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SUMMER 2022



BALANCE AND SING online store

*This
Summer*

Find wonderful new resources along with great **new music** in the CDSS Store. **Gift certificates are always available online in any amount!**

By Jenna Simpson

Revelations: A Book of Dances

The latest from renowned choreographer Jenna Simpson includes 19 English country dances, two Scottish country dances, and one contra dance. It contains popular dances devised since the publication of her last book (*Under the Influence*) including “Revelations” and “Well Donne,” as well as pandemic-era material. The contents will certainly be of interest to callers and dancers who enjoyed her first book, and anyone else looking for excellent new dances!



*By Naomi Morse, Paul Oorts, and
Dave Wiesler*

Champagne: Music for Dances Choreographed by Jenna Simpson

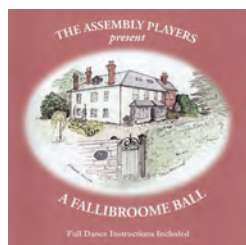


Sixteen dance-length recordings expertly played by Dave Wiesler, Naomi Morse, and Paul Oorts. The dances are a selection from Jenna Simpson's first and second books (*Under the Influence* and *Revelations*). The selections were made in order to provide recordings for popular dances which did not previously have easily accessible danceable recordings.

By The Assembly Players

A Fallibroome Ball

The Assembly Players' (Nicolas M. Broadbridge, Aidan N. Broadbridge, and Brian K. Prentice) final recording—with tracks chosen after the Assembly Ball Program in 2009 that was drawn from Nicolas Broadbridge's revised edition of Bernard Bentley *Fallibroome Dances*.



By Tony Parkes

Square Dance Calling: An Old Art for a New Century

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



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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: "Synergy" Two photos by Doug Plummer merged into one.



THIS PAGE: *The CDSS staff and board recently met at Pinewoods, all together for the first time in more than two years. See more on page 6. Photo by Ben Williams.*

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ANNOUNCEMENTS

CD+S Online, Volume 3

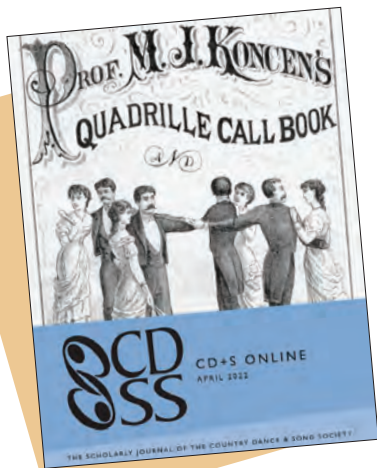
We're excited to announce the publication of the third volume of CD+S Online, the scholarly journal of CDSS. This volume has three articles on very different topics, across three centuries, but all evolutionarily connected.

Grand March from Alan Duffy explores the history and choreographies of complex patterns like the Grecian Cross, the "X," the Arbor, and more, including a number of diagrams and links to historical dance manuals.

Chloe Middleton-Metcalf's *Couple Dances*, *Douglas Kennedy's English Folk Dance Society*, and *The British Old Time Dance Revival* explores the way in which, shortly after World War II, EFDSS Director Douglas Kennedy changed the shape of the society by moving away not only from the Sharp-centered Playford repertoire but also away from the influences of a leisure time competitor, old time dancing, a couple dance form whose origins she also explains.

And finally, did you think the days of collecting traditional dance were over? Bob Dalsemer, 2011 Lifetime Contribution Award recipient, presents *A Traditional Square Dance in Upstate South Carolina, 2007-2011*, providing notes about the structure of the evening, the figures, the swing, and the music.

Check out the journal as an online flipbook or download the PDF at cdss.org/cd+s.



Camp Scholarships Available

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

Singing Together Safely Resources Now Available

It's not too late to check out valuable experiences and perspectives that were shared during our May Web Chat! Organizers of song groups in Vancouver, BC, and Rochester, NY, described ways they have successfully kept their groups connected using both in-person and online singing events. Our third guest, a public health professor from Atlanta, GA, provided current COVID-19 news and important implications from her public health expertise, including suggestions especially pertinent for song group organizers. Visit cdss.org/web-chats for the video, slideshow, and transcription for this and all previous Web Chats. Questions? Email resources@cdss.org.

Sarah Presents at Northeast Dreamin'

Sarah Pilzer, our Director of Operations, recently shared some of her expertise in Salesforce (our membership management software) at the Northeast Dreamin' conference in Providence, RI. Sarah's session focused on ways other nonprofits can use some of Salesforce's functions to make managing memberships and donations easier. Thank you, Sarah!

New Resource for Open Bands

"Open Dance Bands: Best Practices Shared by 35 Groups," compiled by Emily Addison, is now available! This free online resource shares tips for starting an open dance band and ideas for already established groups. Check it out at cdss.org/open-dance-bands.



GROWING PROGRAMS

that are both
well-suited
for today's
environment
and beneficial
for the future.

Community Grants

financial support
for communities
re-emerging from
the pandemic

Camp Scholarships

helping more people
experience our
camps, with a 33%
increase over pre-
pandemic funding

Community Resource Portal

crowd-sourced hub
of free information
to foster cross-
community learning,
with better
searchability coming
this summer



Hello from the Staff and Board!

In May, we met in person for our annual meeting for the first time since 2019! We are excited about all of our new and continuing work. Enjoy these few photos from our time together at Pinewoods.

Photos by Kelsey Wells



Online Programs

affordable and accessible opportunities to learn and grow, no matter where you are

Podcasts

in-depth conversations with expert practitioners offering insight, tips, and history for every listener



Your support makes all of this possible. Be a growth agent for the traditions you love!

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Friends,

Your support over these many months has kept us going through challenging times. Halfway through 2022, we are busy and inspired with so much good work! All of the programs you see here are made possible by members' and donors' support. Keep us going strong with a gift to our Spring Appeal!

LEFT: Photos by Doug Plummer (left and center) and Deborah Payne (second from left, far right). Screenshot from CDSS Common Time with Daily Antidote of Song.



STORIES FROM THE CDSS

Legacy of Joy Society



DORCAS HAND

“My Board terms cemented what I already knew: the world needs more music, dance and song.”

An avid contra and morris dancer since the '70s, and later a caller and co-founder of Houston Area Traditional Dance and Song, I took a few years off from dance leadership while my boys were small. I returned to dancing and calling again in 2000, and there was CDSS, ready with books to buy, read, and incorporate into my calling! When my friend Joseph Pimentel asked me if I would be willing to serve on the CDSS Board, I was surprised but curious. I had the impression that CDSS was a northeast-centric organization, but Joseph suggested that the more that people like me from communities beyond the northeast served on the Board, the broader CDSS's reach and perspective would become.

So I joined the Board in 2010, serving as a member-at-large and then as Vice President. I learned so much in that service about dance, music, and song; about spreading the skills across the continent; and about how Board service works to the benefit of all the members. My Board terms cemented what I already knew: the world needs more music, dance and song.

Serving on the Board was a big commitment. I was glad to give that time and energy, to ensure that dance, music, and song—and CDSS's work supporting them—continued to move forward. I truly believe CDSS will continue to spread our traditions and encourage deeper understanding of these traditions to new generations. Including CDSS as a beneficiary in my estate plans is my way of keeping them moving on into the future.

YOU TOO CAN BE A DANCE ANGEL...

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

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

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

To join, fill out the online form at cdss.org/legacy, or email Robin Hayden at robin@cdss.org. Considering including CDSS in your estate plans but don't know where to begin? Check out our FAQ page: cdss.org/loj-faq, or fill out the Expression of Interest form, and we'll be in touch to help you figure out your options.

FROM THE (NEW!) MEMBERSHIP COORDINATOR

I first heard the four combined letters of “CDSS” when I was 14 years old as I walked into the Atherton in Honolulu, HI, to play my very first contra dance. As an Affiliate, they proudly displayed their connection as one of the first things you saw as you entered those doors. For me, CDSS was an enigma of an organization that existed somewhere on the mainland, very far away, where it was probably always cold.

