn team I could ever ask for! Thank you for your patience, flexibility, and good humor this year.

To: The CDSS Board **From: The CDSS Staff**
Thank you for your service, counsel, and support during these crazy times!

To: The Contra and English Country Dance Community
From: Don Bell

I would like first to thank Els Bell (no relation) for persuading me to attend English-American Week at Pinewoods back in 1987. I felt like I'd landed in heaven and afterwards took every opportunity to go dancing. Over the years, I've met many wonderful Canadian and American dancers and musicians with whom I've shared the joy of community dancing and great dance music. I'm grateful to all for their friendship. Dancing has given me a delightful way to exercise and also provided an outlet for some of my creative energy. Best of all, it is dancing that brought me my fine, loving wife.

To: Everyone at last year's American Week
From: Julia Huestis

I had such a wonderful time at Pinewoods, where I felt truly welcome and able to be myself, to be creative and funny [who knew you could play a harmonica (or several) with an air mattress pump], and take lots of risks trying new things. Can't wait to see you all again.

To: Our friends from Pinewoods, the Concord Scout House, Arlington English Dance, the Ralph Page Festival, the Down East Festival, and NEFFA

From: Chris & Jim

Looking forward so very much to when we dance together again.

To: Lava Meltdown Organizers
From: Silver Sail

Thanks to you all for taking such good care of us during our strangest not-gig ever! We'll always remember the 2020 Meltdown as the best dance weekend that didn't happen!

Find details for how to send a
FolkLoveGram on page 43.

We are hoping to hold this event BUT may not depending on COVID 19 status by that month! Please monitor www.feetretreat.com for info.

Feet Retreat 2020

at Camp Millstone, Ellerbe, NC

September 25-27

Wild Asparagus ContraForce

Becky Tracy	George Marshall	Andrae Raffield
Mark "Pokey" Hellenberg		Joey Dorwart Jimi Peirano
David Cantieni	Mark Murphy	Karin McQuade
Ann Percival		

Callers George Marshall & Gaye Fifer

Sound by George Marshall Meals by Jay Christmas and Stephanie Charns

For more info and registration visit
www.feetretreat.com 336 644 6522

For Veteran, Military & all children

DANCE FUN



an **online** program for **KIDS!**

FREE WEDNESDAYS 4:00 EST
[facebook.com/DancingWell/](https://www.facebook.com/DancingWell/)
Or anytime at <https://vimeo.com/humankind/dancing-well-at-home>

No experience needed – just show up to dance along!


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Contra Holiday in Medieval England

Stringrays April 7-14, 2021 Lisa Greenleaf



Our 8th year!

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

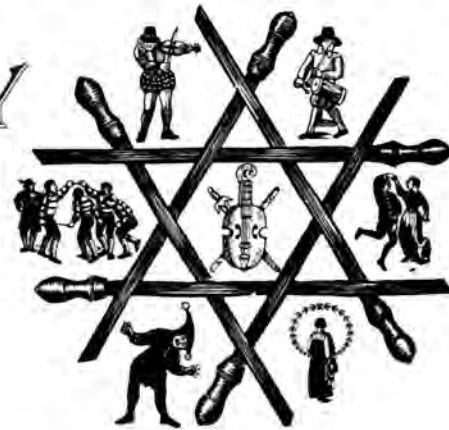
SINCE 1938

CHRISTMAS COUNTRY DANCE SCHOOL 2020

DEC. 26, 2020–JAN. 1, 2021

BEREA, KENTUCKY

WWW.BEREACCDs.ORG



INSTRUCTORS and MUSICIANS

Elke Baker, Sam Bartlett, Eric Crowden,
Barbara Finney, Brad Foster, Earl Gaddis,
Kent Gilbert, Wendy Graham Settle,
Wayne Hankin, Paula Harrison, Dean Herrington,
Debbie Jackson, Sarah Jo Jacobs, Abby Ladin,
Donna & Lewis Lamb, Tim Lamm,
David Macemon, Jim Morrison, Owen Morrison,
Ben Napier, Janet Northern, Anna Patton,
Deborah Payne, Charlie Pilzer, Betsy Platt,
Jamie Platt, Brian Rinehart, Gillian Stewart,
Jim Napier Stites, Patty Tarter, Al & Alice White,
Karina Wilson, Nathan Wilson, and more.
Executive Director: Joe Tarter.

