

CDSS NEWS

WINTER 2019



COUNTRY DANCE AND SONG SOCIETY

founded in 1915

BALANCE AND SING



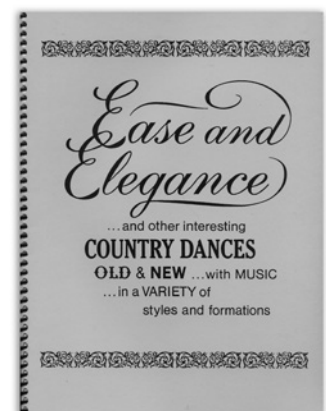
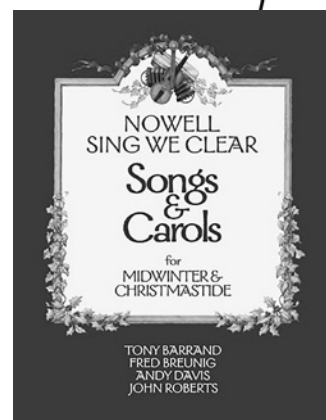
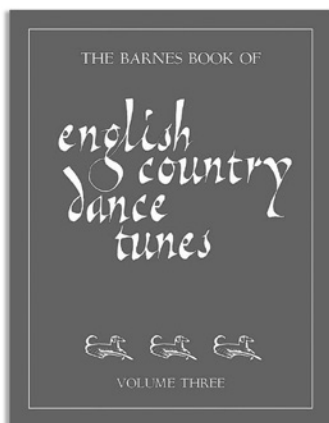
Make the season brighter with books, CDs, and more from the CDSS online store. We've been working to improve your shopping experience with easier logins and better searches and discounts. Check it out today and see what's new!

Barnes III : Have you got your copy of Barnes III yet? Now's the perfect time to buy one for yourself or the ECD musician in your life! The much-anticipated third volume of The Barnes Book of English Country Dance is here after a 14-year wait! 414 entries include historical tunes to now-popular dances, and recently composed tunes to new dances. A must-have for English dance musicians, callers, and historians.

Nowell Sing We Clear Songs & Carols: A tremendous compilation that spans Nowell Sing We Clear's 40 years of bringing midwinter and Christmastide songs to life with their beautiful harmonies and instrumentation. This book presents the bulk of their repertoire—over 100 songs. The perfect companion for any caroling party, pub sing, or upcoming holiday tour. Wire-bound for easy use.

Further Adventures: A brand new tune book from Larry Unger of all original compositions—his first in 20 years! Includes 212 tunes—most of which are suitable for dance and complete with chord markings. From jigs and reels to waltzes and zwiefachers, it includes banjo and guitar tabs, dances, and a drink recipe. Don't miss out on this fabulous collection!

Ease and Elegance: Fried de Metz Herman's groundbreaking sixth book of dances, first published in 1995, is now available again in a limited reprinting. Among the 47 dances in the collection are such classics as Cat in the Window, Leah's Waltz, and The Wood Duck. The volume also includes Fried's important essay on English country dancing, with notes for dancers, style points, and notes for teachers and the band.



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

CDSS NEWS

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Tune Editor—Kate Barnes

Dance Editors—Bob Dalsemer, Joanna Reiner

Song Editors—Lorraine Hammond, Jesse P. Karlsberg, Natty Smith

In This Issue

- 2 Balance and Sing (Store Update)
- 4 Letters and Announcements
- 6 A CDSS Year-End Review and 2020 Preview
- 7 CDSS Supports Local Communities in Addressing Safety
- 9 2020 Recipient CDSS Lifetime Contribution Award
- 10 Shared Weight: A Powerful Networking Tool for
Traditional Dance, Music... and Very Likely Song!
- 12 It's Time to Plan for 2020 Summer Camps!
- 14 Contra Dance: Half Mad
- 15 CDSS Sings: MacArthur's Single Again
- 16 News From Canada: Celebration of Callers
A Workshop at Hands Across the Water 2019
- 18 A Place to Be: Margaret MacArthur's Gift to Vermont
Traditional Music
- 20 Traveling Exec Goes to Camp: CDSS and the Lady of the
Lake Forum
- 22 Puzzling Out Ease and Elegance
- 23 Celebrating CDSS Scholarships
- 24 Legacy of Joy Society: David Millstone & Sheila Moran
- 25 Advertisements

CDSS OFFICE

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

STAFF

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

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



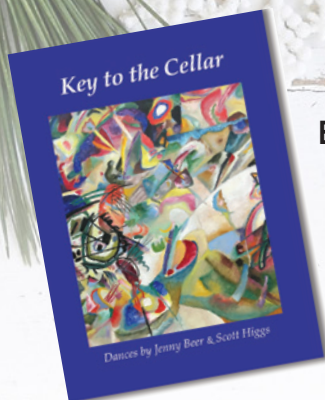
The Country Dance and Song Society connects and supports people in building and sustaining vibrant communities through participatory dance, music, and song traditions that have roots in English and North American culture. Membership is open to all; benefits include the printed newsletter, 10% discount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

This newsletter is published quarterly by the Country Dance and Song Society.

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Front cover: Photograph by Dave Pokorney, used with permission.

LETTERS & ANNOUNCEMENTS



Birth Announcement:

Jenny Beer and Scott Higgs announce the arrival (at last!) of their new book: **“Key to the Cellar.”** Among the 46 dances, you will find a few established favorites (e.g., “Minor Spaniard”, “Leslie’s Valentine”) and dozens of fresh creations. The new dances are already appearing on programs across North America and ‘across the pond’ in the U.K. See www.scotthiggs.com/key or the CDSS Store for more details, samples, and ordering. Happy dancing!

Online Auction Coming in March!



If you’ve been to a CDSS camp, you know that the fundraising auction is a fun way to support CDSS and win some unique items. If you’ve never been, then you’ll soon have a chance to find out what you’ve been missing! The CDSS Board will run the first ever North American CDSS online auction in March. Items will include opportunities to commission/name dance tunes and dances from leading choreographers and composers, chances to have leading dance callers call a dance in your community, exotic home stays, and much more. Look for more information at CDSS.org, on social media, and in emails from CDSS. The fun begins in March!

Call for Scholarly Song and Dance Articles

Country Dance + Song Online, CDSS’s peer-reviewed scholarly journal, is seeking articles that explore how Anglo-American dance and song traditions continue to be relevant in the age of the internet and the cell phone.

What’s your passion? Check out our past articles cdss.org/programs/cdss-news-publications/cds-online and submit your paper or proposal to Allison Thompson, General Editor, by February 1, 2020.

Email: Allison.1775.Thompson@gmail.com



Our First Full Year of CDSS Web Chats!

We’re thrilled to announce that our four web chats in 2019 included 21 guest speakers and 185 participants from 25 states, 3 provinces, and France! Topics included ...

- **January 16: Increasing Youth Involvement** discussed social media, university affiliations, including youth as organizers and board members, respect and safety, gender-free calling, making events affordable, and more.
- **April 4: Family/Community Dance Organizers Unite** discussed creating and sustaining intergenerational dances, flexible partnering, engaging volunteers, including fun non-dance activities, connecting with the broader music, dance, and song community, and related topics.
- **July 11: Building Safe Dance Communities** discussed resources to help music, song, and dance groups provide safe environments at their events, including tips for addressing complaints, giving effective feedback, a toolkit for developing policies and procedures, etc.
- **October 16: Connecting Community Sing Organizers** was our first web chat to support organizers of community singing groups across the continent! Guest speakers shared their experiences and perspectives about leading song circles, sea chantey sings, and pub sings.

To delve further into this new resource, check out the recordings and materials from these web chats on the CDSS website: cdss.org/resources/how-to/organizers See back cover for news about next web chat in mid-February. Questions? Email resources@cdss.org

Orbit

you can feel that
pull,
the momentum
an arc of
someone's life
swung for a moment
into your orbit
eyes locked

and there's a certain
embarrassment
a caught me gasp
but there's no time

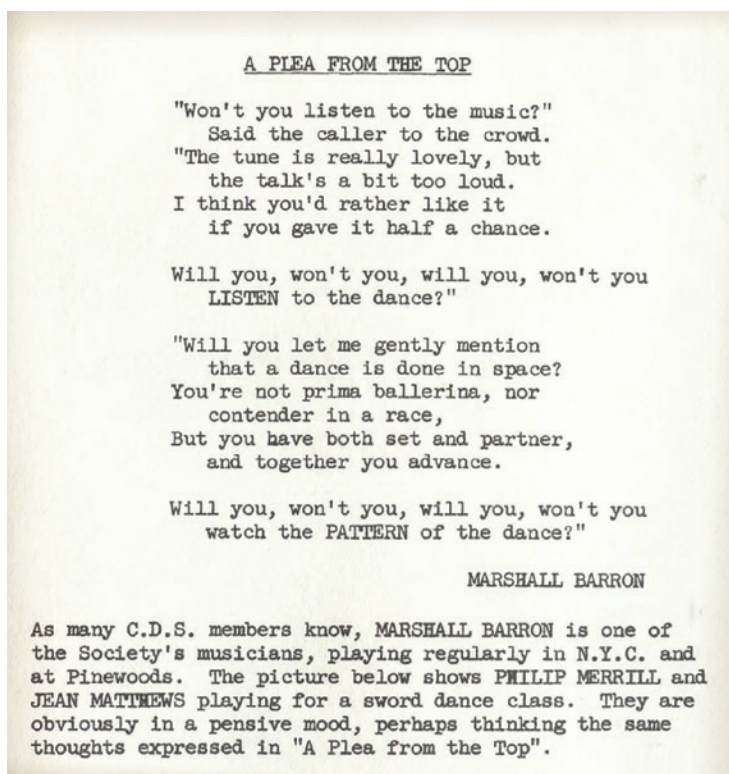
for we have already seen each other
caught by the chance of looking

as we move through sound
each of us a particular
specific story, a
satellite of yearning and touch

and distance and
there is a clinging—
a static realization of love, maybe—
I can only believe love
knows many forms
before we tessellate and
realign and know
someone else
again



Sarah Hirsch is a lifelong dancer living in the Boston, MA, area who is also a prolific visual artist. You can see her work at www.sghirsch.com.