As the magnetism of the dance world drew me to New England, the CDSS picture became clearer and more concrete. Being a New Generation Initiative scholarship recipient, and later a staff member at Pinewoods, I felt empowered to pursue my passion and become a full time dance musician.

When the pandemic hit in 2019, everything that I knew and loved was suddenly on pause—just as it was for all of us. I was living in San Diego and felt even farther away from everyone and everything that mattered. As the community pivoted to being online, I realized that there were in fact ways of staying connected and was in awe of the huge group effort from across the world to keep things going.

I learned a lot about myself. I actually like being at home and being able to give to my community in the comfort of my little office, with a constant breeze and a hummingbird feeder right outside my window! The daily perfect lattes made by my fiancé Ben certainly didn't hurt either...

When CDSS posted the position for the new Membership Coordinator, I was thrilled about the new possibilities. Now several weeks into the job, I'm excited to be connecting with the community in a new and interesting way while still being able to continue my love (and need) of playing for dances. As I attended one of my first staff meetings this past month where everyone took their turn sharing what they're currently working on, I was astounded to realize



how much each staff member does, and how many ways CDSS works to serve the community.

As a new staff member, I'm in complete awe of the passion and dedication that the staff have to serve our members and community. We have a long road ahead of us into the unknown future, and I'm proud to be on a team that is in the process of being transformed, as I continue to be transformed myself. So I thank you for your support! I'm eager to get to know even more of you as we work together for the future of our community.

Audrey (Knuth) Jaber, *Membership Coordinator*

ABOVE: Photo by Michael Eskin at the Ould Sod Irish Session in San Diego.

Wednesday Zoom Dancing in Victoria:

What We Did and What We Learned

By Rosemary Lach and the Wednesday Zoomers

By March 2020, the Victoria English Country Dancers had been dancing together every week for some 20 years. We were accustomed to gathering in our own hall, socializing, and dancing to the sounds of our own Dancehall Players. Then we found ourselves with time on our hands, with everyone at home, many of us on our own. As soon as it became clear that we wouldn't be dancing in person in the near future, we started to host weekly Zoom dances. It took a bit of doing and a lot of help to get the technology organized, but as it turned out, when called upon, there was plenty of expertise available in our community to work out the kinks. We did not expect to be Zoom dancing for as long as we did, but we kept the weekly sessions alive (and well-attended) until we were once again able to dance together in the same room.

We gathered our local community together every Wednesday evening at 7:00 for a pre-dance visit. From 7:30 to 9:00, dancers from distant communities joined us for dancing, after which we opened up the "chat" again. We intentionally kept the numbers small—by invitation—ensuring that our core group of 20-25 dancers would fit on a single screen. To our delight, dancers joined us from all over: Vancouver and other locations in British Columbia, as well as Washington state, a significant contingent from Oregon, and a scattering of dancers from New York, Texas, Hawaii, and elsewhere. This small group of dedicated Wednesday "Zoomers" coalesced into a community unto itself, becoming closely knit as time went on.

To keep our dance calendar interesting, we held several special events. With the blessing of the Seattle Ball

committee, we hosted two "Seattle-Balls-That-Would-Have-Been" at their usual time in February. Dances were selected in keeping with the intended ball program, and in 2022 we had two musicians from Seattle play for the waltzing part of the evening. We have also hosted "The Virtual Victoria Day Ball," "Twelfth Night," the "Sunflower Virtual Ball" as well as a number of special theme programs (Animal Fair, Water, Spring Flowers).

So what have we learned from Zoom dancing? And what effects have dancing on Zoom had on our in-person dancing and calling?

As a caller, my goals for Zoom dancing evolved as we became more used to the technology and more comfortable seeing each other on the screen. Initially, I called familiar dances as they were written, but this soon changed as I grew bored waiting for the ghosts in my own room to do something! (I always dance while Zoom calling.) I immediately started to adapt and rework familiar dances so that they would work for solo dancers on Zoom—dances I now think of as "inspired" by the original dances. I try to maintain the feel and spirit of the dance and include signature figures when appropriate. My aim has always been to have dancers moving continuously to beautiful music. Given my own lack of space, I encouraged the dancers to alter figures and adapt their movements to fit their own conditions. I emphasized that their dancing would always be beautiful because it suited their own style and space—a perfect creation. As we all return to dancing together in the same room, I find I'm now quite comfortable with adjusting the figures to fit the occasion, the space, and the dancers (for example, when we have an influx of new dancers).

"I valued the supportive and connecting spirit of the participants in uplifting us—not just to carry on but to do so with strength and kindness and felt community."

—Lyle Rumpel

During our Zoom dances, I noticed dancers becoming more confident and inventive as they moved around in the confines of their space. If I called something that didn't seem to work, I saw dancers improvise figures that felt better. In addition—perhaps in the absence of distractions on the dance floor—dancers have become more aware of the phrasing and rhythm of the music. I'm seeing dancers moving more promptly to get back to where they need to be for the start of the next figure—a

great skill to take back to a full room of dancers.

The increased confidence in their own ability to adapt and dance creatively has had a negative impact for some dancers returning to in-person dancing. Solo dancing for two years has made it more difficult for some to take on a leadership role when needed to help a partner. We have to remember that we are dancing with a room full of dancers. As a caller, I have to remember that I am no longer calling to solos or duos. There are two couples in a duple minor set, and both couples require instructions.

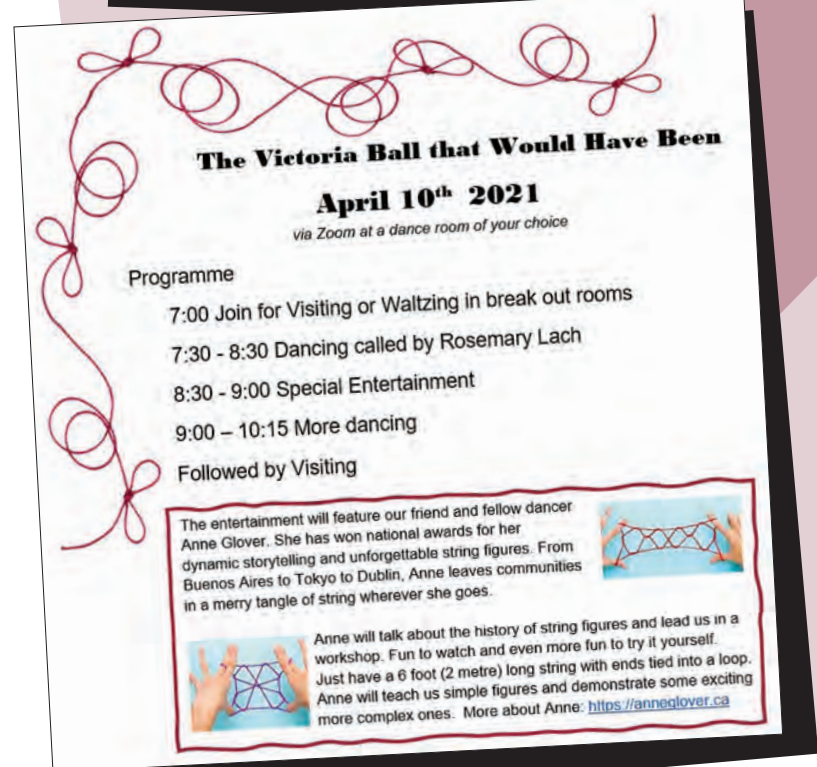
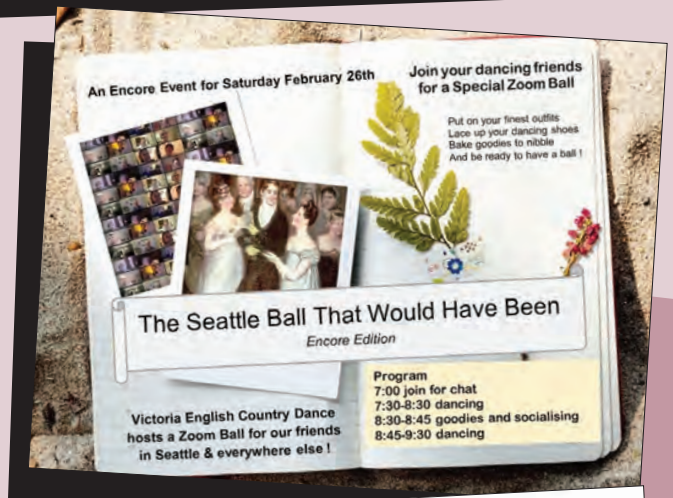
What else can we tell you?

