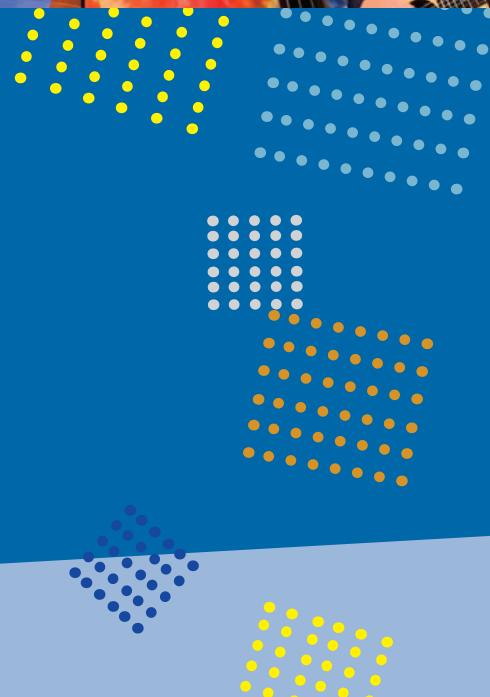




SCD
SS

SUMMER 2021





BALANCE AND SING online store

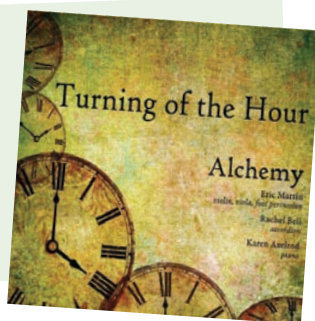
This Summer!

Check out these wonderful offerings from renowned favorites of the dance community! Can't decide? Order a [gift certificate](#)—now available online.

By *Alchemy*

Turning of the Hour

The debut album from the extraordinary Alchemy—Eric Martin (violin, viola, foot percussion), Rachel Bell (accordion), and Karen Axelrod (piano)—truly spins music into ECD gold. Their improvisatory style brings a contemporary and innovative feel to traditional tunes, as well as modern ones from Rachel Bell and Dave Wiesler. The heartfelt performances on this album evoke both powerful energy and spacious beauty. A must-have for any lover of English country dance music!

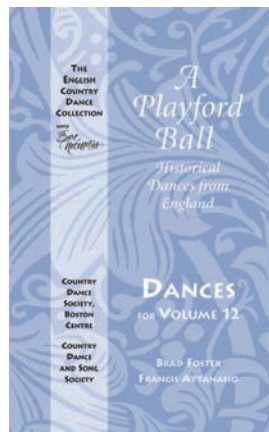


By *Brad Foster*

and *Francis Attanasio*

A Playford Ball

The long awaited 12th volume of the Bare Necessities ECD series, *A Playford Ball – Historical Dances from England*, includes instructions for the 16 dances on the CD of the same name by Bare Necessities. The dances are all favorites from *The Playford Ball*—classics and mainstays of ECD ball programs everywhere, but many are also appropriate additions to a regular weekly dance program as well. The booklet includes detailed dance instructions with notes on teaching, alternative versions, and comments from the authors. [Don't forget the CD!](#)



By *The Dance Hall Players*

Out of the Silence

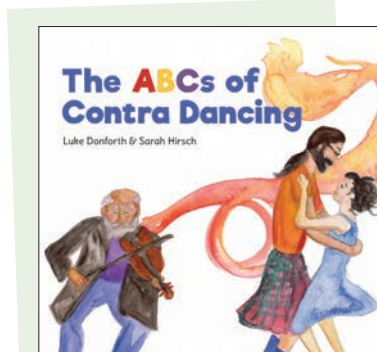
This album is Part 1 of an ongoing music-writing project The Dancehall Players started in mid-March 2020 to help fill the void (silence) in their musical world during the pandemic shutdown. Gregory Brown, Aaron Ellingsen, Susan Larkin, Ann Schau, Barrie Webster, and Lael Whitehead play these wonderful original melodies in a wide range of moods, all designed for listening, dancing, enjoying, and sharing!



By *Luke Donforth & Sarah Hirsch*

The ABCs of Contra Dancing

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



CDSS News summer 2021

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Special This Issue

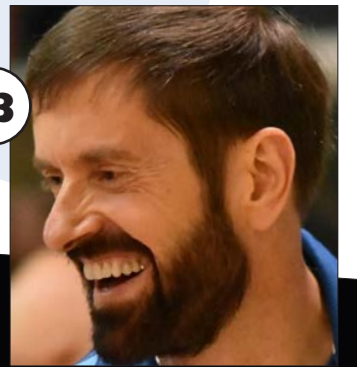
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The Country Dance & Song Society connects and supports people in building and sustaining vibrant communities through participatory dance, music, and song traditions that have roots in English and North American culture. Membership is open to all. Direct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

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

FRONT COVER: *Portland Megaband 2021*. "Each band member contributed their piece of musical heart to the connected whole and now gives us something to look back on with pride." Read more on page 26.

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ANNOUNCEMENTS



Summer Camp Updates

Registration is open for our 2021 in-person camp weeks!

- Harmony of Song & Dance (Pinewoods), July 24-31
- English Dance Week (Pinewoods), July 31-August 7
- American Dance & Music Week (Pinewoods), August 7-14
- Early Music Week (Pinewoods), August 14-21
- Dance, Music & Spice (Camp Cavell), August 15-22
- Unplugged with CDSS at Pinewoods, August 21-28

Scholarships are available for all weeks. (So are van rides to and from the airport!) [Find out more and register online.](#)

In addition, we'll have a week of online camp programming July 18-25. [More details will be available online.](#)



Common Time /'kāmən tīm/ noun

1. In music, a meter marked by four beats per measure with the quarter note receiving a single beat.
2. A regularly occurring gathering of those with similar interests.
3. A new monthly online series from CDSS!

Every third Monday, we'll focus on a different aspect of our community and highlight an issue, introduce you to something new, and give you things to think about through interviews, panel discussions, lectures, and more. Because we have so much in common.

The first Common Time, "Creating the Post-pandemic Dance Experience," will be on June 21. As organizations are beginning to contemplate holding in-person activities, and as small dance parties are already happening, it's time

for callers to get ready. Join our panel of dance leaders, Lisa Greenleaf, Cis Hinkle, Kalia Klivan, and Ben Sachs-Hamilton, as they explore what dancers will need, want, and expect once in-person dancing resumes, how callers and organizers will need to work together to help re-build the community, and more.

Find out more and register for free at [cdss.org/common-time](#).

Web Chats

For our May 19 Web Chat, we hosted Part 4 of our "Let's Talk About Reentry" series. Web Chat panelists included a lawyer, an epidemiologist, a dance organizer, and our CDSS Sales & Insurance Manager, who presented a variety of valuable perspectives and resources. Breakout rooms and Q&A were also included. This online discussion drew 430 organizers of music, dance, and song communities. Based on the very enthusiastic and appreciative responses we've received, it's clear that these events are providing much-needed support and connection for groups that are struggling to figure out how to safely emerge from the pandemic.

Since the times are changing quickly these days, we're waiting to see which needs are most urgent before choosing the topic and date for our next Web Chat. Announcements will mostly be sent online, so stay tuned!