Did you know? CDSS has scanned and uploaded vintage issues of The Country Dancer to their website. Why? For you to read and enjoy! —The above appeared in the 1965/66 issue.

Great Start, Right Direction, More to Do!

A CDSS Year-End Review and 2020 Preview

Well folks, the first year of our 5-year strategic plan is coming to a close, and what an incredible year it has been! We hired four new people, and now have permanent **off-site employees** in NC, TN, and CT. We continued growing our **resources for organizers** and hosted four web chats, expanded the crowd-sourced materials in our online organizer portal, and provided labor and sponsorship to **Shared Weight** as they upgraded their home for grassroots listservs. We launched the **CDSS Commons**, our new interactive online platform that houses the Member Directory, Affiliate Directory, Camp Registrations, and the CDSS Store. And we focused on our **Affiliate Groups**. We reached out to update their contact info for the directory, initiated quarterly informative e-blasts, and launched our Annual Affiliate Survey. The extensive 2019 survey directly informed our plans for 2020, and provided the baseline from which we will measure future growth and support for this important value network.

CDSS staff, board, and community members formed task groups to spearhead our **Strategic Focus Areas**. The **Archives Task Group** became better acquainted with our collection and established relations with the University of New Hampshire Archive employees with whom work will continue in 2020. A new **Camps Task Group** came together, revamped the 2019 camper evaluations to collect more data, and began the work of articulating mission and vision statements for each of our CDSS camp sessions. The **Marketing Task Group** coordinated summer marketing as we hired a new Marketing Manager, and recruited photographers and graphic designers from within our fold to be part of our ongoing work.



👉 So, what's coming next? In 2020, you'll see CDSS:

- **Expanding organizer resources**, including Web Chats with new topics and new guest speakers from across the continent, new sections and materials in the online Organizers' Portal, and a collaboration with Shared Weight.
- **Improving the Affiliate Group partnership structure** to allow for synchronized affiliation and insurance renewals. (That just made some Affiliates very happy!)
- **Piloting collaborative dance organizer forum models** at non-CDSS dance weekends, based on the successful Inland Northwest Forum in October of 2019.
- **Reenergizing CDSS camp programs**, including a dynamic and user-friendly camps webpage, a fresh mission for CDSS camp programs, newly articulated visions for each week, six week-long intensive training courses, and opportunities for elementary and secondary teachers to receive continuing education credits.
- **Launching the Educators Task Group**, focusing effort on the people who teach children in formal education settings, learning about approaches to incorporate traditional material into classrooms, and helping CDSS establish partnerships with other organizations that support educators. We have a lot to offer, and even more to learn! If you know an educator with experience in incorporating traditional dance, music, and song into their teaching, please pass along their name or encourage them to contact katy@cdss.org.

As we close out another year of dance, music, and song, I invite you to become more involved in the CDSS mission. Tell the callers, organizers, musicians, song leaders, and sound technicians in your lives that you appreciate them. Let the people with whom you dance and sing know how much they mean to you. And send in a year-end contribution to CDSS, to help transform the world one dance, one tune, and one song at a time!

—Katy German, CDSS Executive Director

CDSS Supports Local Communities in Addressing Safety

by Diane Silver and Nikki Herbst for the CDSS Community Culture and Safety Task Group

In response to many requests for resources on the topic of safety at local dance events, the CDSS Board has established a Community Culture and Safety Task Group. The task group aims to support local communities in their efforts to provide a safe environment for music, song, and dance events.

As CDSS, we are not prescriptive in regards to what your community “should be doing.” We recognize and value the range of living traditions practiced by our communities. Rather, we are working to provide advice and support by collecting thoughts and documents from across the U.S. and Canada and synthesizing them into a coherent set of resources. We hope this will make it easier for local organizers to understand and facilitate safety, to develop the policies, procedures, and supporting documents needed, and to discuss controversial topics productively when they arise. We welcome input from local organizers and dancers who have worked on these issues.

So far, the task group has identified five areas of concern that affect safety in all its aspects at the local level, all of which can be addressed in documents comprising what we are calling a Safety Structure. We recommend that communities develop a statement of community values, a code of conduct, courtesy & etiquette guidelines, complaint response procedures, and a checklist of things to consider for the physical venue (such as ADA accessibility, trip hazards, decibel level, emergency medical procedures, etc.). Having these documents in place can help prevent problems in the first place, provide tools to nip problems in the bud before they become big issues, and address larger problems as needed.

We aim to support communities in developing these elements by a) organizing/creating a clearinghouse of existing literature, training, and other resources for each one, and b) vetting existing materials to create a toolkit of exemplars, from which local leaders may easily copy and paste (or edit) more efficiently than plowing through the entire clearinghouse of samples and discussions. We hope the toolkit will ease the process of writing these documents at the local level by providing a flow and sequence (outline or format) for each document, as well as a manageable batch of sample language from other communities.

We had a web chat in July 2019 to introduce this work and start a discussion, and we have released a first draft of the toolkit on the topic of Courtesy and Etiquette (Shaping Culture). These are both available on the CDSS Organizers Resource Portal cdss.org/webchats. We chose Courtesy and Etiquette as our first topic because it is the one for which the most work has already been done by music, song, and dance communities, and it seems to be the item that is most wished for by communities addressing safety for the first time.

Next we will work on a toolkit for developing a Statement of Community Values, as that is what drives (or informs) the other elements. Ideally, a community should first determine what their community values are, and then use them to guide development of the other elements. toolkits for Code of Conduct, Handling Complaints, and The Venue will follow in the future, as well as tips and resources for facilitating discussion of controversial topics (e.g., selection of terminology, declining a dance, enforcing a group’s code of conduct).

There is already a good deal of information on the CDSS organizers’ portal, although it’s a lot to look through, which is why the task group hopes to simplify this process. In the meantime, there are many good ideas ready for you to explore at cdss.org/topics. You may find *Community Culture: Event feel, inclusivity, and more* and *Community Safety and Etiquette* to be of special interest. As we develop the Clearinghouse, we will reorganize these materials to fit into the categories of the recommended Safety Structure described above.

There have also been some good discussions on the Shared Weight listserv. To subscribe to the organizer list, visit www.sharedweight.net. We will be reviewing past discussions and pulling out the salient points from this list and other social media postings as part of our work.

We hope this growing set of resources will be helpful to local communities that are working to address safety. We welcome input from communities who have already made good progress and are willing to share their experience and wisdom. Please email the Community Culture and Safety Task Group: cdss.safetyTG@gmail.com.

*“She’s inspired dancers with her music—
exquisitely played, full of forward
motion and joyful variety...”*



CDSS Lifetime Contribution Award

The Country Dance and Song Society is pleased to announce that Kate Barnes of Greenfield, MA, is the 2020 recipient of the CDSS Lifetime Contribution Award. Kate was selected in recognition of many years of performance and teaching at CDSS programs, the international importance of her publications, her generosity of spirit when running music workshops, and her contributions to current and future communities. Kate will be honored next fall at an event in the greater Boston area. Details of that event will be announced in the Spring 2020 edition of the *News*.

"As a contra dance piano player, Kate pioneered an improvisatory style that brings joy to dancers, and influences musicians directly and through countless workshops. Her decades-long work with Bare Necessities created fresh interpretations of English country dance music to lift our feet, and the three volumes of the Barnes books are the standard reference collections of tunes used by musicians throughout the dance community." —**David Millstone, Lebanon, NH (caller, former CDSS president)**

"Kate has contributed consistently to the scene for more decades than I know. She's inspired dancers with her music —exquisitely played, full of forward motion and joyful variety, sensitive to the period, tune type and occasion, and in tight teamwork with other musicians. She's a reason many people like English dancing." —**Bruce Hamilton, Menlo Park, CA (caller, former CDSS president)**

"I've had the great fortune to travel the US, Canada and even as far as Denmark with The Latter Day Lizards. Everywhere we go Kate is universally known and respected and admired for her musicianship, warmth and quick-witted humor. I can't think of a better recipient for next year's CDSS Lifetime Contribution award!" —**Dave Langford, Arlington, MA (musician, bandmate)**

"Since I first heard and started playing with her in the 1970's, her passionate, creative, traditionally spirited-but-not-stifled playing and composing have been a bottomless wellspring. Kate's ink-stained (and later electronic) publishing labors of love have saved many musicians from hauling libraries around in order to play for a dances and have encouraged many to learn the underappreciated craft of playing for dancing. I'm grateful for Kate's strong, courageous commitment to self-expression, and her deep commitment to the much-needed-in-today's-world, affirming values of our dance community." —**Jaqueline Schwab, Cambridge, MA (musician, bandmate)**

Shared Weight: A Powerful Networking Tool for Traditional Dance, Music... and Very Likely Song!

by Emily Addison ~ in collaboration with Shared Weight listservs founders

CDSS is excited to announce the resurgence of **SharedWeight.net**, a powerful online community that supports those passionate about traditional dance, music, and song.