Community support: These sessions would not have come about without the support of our local dancers and the wider Zoom community. Martha Burd, a Victoria dancer, took on the organization of the weekly dances by making sure the links worked seamlessly. She crafted entertaining announcements and kept us enthralled with her novel and creative themes—not to mention making sure that my living room looked festive on screen for the numerous special events. A group of anonymous “Christmas Angels” from the Wednesday sessions approached our sound engineer, Doug Butler, with a proposal and funds to upgrade our sound equipment. In this way, we were able to provide much better sound for our dances. Doug acquired it, made sure it worked, helped me learn and manage it, and monitored our dances to give us the best sound possible. Zoom dancers from other communities also offered to help Martha with our special events. In all of this, we’ve become one big family.

And then there was the music: Not only did we dance to a wonderful selection of music, but a number of participants played along with the recordings in the comfort of their homes. In the absence of dancing to live music, I was fortunately able to rely on my extensive music library, often introducing dancers to musicians and tunes that were new to many. With recordings differing in tempo, instrumentation, and feel it was always an interesting challenge to select a particular recording for a dance. Usually it depended on my mood—which may have changed by the time I called the dance. In any one evening we might have danced to music from ten or more favorite bands from across the continent.

Finally, and most importantly, Wednesday Zoom dancing created a community of dancers from all over. We know more about these Zoom dance friends than we do about

many of our local dancers. We’ve visited their living rooms, discussed the art on their walls, chatted weekly, and enjoyed seeing their faces without masks. There’s a warmth to our Zoom dancing despite the isolation, distance, and technology. It’s been good, and we now look forward to meeting our Zoom friends in person on the dance floor.



Remembering George Fogg

By Nikki Herbst

My dear friend George Fogg passed away on March 31, 2022. George received the CDSS Lifetime Contribution Award in 2012. He brought smiles to all who were lucky enough to know him, and we miss him! Here is an excerpted version of the article that was in the CDSS News in 2012, and the full article can be seen at cdss.org/george-fogg.

George danced since he was a youngster, starting when his parents took him to dances at Grange halls, and continuing when, as a young man, he ventured out to folk dance clubs in the Boston area. Eventually, perhaps inevitably, he began teaching when there was a need, because he couldn't stand the thought of a dance series folding! He was also an organizer, spending countless hours doing the important yet thankless tasks necessary to start up dance series, run Playford Balls, reinvigorate dance camps, and, perhaps most important, make people welcome onto the dance floor at venues all around the country.

George was friendly to everyone and an expert at getting beginners out onto the dance floor, endlessly enthusiastic about dancing and dancers, and full of good humor that quickly made everyone around him smile, laugh, and dance! George was a storehouse of stories waiting to be told and passed on. He maintained the Country Dance Society Boston Centre archives for decades. In honor of his long years of service, George was made a "Life Member" of Boston Centre in 1982. His dancing, teaching, organizing, and archiving also led to writing. As both an aid to scholars and dancers now and a legacy for those to come, George has published four books co-authored with Kitty Keller and the popular "Neal Book" co-authored with Rich Jackson, all of which are invaluable to our dance community (and available at CDSS).

George was the Dancing Master at the Hartford Playford



Ball in Connecticut, Sudbury Militia Balls at the Wayside Inn, and Billerica Colonial Minutemen in Massachusetts. He was a member of CDSS, CDS Boston Centre, English Folk Dance and Song Society, New England Folk Festival Association (NEFFA), Pinewoods Morris Men (PMM), and Black Joker Morris Men. He produced over 40 Christmas Country Dance Balls and George Washington Birthday Balls. George went on hundreds of morris tours, including trips to England with the PMM and Black Jokers. In addition to teaching hundreds of one-night stands, George taught for two dozen organizations, at a dozen dance camps, and in numerous workshops in more than 20 states.

Spending time with George always involved laughing. He wasn't afraid to laugh at himself and liked to share things he calls "Fogg Tidbits," like, "I had never seen the name Jockey to the Fair-O written out. I always thought it was Jockey to the Pharaoh!" Other stories were full of interesting references to history and personal memories. Here are a few excerpts:

"My parents belonged to the Patrons of Husbandry (Grange), No. 128 Amesbury. One of the members, John Clark, became Santa Claus. He would jump around, acting jolly, etc. My mother told me later the first time Santa came I was scared and cried and cried. However, as I grew older I overcame my fear because there was always a present under the tree with my name on it. After Santa left, there would be some dancing. It



was at one of these Grange parties I danced The Virginia Reel with my mother..."

"After the bombing of Pearl Harbor, life took on a new avenue. Everything was for the war effort. The 4-H Club met upstairs in the Salisbury Plains one-engine firehouse. We had scrap drives and [learned] how to grow our own food, what to do in bombings, defense, health care, etc. I raised two pigs as part of the 4-H project and war effort... After high school in 1946 I enlisted in the US Army. I took training at Fort Dix, New Jersey, and was sent over to Germany in early 1947... I graduated in 1953 from Thompson School of Agriculture, University of New Hampshire, Durham, NH, and found employment with Joel T. Whittemore, Stoneham, MA, basically a carnation grower. I began working in the large plant and one day Lee Whittemore asked me if I'd like to go square dancing [at the YWCA in Cambridge, MA]. I leapt at the opportunity. Little did I know how the original invitation by Lee to attend a square dance would add to and change my life forever."

Beyond the six-page, single-spaced "dance résumé," 45-page "personal dance history" and 21- page "how I got started in dance" story, all sent to me by George, is the fellow I treasured most. He was the guy who made sure beginners



were welcomed onto the dance floor, who took the time to send along a joke or a story because he thought it would make me laugh, who himself laughed readily and teared up, full to the brim with memories of times with special friends. He was funny, tireless, welcoming, generous, stubborn, outspoken, irrepressible, and inspiring. I am proud to have had him as a friend.

OPPOSITE PAGE: Photo by Jeff Bary. **THIS PAGE:** George at the George Washington Birthday Ball in 2009; photos courtesy of George Fogg.

STARRING YOUR RECORDER

By Judith Klotz

“Starring Your Recorder” is a gift to the world from musicians and dancers who have experienced the connection of English country dancing and early music. These videos feature acoustic, Renaissance band accompaniments for easy soprano recorder tunes. They can be accessed without charge, and ad-free, from Gotham Early Music Scene at gemsny.org/syr.

The pandemic prompted New York’s Gotham Early Music Scene (GEMS) leadership to look for new ways to promote early music. Many beginning recorder students in primary school classrooms are not aware of the entire family of recorders, nor of the rich context of other historical instruments, nor the Medieval, Renaissance, and Baroque music to which these instruments open doors. I imagined that playing with a Renaissance ensemble might open these worlds to young students, their teachers, and their families. Historical dance tunes, in particular, seemed ideal for that purpose. In researching web-based or CD-based accompaniments designed for children learning recorder, every example that I found used synthesized music, much of it creative, but not reflecting the styles of the recorder’s traditional repertoire.

For “Starring Your Recorder” we used acoustic accompaniments and highlighted each performer and instrument. Our Renaissance “band” consists of lute, viola da gamba, tenor recorder, and percussion. Three of the six tunes are among those often taught to children in classrooms. Two are Renaissance dances. One is Medieval. Each video is completely self-contained, can be repeated as many times as desired, and in any order. Each is about 12 minutes long, and comprises:

- **Introduction: identical for all six videos**
- **Instruction for the tune with music notation**
- **Renaissance band accompanying students, with notation**
- **Spotlight a performer and instrument**
- **Band accompanies the tune again, without notation**

The founder and Executive Director of GEMS is renowned ECD leader and impresario Gene Murrow. He plays and teaches recorder and has been program director at Early Music Week and president of the American Recorder Society. The music director of the videos is Daphna Mor, recorder virtuoso, world music performer, and humanitarian. She and our public school music teacher advisor from Queens, Michael Roberts, teach the tunes and interview the other band members. Our outstanding and diverse ensemble members are Paul Holmes Morton on lute, Patricia Ann Neely on bass viola da gamba, and Jianpeng Feng on various percussion. Daphna added tenor recorder and was assisted in preparing the accompaniments by Brian Key.