CLASSES

Contras & Squares (3), Waltz (2),
English Country Dance (4),
Appalachian Dance (2), Crafts (4),
Callers Workshops (3), Singing (3),
Appalachian Clogging (2),
Morris & Sword (4), Dance Band (3),
Irish Set Dance, Recorder (2),
Jews Harp, and Mummers Play.

DAILY GATHERINGS FOR ALL

Morningsong, Evening Dance, and
Evening Parlor.

More information on registration, food, lodging and program on our webpage at

www.bereaccds.org*

Call **(859) 986-1986** or e-mail **bereaccds@gmail.com**

*CCDS 2020 webpage will go live by July 1.

*We all hope for a return to a normal life soon where we can gather to make music and
sing and dance together. Nevertheless, we don't know what will happen in December, and
Christmas Country Dance School could be cancelled. If necessary, we will make that decision in the fall.
In the event of cancellation, all payments will be refunded. Please watch for new updates on our webpage.*

BAY COUNTRY



BACDS has cancelled all of its in-person dance events through the summer. Check www.bacds.org for our new online events. We hope to hold Fall Frolick at a new venue, the Bishops Ranch in the Sonoma wine country of Northern California and on a new weekend, November 13-15, 2020. Check www.bacds.org/camps/fallwk2020 for more details as they become available.

DANCE 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>.

G • O • D • S



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

With heavy hearts and leaden feet, we regretfully announce that all in-person events of the Gainesville Oldtime Dance Society (G.O.D.S.) are postponed indefinitely due to the COVID-19 pandemic. Until we can meet again on the dance floor, stay safe, stay home, and stay strong!

At this time, we don't know when our dances will resume. In the meantime, our dance community is staying connected through online gatherings & events. Visit us at godsdance.org to learn more about our past events and future plans. And follow Gainesville Oldtime Dance Society on Facebook!

We are hoping to hold this event BUT may not depending on COVID 19 status by that month! Please monitor www.feetretreat.com for info.

Feet Retreat 2020

at Camp Millstone, Ellerbe, NC

September 25-27

Wild Asparagus ContraForce

Becky Tracy George Marshall

Andrae Raffield

Mark "Pokey" Hellenberg

Joey Dorwart Jimi Peirano

David Cantieni Mark Murphy

Karin McQuade

Ann Percival

Callers George Marshall & Gaye Fifer

Sound by George Marshall

Meals by Jay Christmas and

Stephanie Charns

For more info and registration visit

www.feetretreat.com 336 644 6522



Columbus English Country Dance Weekend

October 24-25, 2020

with Bare Necessities

and Jenny Beer

www.columbusenglishcountrydance.org/CCDW/

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Playing the music you miss.
You support the musicians through direct donations to them.

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Tune in 24 x 7

<https://radio.contracorn.com>



Cancelled
due to
Covid-19
concerns!



Lark Camp 2021 will be held July 30 to August 7

Lark Camp - World Music, Song & Dance Celebration

Friday, July 31 to Saturday, August 8, 2020 - 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.org> Email: registration@larkcamp.org or call (707) 397-5275

Leonard Ellis
This Song Is Contagious
 (wash your hands after singing)
 featuring
 Don Raymond & Jo Anne Kurman



Watch here: <http://artkitchen.com/TSIC>
 The music of Leonard Ellis
 The Earthquake Album, Starlight Sonata,
 Circle of Dreams, The Bear Behind & Winter Waltz
 Available here: <http://artkitchen.bandcamp.com>

Terpsichore's Holiday 2020-21

December 27th – January 1st

The Claggett Center, Frederick, MD

With Janine Smith, Adina Gordon,
 Jess and Chris from The Bumper
 Jacksons, The Cosmic Otters,
 Jonathan Jensen, John Devine, and
 many more fabulous staff!