The video, powerpoint, and transcriptions for this and all previous Web Chats are available at [cdss.org/web-chats](#). Questions? Email [resources@cdss.org](#).

New Resource for Open Bands

Now available in the online Resource Portal, "Open Dance Bands: Best Practices Shared by 35 Groups" includes best practices and tips from dance band leaders throughout North America, illustrating the diversity of approaches across communities. The resource can be used as a

support for launching new open bands and providing inspiration for groups that have been playing together for years. Find it at [cdss.org/open-bands](#).

Songs That Speak

CDSS is excited to be sponsoring a new YouTube series by the extraordinary singer and songleader Saro Lynch-Thomason. Saro started her video series *Songs That Speak* as a way to look at the history and folklore behind traditional songs, while making them accessible to a wider audience.

"As a long-time song leader, I always found myself wanting to pack in as much history as possible whenever I taught workshops on traditional songs," says Saro. "I've always felt that the great gift of singing old songs is that they provide an opportunity for the singer to empathize with the experiences of people they might otherwise never meet. For me, learning the history behind these songs has always deepened that empathy, helping me draw comparisons between my life and the lives of others. My aim for *Songs that Speak*, in essence, is to strengthen the kinship between singers of today and singers of the past by providing a broader context for the songs we love."

From when we first saw Saro's videos and heard her motivation, we knew we wanted to be involved with helping sustain that work and expanding its audience. These videos are perfectly aligned with CDSS's mission in documenting and stewarding living traditions. They're also a fabulous resource for both the existing song community as well as those just discovering it.

Saro will be releasing two videos a month, one diving deep into the history of the song and another focused on teaching the song to the listener. Check out April's deep dive on hollering, the ancient tradition of using calls, cries, or phrases to communicate with people or animals over long distances!



Saro Lynch-Thomason.
Photo by Studio 828 Photography.

POEM: DANCE THROUGH THE DARK

By Cathy Hollister

Volpony, Volpony, now hushed dance floor
lacks hug and heys,
wants honoring curtsies,
that give breath to step

like so many lonely displaced from their own
the dancers turn single
thoughts into stories
songs into Chorus
jigs into glee

the pews miss their faithful,
stores long for lost shoppers,
starving cafes and
silver screens, silent
all wonder how humans
tucked Far Away,
thrive in the absence of life's do-si-do's
and hands touching hands
giving moments of kindness

St. Margaret watch over,
cast down from your Hill
fresh light washed in solace
warm Zephyrs and Flora

for all who endured
Bleak Midwinter alone
hear music of caring,
make Dance of a Lifetime,
seek pale light of morning
just on the horizon

Cathy Hollister is a retired public health consultant and educator who lives in middle Tennessee. She loves both contra and English country dancing and in the last year has become a regular ECD online caller for Nashville Country Dancers. She was a finalist in the *Ageless Authors* 2020 Coping with Crisis writing contest. Her work has been in *Smoky Blue Literary and Arts Magazine*, *Corona Global Lockdown*, published by *Poet's Choice*, and *La Concha* of the American Pilgrims on the Camino.





Hello friends!

FROM THE DIRECTOR

Dear Friends,

Have you ever looked at a financial statement and started crying? (I know, this is an odd way to open a letter, but bear with me.) We just completed our annual audit for 2020, a year that changed everything, that changed us, that pushed us to grow in ways that previously seemed impossible. It was so strange to see the entire year reduced to rows and columns of numbers. Usually I find reviewing financial statements to be tedious, rather boring work. But this time—this year—the financial statements seemed to come alive, each number telling a piece of our pandemic story. The numbers represent the grief and disbelief we felt when we had to cancel in-person camps. The numbers contain the PPP loan and the relief of knowing we could keep everyone employed. And the numbers don't just represent the incredible generosity within our community; those digits contain the moment we realized that we weren't just going to survive this, we were going to adapt and thrive. We were going to do everything we could to meet the immediate needs of local dance, music, and song communities, while stepping boldly into program expansion for the future.

The pandemic is not over, and we are not back to normal, but we are seeing progress and hope. And maybe "back to normal" shouldn't be the goal, anyway. We have learned too much and seen too many new possibilities to just go back. And we have a better understanding of the role of human togetherness in our lives and in our hearts. As communities and organizations begin taking their first cautious steps toward reunion, it will be with new awareness of connection and community, and new ideas for how to collaborate from afar. We may not all be ready for the same things at the same time. And it's hard

for singers, dancers, and musicians to feel out of sync with each other. But we know better how to take care of each other from a distance, how to breathe through uncertainty, how to wait, and how to utilize technology to get through hard times. We know we can get through this next chapter, because we've come this far. And I believe our new collective understanding of isolation, loneliness, and the need for human togetherness has made us all more aware, more empathetic, and ultimately better equipped to weather difficult times.

It's funny: I've spent all year dreaming about a return to normal, but now my inclination isn't to go back, it's to go forward. I want to run toward the next chapter. I want to see how we're going to come back together and build thriving joyful communities of dance, music, and song. I look at these numbers in a financial statement and see the story of an organization that, because of an incredibly resilient and generous community, was able to envision a new future for our programs and our larger community. So let's not focus on a return. Let's focus on a reunion and a reimagining. Let's build something beautiful together.

Sincerely,

Katy German, *Executive Director*



NEFFA, 2018. Photo by Jeff Bary.



Youth Trad Song, 2020. Photo by Lorelei Ertis.

DONATE
to our
Spring appeal
cdss.org/appeal

OPPOSITE PAGE: Northwest Folklife Festival, 2015. Photo by Doug Plummer.

LETTER TO THE EDITOR

Re: Contrás in the COVID Era, Spring Issue 2021

By Colin Hume

I enjoyed reading Penn Fix's article "Contrás in the COVID Era" in the last CDSS News, and it got me thinking. I certainly hadn't realised that "Becket Reel" had languished in the shadows of both the contra dance and modern square dance world as no more than a novelty dance for more than 25 years. By the time I started dancing, "Bucksaw Reel" (as the dance is known in England) was standard repertoire along with "Devil's Dream"—which doesn't suit modern American taste as there are no swings in it but is still a standard finish to a dance in England. These two contras were published in the "Community Dance Manuals," a staple of callers' repertoire since 1947, along with many other contras where the interaction (and the swing, if any) was with neighbor rather than partner.

However, I would dispute the caption "Herbie Gaudreau invented Becket formation in 1958." No doubt he came up with it independently, but the English traditional dance "The Rifleman" was published in CDM 3 around 1952 (and presumably danced long before it was collected and published), and it uses this formation. However, the progression is that the top two couples of the longways set polka to the bottom as the others move up, so you always dance with the same opposite couple. Herbie's brilliant idea was a right and left through on the left diagonal—action outside the minor set which was probably unheard of in those days. I don't know any traditional English or American dance where you interact with couples outside your group of two couples (duple minor) or three couples (triple minor). If someone calls a traditional dance where the ones interact with their own twos and the next set of twos, such as the contra corners figure in "Chorus Jig," I can guarantee that it was originally triple minor and has been condensed to give the inactives more to do and a better chance of becoming actives. Maybe Herbie thought of this because he was a square dance caller, and in squares you

certainly get head couples going on a diagonal to do a right and left through with the side couples.