Our talented and dedicated team of musicians and technicians recorded the six videos in one day in midtown New York. The series was brilliantly edited by the superb Janet Shapiro of Brandenburg Productions, Inc. Gene graciously took the modest role of announcing and logging the takes. That day happened to be the 2021 New York City Marathon. We called it our own marathon because we were setting up, rehearsing, and filming for about 12 hours.





LEFT: *The “Starring Your Recorder” ensemble includes (left to right):
Paul Holmes Morton - Lute
Patricia Ann Neely - Viola da Gamba
Daphna Mor - Recorder
Michael Roberts - Recorder
Jianpeng Feng - Percussion*

BELOW: *“Starring Your Recorder” is a free video series to introduce beginning players to early music.*

Each musician was interviewed on the “spotlight” section of one video by Daphna or Michael about how they came to play their instrument and why they love playing it. They then played a brief solo showing off its sound and potential for virtuosity. We also included an excerpt of an ensemble of 13 young Dutch recorder players (Royal Wind Music) clearly having a wonderful time with recorders from alto to contra-great bass (over ten feet tall).

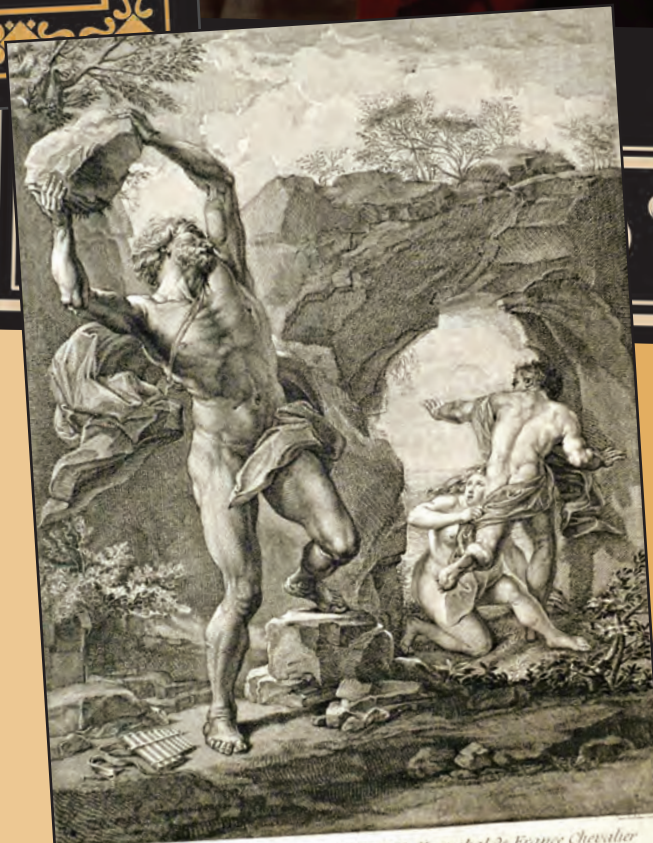
The “Resources” pdf on the website gives more information on the specific tunes, the rationales for including them, and links to educational resources and other early music and instrumental websites, including lists of YouTube videos featuring young people playing recorders.

Among the historical tunes are a syncopated tune from the beloved *Libre Vermell de Montserrat* (Medieval Catalan) originally called “Cuncti Simus Concanientes” which we translated as “Singing Together on the Mountain.” Cuncti also has a nifty drone.



So far we have received many enthusiastic compliments from adults who have seen the finished products. Some have even played with the videos. Now we hope they will be utilized in classrooms and at home. In particular, teachers can easily share the URL with their students to enjoy on their own. My thanks to all the GEMS leadership and staff for making the process of creating and completing this project so successful and fulfilling.

“I imagined that playing with a Renaissance ensemble might open these worlds to young students, their teachers, and their families.”



UPPER LEFT: George Frideric Handel at Cannons ("The Chandos Portrait"). Painting by anonymous artist, c. 1720. **UPPER RIGHT:** Johann Christoph Pepusch. Painting by Thomas Hudson (1701-1779), c. 1735. **RIGHT:** Polyphemus, Acis, and Galatea. Engraving by Giuseppe Baroni after a painting by Pompeo Battoni, c. 1761. **FAR RIGHT:** The Dancing Master. The Third Volume (2nd Edition).

Dedite a Mylord COMTE DE THOMOND Maréchal de France Chevalier
des Ordres du Roy Gouverneur du neuf Brisac Colonel d'un Régiment
d'Infanterie Irlandaise et Commandant pour sa Majesté en Languedoc.
D'après le Tableau original de Pompeo Battoni de 3 pieds de haut sur 2 pieds 4 pouces de
largeur qui est dans le Cabinet de M. le Bailli de Breuille d'Arbois à Paris de son Ordre de Rome

Tell Me More: The Irish Howle

By Graham Christian

One of the more unassuming entries in one of the last Playford dance publications is “The Irish Howle,” which appeared in the second edition of the *Third Volume of the Dancing Master*, now under the guidance of John Young, in around 1726. Given that this era marked the sunset of the Playford firm, this dance did not have a long career in its own day, but Andrew Shaw has revived it recently with success. Knowing something about its history opens windows into the complex affiliations that underscored the cultural life of England in the earlier 18th century.

English country dance, up to that time and long after, was bursting with Irishness—The Irish Washerwoman, The Irish Trot, The Irish Lady, The Irish Lamentation, the Irish Lilt—some of them having authentic associations with the island that so warily allowed itself to be a part of the expanding British Empire.

Ireland certainly had its own tradition of dance, and enthusiastically embraced the English style of dance, as we know from the publications of the Neal family in Dublin. And there is certainly a tradition of lyrical mourning or lamentation in Ireland—the caoine (keen) or the ullaloo have their part to play in Irish literature and culture.



We can be pretty sure, however, that there is very little authentically Irish about this attractively doleful tune, and certainly not about the dance devised to go with it, or the uses to which it was later put. It was the work of one Mr. Vanbrugh or Vanbrughe, and may have appeared as a solo song as early as 1720 as “Caelias Complaint, or the Irish Howl. Within Compass of the Flute.”

Mr. George Vanbrughe was not, despite the fervent wishes of some later scholars, any close relation to the celebrated playwright and architect Sir John Vanbrugh (1664-1726), although the near-proximity of their lifetimes makes the correlation tempting. Our Vanbrughe was Dutch by descent (how directly is not known) and made his living as a singer. He was employed by James Brydges, 1st Duke of Chandos (1673-1744) as a bass soloist at the Duke’s residence of Cannons in Middlesex from around 1717 to around 1721, where he realized the not inconsiderable sum of £7 10s per quarter.

He also made at least two excursions to London during his Cannons tenure to offer solo concerts, on the fifth of March, 1718, at York Buildings, and again on the 18th of March, 1719, at Coignard’s Great Rooms. At Cannons, he would have known and worked with Johann Christoph Pepusch (1667-1752), who was coming to the end of his tenure as Lord Chandos’s music director and organist there, and the rising George Frideric Handel (1685-1759), who succeeded to Pepusch’s position. It is still disputed whether the relationship between Pepusch and Handel in the matter of Cannons was a matter of friendship, rivalry, or indifference, but Vanbrughe sang for them both.

While at Cannons (from 1717 to 1719), Handel premiered early versions of the first full oratorio in English, *Esther*, as well as his pastoral opera, *Acis and Galatea*. According to tradition, *Acis and Galatea* was performed in the extensive gardens of the great house, which included a spectacular jet d’eaux that chimed perfectly with the conclusion of the piece, in which Acis is murdered by his love rival, Polyphemus (the very same who will fall foul of the wily Odysseus later in his own story) and transformed into a fountain by his divine lover, the nymph Galatea. At this time, Handel looked to the best for his libretti: his *Esther* was based on the play on the theme by Jean Racine (1639-1699), and his *Acis* was the work of John Gay (1685-1732), then acclaimed as a witty society poet, with a few additions from the work of Alexander Pope. It can scarcely be doubted that Vanbrughe was the very first Haman in *Esther*, and the very first Polyphemus in *Acis*, although

since Handel revised both works extensively for London audiences more than a dozen years later, we are deprived of the pleasure of hearing exactly what Vanbrughe sang.