A brief 101 about Shared Weight

Shared Weight is a group of listservs. Each separate list brings together people who are passionate about a particular topic, connecting them through email. Members of a listserv can ask questions of their group as well as share ideas, discuss topics, and provide encouragement.

Renewing and expanding Shared Weight

Early in 2019, CDSS partnered with Seth Seeger and Chris Weiler (founders of Shared Weight listservs for contra callers, organizers, and musicians), Alan Winston (founder of the English country dance list), Ridge Kennedy (founder of the trad callers list), and Weogo Reed (founder of the contra sound forum). We have been working throughout the year to bring all of the lists under one umbrella as well as update the back-end software, create a new Shared Weight website (thank you Emily Rush for your volunteer work!), tweak the mandates of a few lists, and promote them more widely. We have also identified some 'list champions' to shepherd certain lists (thank you to these folks!). The whole team is excited about what this new partnership offers.

I'm excited about the renewed energy and focus from all the list owners and the improvements to the services. I hope that more people in our community can take advantage of the expanded resources and support that we can provide. —Chris Weiler

It makes a lot more sense for a list of national/international scale to be supported by a continental organization (CDSS)... I'm hoping the website and the CDSS News articles will help bring this resource to the attention of more people who can use it. —Alan Winston

Shared Weight's vision is to increase the vitality of the traditional dance, music, and song community in North America. And the mission is to provide an accessible, non-corporate online-platform that hosts communities of traditional dance, music, and song organizers and performers with the goal of supporting each other across geographical boundaries.

Being a leader in traditional arts (whether as a caller, musician, organizer, song leader, or sound tech) can be rewarding and enjoyable, but it can also be challenging and isolating work. The Shared Weight lists bring us together so that we can act as a support network for each other. Each of the list founders is proud that the Shared Weight lists are very positive communities, welcoming of both new and experienced individuals.

Through building audio skills capacity, we are improving local dance, singing, and other events, which helps build our communities as a whole. Several list members are experts in various fields, so we can get real answers to questions, rather than just guesses. At the same time, musicians, callers and organizers have brought a different, helpful perspective. From the start I stated that posts should be ok for reading by one's mother or eight year old child, which has built a community of respect and collaborative learning. —Weogo Reed

Why listservs? What do they have to offer?

Listservs are a great platform for hosting online conversations, and yet we recognize that no one platform meets everyone's needs. Here are some advantages of listservs:

- They are simple, reliable, and durable. Additionally, the Shared Weight lists run on open-source software, therefore being independent of large corporations who make their money off of their users.
- Listserv archives hold a wealth of information and are easy to search by subject, which is harder to do in platforms such as Facebook.

- Some individuals don't use social media, whereas most individuals have an email address.
- Users can set the list messages to be sent to them immediately or in digest mode (one email that contains many posts).

What lists are hosted by Shared Weight?

- **Dance organizers:** This list has recently expanded its scope to serve organizers involved in any form of traditional social dance (e.g., Appalachian squares, contra, barn dances, ceilidh, and more). Topics vary widely (e.g., how to increase attendance, financial models, safety issues).
- **TradSound:** This list was previously called the ContraSoundForum. It has recently expanded to include anyone interested in doing sound for traditional dance and concert events. Discussion topics include people skills, hearing preservation, acoustics, audio equipment, system operation, and more.
- **Contra callers:** Just as the title suggests, this is a list is for those who want to discuss calling contra dances.
- **Trad callers:** This list welcomes a wide range of callers, including those interested in calling for school-aged children, barn dances, traditional square dance (in its various forms), one night stands, and more!
- **ECD:** This list is for discussing all aspects of modern and historical English country dance and its related forms. Topics include calling, dancing, organizing, and music.
- **Dance musicians:** This list has recently expanded its scope to serve musicians who play for any form of traditional social dance (e.g., family dances, contra, ECD, Quebecois squares, Balfolk, and more). Topics vary from how to get gigs to how to play in a way that excites dancers.

Online communities with similar services

Each of these can be found through a quick Google search:

- **Pourparler** is a group dedicated to teaching folk/ethnic/world/traditional dance in schools and/or in the wider community. To be added to this listserv, you need to have attended one of the annual Pourparler gatherings.
- **Morris Dancing Discussion List (MDDL)** is an

“...the list founders are proud that the Shared Weight lists are very positive communities, welcoming of both new and experienced individuals.”

unmoderated discussion group about all things Morris.

- **Mudcat Cafe** is a listserv for those interested in traditional song. Much of the conversation focuses on song lyrics and history.
- **Organizers of Contra Dance** is a Facebook group for contra dance organizers.
- **Song Session Organizers** is a Facebook group for traditional song leaders.

The possibility of new lists

The Shared Weight team welcomes the idea of hosting other lists that serve the traditional dance, music, and song community. We have recently identified a number of individuals who would like to have a listserv for traditional song organizers, and so we are exploring the option of launching a new list sometime this winter. We have also discussed the possibility of a listserv for ritual dance leaders/organizers depending on interest from the community. Please email me if you are interested in either of these lists or if you have suggestions for other lists. emily@cdss.org

On behalf of CDSS, I want to say a HUGE thank you to Alan Winston, Chris Weiler, Ridge Kennedy, Seth Seeger, and Weogo Reed. These community leaders identified the need for support networks 15-25 years ago, and they found a way to pull us together. Each of these lists has benefited hundreds of individuals throughout North America and beyond, strengthening our shared traditions.

We encourage you to join one or more of these lists to *share the weight* and become part of a community of people who share similar passions as you!

It's Time to Plan for 2020 Summer Camps!

As the nights get longer and temperatures drop, this is the perfect time to dream about summer adventures. For all of the many things that CDSS does throughout the year to support traditional dance, music, and song, we are perhaps still best known for our summer camps. These camps are the oldest summer dance programs in North America and have been enjoyed by thousands of people for generations. These week-long camps provide the time to dig into specific traditions and styles, in an immersive experience that you just can't get in a weekend. Each week offers a mix of English and American dancing, singing, and music, but each one also has its own special vibe. The opportunity to learn and hone skills is an integral part of our camps, and many weeks have special intensive courses for callers, musicians, teachers, and others who are interested in diving deeper into a specific topic.

What's on tap for the 2020 season:

★ **MASSACHUSETTS:** CDSS has been presenting programs at Pinewoods Camp since 1933! Nestled between two sparkling ponds near the base of Cape Cod, Pinewoods is famous for its covered outdoor dance pavilions, cabins in the woods, and dining hall that overlooks the pond and serves freshly made, wholesome food. Pinewoods is home to six CDSS program weeks:

Family Week (July 18-25) kicks off the season with a full program of adult sessions, while kids enjoy music and dance activities with inspiring teachers. Three-generation families are common, and there's lots of time for swimming, games, and relaxing. **Harmony of Song and Dance (July 25-August 1)** is our newest week at Pinewoods and emphasizes the connections between song and dance. The focus of **English Dance Week (August 1-8)** is English country dance, and includes ritual dance, instrumental classes, singing, and contras. Joanna Reiner will teach an English Dance Leaders intensive course during this week, as well as leading dancing for the whole camp. For keen ritual dancers, Gillian Stewart will teach a course called Take Five: A Longsword Intensive. At **American Dance Week (August 8-15)**, you will find contras and squares and old-time jams. Lisa Greenleaf will teach a Contra Dance Callers course during this week. **Early Music Week (August 15-22)** includes English dancing, but the focus is really on music, with an expanded faculty of instrumental instructors. The

Accademia intensive course during this week is a high-level program designed for advanced musicians and singers, and focuses on music from High Renaissance and Early Baroque periods. Our season at Pinewoods wraps up with **Campers' Week (August 22-29)**, a multi-generational week where the campers take a lead role in organizing and running the classes.

“Take the leap, it will change your life in ways you could never imagine.” —Matt Reyna, *camper*

★ **NEW HAMPSHIRE:** Meanwhile, dancing takes place at **Ogontz Camp** in a beautiful wood-timbered hall with a large deck overlooking the lake in the White Mountains. **Family Week at Ogontz (July 25-August 1)** offers a full program of adult and kids' programming to a large multi-generational community. Every afternoon, the whole camp gathers at the Green Chairs for stories and community fun.

★ **MARYLAND:** Just south of the Pennsylvania border, **Camp Louise** is a large, wooded facility with roomy program spaces, two large pools, and an air-conditioned dining hall. **Cascade of Music and Dance (August 10-16)** is the successor to our programs at Buffalo Gap and Timber Ridge and is a multi-generational camp with families and adults from their 20s to 70s. In addition to English and American dancing, it has a strong art and singing focus. This year, Robbin Marcus will lead a Traditional Music and Dance for Music Teachers course, helping educators bring the magic of camp home to their classrooms.

★ **MICHIGAN:** Finally, the newest CDSS summer program is **Dance, Music, and Spice (August 9-16)** at Camp Cavell on the Michigan shore of Lake Huron. This week not only offers the traditional dance and music programs you have come to expect from CDSS camps, but also a parallel track of non-dance activities such as kayaking, technical tree climbing, birding, and quilting. In 2020, Julie Valimont and Noah VanNorstrand will lead an American Dance Musicians course.

Magic awaits...

Experience our 2020 summer dance, music, and song camps—
choose from nine weeks and four locations!