Scholarships available!



For more information visit www.danceholiday.net
 or e-mail TerpDanceWeek@gmail.com

The Santa Barbara Country Dance Society presents



SAVE THE DATE

February 12-14, 2021

a Weekend of English Country Dancing
 Dance Mistress: Kalia Kliban
 Music: Persons of Quality

Dance activities Friday night, Saturday
 morning, Saturday evening (Ball), and Sunday
 afternoon

More info & online registration coming soon
www.sbcds.org/wd/
wd@sbcds.org 805 699-5101

Co-sponsored by the City of Santa Barbara Parks & Recreation Dept.
 Subject to cancellation

Our hearts go out to everyone affected
 by the COVID-19 pandemic: patients and
 their families, essential workers, first re-
 sponders, medical personnel, and all those
 doing their part by sheltering in place.

Until we can meet again on the dance
 floor, stay safe, stay home, and stay strong!

G · O · D · S



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

Visit godsdance.org for latest details. Follow
 Gainesville Oldtime Dance Society on Facebook.

BEEHIVE SOLUTION

Pangram (3 points each): accordion

One point each: accord, acid, acidic, acorn, acrid, anacon-
 da, cacao, cairn, candid, candor, cannon, canon, card, cardio,
 cicada, cocoa, cocoon, coda, coin, concord, condo, condor,
 conic, cord, corn, corona, corridor, croc, croon, icon, iconic,
 indicia, ironic, niacin, ocarina, orca, raccoon, rancid, rancor

Find words we missed?

Email news@cdss.org and let us know!

SUDOKU SOLUTION

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

WORDSEARCH SOLUTION



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).

FOLKLOVEGRAMS are free with any donation to CDSS. To donate, visit cdss.org/appeal and write your gram in the comments section of the form. Use 40 words or fewer, and be sure to include the "To:" and "From:"

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 digital issue.

SENDING ADS

Ads must be black and white or grayscale and in PDF format. To reserve space, visit cdss.org/advertise.

DEADLINES

Spring—February 1 (issue published in mid March)
 Summer—May 1 (issue published in mid June)
 Fall—August 1 (issue published in mid September)
 Winter—November 1 (issue published in mid 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>
 Instagram: [cdssorg](https://www.instagram.com/cdssorg)

SUPPORT

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

LEGACY OF JOY SOCIETY

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

CDSS NEWS

Country Dance & Song Society

116 Pleasant Street, Suite 345

Easthampton, MA 01027-2759

www.cdss.org

Change service requested



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

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

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

We hope to see you at camp in 2021!

Pinewoods Camp (Plymouth, MA)

American Dance & Music Week

Program Director—Emily Troll

Contra Dance Callers Course

Campers' Week

Program Directors—Anna Soloway and Dennis Soloway

Early Music Week

Program Directors—Emily O'Brien and Lisa Terry

Accademia

English Dance Week

Program Director—Alex Cumming

English Dance Leaders Course

Take 5: A Longsword Intensive

Family Week at Pinewoods

Program Director—Elvie Miller

Harmony of Song & Dance

Program Director—Betsy Branch

Ogontz (Lyman, NH)

Family Week at Ogontz

Program Director—Nils Fredland

Camp Louise (Cascade, MD)

Cascade of Music & Dance

Program Director—Adina Gordon

Traditional Music and Dance for Music Teachers

Camp Cavell (Lexington, MI)

Dance, Music & Spice

Program Directors—Gaye Fifer and Rachel Fifer

American Dance Musicians Course

camp.cdss.org



Photo: Avia Moore