Vanbrughe seems to have begun publishing songs while still at Cannons. More than 20 solo songs still survive, some to lyrics by Henry Carey (1685-1743), who was just about to soar to wide popularity with his song, "Sally in Our Alley" (c. 1725). Vanbrughe's songs included titles such as "Advice to a Friend in Love," "Seraphina's Return," "The Lovely Charmer," "Haul, Haul Away," "The Oxford Bowlers" (the resemblance of which to Thomas Arne's later "A-Hunting We Will Go" has been noted), and of course "Caelias Complaint, or The Irish Howl." This song is to be understood as the pitiable lament of an abandoned girl, presumably Irish.

Remember, Damon, you did tell
In chastity you lov'd me well;
But now, alas! I am undone,
And here am left to make my Moan.

Haugh horra in amboora
Ho an ho derry hi an hi derry
Hoo hoo derry derry derry derry amboora.

So far, so pathetic, with an attempt to reproduce Irish keening at the refrain. The poem is not altogether without sting:

In Man no Woman can be blest;
Their Vows are Wind, their Love a Jest.

Haugh horra, etc.

Ye Gods, in Pity to my Grief,
Send me my Damon, or Relief;
Return the wild delicious Boy,
Whom once I thought my Spring of Joy:

Haugh horra, etc.

But whilst I'm begging of this Bliss,
Methinks I hear you answer thus;

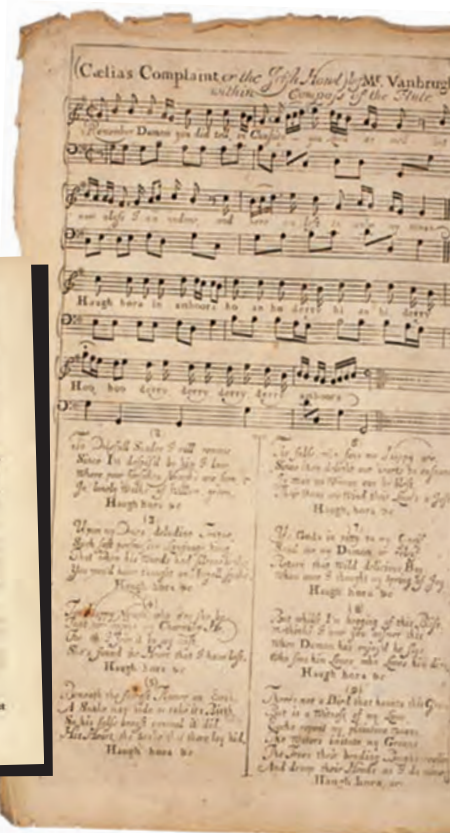
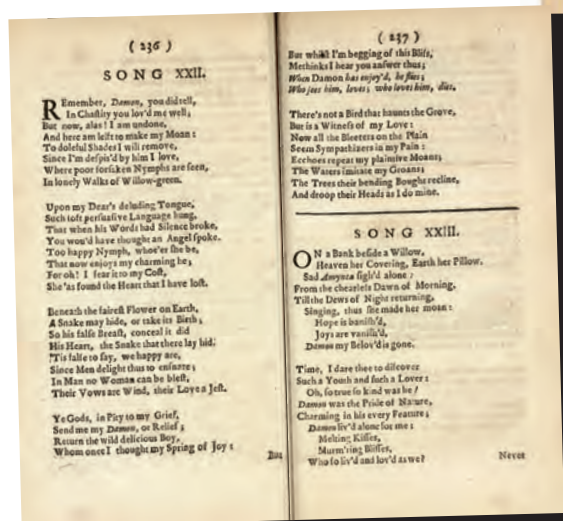
When Damon has enjoyed, he flies,
Who sees him, loves; who loves him, dies.

Haugh horra, etc.

In 1728, John Rich (1692-1761), director and manager of the Lincoln's Inn Fields Theatre, following an idea hatched by Alexander Pope, commissioned John Gay to write a satirical opera, a "Newgate pastoral," based on the lives of the cutpurses and prostitutes of London. This novel piece deployed short bursts of song to snatches of popular melody to punctuate the comic action. Gay missed few opportunities to guy and tease the stereotypes and postures of the "Italian" opera that Handel and his allies, including Lord Chandos, had been working so hard to promote, and that had, for a time, dominated the cultural landscape of the town.

The result was an extraordinary and unprecedented success, making fortunes and reputations for Rich, Gay, and their stars, most especially the first Polly, Lavinia Fenton (1708-1760). Of the almost 70 melodies used or quoted in *The Beggar's Opera*, some of them more than a hundred years old, almost half had also been called into service for the dance, including tunes such as "Greensleeves," "Bonny Dundee," "Old Sir Simon the King (Round About Our Coal Fire)," "Lilliburlero," "Packington's Pound," "Cold and Raw," "A Soldier and a Sailor," and "Over the Hills and Far Away."

Although the role of Lincoln's Inn Fields's music director in the shaping of the opera has been disputed, it is without question that he wrote the French-style overture, and seems to have created the bass lines for all the tunes—and that man was Johann Pepusch, who



may well have had a hand in selecting a suitably plangent melody created by his bass at Cannons more than ten years earlier—George Vanbrugh. “The Irish Howle” appears as Air XXXIX, sung by Polly herself:

“No pow’r on Earth can e’er divide
The Knot that sacred Love hath ty’d.
When Parents draw against our Mind,
The True-Love’s knot they faster bind.

Oh, oh, ray, oh Ambora—oh, oh, etc.”

Vanbrugh’s faux-Irish lament, having proved its utility, went on to be re-used in several subsequent ballad operas, including *The Wanton Jesuit* (1731), *The Intriguing Courtiers* (1732), *Court Medley* (1733), *The Fortunate Prince* (1734), and *The Preceptor* (1740). The poem itself, absent the tune, was reprinted by Allan Ramsay in his *Tea-Table Miscellany* (1733 and many subsequent editions), although it is notable that Ramsay omits the wailing refrain, presumably to make it seem more Scottish and less Irish—or English.

Vanbrughe’s compositions were gathered and published by the Walsh firm (Handel’s publishers, as well as Playford’s rivals) at least three times—in *Modern Harmony, or a Desire to Please* (c. 1720?); in *Mirth and Harmony, consisting of Vocal and Instrumental Musick, as Songs and Ariets, for One an Two Voices*; and a sequel *Mirth and Harmony*, this one “all fitted for the German-flute, violin, hautboy, harpsichord or organ, to accompany ye Voice or to be play’d alone,” these last two appearing around 1730 and 1735. Thereafter, George Vanbrugh disappears from view.

It is difficult, however, not to imagine Vanbrughe in London in 1728, elated by the success of his work as a composer, taking a seat with the merry company at Lincoln’s Inn, and laughing as his two old colleagues Pepusch and Gay wittily skewered the reputation of Handel, when to his astonished delight the beautiful Lavinia Fenton opened her mouth to sing—his own invention, the poor Irish maiden’s lament, now forever enshrined in the imperishable *Beggar’s Opera*.