JULY 18-25, 2020

Family Week at Pinewoods (MA)

JULY 25-AUGUST 1, 2020

Harmony of Song & Dance at Pinewoods (MA)

JULY 25-AUGUST 1, 2020

Family Week at Ogontz (NH)

AUGUST 1-8, 2020

English Dance Week at Pinewoods (MA)

English Dance Leaders Course

Take 5: A Longsword Intensive

AUGUST 8-15, 2020

American Dance & Music Week at Pinewoods (MA)

Contra Dance Callers Course

AUGUST 9-16, 2020

Dance, Music, & Spice at Cavell (MI)

American Dance Musicians Course

AUGUST 10-16, 2020

Cascade of Music & Dance at Louise (MD)

Traditional Music and Dance for Music Teachers

AUGUST 15-22, 2020

Early Music Week at Pinewoods (MA)

Accademia

AUGUST 22-29, 2020

Campers' Week at Pinewoods (MA)

Contra Dance: Half Mad

by Beadle

Author's note: This dance uses the notation **L** to refer to the person dancing the gent/lark/left role and **R** to refer to the person dancing the lady/raven/right role. Specific role terms have deliberately been left to the individual caller's discretion.

Becket (clockwise progression)

- A1 Circle left $\frac{3}{4}$
Neighbor swing
- A2 **R's** chain across (8)
R's mad robin (8) while **L's** "half mad" (4)*
and right shoulder round in the center (4)**
- B1 Hey for four (pass partner by the left shoulder
to start)
- B2 Partner right shoulder round and swing
Slide left along the set to progress

*During the "half mad," **R's** essentially perform an entire mad robin, starting by moving counterclockwise in front of, then around, their partners and coming back to the place they started the move. **L's** start by moving/sliding counterclockwise behind their partners, then passing in front of their partners to the center of the set facing the other **L**, with whom they right shoulder round 1x and end facing their partners (**L's** back-to-back in the middle facing out; **R's** facing in) ready to start the hey for four.

**This is the figure previously known as "gypsy." Though CDSS has not jumped into the fray to endorse another term, we are aware that some communities and callers have made a substitution for this figure. See page 24 of the Summer 2019 News (available online) for more information on this topic.

Matthew "Beadle" Beadlecomb is a caller, dancer, and musician from Nashville, Tenn. When not running the compost pick-up service Compost Nashville, he calls contra dances throughout the Southeast and plays fiddle in the band Contra Mantra.



Photograph by Jennifer Wik

CDSS Sings: MacArthur's *Single Again*

May Nichols gave this song to Margaret MacArthur in Guilford, Vermont, in October 1961 and said she had it from her husband's mother, Nellie Nichols. Although a few Southern folksong collections have different versions of a related song (most with drunken husbands), none contain these final two stanzas. Thanks to Bob Coltman, it seems that Mrs. Nichols' "Single Girl" is most like "I

Wish I Were Single Again"—a song popular in the late 1800s and printed in a Wehman's Songster. Margaret's recording of May Nichols appears to be its only collection in the folk tradition. Now both Margaret and her granddaughter, Robin, have recorded "Single Girl," or "Single Again" as they title it, for their own CDs, although this song remains a little-known treasure.

Single Again

Traditional

From the Singing of May Nichols and Margaret MacArthur

When I was sin - gle I lived at my ease.

Now I am mar - ried and a hus - band to please.

Three small child - ren to main - tain, I

wish in my heart I was sin - gle a - gain.

When I was single I lived at my ease.
Now I am married and a husband to please.
Three small children to maintain
I wish in my heart I was single again,

One cries "Mama, I want a piece of bread"
Another cries "Mama, I want to go to bed"
Wash them, undress them, put them all to bed
In comes husband, I'm wishing them all dead,

All young men when they first fall in love
It's "oh my little honey" and "my little turtle dove"
When they get married it's no such thing
"Get up and get the breakfast you cross ugly thing,"

All young men when they strut about the town
One would think they are worth a thousand pound
Look into their pockets not a penny would you find
Oh how fickle is a young man's mind.

Read more inside this issue!

Turn to pages 18–19 and learn additional details about the life of Margaret MacArthur and her dedication to the preservation of American folk song.

News From Canada: Celebration of Callers A Workshop at Hands Across the Water 2019

by Peggy Roe and Rosemary Lach

The Victoria English Country Dance Society (VECDS) celebrated its 20th anniversary this year. During their 20 years of dancing they have often provided training for aspiring callers at Hands Across the Water, their annual workshop weekend. As a result of discussions held last year among callers from the Pacific Northwest, a more intensive, three-day workshop for experienced callers was planned for Hands Across the Water 2019. An extra day was added, Bruce Hamilton, a well-known caller and teacher of callers, was hired to lead the workshop, a maximum of 10 participants was decided on, and Ann Schau, a talented and experienced pianist and founder of the Dancehall Players, agreed to be our musician. The scene was set.

Activities for the callers included all-day workshops Friday and most of Saturday plus calling the Sunday morning workshop for dancers attending Hands Across the Water. In addition, callers attended one regular workshop and the two evening dances.

Friday morning, 10 callers from British Columbia, Washington, and Ontario gathered at Dan's Hall, a wonderful space built by the late Dan Page for weekly English dances as well as Newfoundland dancing and house concerts. The day alternated between talk sessions and calling sessions. We talked about working with musicians, helping

dancers move with the music, preparing a program, meeting dancers' expectations, distractions on the floor, and giving and receiving feedback. We struggled most with the feedback system Bruce taught. It requires stating only observed facts: "I didn't know which way to turn after the star left" and not assumptions or opinions, such as "you should have kept calling longer." The caller responds with a simple "thank you," does not try to explain or defend, and stores the feedback for later consideration. Dancers from VECDS kept us nourished with home-made snacks and lunch.

We all submitted three dances to Bruce and Rosemary, who then determined the program that we would call on Sunday morning when we would have 90 minutes for 10 callers! Nine minutes each to change callers, ask the band to play the tune, teach the dance, call the dance, introduce the next caller, and allow the sound man to adjust the sound—this was a challenge and a lesson in efficiency and brevity! The pressure was on.

Friday evening we joined local dancers and dancers attending Hands Across the Water for the Friday night dance called by Rosemary Lach and Bruce Hamilton. Saturday morning there were more workshops and practice calling. As Ann Schau was unable to attend one session, we practiced calling to our own vocalizations, a skill Bruce encourages callers to acquire so that they can give dancers an idea of the rhythm and tempo of the tune when there is no musician accompanying the teaching. Saturday night we danced to the calling of Nan Evans.

Sunday morning calling was both scary and thrilling. We'd been given very exact instructions about how long our dance could be, and we were filled with the advice we'd accumulated all weekend. There were more dancers in the room than most of us were used to, and we knew Bruce was taking notes in the corner. I appreciated the time we had spent with Ann during our workshops. The Dancehall Players are so talented and experienced that the music was a rock of reliability. We could see how much each of the other callers had improved over the weekend. We were high! We celebrated our collective success in the final feedback session with Bruce. We all cared so much for everybody's success as well as our own.





Above: Demonstrations as a teaching tool on Sunday morning—Sharon Gavin, David Gray, Arlene Tumber, Rob Barton (with his back to camera) **Opposite page:** Bruce and Ann Schau in deep discussion. Photos taken by Martha Burd.

Workshop Highlights

- Laughing, supporting, commiserating, sharing.
- Meeting with other experienced callers to share problems, questions, encouragement, advice, and stories. We were all experienced callers, but some of us have more opportunities to call and plan programs. We call to groups of differing size and levels of dancer experience. When a question came up (e.g. “How do I get the dancers to move to the music?”), Bruce had suggestions (“mention the music frequently, so the dancers know it’s important”), and so did the other callers (“play the tune first and, if your band can’t play under the teaching, doodle under it yourself - “circle left - diddledee, diddledee, diddledee dum, doo diddle, diddle, dump de dum”).
- Learning about the “contract” that exists between caller, musicians, and dancers. The contract is the (unspoken) expectations that the dancers have of the caller— mostly that there will be a lot of dancing, with minimum interruption. The caller has a certain amount of credit just for being there and earns more for every dance that is fun, for a well-designed program, and for dances that start quickly and go well. Credit is spent for anything that the caller does to take away from

that: too much talking, unclear instructions, making a mistake, taking too long to get a dance started, not showing respect for the dancers. If enough credit has been accumulated, the caller can spend some of it taking time to demo a move or teach a bit of history about the dance.

- Receiving much useful advice from Ann Schau on how to work with a band to improve the experience of the musicians, the dancers, and the caller.
- Having Bruce as mentor and guide as we explored the delights and difficulties of being a caller.

WAIT! Here’s one more gem from Bruce. **W.A.I.T.**

Why Am I Talking? Keep talking to a minimum; it draws down on credit.

Thank you to VECDS and CDSS, through the Mary Kay Friday fund, for their financial support of this workshop. And thank you to the Victoria dancers for holding this well-organized event, for providing such fabulous talent, and for giving us the opportunity to practice our skills.

Peggy Roe attended the callers’ workshop. She is a dance caller and choreographer from Vancouver BC.

Rosemary Lach planned and organized the workshop. She is a dance caller and organizer from Victoria BC.

A Place to Be: Margaret MacArthur's Gift to Vermont Traditional Music

by Nora Rodes

Many people primarily credit male collectors such as Francis Child, Cecil Sharp, Phillips Barry, and John and Alan Lomax for the preservation of American folk song. Yet women have always played an essential role in collecting and sustaining traditional music. Between 1920 and 1960, it was the life's work of many New England women, including Fanny Hardy Eckstorm, Mary Winslow Smythe, Helen Hartness Flanders, and Eloise Hubbard Linscott. And for several decades thereafter it was Margaret MacArthur's work as well.