I also can't agree that a triplet is a novelty dance. Maybe to those dancers who think that modern contra is the only dance form that ever existed, but three-couple dances are a staple of dancing in England. John Playford published many of these set dances in 1651, for instance "Grimstock" and "Picking of Sticks," often with three distinct figures and no progression—and no partner swing! Later the fashion in county dances switched to triple minor formation, where the ones progress down the longways set and the twos and threes alternate numbers until they have their long-awaited chance to become active. Many of these triple minors have now been converted to three-couple longways set dances, including "The Fandango" which inspired Ted Sannella to start writing triplets. I remember Ted calling one of these in Beckenham, South London. He told us that he had based his triplets on the English model, and then explained the progression in great detail while we all stood there thinking, "Yes Ted, we know this—we are English." He would run his triplets nine times through—six times with a call and three without. This is too long for dancers in England, so I normally run them six times through.

Penn calls for composers to create triplets that include contemporary figures such as heys—and again I feel compelled to object! The hey or reel has been a staple of English (and Scottish) dancing for a long time. "Grimstock" has three different heys in its three figures. "Picking of Sticks" has its signature "sheepskin hey" which has been baffling and delighting dancers for at least the last hundred years. "The Fandango" has heys for three at top and bottom of the set, and there are many other examples. The earliest explanation of the hey that I know is in Arbeau's "Orchesography," published in France in 1589, and I'm sure it goes back a long way before then.

Enough sniping at an excellent article—let's get practical. I decided to write a triplet to suit modern American tastes: see if you think I've succeeded. We don't use the "#" sign over here to mean "number", though no doubt it's creeping into the language from across the Atlantic, **so here it is—on the following page.**



COLIN'S TRIPLET NUMBER 1

By Colin Hume

Triplet formation; ones improper

A1 All balance and swing; ones with twos, threes with partner.

A2 All six circle left halfway. All swing; ones with threes, twos with partner, finishing in the order 1-3-2 with the threes improper.

B1 Threes (in middle place) go individually to your own right to dance heys for three across the set with this couple.

B2 All six balance the ring, then the bottom couple (twos) gate the threes down the middle and all the way round to where they came from, then the top couple (ones) gate the threes up to top place (so just half a turn), moving down as they do so, and stay facing that neighbor ready to start again with a balance and swing.

Progressed position is 3-1-2, known in England as a reverse progression.

I've tried to meet Penn's criteria. In three turns of the dance, you dance in all three positions and have four neighbor swings and two partner swings. Maybe the die-hard contra dancers would prefer four partner swings but that presents problems—if the ones and threes are swinging their partner, there's no-one else left for the twos to swing, and all swinging in the center at once is too crowded and potentially dangerous. Maybe I could arrange it so that two couples swing their partner at the side of the set while the remaining couple swing at the top or bottom, but I'll leave that for "Colin's Triplet Number 2." At least I have the obligatory two swings, the circle balance and the heys, as well as keeping all three couples actively involved almost

all the time. But what about a contemporary figure, since the hey doesn't justify that description? How about the gate movement? I believe that's a 20th century invention, as I don't know any old English or American dance which uses it. English dancers will recognise it from "The Bishop," "Sun Assembly," "Guardian Angels," "Wakefield Hunt," and others, but these are all 20th century additions. The equivalent American figure is an assisted cast, but I don't know how traditional that is: originally the ones would have led up the middle and then cast round the twos without any assistance.

For more of Colin's dances and essays, visit colinhume.com.



CDSS SINGS

A Song Through the Darkness: Let the Lower Lights Be Burning

By Nicole Singer

Y'know those moments when a song gets stuck in your head unexpectedly, and the lyrics are perfectly fitting for the moment you're in? I had one of those a few months ago.

The song that visited me was “Brightly Beams Our Father’s Mercy,” a hymn likening God’s mercy to the light from a lighthouse in a storm. The song calls for listeners to help bring another safely home, literally and spiritually, by keeping the shore well-lit with the lower lights—those smaller than the lighthouse, but visible from sea—to guide homeward-bound sailors into the harbor. The song was first published in 1871, written by the composer and music teacher Philip Paul Bliss (1838-1876). It can be found under the titles “Brightly Beams Our Father’s Mercy” and “Let the Lower Lights Be Burning,” and sometimes simply “Lower Lights.”

I first heard it on a recording by Forebitter, a band of four of Mystic Seaport Museum’s sea music staff: Craig Edwards, Geoff Kaufman, David Littlefield, and Rick Spencer. While Forebitter disbanded some years ago, their recordings and research were influential in my early explorations into sea music. Their version is from a hymnal at Littlefield’s place of worship in Old Lyme, CT.

I am culturally Jewish, and while I don’t have much of a spiritual practice of my own, I often find meaning in faith-based songs. This song’s messages about spreading hope, helping others, yearning for relief, and the will to survive struck me more powerfully than any other song I’d heard or sung throughout this pandemic. It reminded me of the importance of reaching out and of being reached-out-to, even (and perhaps especially) in difficult times. When the world shut down and my connections with other people

became few and far between, the social stakes became higher: in every precious interaction, I wanted to say the right thing, in the right way, at the right moment, and I feared that if I didn’t, I would be in some way abandoned just when I wanted and needed connection the most. Fearing the repercussions, I would often continue on in loneliness without reaching out. While there are many of us who thrive when alone—and it’s important to recognize one another’s needs for solo space—this song’s message was just what I needed to hear during this year of isolation. Plus, it’s got a very singable chorus!

In a bout of emotion-fueled creativity, I began adapting the lyrics, changing a word here and there and adding a verse. I debuted an early draft at the monthly “Secular Songs & ‘Hymns” session, hosted by Cate Clifford and Lynz Morahn. They started this session at Youth Traditional Song Weekend in 2017 and have continued to host it virtually throughout the pandemic. It is a welcoming and connective place “to share songs of hope, community, peace, perseverance, love, celebration, grief, etc. that don’t involve god(s) or religion,” as the event description reads. The session has become an important emotional as well as musical meeting place for many singers, including myself.

Plenty of singers feel conflicted about singing religious songs because the lyrics feel dissonant with their more secular worldviews. In adapting the lyrics of this song, I was beginning to find a way to expand the song’s appeal and message, allowing it to continue to have a strong (and, I hoped, positive) impact, including for those who are not religious themselves. Later, my friend and singing partner Becky Wright, a brilliant arranger and wordsmith, greatly improved what I’d started. The result of our work is the set of lyrics printed here.

In Frederick Pease Harlow’s “The Making of a Sailor,” an account of Harlow’s voyage aboard the *Akbar* of Boston, Harlow and a shipmate hear this song coming from inside the Seamen’s Bethel while on shore leave. The shipmate, Joe, hesitates to enter:

“Hold on, Fred! This is a Protestant institution and I am a Catholic.”

Then the chorus broke out afresh: *“Let the lower lights be burning. Send a gleam across the wave.”*

“Those are sailor words,” said he. “Oh, all right! The priest won’t know it; take the lead and I’ll follow.”