LEFT TO RIGHT: *The Tea-Table Miscellany: Or, a Collection of Scots Sangs. The Tenth Edition. 1734. Caelias Complaint; or, The Irish Howl. by Mr. Vanbrughe. [London: Walsh, c. 1720].*

GUESS OUR FAVORITE



TRANSCRIPTION ERRORS

By Julie Vallimont, Kelsey Wells, and Ben Williams

This spring marked the two-year anniversary of our podcast Contra Pulse. During the first two years, we edited more than 73 hours of interview transcripts. We use a transcription software, but it’s not perfect and often makes funny mistakes! Here are some of our favorites. See how many you can guess! *Solution at cdss.org/puzzles-summer22.*

Contra Dance Moves and Phrases

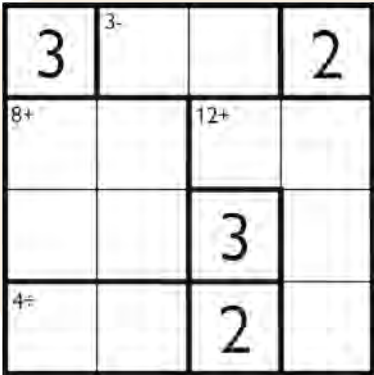
- 1. Content Answers
- 2. Auroria Moor
- 3. Colin Responds

Musician and Band Names

- 13. Ashanti Quorum
- 14. Gala Mockery
- 15. Pizza Posse
- 16. Lava Teens React
- 17. Night and Gal
- 18. Edge of Inertia
- 19. Bill Tom Check

Tune Names

- 4. Crooked Stonepipe
- 5. Bust Up Real
- 6. All the Way to Go Away
- 7. Husband’s Scores
- 8. Golden Slumber
- 9. Lisa Shebrook
- 10. Bad Shoulders
- 11. Lava String
- 12. Tom Krause Skulls



KENKEN

Fill in the empty squares so that each row and column contains the numerals 1-4. The heavy outlined shapes are cages; the top left corner of each cage has a target solution and an operation. The numbers entered in the cage must combine (in any order) to produce the target solution using the operation specified. KenKen puzzles were created by Tetsuya Miyamoto. *Solution at cdss.org/puzzles-summer22.*



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Winooski, VT
Director of Operations



Joanna Reiner Wilkinson
Philadelphia, PA
Director of Programs



Audrey Knuth (Jaber)
San Diego, CA
Membership Coordinator



Kelsey Wells
Murfreesboro, TN
*Marketing & Communications
Manager*



Katy German
Asheville, NC
Executive Director



Anne Campbell
Orlando, FL
Webmaster





Robin Hayden
Greenfield, MA
Director of Development



Linda Henry
Amherst, MA
*Community Resources
Manager*



Ben Williams
Northampton, MA
*Publications, Sales, &
Services Manager*



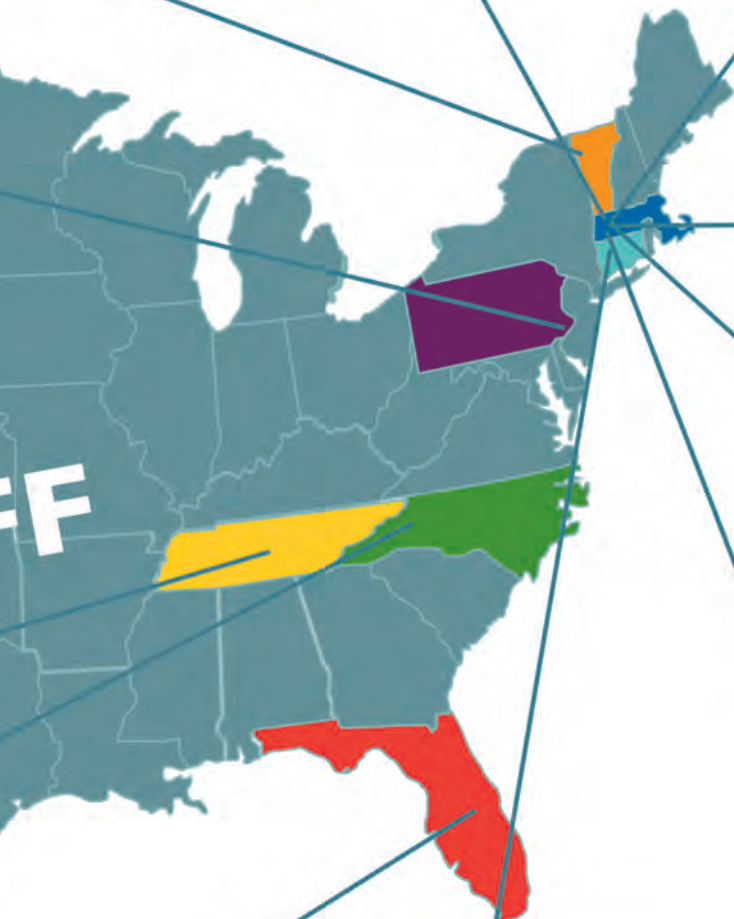
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Northampton, MA
*Gifts & Database
Coordinator*



Anna Mach
West Springfield, MA
Accounting Manager



Julie Brodnitzki
Barkhamsted, CT
Director of Finance



MEET THE CDSS STAFF

Did you know that the CDSS staff has grown to 11 employees plus one contractor across eight states, three time zones, and two coasts? We thought it was time to introduce ourselves again! Visit cdss.org/staff to learn more about each of us.

Katy German

EXECUTIVE DIRECTOR
ASHEVILLE, NC

- contra dance
- English country dance
- singing

Fun fact: “Despite my best efforts, I just really do not like raisins.”



Robin Hayden

DIRECTOR OF
DEVELOPMENT
GREENFIELD, MA

- contra dance
- English country dance
- ritual dance
- square dance
- playing music
- singing
- organizing

Fun fact: “I have an alter ego who builds gorgeous 3D landscapes in a virtual world.”



Joanna Reiner Wilkinson

DIRECTOR OF PROGRAMS
PHILADELPHIA, PA

- contra dance
- English country dance
- ritual dance
- percussive dance
- organizing
- Scottish country dance

Fun fact: “I just started on one of my bucket list projects: visiting English garden follies (wikipedia.org/wiki/Folly).”



Julie Brodnitzki

DIRECTOR OF FINANCE
BARKHAMSTED, CT

Fun(?) fact: “I am afraid of almost every animal on the planet but especially dogs... It is my kryptonite. However, I love horses and am not afraid of them at all, I try to go riding on every vacation I go and am always the one person on tour who asks when we can get the horses to run.”



Sarah Pilzer

DIRECTOR OF OPERATIONS
WINOOSKI, VT

- contra dance
- English country dance
- ritual dance
- percussive dance
- playing music
- singing
- organizing

Fun fact: “My secret alternative career dream is to design playgrounds.”



Anna Mach

ACCOUNTING MANAGER
WEST SPRINGFIELD, MA



Linda Henry

COMMUNITY RESOURCES
MANAGER
AMHERST, MA

- contra dance
- English country dance
- playing music
- singing
- organizing
- leading an open band



Fun fact: “My favorite thing is giving friends bouquets I’ve made from flowers in my garden.”

Audrey Knuth (Jaber)

MEMBERSHIP COORDINATOR
SAN DIEGO, CA

- contra dance
- English country dance
- square dance
- playing music
- singing
- organizing



Fun fact: “My pandemic projects included learning sean-nós dance with Rebecca McGowan, going birding as much as possible, and learning the banjo.”

Nicki Perez

GIFTS & DATABASE
COORDINATOR
NORTHAMPTON, MA



Fun fact: I’m allergic to sunscreen!

Ben Williams

PUBLICATIONS, SALES,
& SERVICES MANAGER
NORTHAMPTON, MA

- contra dance
- English country dance
- square dance
- singing
- organizing



Fun fact: “I’m one of the founding members of the Cider Donut Sampling Society.”

Kelsey Wells

MARKETING & COMMUNI-
CATIONS MANAGER
MURFREESBORO, TN

- contra dance
- square dance
- playing music
- organizing



Fun fact: “E’ is the only vowel in my full name.”

Anne Campbell

WEBMASTER
ORLANDO, FL

- contra dance
- singing



Fun fact: “I once had a chance to sing on stage with Malala Yousafzai, the Nobel Peace Prize recipient!”

OLD-TIME OR MODERN WESTERN?

By Bill Alkire, as told to Susan English in 2000

Bill Alkire (1927-2018) was an Ohio-based dance leader who received the CDSS Lifetime Contribution Award in 2018. This article shares his personal experience with two styles of square dance: Old-time and Modern Western (MWSD). Based on recorded interviews with Bill in 2000, the article mentions his first wife, Marianne Alkire (1931-1996).