For years, I'd heard Margaret spoken of with deep affection but knew little more than that she was an important musician and collector, and that, like me, she loved ballads. The first CDs I could obtain were not the Child ballads I was expecting, but songs of Vermont, often sung with her family. And the first article I read about her was her granddaughter Robin's, in *Orion Magazine*, in which Robin wrote that Margaret sang because she "wanted a taproot—a means to a vertical sense of place." So when I visited the American Folklife Center (AFC) to listen to the interview from Margaret's performance there in 2005, I was already wondering about her connections between music and place. Why was Margaret so dedicated to preserving and sharing the traditional music of Vermont? And why did she become such a beloved and influential member of a vibrant, extensive community?

In that AFC interview, Margaret speaks at length about her mother's second marriage to a forester, and the many different states she moved through in her transient childhood: Arizona, the Midwest, South Carolina,

Missouri, and California. But she also talks about all the music she heard in her 1930s through 1940s travels, and her five years in the Ozarks, where traditional music was an important component of community. It seemed that music—like her mother's lullabies and her Missouri neighbors' songs—gave her a place to feel loved and safe.

When she eventually returned to her birthplace, Chicago, Margaret married, and in 1948 she and her husband John moved to Vermont for his professorship at Marlboro College. With two young children and very little money, they began to restore what the porcupines and weather had left of a remote and abandoned 1803 farmhouse with views of the Dover Hills. And Margaret began to know her newest home from two songbooks: Edith Sturgis' *Songs from the Hills of Vermont* and Helen Hartness Flanders' *Country Songs of Vermont*. When she learned that Edith's hills were also hers—the Dover Hills—it was "an eye-opener." She sought out more Vermont ballads, tunes, and source singers. Two of her most important relationships were with Fred Atwood (then in his 80's), whose father had sung for Edith Sturgis, and Helen Hartness Flanders, the preeminent New England collector who became her friend and mentor.

In 1962, Moses Asch, then director of Smithsonian Folkways Records, asked Margaret to send him some music; the recordings became *Folksongs of Vermont*—the first of her nine CDs of traditional music. For over four decades, until her death in 2006, Margaret continued to collect, perform, and teach folk music. She frequently performed at folk programs and festivals, often with her own children—Dan, Gary, and Megan—and often original songs of life and events in Vermont as well as traditional ballads. She shared music at informal song circles and other gatherings. As a visiting artist, she taught children songs she learned from their grandparents and how to write songs of their own.

"...women have always played an essential role in collecting and sustaining traditional music. Between 1920 and 1960, it was the life's work of many New England women..."

But Margaret didn't just enthusiastically join and contribute her talents to the folk community. She provided a new place for that community to *be*: the homestead she'd created for herself and her family. Margaret was warm, friendly, joyful, and vibrant—a beacon for the music community around her and those simply traveling through. And as her daughter Megan's accounts of growing up amidst expected and impromptu visitors and the letters sent to Margaret attest, the homestead itself became a vital component in the preservation and organic evolution of Vermont folk music.

Throughout Margaret's childhood, her many experiences of both adapting to and embracing each new place as *home* gave her a unique perspective on what *home* means and why it matters. Many folk collectors have undertaken fieldwork asking: "What songs have traveled here; what songs have *settled into* this place? What can we find here?" Although she loved ancient ballads, Margaret approached her understanding of Vermont asking, more primarily: "What songs have *grown from* this place, what is it as itself, and what *more* will we sing?" To everything she did, Margaret brought an appreciation and enthusiasm for the indigenous, born of all the cultures she'd needed to embrace with presence and immediacy before the next relocation. Margaret fostered others' engagement with identity and community, and in response, friends and neighbors shared not only their own collections and referrals to source singers, but their personal poems and songs as well (sometimes with notes about how Margaret "inspired" them).

Margaret created the home she yearned for by picking up all the things that spoke to her along the way and giving them a place to be: bits of her childhood, things gifted and repaired like her harp, bits from family travels and later her children's. Everything that found its way there was loved. And she created a home for Vermont folk music—old and new—because Margaret herself and her home were inclusive and welcoming. It's what we all long for, my generation at least, I know: belonging. And it's what we can give to each other, and that seems more important than ever to remember today. And it's what we can give to each other. And that seems more important than ever to remember today. Margaret put down deep roots, made her family farmstead an enduring home for generations and filled every life she touched with grace, joy, and music.



Photo courtesy of Megan Littlehales.

In recognition of her research and performance of traditional music, Margaret was honored as a "New England Living Art Treasure" in the 1985 Arts Biennial ceremony at the University of Massachusetts. In 1997, she was invited to perform a concert of Vermont music at the John F. Kennedy Center's celebration of each state's history and culture.

Margaret's collection of songs, poems, books, and recordings is now housed at the Vermont Folklife Center in Middlebury, and her field recordings are all accessible digitally, with a duplicate of the physical tapes now at the American Folklife Center. The concert she performed for the Library of Congress is available online. Also check out the recent CDSS publication 'On The Banks of Coldbrook' by Tony Barrand, which contains many of the songs collected by Margaret, and a CD by Tony and Keith Murphy of the same name. Available in the CDSS Store.

*At 16, **Nora Rodes** is an aspiring ethnomusicologist, developing a specialization in women folk collectors. Nora received the generous support of the **Vermont Folklife Center's 2019 Flanders Award for Traditional Vermont Music** to come to know Margaret MacArthur. She hopes to continue discovering and giving voice to the traditional music that arises from and sustains community.*

Traveling Exec Goes to Camp CDSS and the Lady of the Lake Forum

by Doug Plummer and Penn Fix

Imagine this. Along the shore of a mountain-ringed lake in northern Idaho, a fire is roaring in the stone fireplace of an 80-year-old cedar lodge, and Mark, the camp manager, is serving a home-cooked meal to 10 traveling Executive Committee members from all over the country. This was the setting for a weekend of meetings—that just so happened to coordinate with the Lady of the Lake Fall Dance and Music Weekend.

The Spokane Folklore Society and the Lady of the Lake Music and Dance Camps, both CDSS affiliates, invited us to hold our biannual board meeting at the N-Sid-Sen Camp & Retreat Center (a United Church of Christ facility). It's a beautiful facility set on the shore of Idaho's second-largest body of water, the 22-mile-long Lake Coeur d'Alene.

This was a novel format for the Traveling Executive Committee, to meet during a dance weekend (though it's happened before—2007 in Arkansas). Usually the committee goes to visit one particular community. In this case, the community came to us. From a broad swath of a region called the Inland Northwest, which encompasses eastern Washington, northeastern Oregon, Idaho, Montana, and southern British Columbia, nearly thirty Forum members from 17 communities were able to attend the weekend. With the aid of a CDSS Outreach Grant, many of them were able to make the trip from quite remote locations.

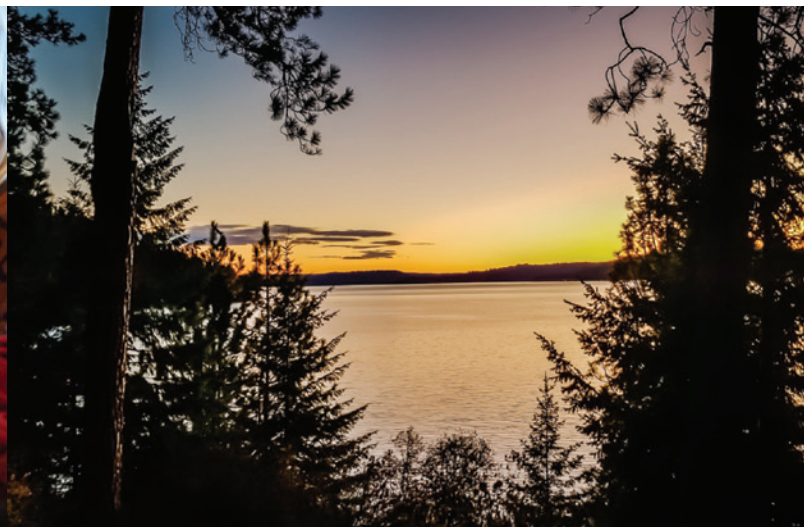
In preparation for our meeting, Penn Fix organized the Lady of the Lake (LOL) Forum, a consortium of regional leaders interested in sharing resources, issues, and concerns facing their dance and music scenes. Over months of on-line sharing, they created an agenda for the Forum sessions at the fall camp.

At a late afternoon reception that kicked off the Forum, the participants met the CDSS board members and shared with them some of the issues they were interested in. Executive Director Katy German and President Gaye Fifer then shared the ways that CDSS could help communities achieve their goals.

After dinner that night, Katy German spoke to the entire weekend camp, about 130 participants, about CDSS and in particular the benefits it could provide individuals. All weekend, CDSS board members ate alongside these campers, sharing informally their enthusiasm for CDSS, and Forum members were encouraged to reach out to board members throughout the weekend.

*“Now I know how ready
CDSS is to make connections.
I feel comfortable asking.”*

—Forum participant





Diane Silver helped lead a Forum lunch table discussion on family dances. Katy and Gaye led a discussion with those interested in introducing English dance to their communities. Joel Bluestein advised about finances.

On Saturday, the CDSS board continued their all-day meeting. The main Forum sessions started mid-afternoon, first in a big circle with Katy, then in breakout sessions with CDSS committee members. Diane Silver and Avia Moore led a Dancer Safety and Etiquette group, JoLaine Jones-Pokorney talked about volunteerism, and Gaye Fifer discussed leadership burnout.