Inside, they experience a powerful song-filled service and start singing along with a little help from a Miss Hopkins:

“A swell-looking girl, with a good, strong voice, sitting next to Joe, shared her songbook with him, quickly finding the different hymns and taking particular pains to point out to him the page and the line being sung...and Joe finally found his voice and followed her with a fine tenor. No one could help singing under such conditions and the evening passed altogether too quickly.”

Songs like these carry themes that can buoy all of us, no matter our relationship to spirituality, with the kind of strength that the original hymns were meant to have within a specific faith context. Like the lights along the shore, we can shine out and steadily guide one another through this storm. And like Miss Hopkins, we will help

one another find our voices when we sing together again.

Nicole Singer is a musician, dancer, teacher, and artist living in Easthampton, Massachusetts. She is an organizer and co-founder of Youth Traditional Song Weekend, the chair of folk music and song programming for NEFFA, and co-author (with Julia Friend) of CDSS's Folk Sing Starter Kit. When she's not singing or organizing, Nicole is an elementary school art teacher. Her solo album, *Long Hot Summer Days*, is available at nicolesinger.bandcamp.com. Her next project, a duo record with Becky Wright, is expected to be released this summer. nicolesinger.com

Reference/for further reading:

Harlow, F. P. (1928). *The Making of a Sailor, or, Sea Life Aboard a Yankee Square-Rigger*.
Marine Research Society.

LET THE LOWER
LIGHTS BE BURNING

Originally written by Philip Paul Bliss, 1871 (public domain)
Adapted lyrics and additional fourth verse by Nicole Singer and Becky Wright, 2021
Transcription by Kristen Planeaux

♩ = 80

Bright - ly shines the hope of har - bors Where our jour - neys shall be o'er But, for

5 now, we have the keep - ing of the lights a - long the shore Let the

9 low - er lights be bur - ning Send a gleam a - cross the wave There's a

13 lone - some, strugg - ling sai - lor you may res - cue, you may save.

Brightly shines the hope of harbors
Where our journeys shall be o'er
But, for now, we have the keeping
Of the lights along the shore

Chorus:
Let the lower lights be burning
Send a gleam across the wave
There's a lonesome, struggling sailor
You may rescue, you may save

Dark the night has come and settled
Loud the angry billows roar
Eager eyes are watching, longing
For the lights along the shore

Trim your glowing lamps, my dear ones
Some sweet sailor, tempest-tossed
Trying now to reach the harbor
In the darkness may be lost

Stand your watches now, my shipmates
Rise and turn the glass once more
Soon will come the day whose dawning
Greets the lights upon the shore

STORIES FROM THE CDSS

Legacy of Joy Society

“I have included CDSS in my estate planning because traditional music and dance has contributed so much to me, and I want it to continue into the future. I trust CDSS to use my contribution wisely to promote the traditional music and dance forms that I enjoy so much. This is just one of the ways I give back to the dance community. Giving back has never been a burden or chore; I contribute simply because it feels right.

Including CDSS in my estate plan was simple—all I did was take some information from the CDSS website to name them as a beneficiary. Initially I was reluctant to share this information because I don't want credit or recognition in any form, but I came to realize that sharing this might help others make their own decisions. I am thankful I am in a position to be able to help CDSS do their fine work.”

Why not share the joy? You can fill out the easy online form like Rick did at cdss.org/legacy or you can email Robin Hayden at robin@cdss.org. And if you're considering including CDSS in your estate plans but don't know where to begin fill out the “[Expression of Interest](#)” form on the website, and we'll help you figure out your options.



Photo courtesy of Rick Szumski.

“This is just one of the ways I give back to the dance community. Giving back has never been a burden...”



FINDING THE SILVER LINING

By Susan English

It was late March of 2020. I had the program fine-tuned and was trimming loose threads on my dress for our third annual Jane Austen Ball in Wooster, OH, which is somewhere between Columbus and Cleveland. The decision to cancel the Ball and all our spring dances was easy. What was difficult was imagining how to stay connected with local dancers, musicians, and friends.

Then CDSS tossed me a lifeline, and I grabbed on. They were offering a Web Chat on using Zoom for dance activities. I downloaded the free version of Zoom, took some free online training courses, and announced our first virtual Wooster Contra Dance.



ABOVE: Didi the cat basks in disco light to techno contra music. Photo by Susan English.

But only a handful of our regular dancers came, and none of our local musicians. I tried again. I updated my blog and posted my weekly dance on the CDSS online events calendar. I downloaded my favorite dance CDs and opened them with Music Speed Changer, as I did for weddings and homeschool balls. The Zoom boxes on my computer screen started to fill.

I learned to use Mailchimp and Google Drive. I attended some sound tech workshops, purchased Loopback software and, for calling and dancing at the same time, a Bluetooth headset mic. I eventually moved my computer to the basement dance floor—roofing liner over carpet, the brainchild of a local green architect and dancer. I heard about a ChoreoChat group and joined the conversation.

Attendees told me they liked the variety. They introduced me to their favorite bands and dances, to Andrew Shaw reconstructions and techno contra. I picked up a \$12 disco light at a party store that was going out of business and stopped at the humane society to pick out my first cat. I started doing wild things and having fun again.

Attending other online dances made up for the years I had missed while caretaking my dear husband. I started meeting callers and musicians who previously were only names to me. Calling at other virtual dances, from from Atlanta (GA) to Lake City (WA), introduced me to a wider audience and brought back the joy of working with live musicians.

Where does this leave me, as our world takes tentative steps toward reopening? Instead of an empty feeling inside, I am filled with joy and gratitude. I can honestly say I looked forward to every solitary Saturday night—just me, Didi the cat, and my online dance group. I have met wonderful people and broadened my sense of community. I have dusted off all my favorite dances, learned dozens of new ones, and am now choreographing my own.

Will I ever repeat my dance exchange in China? Hard to say. Will I finally succeed in diversifying our local dances? Worth a try. Will I ever dance bal folk in Toronto or bourrée in France, meet Cecile Laye, or attend another workshop with Richard Powers? Will I ever meet the people I have danced with on Zoom, gaze directly into their eyes and actually embrace them? I certainly hope so.

All this because of the lockdown and the CDSS initiative on Zoom dances. What started as a personal and local dilemma has grown into a collaborative process much bigger and better than I ever imagined.

THE BOURRÉE BUMP

By Susan English (2021)

A singlet: interact with your partner throughout, whether on the screen or in the same room as you; music can be a 2/4 bourrée or any reel.

- A1 Partner orbit and swing, end facing up (16)
- A2 Cast down into full figure 8 (around ghost couple below) (16)
- B1 Partner chain across (pull-by R, loop L) (8)
Half a hey (pass R, loop L) (8)
- B2 Forward and bump (8)
Forward and turn (8)

CALLING NOTES:

A1: Orbit and swing—Robin turn over own left shoulder (rotate ccw) while Lark orbits cw, arms outstretched (like a circle L) admiring partner; when you can't stand it any longer, grab partner and swing

B2: Forward and bump: Forward (2, 3), bump R elbows, back (2, 3, 4) (returning to place)
Forward and turn: Forward (2, 3), hook R elbows, turn 1/2 (cw), fall back (2, 3, 4) (changing positions with partner)

Susan English, of woosterdance.com, has called monthly contra and square dances since 1990. She co-developed the intergenerational program at Terpsichore's Holiday (early 2000's) and co-created the Cultural Exchange in China for the Berea Country Dancers (2017). At home in Wooster, Ohio, Susan dreams of calling live dances again and leading performances with the Madrigal Dancers.