Not long after our move to Wooster, OH, in 1957, I was asked to call at the old-time square dance series that was running at a local school. They liked my calling enough that, starting in the fall of 1958, they asked me to call for them regularly. That was the start of an old-time square dance I would call every month for the next 50 years.

I called all kinds of squares, both patter and singing, including some of the golden oldies like Just Because, My Little Girl, and Hurry Hurry Hurry. In an evening program of squares, I would also lead circle mixers, maybe slip in a Sicilian circle or even a contra dance. Between tips we might do a waltz, polka, fox trot, or one of the old-time couple dances such as Black Hawk Waltz, Teton Mt. Stomp, or Salty Dog Rag. Marianne might lead a play party. It was a variety that I found interesting and that the group seemed to enjoy.

The headquarters for Rubbermaid was in Wooster then, so there were a lot of engineers from Rubbermaid coming to my dances. I had been calling the old-time dance for about a year when the wife of one of these engineers asked if I could offer some classes in Modern Western Square Dance (MWSD). This couple, like some others, had recently come across MWSD during their travels out West.

I had experienced Western square dance several times before. First, in 1950, when I was chair of the Ohio Folk Festival and we had 3,000 people dancing in one gym, someone from out of state called Rose of San Antonio and got a big ovation. It had the flavor of a Western square dance but was done with the structure of an Appalachian visiting square, so it was an interesting mix of styles. The next time was the winter of 1951, when I attended the dance workshop of a group from Colorado and felt the women's big skirts brushing against my pant legs. Then later, when I was in graduate school, Modern Western was just getting started in Columbus, so I got more exposure and tried a bit of calling.

Now it was 1958. Marianne and I took some classes from Petey Mosher in Orrville, the next town over, and the next summer I taught my first MWSD series at the YMCA in Wooster. The class attracted people who were mostly professionals and members of the country club. That fall, they formed the Wooster YMCA Square Dance Club and had me calling for them. One time when I wasn't there, they voted to change their name to the Gnat Boxers, a name that stuck. The dance moved around a bit, into the cafeteria of the old high school and eventually to the Grange Hall. I remember taking a group to the state MWSD convention in Toledo in my little Rambler station wagon.

Little square dance clubs like ours were popping up all over the place. I was ordering records by mail with music on one side and calls on the other. I think most of these calls were created by callers out in California and Texas, and it seems that's about all they did. As more and more clubs developed, the moves became more complex. What started as a ten-week series to learn club-level dancing became 33 weeks, so the material was coming out more and more. I started to feel that the people in California were dictating what I was supposed to call, whether it was a good fit for my dancers or not.

And it seemed these figures were all I could call without the dancers complaining. Figures came and went, and dancers came home from trips expecting to do what they had learned somewhere else. I spent a lot of time researching these new dances and learning them. It was a constant effort to keep up, and I started feeling that the group was counting on me to do something that didn't feel quite right to me. Luckily, I still had my old-time square dance going. I wore two hats for ten years. I was probably one of the few callers who did that for any length of time.

In fact, Modern Western Square Dance was becoming so universal that you could do the same dances anywhere in the world. The accent might be different in Japan or Denmark, but the callers would still use English and call the identical figures and dances. When I think back, I understand how in the 1950s, with people like Marianne and me moving to new places all over the U.S., there was a definite appeal to having the dance terminology standardized. I was quite taken with that early on myself and was actually pushing the Modern Western style. Gradually I began to realize the fallacy in that. What had been the richness and variety of unique dance styles in different communities was becoming a bit sterile, something like the fast food phenomenon, which was also getting started at the time. The music was changing, too, from tunes that had been around a long time to new songs that were popular for weeks, months, maybe a year at the most.

In my career in mental health, things were changing as well, with the movement to deinstitutionalize and support people through community services. I was asked to write the plan for our two-county area and, in 1968, was given the job of Director of the Mental Health and Recovery Board for Wayne and Holmes counties. With that added responsibility and my disenchantment with the Modern Western movement, I asked a caller with a deep baritone voice named Dick Mackey to take over the Gnat Boxers. When he accepted and I could bow out, I was greatly relieved. I had given the Gnat Boxers a good ten years.

When I look back, I'm glad I kept the old-time dance going. I liked the variety. The older dancers were so smooth, in constant motion, working together to create movements and figures, not people standing around and waiting for the call. I really found a great joy and relaxation focusing



“What had been the richness and variety of unique dance styles in different communities was becoming a bit sterile, something like the fast food phenomenon, which was also getting started at the time.”

Looking back, by quitting the Modern Western movement and putting all my time into traditional dances, I felt I moved from being a promoter to being more of an observer, an anthropologist, more aware and respectful of each dance group and local differences.

Susan English has been calling, organizing, and writing about traditional dance since 1990. This article will be one chapter in her forthcoming book **Dancing with Bill Alkire: An Oral History**. You can read more and contact Susan at woosterdance.com. Article © Susan L. English (2022).

All photos courtesy of Susan English.



After the Dance!

LIFE OF A DON

life's stages from a male perspective



a novel by JOHN MARTIN RAMSAY

When John Martin Ramsay retired as Director of Recreation Extension at [Berea College](#), he and his third wife moved to St. Louis and spent more than two decades sharing country dancing with hundreds of homeschool families. They also helped organize a performing troupe, [Dance Discovery](#). Now, as a nonagenarian, Dr. Ramsay has turned dancing over to new leaders and is writing and podcasting. In his novel, LIFE OF A DON, he explores what he learned about the various stages of life and guesses at what lies ahead!

[Order from Amazon Books, ISBN 978735550107 \(print\), or other retailers](#)



2008 photo by Jeff Sadler, cropped by Martha Edwards

MUSINGS of an Old American During the Pandemic

John Ramsay

OnlineBookClub.org review: "I rate this book **4 out of 4 stars** because it was an enjoyable read that introduced me to new concepts and perspectives. I thought the book was very well edited because there were no mistakes or errors. I would recommend this book to anyone who has questions about life. This collection of podcasts contains intellectual jewels that will undoubtedly soothe and guide the reader."

Buy the ebook version which is interactive with audio and video, and also less than \$3.

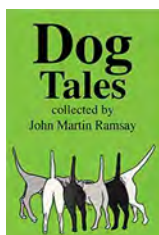
[Order from Amazon Books, ISBN 9798483842781 \(print\), 978735550114 \(ebook\), or other retailers](#)



2022 selfie

John Martin Ramsay
(No, this masked man had not planned for nor earned a halo!)

Additional books written by John M. Ramsay and available online or from retail bookstores; also see John's website: www.ShareInPrint.com





DANCE

at John C. Campbell Folk School



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

2022 DANCE WORKSHOPS

April 29–May 1, 2022

English Country Dance Weekend

with Brooke Friendly & Bridget Whitehead

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

May 27–29, 2022

Beginning Clogging

with Annie Fain Barralon

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

June 19–25, 2022

Dance Callers' Workshop

Diane Silver

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

Stay on the school's beautiful campus and enjoy wholesome and delicious meals three times a day. Limited scholarships available. For more information and to register, visit folkschool.org or call 800-365-5724.

October 21–23, 2022

Fall Dance Weekend—Bal Folk

with Annie Fain Barralon & Susan Kevra

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

November 18–20, 2022

Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

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

November 30–December 3, 2022

Introduction to Irish Dance

with Kieran Jordan

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

December 26, 2022–January 1, 2023

Winter Dance Week

Callers: Diane Silver and Kalja Klivan

Instructors: Phil Jamison, Carl Jones, and Erynn Marshall

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

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



BAY AREA

Balance the Bay • August 12–14, 2022 • bacds.org/btb

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

The dance hall has a rubber-pad sprung floor with excellent ventilation and plenty of parking! Calling will be gender-neutral and COVID safety protocols will be in place.

Featuring

The Syncopaths (Ashley Hoyer, Christa Burch, Jeff Spero, Ryan McKasson) and

The Dam Beavers (Ben Schreiber, Ness Smith-Savedoff, Scotty Leach)

Callers: Will Mentor and Lindsey Dono

COUNTRY

Fall Frolick • December 2–4, 2022 • bacds.org/camps/fallwk2022

Come English country dance at Bishop's Ranch near Healdsburg, in California's wine country.