The Forum participant evaluations confirmed that we accomplished what we had set out to do during the weekend, which was for CDSS to do what it does best and share what it's learned from the grass roots up. The

Inland Northwest has some specific issues, particularly the remote geography and the distances. Their issues are not always what big city dances face. But the issues folks brought up in the meeting are common ones anywhere: attendance, burnout, volunteer and dancer recruitment, and dancer safety. CDSS has learned what works for other communities, and what can be adapted as strategies. And CDSS has resources, financial and informational, that can help communities be more resilient when faced with those forces.

The LOL Forum is now an ongoing vehicle for the Inland Northwest dance and music community. The Traveling Executive model coupled with the diverse group of campers found at the Lady of the Lake Fall Dance and Music Weekend allowed CDSS a unique opportunity to meet a vast range of community leaders that could not have happened any other way.

CDSS Grants Available!

Next Application Deadline: February 1, 2020

As mentioned in the article above, CDSS grant funding supported this exciting regional Forum that brought together almost 30 leaders of 17 communities. If you have an idea for an event or project to boost music, dance, or song in your community or region, CDSS funding is available to help YOU!

Our grants support training workshops (for callers, musicians, singers, etc.), events that foster youth involvement, seed money to help initiate a new series, and more. To apply for the next grant application deadline on February 1, visit cdss.org/support-services/outreach/outreach-funds. Questions? Email resources@cdss.org.

For a map and listing of projects and events CDSS has supported since 2008, check out:
cdss.org/support-services/outreach/our-funds-at-work

Puzzling Out Ease and Elegance

by Paul Ross

We all want well-earned ease and affordable elegance, but can you get that in a book? If you've ever danced Leah's Waltz, The Chocolate Round O, or 6 for the 6 Proud Walkers, you'll know the answer is yes. *Ease and Elegance*, Fried Herman's classic sixth book of dances newly reprinted and available from CDSS, contains these and many more dances that add ease and elegance to your dancing pleasure. So many fine dances are waiting for an invitation from you to light up the dance floor!

The story of how it came to be reprinted after being out of print for almost a decade reveals a puzzle often encountered when trying to follow the posthumous wishes of any artist. What did the artist really intend?

Marking a Special Anniversary: As those of you who know me are aware, I've been a devotee of Fried Herman's choreography and approach to English country dancing for decades. The same holds true for joyful dancer Susan St Germain of Country Dancers of Westchester (CDW) and Jane Bridges, Fried's literary executor. The three of us were determined to recognize the tenth anniversary of Fried's death this coming January. When I asked Jane Bridges what would be the most meaningful way to mark the occasion, she immediately answered, "Reprint *Ease and Elegance*."

Susan contacted two printers in Westchester, one of whom, Airborn Printing and Graphics, had worked for Fried in the past and remembered her well. When they submitted the winning bid, Susan obtained an original camera-ready copy of *Ease and Elegance* from Jane Fried and brought it to the print shop along with an extra printed copy that was among the many papers I had inherited from Fried.

4 Dances Missing: When the printers looked through the camera-ready copy, they discovered that over the years, the Scotch tape that Fried had used to paste up her artwork had stained the paper to the point where many pages were unusable. So they resorted to the extra printed



Fried at Country Dance New York's True Brit Weekend, 1993. Photo courtesy of David Green. Learn more about Fried online—the 2006 Lifetime Contribution Award Recipient

copy that I offered as backup. When the first proof came through, Susan discovered that four dances were missing! Oh, no, what else was different from the published version that both Susan and I had in our collections?

To make a definitive comparison, Susan carefully read through the printer's proof, comparing it to the camera-ready copy and the published version, and in the process discovered other discrepancies. Apparently the bound copy that I had inherited was probably a late, very convincing, but incomplete mock-up of the final text. To complicate matters, the camera-ready copy and the published versions also diverged in other places.

Discrepancies and Their Resolution: At Faina Ross's suggestion, we checked the Table of Contents and Index and found one dance repeated in the index. There were also some chord differences in comparing the three versions. Susan took the initiative to confer with CDW pianist Peter Roberts, to get his input as to which chords should be used. Happily, she and he were of the same opinion about which worked best, and so just like the late Leah Barkan before him, Peter helped with the chording of one of Fried's books!

In the case of "Ianthe the Lovely," the printer's version had no chords, so the decision was made to swap in that page from the version that had them. And finally for the dance "Since First I Saw Your Face," which had two sets of chords, Susan and Peter decided to leave things that way, so that musicians would have a choice.

The reprinted edition of *Ease and Elegance* is on acid-free paper and should last as long as Fried's unique choreography and insights into English country dancing continue to appeal to dancers and musicians. Be sure to read the hugely important essay on ECD in the book's front section, and then delve into the many delightful dances waiting to be discovered or rediscovered.

Paul Ross is an ECD teacher at CDNY and CDW.

Celebrating CDSS Scholarships

by Linda Henry, CDSS Community Resources Manager

Thanks to the generous support of members and donors, this year CDSS offered over **\$46,600 in scholarship funds for our summer programs**. A total of 107 campers aged 15-74 from 24 U.S. States, Canada, and the U.K. were awarded CDSS scholarships in 2019!

If you would like to apply for scholarship assistance to attend a CDSS Camp next summer, please apply online at **cdss.org/scholarships**. Applications received by **March 23, 2020** will be processed first. Later applications will be considered as long as funds remain.

Group Affiliates Opportunity

Please consider joining CDSS in offering a matching scholarship in 2020. This one-on-one match from CDSS and your group can support an up-and-coming leader, musician, caller, dancer, or organizer from your community to attend a CDSS camp week, which will benefit your group in countless ways.

Donna Hunt, who helps to organize the PATMAD dances in Philadelphia, PA, shares below the positive impact this program has had in their community:

"We've been giving matching scholarships to members of our community since 2012. We help them to be immersed in the song and dance experience for a week, and then we sit back and watch them grow from the experience. Our participation in this scholarship program changes their lives and enriches our community in many ways..."

- ❖ One has been our PATMAD board president for 4 years
- ❖ One plays music, organizes special events, and manages the weekly dance
- ❖ One is now calling around our area and beyond and is on our sound crew
- ❖ One organizes some of our special theme events, helps to organize our weekly dances and another local dance community
- ❖ Three of our previous matching scholarship recipients are now actively calling in the Southwest, playing music and dancing in the Midwest, and helping to organize a dance and dance weekend in the Mid-Atlantic."

Matching scholarship info is online at **cdss.org/match**

CDSS Affiliates who offered matching scholarships in 2019:

Ann Arbor Community for Traditional Music and Dance (MI)
CDSS of Pittsburgh (PA)
John C Campbell Folk School (NC)
Lenox Contra Dance (MA)
Louisville Country Dancers (KY)
Mat-Su Traditional Music and Family Dance (AK)
Nashville Country Dancers (TN)
Old Sod Folk Music Society of Ottawa (ON)
Philadelphia Area Traditional Music and Dance (PA)
Portland Intown Contra Dance (ME)
Scissortail Traditional Dance Society (OK)
Toronto Contra Dance (Toronto, ON)

New Generation Initiative Scholarships are offered collaboratively by CDSS and Pinewoods Camp. Qualifications: Ages 15-30, significant financial need, and coming to a CDSS week at Pinewoods Camp in Plymouth, MA for the first time (or returning for a significant reason). Talent and/or leadership initiative is helpful but not required. If you or anyone you know would be eligible for an NGI Scholarship, please email Linda Henry at linda@cdss.org.

New Photography Scholarships: We offered some new scholarships in 2019 to four talented photographers to help us document the magic of our camp programs. We're grateful for the excellent work they have produced, such as the photo below by Jennifer Wik at **Family Week Ogontz** and the photo on the back cover, taken by Deborah Payne at **Harmony of Song & Dance Week**.



Stories from the CDSS *Legacy of Joy Society*

DAVID MILLSTONE & SHEILA MORAN

We each started country dancing in the early 1970s with Dudley Laufman, Sheila in Maine and David in New Hampshire. Music, song, and dance have been central to our lives for most of our adult lives. Over the decades, our involvement in these activities has included playing in a dance band, singing with Village Harmony, joining a longsword team, performing in the Hanover Christmas Revels, singing in a hospice chorus, and calling dances. David's calling and our travels were, in roughly equal parts, devoted to English country, contra and squares, and community/children/family dancing. We have developed friendships throughout North America and Europe as a result of our dance-related travels. Indeed, our dozen trips to the Czech Republic and surrounding countries all started with a CDSS connection.

We've each served on non-profit boards and understand the financial needs of such organizations. Doing good work requires sustained funding. When we developed our estate plans, leaving a bequest to CDSS was a no-



“Doing good work requires sustained funding. When we developed our estate plans, leaving a bequest to CDSS was a no-brainer.”

brainer. We're excited about the directions in which CDSS is moving and expect the organization to bring people of all ages together for generations to come.



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

Photo by Nikki Herbst

THE THIRTEENTH ANNUAL
PORTLAND RAINDANCE
AN URBAN CONTRA DANCE WEEKEND IN OREGON



Riptide

(Baron Collins-Hill, Owen Marshall, Alden Robinson, Pokey Hellenberg)

Drive Train

(Stuart Kenney, Edith Gawler, Ed Howe, Pokey Hellenberg, Bennett Konesni)

Cis Hinkle

Gaye Fifer



APRIL 24-26, 2020

REGISTRATION OPENS JANUARY 1ST



www.PortlandRaindance.org

503-319-1717



May 1-3, 2020
WHITEWATER WHIRL!