Have you been learning something new during the pandemic?

We'd love to hear about it! Wendy Graham is curating a year-long project to feature more of these kinds of stories in the CDSS News. Write to her via news@cdss.org, and we might put you in this spot in our next issue!



Pandemic Contrás

By Daniel Clark

Members of the Walla Walla, WA, area dance community have been enjoying a new dance format we call Pandemic Contrás, which we've developed since last August.

As I was missing the in-person contra dances, and not finding virtual dances satisfying, I began working on a new in-person contra dance format intended to be both safe and legal under COVID-19 guidelines. Our local pandemic rules in effect at the time limited gatherings to no more than five people other than members of our own household, so we began with just two or three couples who were intimate partners, and we danced outdoors with masks, gloves, recorded music, and social distancing except with our partner.

Our basic Pandemic Contra (PC) format requires a minimum of six feet between all dancers other than intimate partners. With that spacing, we're able to dance all of our normal contra moves with both our partner and our neighbor, usually allowing 16 beats rather than eight beats for neighbor figures because of the added distance involved.

We swing with an intimate partner in the traditional way, and enjoy zesty neighbor swings with gloved dancers giving weight on the ends of a six foot sash.

Because of the distance and time required for interaction with non-intimate dancers, we've had to write new dances or modify old ones, which we've then worked on as a group to adjust to the new timing and spacing. In addition to dancing outside, we've also needed larger than normal dance space, and we've been using outdoor basketball courts and parking lots.

After at first dancing only with intimate partners, we then introduced what we call Pandemic Hybrid Contrás,

which are written and timed to allow for either intimate or non-intimate partner moves. Since the official limits on the number of participants in outdoor dance events has been eliminated in our area, we've also been able to add live musicians, but still wanted to limit our events to just a few couples, and continued to make participation by invitation only.

Now that we've had some experience with the hybrid model, and there are still no local limits on the number of participants allowed in outdoor settings, we've realized we could return to public dance events that accommodate dancers without a partner, as long as they follow our distancing, masking, and glove requirements for use of the sashes.

Our current list of PC dances includes contrás, circles, waltzes, a reel, and a square. Two of the dances follow, and five more are featured on our Walla Walla Friends of Acoustic Music website (www.fam.org), along with videos and dance instructions.

With the relaxed protocols for fully vaccinated people recently announced by the CDC, for our May Third Saturday Dance we decided to limit attendance to fully vaccinated dancers. By continuing with our masks and gloves, we were able to enjoy normal dance moves and close interaction with all dancers, which was a delight.

We've been greatly appreciating the sociability and exuberance that Pandemic Contrás have brought back to our lives, and encourage others to give them a try.

Happy return to the dance!



Daniel Clark is a lawyer in Walla Walla, WA, who has been dancing, calling, and composing contrás since 1987. He is the author of "Come Dancing-A Collection of Contrás, Circles, Squares, & More" (2014), as well as several other books. His website is danielclark.zoomshare.com. He can be reached by email at clarkdn@charter.net.

MAKE HEY

By Barbara & Dan Clark

Written January 23, 2021

Improper PHC*

- A1

Forward and back with your neighbors (8)

Back and forward with your partner (8)
- A2

Follows begin a right shoulder hey up and down the hall (16)
- B1

Hey back (16)
- B2

Couples half do-si-do with their neighbors

and face a new couple (16)

NOTES:

For A1, after the forward and back with your neighbors, back away from your partner, then return. For B2, couples pass neighbors by the right shoulder as a couple.

* In the PHC format (Pandemic Hybrid Contras), those couples who are intimate partners may dance normally, while those who are not maintain social distance at all times. All dancers wear masks and gloves. The dances are held in the open air in a space large enough to allow the required social distancing. Swings with your neighbors or non-intimate partners are usually done by the dancers giving weight from opposite ends of a 6 foot sash.

PANDEMIC CIRCLE MIXER #2

By Dan Clark

Written December 16, 2020

- A1

All into the center and clap on 4, then back out (8)

Face-to-face do-si-do your partner (8)
- A2

(Balance and) swing your partner (16)
- B1

Face-to-face do-si-do your neighbor and sash up* (16)
- B2

Swing your neighbor, leads leave the follows on your right (16)

NOTE:

The gypsy move is done by the dancers circling each other face to face in a clockwise direction. In A2, intimate partners can balance and swing, while others simply swing with a sash.

CDSS GRANTS SUPPORT EQUITY TRAININGS

By Linda Henry and Kelsey Wells

In 2020, CDSS began offering grant funding to help communities and organizations host cultural equity and anti-racism trainings. We always enjoy hearing from organizers and participants after grant-supported events, and we are particularly excited to share these short stories from three people involved in two recent workshops: a cultural equity workshop for CDSS Affiliates and a Diversity, Equity, and Inclusion workshop hosted by the DanceFlurry Organization for their staff and volunteers.

FROM A PARTICIPANT:

I was most surprised to learn that the roots of contra dance are not exclusively white, but that the history of Black traditions has not been communicated over the generations. I’ve always felt badly that I enjoyed something that I thought was so centered in white culture, and it is freeing (and in hindsight, obvious) to realize that traditional dance, music, and community in Black, Indigenous, and white cultures helped to create the dances we love so much today. I will feel more comfortable inviting my friends from all backgrounds to try contra dancing with me, especially as our own community does its work on communicating our commitment to inclusivity and equity.

One of my ideas inspired by this workshop is for our Pittsburgh Contra Dance community to reach out to other dance groups that include people from various backgrounds in our area. Rather than “hoping” more

Black, Brown, or LGBTQ+ people show up at our dances and hopefully feel comfortable enough to come back again, we can invite other groups to dance with us. Perhaps they are doing line dancing or Chicago Stepping; we can offer lessons, music, and dancing in both styles and encourage our community members to dance in both communities.

I have long known that contra dance is a place where I can meet and connect with people across class, race, education, political viewpoint, gender, etc., and this universal connection is one of the reasons I love dancing so much. The contra dance communities I have danced with at weekend events have been full of friendly, caring, social people—people who already have so many of the skills needed to become anti-racist. I look forward to the work that we envisioned.

-Donna Hetrick



FROM AN ORGANIZATION:

In November 2020, the DanceFlurry Organization received a grant from CDSS to support diversity, equity, and inclusion training to be offered online by the organization Move Together. The DFO’s Community Culture Committee worked with Move Together’s coordinator, Lisa Powell Graham, and consultant Dr. Andaiye Qaassim to develop the program. Dr. Qaassim presented a two-hour training session in December 2020.

This was the first time in the history of the DFO that all branches—including our Board of Directors, event organizers, and Flurry Festival managers and committee members—have participated in a joint meeting or training. The committee had set a cap of 50 participants for the training, and there were 43 stakeholders present. Dozens more were invited and now have online access to the recording and training materials. We were successful in getting our group interested in, thinking about, and talking about diversity and inclusion in the DFO in general and at our events.