More information to come...
Questions? sharon@bacds.org

Save the date!

In person *and* online!

Join staff Brooke Friendly • Kalia Kliban • Sharon Green • Jeff Spero • Jim Oakden • Rebecca King • *and more*

DANCE

On the BACDS website right now!

<https://bacds.org>

Welcome to our main page!

We're holding two in-person dance camps this summer. Our contra and ECD series are starting up again, subject to volunteer and hall availability. We're also committed to continuing our online-only events. We list them here.

BACDS is a completely volunteer-run 501(c)3. Your donations are always welcome.



<https://bacds.org/odd-sundays>

Our board of directors decided early on to support our musicians and callers who were losing income during the pandemic.

One project paid three of our ECD musicians—Shira Kammen, Judy Linsenberg, and Patti Cobb—to make recordings for the Odd Sundays dances Sharon Green and Kalia Kliban held on Zoom. Listen to these superb recordings here.

SOCIETY

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

SINCE 1938

CHRISTMAS COUNTRY DANCE SCHOOL 2022

BEREA, KENTUCKY

DECEMBER 26, 2022–JANUARY 1, 2023

WWW.BEREACCDs.ORG



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Owen Morrison, Janet Northern,
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Al White, Alice White, and Nathan Wilson.

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& Sword (4), Dance Band (3),
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ALL Participants and Staff must be fully vaccinated for COVID-19—including booster shots—and provide copy of CDC COVID Vaccination Record Card with registration.

Printed brochures will not be mailed.

Please go to our website www.bereaccds.org to register online or to print and mail registration.

November 11-13, 2022
Atlanta Dance Weekend 2022

Registration opens July 1

www.ContraDance.org

Cis Hinkle & Jacqui Grennan



Stomp Rocket

*Bethany Waickman
Glen Loper, Dave Langford,*



Reelplay

*Dave Marcus,
Robbin Marcus*



Swan-Dyer

Jonny Dyer, Vicki Swan

*Covid Protocols: Participants
must be fully vaccinated,
boosted, & masked.*

Fandango! 2022



**Bruce Hamilton &
Goldcrest**



Dave Wiesler, piano and guitar

Daron Douglas, violin

Paul Oorts, mandolin, accordion, cittern, guitar

September 16-18, 2022

Atlanta, GA

Register at: www.ECDAtlanta.org



COVID Protocol: Participants will need to be fully vaccinated, boosted, & masked.



Cumberland Dance Week

Sunday, July 3 – Friday, July 8, 2022

NaCoMe Camp & Retreat Center
3232 Sulphur Creek Rd, Pleasantville, TN

Staff and Musicians Include:

Gaye Fifer, Seth Tepfer, Brian Lindsay, Deb Shebish, Eric Schedler, Jonathan Whitall, Val Mindel, Sam Bartlett, Matthew Olwell, Meg Dedolph, Emily Oleson, And Many More. This event is proudly sponsored by The Lloyd Shaw Foundation. Multi-generational programs include crafts, dance, music, and more!

For more Info: www.cumberlanddanceweek.org

AUGUST 12 & 13, 2022

10TH ANNUAL PAMFEST



Peacham Acoustic Music Festival
IN IDYLIC PEACHAM, VERMONT

Dancing under the Stars!
FEATURING
WILD ASPARAGUS WITH GEORGE MARSHALL

PLUS CONCERTS, JAM SESSIONS,
WORKSHOPS AND MUCH MORE!

PAMFest will follow the COVID-19 guidelines in effect at the time the festival takes place.

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Dancing Well: The Soldier Project is HIRING



Uplift Lives through Dance!

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Position requires proximity to Louisville, Kentucky

For detailed job description contact:
Deborah@DancingWell.org
www.DancingWell.org

Contra Holiday in Medieval England

Stringrays

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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. \$1400 includes breakfast, dinner, accommodations and seven dance nights. geebee219@gmail.com (757) 867-6807 www.contraholiday.net



Music City Masquerade

Oct 28 - 30, 2022
Nashville, TN

Featuring Supertrad:
Dave Langford, Sam Bartlett & Eric Schedler
Susan Michaels calling

Learn more at
nashvillecountrydancers.org



Victoria English Country Dance



Hands Across The Water

September 9-11, 2022
Victoria, British Columbia



A Full Weekend of Dance Workshops
& Evening Dances

with dance leader Brad Foster
and music by The Dancehall Players

Inquiries: VECDS.helpers@gmail.com

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JAMMING, WORKSHOPS & CONCERT ~ SQUEEZE-IN.ORG



**FREE-REED WEEKEND AT WISDOM HOUSE, WESTERN CT
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Toronto English Country Dance Assembly

presents
a weekend with caller

Brooke Friendly

Sept. 30th, Oct. 1st & 2nd

music by

Roguery

Location:

Eastminster United Church

Toronto, Ontario, Canada

Registration opens July 29th!

www.tecda.ca

Balance the Bay

San Francisco
Contra Dance
Weekend

August 12-14, 2022

The Syncopaths



Jeff Spero
Ashley Hoyer
Ryan McKasson
Christa Burch

The Dam Beavers

Ben Schreiber
Ness Smith-Savedoff
Scotty Leach



→ Callers: Will Mentor & Lindsey Dono ←

Registration is Open! ~ BACDS.ORG/BTB

Gender neutral calling * COVID safety protocols

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all its own.**

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Star of the North

Minnesota English Country Dance Weekend

October 21 - 23, 2022

Joanna Reiner Wilkinson
Caller

with Firefox
Karen Axelrod
Piano
Daron Douglas
Fiddle & Song



For registration information,
including COVID protocols
visit:

www.tapestryfolkdance.org

3748 Minnehaha Avenue, Minneapolis, MN 55406

***River Rendezvous**
is back in person!
Coshocton Lake Park
Coshocton, OH
July 15th-17th, 2022*

*This 3-day dance extravaganza features music by
TOSS THE POSSUM and **THE MEAN LIDS**.*

*and calling by
GAYE FIFER, TERRY DOYLE,
and **CAROL KOPP.**
with sound by **Jamie Platt***

*Proof of full vaccination required.
Registration and full information on website:
RiverRendezvous.com*

See our Facebook page.

**Live Music,
Workshops, &
Dancing**

Free

**Sept 2-4
Howard Amon Park
Richland, WA
Also online!**

www.tumbleweedfest.com



Many types of
dancing, including
Contra, Country
and Belly!



Major Sponsors: Three Rivers Folklife Society & City of Richland

Harvest Moon Dance Weekend



English Country Dance in St. Charles, IL

October 7 - 9, 2022

Beverly Francis, caller

with Karen Axelrod & Shira Kammen

www.ChicagolandECD.org

ChicagolandECD@gmail.com

CDSS OFFICE

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SUBMITTING ARTICLES, PHOTOS & ADS

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

ADS

Ad space of various sizes is available in all issues of the CDSS News, with discounts available for CDSS Members, Affiliates, and for multi-issue reservations. In 2021, ads can be in full color at no extra cost. Size and pricing info is at cdss.org/advertise. To make a reservation, please email news@cdss.org. Reservations are due six weeks prior to publication date, and ad art files are due three weeks prior.

The **EVENTS CALENDAR** is online at cdss.org/events. To include an event, click the blue "Submit an Event" button just above the table of listings.

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CDSS NEWS

Country Dance & Song Society

116 Pleasant Street, Suite 345

Easthampton, MA 01027-2759

www.cdss.org

Change service requested



The Historical Tea & Dance Society

A place to dance in Pasadena, CA. English country dance & more! Guests are always welcome.

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TUESDAYS 7:30–9:30pm

Skandia Hall in Pasadena, CA

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All levels • Beginners welcome

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Challenging dances (Contact us for details.)

Join us online for

5 THINGS

English Country Dance
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Featuring Historical & English Country dances. Themes are intended for fun and inspiration, and costumes are never required. No partner needed. Out of town guests are welcome. Most events are held in Pasadena, CA. Always check our website for location, details & tickets:

www.historicalteaanddance.org