Contra Dance Weekend
New River Gorge area, West Virginia

Callers: **Gaye Fifer and Terry Doyle**
 Music: **Contrarians** (Friday only)
Playing with Fyre (Sat. and Sun.)

- 1930s-era dance hall with suspended wood floor
- free tent camping or dorm-style bunk houses
- on-site meals with vegetarian options
- scenic area with rafting, biking, climbing, hiking, zip lines, birding & more
- First timer to Whirl? Call and mention CDSS ad for **\$10 rebate**



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304-729-4382
 sponsored by FOOTMAD.org of
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10th annual

CALL OF THE LOON

Contra Dance Weekend
 April 3-5, 2020

With special guests:

Stringrays
 Northern Aire
 Will Mentor
 Ted Hodapp

Tapestry Folkdance Center
 Minneapolis, MN

ONLINE REGISTRATION at:
www.tapestrydance.org

The
2020 Binghamton Ball
& Sunday Brunch
April 4-5
Binghamton, NY

Susan Kevra, Dance Mistress

Music by
Alchemy

Rachel Bell
Eric Martin
Karen Axelrod



At the
Phelps Mansion Museum

Please contact Lee at leeshepherd609@gmail.com or
 607-722-9327 for registration forms in January.

The Santa Barbara Country Dance Society presents

Winter Dreams Ball Weekend

New: a Weekend of English Country Dancing
 Dance Master: Graham Christian
 Music: Audrey Knuth, Derek Jacoby, Charlie Hancock

The Weekend: February 7-9, 2020

The Ball: February 8, 6:30-10:30
 on the Sprung Floor, Historic Carrillo Ballroom

The weekend includes a **Welcome Dance**,
 the **Ball Review**, the **Winter Dreams Ball**,
 and a **Sunday afternoon** dance workshop

More info & registration (including online):
www.sbc.ds.org/wd/
wd@sbcds.org 805 699-5101

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

The Country Dance Society, Boston Centre invites you to join us!

Gala Holiday English Dance Party

Saturday, January 4, 2020

Joanna Reiner Wilkinson, caller

Music by Karen Axelrod, Kate Barnes,
and Mary Lea

7:30 - 11:00 pm

Concord Scout House, Concord, MA

Advanced Dance Workshop & Evening Advanced Challenging English Dance

Saturday, February 1, 2020

with our Boston callers

Music by Alchemy: Karen Axelrod,
Rachel Bell, and Eric Martin

Afternoon workshop 2:00 - 5:00 pm

Evening Experienced Dance 7:00 - 10:30 pm

Concord Scout House, Concord, MA

Come dance with us throughout the year!

Weekly Wednesday English Dance

Park Avenue Congregational Church,
Arlington, MA

Summer Wednesdays English Dance

Location to be determined

Harvard Square English Dance

Second & fourth (& some fifth) Fridays

Harvard-Epworth United Methodist Church,
Cambridge, MA

ACE Dance Series

Advanced Challenging English Dance

First Friday or Saturday

See website for dates and locations

The 40th Annual Boston Playford Ball

Saturday, March 7, 2020

Barbara Finney, Mistress of Ceremonies

Music by Bare Necessities:

Earl Gaddis, Jacqueline Schwab,
Mary Lea, and Kate Barnes

Afternoon workshop 1:30 - 4:30 pm

Evening Ball 7:00 - 11:00 pm

Nevins Hall, Framingham, MA

Pre-Ball afternoon workshops

February 2 - Concord Scout House

February 23 & 29 - Park Ave. Cong. Church



For more information on our special events and regular series, visit our website

www.cds-boston.org

**TROPICAL
DANCE
VACATION
2020**



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



St. Croix, U.S. Virgin Islands

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

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

Tropical Contra Dance Week ~ February 5-12, 2020

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

The Island of Hawai'i

Tropical Contra Dance Week ~ March 11-18, 2020

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

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

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

Tropical Dance Vacation is created & organized by George Marshall.



Lark Camp - World Music, Song & Dance Celebration

Friday, July 31 to Saturday, August 8, 2020 – in the beautiful Mendocino Woodlands
Music, Song, & Dance Workshops • Family Friendly • Dances, Parties & Sessions • Great Food • Camping
Full Camp for 8 Days, or Half Camp for 4 Days

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

Take as many or as few of the workshops as you like; jam sessions 24 hours a day, big dances every evening.

Plenty of good food, new friends, and musical stimulation for adults and families. Workshops for professional and beginner, alike.


Three camps, three themes – visit them all!

Camp One – Music of Ireland, British Isles, Greece, Eastern Europe, and Sweden

Camp Two – Latin American, North American, Spanish, French, and Swing Styles

Camp Three – Middle Eastern, Greek, Asian, and African music

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



THE 12TH
LENOX ASSEMBLY
*A weekend for experienced English country dancers
with an interest in dancing well*

TEACHERS:
Paul Ross
Robin Hayden

MUSIC BY:
Cynthia Shaw
Naomi Morse
Daniel Beerbohm

MAY 1-3, 2020
LENOX COMMUNITY CENTER, LENOX, MA

Applications available on request from:
lenox.assembly@gmail.com
<http://childgrove.wixsite.com/lenoxassembly>



28TH ANNUAL
FolkMADness
Music, Song & Dance Weekend
MAY 22-25, 2020 ♦ SOCORRO, NM

MUSIC AND CALLING BY
Eloise & Company ♦ Reverie
Sue Rosen ♦ David Millstone

ALL MEALS AND LODGING INCLUDED
REGISTRATION OPENS JANUARY 2020 ♦ FOLKMADS.ORG



NM FolkMADS
NEW MEXICO FOLK MUSIC & DANCE SOCIETY



Sun Assembly presents:
Spring DanceFest
March 14-15, 2020

a weekend of English Country Dancing
with **Melissa Running**

music by **Julie Gorka, Dean Herington,
Joey O'Donnell, Walt Robinson,
and Mara Shea**

Shared Visions Retreat Center
(sharedvisions.org) **Durham, NC**

*Saturday morning and afternoon workshops
Saturday evening and Sunday dances*
Information & Registration:
<http://sunassembly.org>

The Contra Borealis Dancers present
Winter Dance Weekend
February 14-16, 2020
Fairbanks, Alaska

Music by
Amy Englesberg & Audrey Knuth

Calling by
Luke Donforth





Experience a warm and welcoming dance weekend...and
the Aurora Borealis (weather permitting). For suggestions
of further adventures during your trip, visit our website.
Limited homestays available.

bit.ly/winterdance2020
events@contraborealis.org
(907) 738-5883

The Farthest North Contra Dance Community



DANCE

at John C. Campbell Folk School



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

2019 DANCE WORKSHOPS

September 6–8, 2019

French Bal Folk Dance Sampler

with Annie Fain Barralon

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

October 25–27, 2019

Fall Dance Weekend with Beth Molaro & Cis Hinkle

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

November 22–24, 2019

Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

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



December 26, 2019 – January 1, 2020

Winter Dance Week

with Instructors: Susan Kevra, Joseph Pimentel, Greg Canote, Jere Canote, Sarah Henry, and Michael Gorin

Musicians: Daron Douglas, Karen Axelrod, Rachel Bell, Eileen Nicholson Kalfass, and Kristen Planeaux

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

2020 DANCE WORKSHOPS

March 27–29, 2020

Intro to Appalachian Clogging

with Annie Fain Barralon

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

April 24–26, 2020

English Country Dance Weekend

with Kalia Kliban

Experience the joy of English country dancing from the Playford™ dances of the 17th and 18th centuries to 20th century dances and contemporary dances. Live music by Bare Necessities (Earl Gaddis, Mary Lea, Peter Barnes, and Jacqueline Schwab). Previous English country experience is required.

May 17–23, 2020

Dancing, Playing & Singing Appalachian Style!

with Aubrey Atwater

Delve into the wonders of traditional Appalachian dance, singing, and music. Experience flatfooting and freestyle clogging steps, as well as traditional play-party games and dances geared to young people and older adults. We'll learn and sing beautiful and joyous traditional songs and ballads as a means to explore the remarkable cultural history and heritage of the region. As time and access allow, try instruments such as the mountain dulcimer, limberjack, and banjo. All levels welcome.

June 21–27, 2020

Dance Callers' Workshop

with Gaye Fifer

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 such topics as 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.

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

The Houston Area Traditional Dance Society presents



February 14-16, 2020

featuring **Susan Michaels**

calling to **Pete's Posse**

*Includes Saturday lunch, Sunday brunch,
and snacks throughout the weekend!*

Details & Registration @ **BayouBedlam.org**

Both events take place on the **sprung wood floor** of the
Knights of Columbus Roemer Dance Hall in Houston, Texas.

For information about our regular dances, visit **hatds.org**.

Annual English Country Dance Weekend
Set for Spring

**Joanna Reiner
Foxfire+Anna Patton**

Special guests Joseph Pimentel & Kendall Rogers

March 20-22, 2020

Delectable Fare Attendance Limited

Details & Registration at **SetForSpring.org**

Join us Thursday, March 19 for our local English dance!



G O D S



"WE ARE AS GODS AND MIGHT AS WELL GET GOOD AT IT" -STEWART BRAND

**GAINESVILLE OLDTIME DANCE SOCIETY
GAINESVILLE FLORIDA**

Plan your Winter 2020 getaway now. Escape to our annual **Dance With GODS Weekend February 21-23, 2020**. Dance to the music of **Contra Sutra** and **The Dam Beavers** with callers **Frannie Marr** and **Dana Parkinson**. Register online now to avoid disappointment!