The DFO held a followup meeting on March 31, 2021 to review the material covered during the December training and discuss how to move our organization toward greater diversity and inclusion. Fourteen people participated, including a core group of Community Culture Committee members and several other Board and Flurry Committee members invested in continuing this work.

Guided by committee leader Lauren Keeley, participants reviewed Dr. Qaassim’s slides and discussed the ways in which they understood race to be a social construct. They further explored the concept of equity and considered reasons why “colorblindness” is not a useful solution to racial inequity. The group discussed the importance of using language and terminology that is respectful of the people it describes, as well as the difficulty of choosing appropriate language given that conventions and preferences change and vary throughout cultural groups. Participants recounted their own experiences with and understanding of the term “racism” and the various things it has signified within different times and contexts, noting that while once referring primarily to personal prejudice, racism is currently understood to be a structural element of our entire society.

The group agreed that an important next step will be seeking out community organizations and agencies we

might collaborate with in order to bring greater diversity to our events and include under-resourced and marginalized communities. Lauren subsequently created a spreadsheet to compile information on contacts committee members already have with other organizations. So far, list entries include organizations connected with local African American, BIPOC, and disability communities. Additionally, some participants have been attending a three-part Nonprofit Board Inclusion Training Series sponsored by a local foundation, and this DEI group expects to meet in alternating months going forward to continue its work.

The DanceFlurry is confident that this training and the additional work it inspired will have a lasting impact on our dance community.

-Lorraine Weiss and Shira Love, DanceFlurry Organization

FROM AN ORGANIZER:

Our Affiliate Ambassador region received a CDSS grant to help make possible an online cultural equity workshop, facilitated by Jake Hoffman and Kafari. Twenty organizers from communities in our region (Michigan, Ohio, and Pennsylvania) attended, as well as five organizers from Wendy Graham’s Ambassador region (Utah, Colorado, Arizona, and New Mexico). It seemed to me that everyone who came was engaged and willing to participate fully in the work we were doing. It would certainly be more powerful and effective to do this type of workshop in person, but Kafari and Jake used several different techniques to encourage interaction and personal involvement.

Feedback from participants indicated that they found the workshop useful both personally and for their communities. There was interest expressed in more workshops, sharing of resources, and opportunities to continue learning.

-Gaye Fifer

CDSS grants to help support anti-racism and equity workshops are currently available. Applications are being accepted on a rolling basis; the usual amount is \$500. Find out more at cdss.org/grants and email any questions to resources@cdss.org.

TELL ME MORE:
WHITNEY'S FAREWELL

By Graham Christian

One of the most pleasing and accessible dances new to the 9th edition of Playford's *Dancing Master* in 1695 is a longways entitled "Whitney's Farewell," which went on to be republished in every subsequent edition of that publication until its end in 1728, and, having been kidnapped into John Walsh's *Compleat Country Dancing Master* in 1718, was carried in later editions of that collection until 1760. James Whitney's career was nothing like so long, although, like a good dance, it was vivid and lively for certain. He was born in Stevenage, in Hertfordshire, and was trained as a butcher, but rapidly found his way into a life of crime, associating with disreputable people of both sexes, and became a fine dresser and a ready lover, and most of all one of a number of "gallant" highwaymen in the tradition of Claude Duval.

Whitney assembled a gang that may have numbered as many as 80 men by 1690. For the Crown, the activities of such brigands had a political dimension, as William III assumed, rightly or wrongly, that the bands were composed of Catholics or Jacobites inimical to his rule; as a result, William situated troops of dragoons on all the major roads around London. In one particularly spectacular raid on the St. Albans Road near London Colney in 1692, Whitney and 40 of his men attacked a coach carrying a chest of gold and coins—and the Duke of Marlborough. In the resulting skirmish between the detachment of dragoons and the highwaymen, as many as 10 of Whitney's crew were killed, but they made their escape with 500 guineas. In another set-to between Whitney's men and the King's men near Barnet on December 6 of 1692, several of the brigands were wounded, and a dragoon was killed. Whitney made a dash for London, but was betrayed, some say by a Mother or Madame Cosens, who kept a brothel in Milford Lane near St. Clement's Church in the Strand. The anonymous print issued shortly after his arrest shows how sympathetically he was viewed; this male pin-up, with his luscious tresses and splendid hat, coyly disclosing the shackle on his leg, seems remote from the scarred man of middle height,

missing a thumb, described in the arrest record. He was convicted at last for the robbery of 100 yards of lace the previous year. Whitney sued for his life by offering information against his accomplices, and then again by purporting to have knowledge of a Jacobite plot to murder the King in Windsor Forest, but to no avail. A fop to the end, he spent a hundred pounds on a richly embroidered suit to wear at his trial, but the authorities thwarted him. Some accounts give December 19 of 1694 as the date of his execution, but it was almost certainly February 2 of the previous year. Whitney made a great show of his gallows penitence, and intoned for an hour and a half about his ill-spent life, concluding,



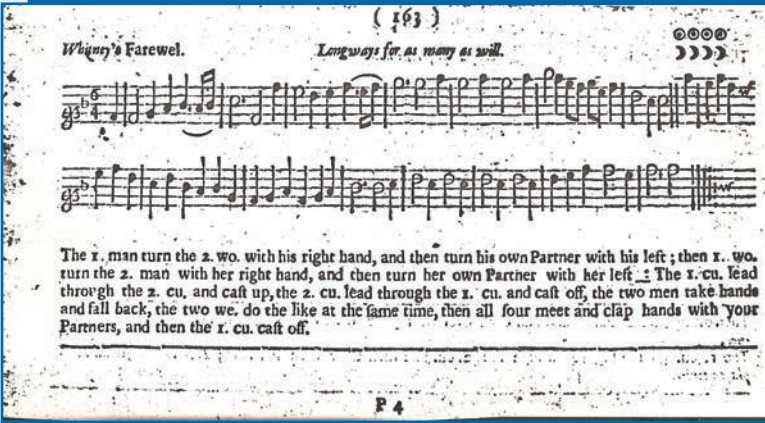
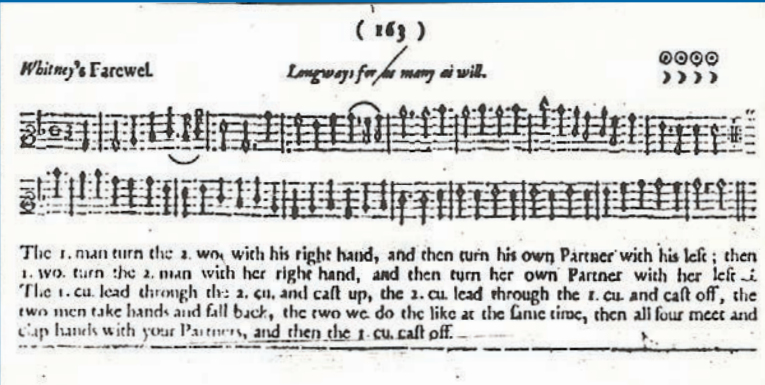
ABOVE: *The Trwe Effigies of James Whitney the Notorious Highwayman*. Anonymous print of 1813, copying an original engraving of c. 1694. Portraits, *Memoirs, and Characters of Remarkable Persons from the Revolution in 1688 to the End of the Reign of George II*.

I have been a very great Offender, both against God and my Country, by transgressing all Laws, both Human and Divine. I believe there is not here present but has often heard my Name, before confinement, and has seen a large Catalogue of my Crimes has been made public since. Why should I try to pretend to vindicate a life stain'd with so many infamous Deeds? The Sentence passed on me is just, and I can see the Footsteps of a Providence, which I had before profanely laughed at, in my Apprehending and Conviction. I hope the Sense which I have of these Things has enabled me to make my Peace with Heaven, the only Thing that is now of any Concern to me. Join in your Prayers with me, my dear Countrymen, that God will not forsake me in my last Moment.

He was thirty-four years old.

At once, romantic fantastifications began to attach themselves to his name. In youth, preparing to steal a horse, it was said, he mistook a she-bear for the horse (it was dark in the barn), and she threw her paws around him: a true bear hug. Or again, that he robbed a notoriously miserly moneylender and tied him backwards on a horse. "Captain" Alexander Smith's account of him in the 1714 *Complete History of the Lives and Robberies of the most notorious Highwaymen, Footpads, Shoplifts, and Cheats of both Sexes in and about London and Westminster* set the seal on Whitney's legend, and it is not hard to see a foreshadowing of the glamorous MacHeath in *The Beggar's Opera* (1728) in the Hertfordshire gallant. He was, according to some accounts, an articulate critic of a society at once brutal and lackluster; he is supposed to have said to one of his victims, "Is it not more generous to take a man's money from him bravely, than to grind him to death by exacting eight or ten percent, under cover of serving him?"

The tale of the tune is almost as tangled: the cheery F major melody began as "Russell's Farewell, or Monmouth's Lament." William Russell, Lord Russell (1639-1683) was one of the leaders in the ill-advised Rye House Plot to depose Charles II in favor of his illegitimate son, James Duke of Monmouth (1649-1685), and a ballad and tune were quickly created for the occasion of Russell's execution, but the tune found more lasting fame when it was used for "The Notorious Robber's Lamentation," which purported to be Whitney's confession in the form of popular poetry, beginning, "I on the Roads have reigned long / In open Villainy, / But now with Iron Fetters strong, / In Prison close I lie." The tune was also used for another grim ballad,



ABOVE: *Whitney's Farewel* (sic), as it appeared in the 9th edition, above, and the 11th edition, below. In the 9th edition, the second to be issued wholly under his supervision, Henry Playford was still using the lozenge-like "black note" notation; with the 11th edition, he began the shift toward the more legible "tied note" notation.

"Whitney's Dying Letter to his Mistriss that Betray'd Him: With her Answer," although it may have come as a surprise to Mother Cosens that she filled the place of a mistress, much less that she stabbed herself in remorse, as she does according to the text of the broadside. The tune was also used for "Johnson's Farewell" (another criminal confession), and for "Fatal Love," the conclusion of which needs no explanation. The dark tone of the ballads is consistent and notable, and wonderfully incongruous with the tune. Whitney, like Jonathan Wild and Jack Sheppard and other dashing outlaws, was remembered with something like admiration long after his death; as late as 1855, the historian Macaulay called him "the most celebrated captain of banditti in the kingdom." Whitney's ambitions, and his ill-gotten riches, have vanished—but we have the dance.

Pandemic Panaceas

Engaging the body. Engaging the mind.

THIS PART OF THE WORLD

By Rachel Bell

The pandemic has been a wild ride for all of us. For me, it has been a strange mixture of grief and contentment, of losing my way while somehow also finding a version of myself that I didn't know existed.

I had been thinking of putting together a book of my tunes for ages, but had trouble even beginning the process when I was constantly traveling from one gig to the next. The pandemic forced me to sit still long enough to dive into some big, long-term projects, and that was such a gift. Last fall, I set to work combing through the 100+ tunes I've written in the past 15 years. They were a jumble, some still in scribbled form, others transcribed in various notation programs with very little consistency.

I finally settled on a list of 80 tunes and then buckled down to work through them all. I never would have dreamed that I would have so many decisions to make while compiling this collection. I wrestled with endless questions about chord progressions, bar lines, and ties. Yet during the most intense period of COVID winter isolation, the book provided a welcome focus to my days. It became my companion. I was fortunate to have an incredible support team walking every step of the way with me—at least twelve people who were crucial to the process. They have my undying gratitude, and you can read more about them in the book!

As the months wore on, the proofreading and editing intensified, and I started to feel imprisoned by the project. But then, miraculously, the finish line came into view, and *This Part of the World* was born. I named the book for a tune I wrote after moving to Brattleboro, VT. The tune "This Part of the World" is one that came into my head



ABOVE: Rachel picking up her first batch of books from the print shop.

fully formed, unexpectedly; other tunes in this repertoire emerged as tiny snippets that I worked and reworked to develop into full melodies.

The thing I didn't quite anticipate was how meaningful it would feel to watch the whole collection come together. It was like reliving my career. These tunes are my scrapbook, capturing snapshots of significant experiences I've had and places I've visited, as well as honoring people I cherish. I also began to recognize this as an opportunity for a new kind of connection with the music and dance community that I love so much. I miss being out there playing for dances more than I can even describe. I miss seeing all of you, feeling the joyous energy exchange that happens in dance halls, staying at your houses, and sharing meals together. But I feel a little better and a little less isolated when I imagine that some of you will sit in your kitchens playing these tunes. Perhaps some of you will curl up on the couch and read through the stories. Maybe this is one small way to keep our dreams of dancing and making music together again alive.

Listen to samples of some of the tunes!



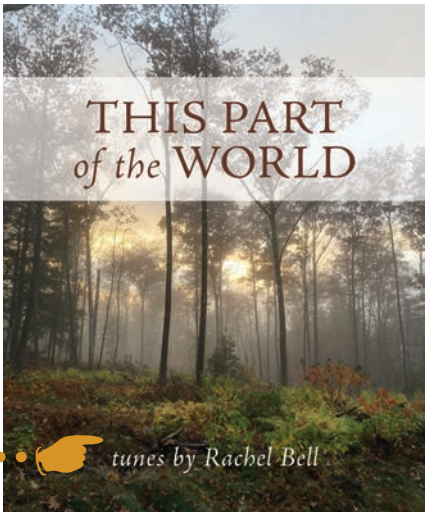
Check out the book!

This Part of the World

Slow, free Rachel Bell, 2019

In 2018 I moved from Western Pennsylvania to Brattleboro, VT, drawn by the magnetic force of Karen Axelrod, Becky Tracy, and Eric Martin, as well as the dance and music scene in general. Although I miss being near my family, this move is the best thing that's ever happened to me. This place feels so magical, not just because of the music, but also because of the community, the hiking, the waterfalls, the quirkiness, the arts culture... on and on.

This can be played slowly and freely, not quite a waltz, with the feel of an air. I like to play it in a hushed way a few times through and then build up to a fuller version that uses the Bb and Dm in parentheses.



Pandemic Panaceas

Engaging the body. Engaging the mind.