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

Why dance with mortals when you can dance with the GODS? Leave earth behind to bask in the warm afterglow of heavenly dances!

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

Visit **godsdance.org** for dance schedule. Follow Gainesville Oldtime Dance Society on Facebook.

Experience a great New York City tradition!

*Country Dance*New York* *37th Annual*
Playford Ball
April 18, 2020

Good Shepherd-Faith Presbyterian Church
152 West 66th Street, New York City

Master & Mistress of Ceremonies
Gene Murrow and Helen White

Music by
Trio Picante

Kate Barnes, Daniel Beerbohm & Mary Lea

Contact: Ricki Ravitts, rgravitts@yahoo.com or 212-874-7408 Updates: www.cdney.org



NORTHERN ROOTS

Traditional Music Festival

January 25, 26 2020 Brattleboro, VT

Joey Abarta & Nathan Gourley, Lydia Levins, Katie McNally &
Neil Pearlman, John Roberts & Deb Cowan, Traddledboro 2020:
Peter Amidon, Fred Breunig, Guillaume Sparrow-Pepin

To register and learn more: **802-257-4523**

bmcvt.org/northern-roots-festival

BAY AREA

The Playford Ball • March 21, 2020 • bacds.org/events/playfordball2020

"One Charming Night"

At the San José Woman's Club
75 South Eleventh Street,
San José, California.

Doors open at 6:30 pm, dancing
is from 7:30 until 11 pm.



The program for the ball will
be prepared & presented by
Mr. David Newitt.

Graced by the musical talents
of The Whoots (Charlie
Hancock, Shira Kammen, Jim
Oakden, Allison Zelles Lloyd).

COUNTRY

Family Week • June 28 - July 4, 2020 • bacds.org/familyweek

Join us for six full days of camp
this summer. English Country
dance with David Newitt,
Contradance led by Kelsey
Hartman, French Canadian
dance taught by Donald Dubuc
(Quebec), all accompanied by
our fantastic fleet of musicians.



Separate classes for kids of all ages
(including adults), plus singing,
music, crafts, storytelling, stilt-
walking, and too much fun ... at
Monte Toyon near Aptos, CA.
If you have questions or want to
be on our mailing list, email us at
familyweek@bacds.org.

DANCE

Hey Days • July 5 - 12, 2020 • bacds.org/heydays

English Dance & Music Week
at Sonoma State University in
the wine country of Northern
California.

English Country Dance:
Andrew Shaw, Kalia Kliban,
Megan Wilson

Longsword and Rapper:
Jeremy Carter-Gordon
Singing: Jeff Warner



Fabulous Music by: Persons of
Quality (Jon Berger, Rebecca King,
Jim Oakden), Shira Kammen,
Jonathan Jensen, Audrey Knuth,
Charlie Hancock, Erik Weberg

Music Workshops, Parties by the
Pool, Daily Gathering & more!

Housing in suites with four
en suite bedrooms and a shared
kitchen/living room.

SOCIAL

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

Melt into Spring



English Country Dance Event

March 27-28,
2020

Ann Arbor, MI

Musicians
Earl Gaddis
Debbie Jackson
Matt McCoy

Dances
led by

Joanna Reiner

For more information visit our website:
aactmad.org/melt-into-spring/

New London Assembly at the
Amherst Early Music Festival
Connecticut College, New London, CT
Sunday, July 12 - Sunday, July 19, 2020

Brad Foster Program Director
with **Joanna Reiner Wilkinson**
and **Cécile Laye**

Musicians:
Karen Axelrod *piano*
Shira Kammen *violin*
Audrey Knuth *violin*

Learn 17th-century country
dances, and the modern
dances they inspired.
Presentations on dance
history, wonderful lectures
and concerts by the Amherst
Early Music Festival Faculty.



We hope you'll join us!

Tuition \$635 Housing from \$210
Work-study and scholarships available.
🐾 amherstearlymusic.org

JELLYSTONE DANCE WEEK VACATION

GARDINER COMMUNITY CENTER ~ GARDINER, MT
Yellowstone National Park
June 6-13, 2020

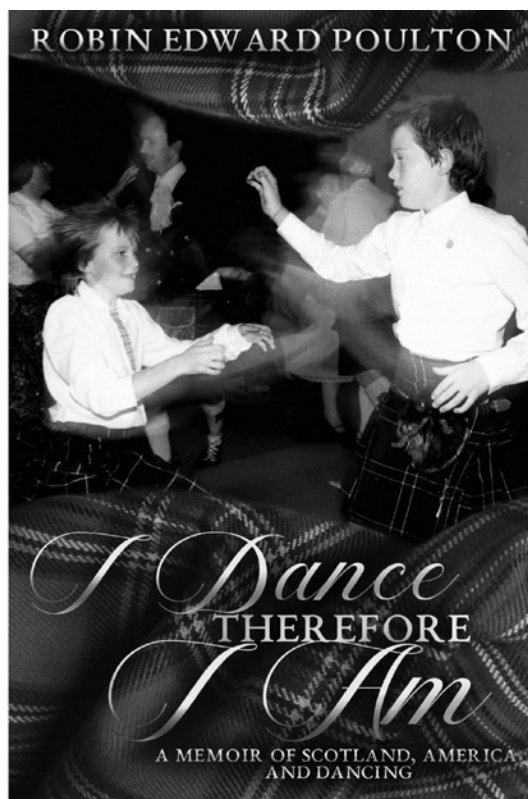
LEAD CALLERS
Gaye Fifer and Kathy Anderson

BAND
Audrey Knuth, Cedar Stanistreet,
Max Newman, Amy Englesberg and friends

**HAPPY BIRTHDAY
SMOKEY!**

\$200 covers the seven nights
of squares, contras, English
and couple dancing.
You make your own arrangements
for transportation, food and
camping or lodging.

Sign up your intent to attend.
Pay upon arrival.
For questions not covered on the
website: email Frank Clayton at
doctorichabod@yahoo.com
jellystonedanceweek.com



Hilarious and Moving Dance Stories
Get it from Amazon Now



NORTHEAST HERITAGE MUSIC CAMP

JUNE 21-27, 2020

COMMON GROUND CENTER
STARKSBORO, VERMONT

A WEEK OF TRADITIONAL MUSICAL IMMERSION

SUNNIVA BRYNNEL ANDY DAVIS
YANN FALQUET LAURIE HART
DAVID KAYNOR JEREMIAH MCLANE
KATIE MCNALLY LISA ORNSTEIN
OLIVER SCANLON DAVID SURETTE
PETE SUTHERLAND BECKY TRACY
NICHOLAS WILLIAMS



ACADIAN BRETON CAPE BRETON CONTRA
FRENCH IRISH OLD TIME QUÉBÉCOIS
SCANDINAVIAN SCOTTISH & MORE...

INSTRUCTION PERFORMANCES JAMS
DANCES BANDS SINGING CRANKIE
CAMARADERIE GOURMET MEALS
A DARN GOOD TIME

NORTHEASTHERITAGEMUSICCAMP.COM

SUBMITTING ARTICLES, PHOTOS & ADS

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

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

DISPLAY AD SIZES & RATES

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

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

SENDING ADS

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

DEADLINES

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

2020 • 26th Annual

Maine Fiddle Camp

Musical fun for the whole
family in a traditional Maine
summer camp setting
Montville, Maine



*Fiddle, guitar, piano,
bass, banjo, cello,
mandolin, ukulele,
accordion, dulcimer,
harmonica, whistle,
flute, voice, and more*

Workshops, concerts, surprise
guests, dances, songs, and loons!

JUNE: Wkend 19-21 • Week 21-26 • Wkend 26-28
AUGUST: Week 9-14 • Week 16-21

www.maine-fiddlecamp.org



CDSS NEWS

Country Dance and Song Society
116 Pleasant Street, Suite 345
Easthampton, MA 01027-2759
www.cdss.org

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



BE SOCIAL WITH US!



<http://www.facebook.com/cdss.org>
[@CDSSorg](https://twitter.com/CDSSorg)
<http://blog.cdss.org>

SUPPORT

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

LEGACY OF JOY SOCIETY

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



MAGIC AWAITS

JULY 18-25, 2020
FAMILY WEEK at Pinewoods (MA)

JULY 25-AUGUST 1, 2020
HARMONY OF SONG & DANCE at Pinewoods (MA)

JULY 25-AUGUST 1, 2020
FAMILY WEEK at Ogontz (NH)

AUGUST 1-8, 2020
ENGLISH DANCE WEEK at Pinewoods (MA)

AUGUST 8-15, 2020
AMERICAN DANCE & MUSIC WEEK at Pinewoods (MA)

AUGUST 9-16, 2020
DANCE, MUSIC, & SPICE at Cavell (MI)

AUGUST 10-16, 2020
CASCADE OF MUSIC & DANCE at Louise (MD)

AUGUST 15-22, 2020
EARLY MUSIC WEEK at Pinewoods (MA)

AUGUST 22-29, 2020
CAMPERS' WEEK at Pinewoods (MA)

Experience our 2020 summer dance, music, & song camps

Choose from nine weeks and four locations!

Scholarships available!

COUNTRY DANCE & SONG SOCIETY
cdss.org/camp



CDSS Web Chats for Organizers!

NEXT TOPIC

Diversifying Income:
Thinking Outside the Money Basket

Join us in mid-February!

Our next web chat will support music, dance, and song organizers in creating financially healthy communities. For announcements about the date, time, and guest speakers, sign up online cdss.org/webchats. Questions? Email resources@cdss.org See page 4 for more webchat news.