THE PORTLAND MEGABAND 2021 VIRTUAL CONCERT

By Sue Songer

The annual Portland (OR) Megaband contra dance on the second Saturday of March is a much-anticipated occasion for band members and dancers alike. It is a festive affair in a beautiful hall with 75 musicians and up to 600 dancers. In 2020, just one week in advance of the event and after the band had been rehearsing for two months, we made the difficult decision to cancel the dance. By October 2020, with the prospect of missing another Megaband “season,” the Portland Country Dance Community board allocated funds for a new idea: The Portland Megaband 2021 Virtual Concert Video.

So, with 67 musicians signed on, seven tunes selected for three separate videos (jigs, reels, waltz), arrangements decided with roadmaps through the music outlined, five guide tracks for each of the three videos laid down (some specialized for horns and percussion, some with voice directions), instructions written for each set, four rehearsals Zoomed, 207 videos uploaded, each video reviewed by the organizers, technical glitches removed, videographer magic completed—149 days from when the project was first proposed to the band (with conceptualization another month or two prior to the band start date), the Portland Megaband released its concert video in March 2021.

Knowing that the technical aspects of recording would present a challenge for many band members, we organizers chose tunes from the Megaband repertoire that were both accessible and recently played. The various arrangements (sections coming in and out, drones, harmonies, trading phrases) were all familiar patterns from our live dances. Band members did have to become accustomed to responding to voice or written directions rather than the conductor hand

signals used at live dances, though. We used the Zoom rehearsals to practice playing along with the guide tracks and to learn when and when not to play and how to switch tunes without the benefit of a conductor. (The conductors on the video were added after the fact.)

Following the release, the three separate video compilations were merged into one, converted to HD, and the final version was placed in its permanent home on YouTube: bit.ly/PortlandMegaband2021. As you watch, think not only of the technical details outlined above but also about each band member working in isolation during the heart of the pandemic and the dreary winter days. They faced and overcame the challenges of learning new technologies, patiently recording multiple takes (often amidst tangles of cords and gear) until they were satisfied with the results. Each band member contributed their piece of musical heart to the connected whole. It held us together during the 2021 season and now gives us something to look back on with pride.

The all-volunteer Portland Megaband is open to any musician on any acoustic instrument at any level of experience, and skills range from expert to beginning. It plays a benefit dance once a year for PCDC.

This tune, “The Banks of the Inverness,” is the first tune of the set of reels.

Sue Songer is founder and director of the Portland Megaband. Drawing from the Megaband experience, Sue travels to other dance communities to work with local musicians in an open band format. Sue is well known for her contributions to the larger dance community, including publishing the Portland Collection tune books and companion CDs. portlandmegaband.com



The Banks of the Inverness



Notation by Susan Songer

Watch the Megaband!
And play along!



Using Inclusive Language

By Kelsey Wells and Ben Williams

Last year, CDSS created a style guide to help govern all of our outward-facing publications. What started as a project to update our logo and make sure all our blues matched ended up being an opportunity to take a fresh look at our habits (or lack thereof) around language and grammar.

Embarrassingly, this is the first time CDSS has used an internal style guide across all our publications, and we’ve already seen many benefits of having such a structure to guide our writing and copyediting. One ongoing benefit is the reminder to constantly think about our word choices and try to decide how they could potentially be harmful.

In the past few months, some of our staff have been intentionally learning about liberatory language practices, and we want to share a little about what that means for the News and other CDSS communications with you.

Alex Kapitan, of radicalcopyeditor.com, defines liberatory language as language that “not only actively affirms all life and the full diversity of human experience, it also works constantly to communicate love, compassion, and nonviolence.” We also think of these qualities as great strengths of our dance, music, and song communities!

One of CDSS’s four core values is Inclusivity. How can we claim to have a core value of inclusivity if we knowingly publish harmful language?

This language ranges from racially-charged epithets we can all agree should be removed from our vocabularies, to common words like “crazy”—a word we probably use every day without thinking as an adjective to mean “wild” or “intense.” What harm can using a word like “crazy” do? On one level, it’s been actively used as an epithet against



women and people with mental illness. On another level, it subtly reinforces a worldview in which mental illness is derided, problematic, and unworthy.

Our goal isn’t to avoid offending people, or to be “politically correct” (a term which itself was originally created and used disparagingly) but instead to be welcoming and thoughtful. We want to be sensitive in how we communicate, just like we would with friends and loved ones, as described in this [excellent series of articles by Alex Kapitan](#).

Armed with a better understanding, CDSS is looking forward to updating the language on our website (as well as in our regular communications) as we plan a major redesign later this year. We will no doubt make mistakes, and we welcome your feedback in pointing out language we use that is harmful as we learn and grow.

Other resources

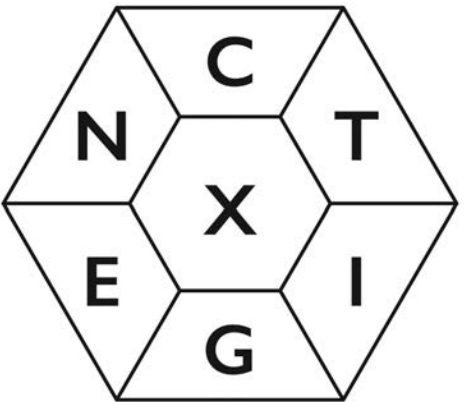
selfdefined.app
[Ableist words and terms to avoid](#), by Lydia X. Z. Brown
diversitystyleguide.com

BEEHIVE

By Kelsey Wells

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 33 points, on page 33) 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*.



DRAW ON YOUR HEAD

From Julie Brodnitzki

Julie brought this game to a CDSS staff meeting earlier this spring, and we wanted to share it with our readers! Any number of people can play. Each person participating needs something to draw with (a marker or thicker pen works best) and something to draw on, including a small, hard surface (like a notebook or paper on a clipboard).


The game consists of three short rounds. To start, the leader asks other players for three suggestions of objects to draw (e.g. a basket of fruit, a lightbulb, a guitar). In the first round, each player has one minute to draw the first object as accurately as they can... with their paper on their head! When the time is up, players compare drawings. The second and third rounds continue the same way.

Play as many rounds as you like! This game is also fun via video chat!



DANCE

at John C. Campbell Folk School



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

Dear Dance Community,

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

2021 DANCE WORKSHOPS

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

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

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

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

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

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

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

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

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

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

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

Watch for our new catalog in January


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

June Harman

artist, dancer, caller

‘There are shortcuts to happiness, and dancing is one of them.’
— Vicki Baum

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




‘Swing Your Partner’

juneharman.com

Contra Holiday in Medieval England

Stringrays April 7-14, 2022 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



Lake City Virtual Contra Dance



Live Music & Calling
Thursdays 7-9 PM Pacific
www.seattledance.org/contra.lakecity

**Toronto English Country
Dance Assembly**

presents
a weekend with caller

Joanna Reiner Wilkinson

May 20-22, 2022

music by

*** Goldcrest ***
**Daron Douglas, Paul Oorts
& Dave Wiesler**

Location:
Toronto, Ontario, Canada

www.tecda.ca

See you at camp
this summer!

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

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Pangram (three points each): exciting, extincting

One point each: excite, exec, exegete, exegetic, exigence, exigent, exit, exiting, extent, extinct, next, nixing, text, texting, xenic

Find words we missed? Email news@cdss.org and let us know!

CDSS NEWS
Country Dance & Song Society
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Comic by Liessa Bowen