By Kate Barnes

At Rainbow’s End

Kate Barnes’ first solo CD includes fourteen dance-length recordings of tunes from noted choreographer Fried de Metz Herman’s “Choice Morsels” collection, played on piano, flute, pennywhistle, guitar, and mandolin—all by Kate herself! These beautiful melodies range in age from 20 to 300 years old and have a wide range of styles from classical to ragtime. Includes: “Norbury Park,” “At Rainbow’s End,” “Black-Eyed Susan,” “Serendipity,” and more! Don’t miss it!

By Joseph Pimentel

The Green Jay Collection

The latest from celebrated choreographer and author of the Cardinal and Goldcrest collections, Joseph Pimentel, The Green Jay Collection contains 14 brand new English country dances and two contra dances, complete with tunes and notation. The book also includes teaching notes for each of the dances, as well as an index to all three volumes. It’s a perfect time to complete your collection!

From the New England Dancing Masters

Two Little Blackbirds

A brand new book, music, and video collection by Eric “Mr. M” Marmign and edited by Andy Davis and Peter Amidon. Adding to their collection of books for teachers, families, and communities with children, this book of “Songs, Dances, Fingerplays and Music Activities for the Very Young” is a companion volume to I’m Growing Up, and includes MP3 downloads and video streams to supplement the material. A wealth of activities and material that can be used in online lessons or events, as well as in person, rooted in timeless folk traditions.

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

FRONT COVER: Detail of painting by M. Lipke—“In loving solidarity with all my dance friends, who wait patiently (or impatiently) to dance.” See more on page 7. THIS PAGE: (top to bottom) Audrey Knuth, photo by Dave Pokorney. Ruth Sylvester, photo by Elfie Forbes. Cat and mouse collage by Anna Gilbert.
F R O M T H E D I R E C T O R

Good Gracious, What a Year

In the winter issue of the CDSS News each year, I share with you some highlights from the closing year, as well as exciting things on the horizon. Normally, that's pretty easy to sum up on one page. But in times that are anything but normal—when it feels like a decade of learning and events were packed into one year—where do I even begin? So much has unfolded in the world and at CDSS since last year, each new challenge posing another big question for the organization: Can we maintain community through technology during these hard times? Does CDSS have a role to play, beyond our camps, in the larger dance and song community? Is CDSS up for the work of dismantling systemic racism and building cultural equity within our organization and programs?

The answer to all these questions is a resounding YES! And with each new plot twist and pivot, the work we must do is making us a stronger and more effective organization. In the midst of loss and upheaval, we are adapting and rising to meet the needs of our community. These times are challenging us in good and important ways.

SOME HIGHLIGHTS FROM 2020:

- We hosted five more CDSS Web Chats, featuring 25 guest speakers, and engaging more than 850 participants across the continent. (Check out page 14 for more details!)
- When we had to cancel in-person camps, we quickly collaborated with program staff to create 80+ online engagements during our camp season, reaching 1500 participants. Our incredible camp communities rallied online to create much needed magic and joy.
- As the pandemic unfolded, we pivoted to create online resources, including:
  - Timely updates for organizers and advice for our community regarding safety, cancellations, finances, and preparing for the future
  - A platform to facilitate support for freelancers within our sector
  - A dynamic online events calendar where communities far and wide can post their online events—now a go-to resource for folks who are actively seeking continued connection through dance, music, and song
- Inspired by feedback from our Affiliates, the Board and staff collaborated to launch an Affiliate Ambassador pilot project designed to strengthen regional networks. (We'll tell you more about that work in the spring, including our plans for expansion!)
- And most importantly, we began the long and necessary work of recognizing, understanding, and dismantling systemic racism as it exists in our organization, our sector, and North American folklife. Staff and Board together attended facilitated training sessions on inclusivity and cultural appropriation. We are listening to and learning from the voices in our community that urge us to deepen our understanding, and we are creating space to reflect on ideas and perspectives that challenge us to do better.
- We are convening a paid Cultural Equity Advisory Group, whose purpose will be to critically analyze CDSS's current programs, operations, and governance. The group will provide recommendations for change, as we strive to support the living traditions that are dear to us in ways that are actively anti-oppressive. Nominations are open now through January! Flip to page 6 to find out how to nominate yourself or others.
- CDSS programming will expand to include year-round workshops and events! We'll start with online programming, focusing on the needs and skill sets specific to our sector. We intend for this to be the beginning of a new chapter for CDSS, not just a stopgap measure during the pandemic.
- We will experience a major and joyful transition in CDSS Programs leadership, as 30+-year employee Steve Howe prepares to step back from his position as Director of Camp Programs. We will hire a new Director of Programs to take the reins after the 2021 camp season. We want to bring this person in soon! Not only will they bring new energy to our existing programs, they will take the lead on launching our new year-round programming. Do you know someone who would be perfect for this job? Check out the official opening at cdss.org/jobs.
- We will expand our Affiliate Ambassador Project to include more volunteer Ambassadors and geographic areas. The transition to a new normal will be complex, and we'll need support from each other as we work to bring our communities back together safely.
- And of course you'll see us adding more engaging online resources, as well as some exciting updates to our website content and functionality!

Because of your extraordinary support, we're poised for some exciting growth in 2021!

Look, this was a tough year for us all. But my goodness, think of how much more we understand! Think of how much more we appreciate human connection and value the togetherness of what we love! When I reflect on all that we have been through—and all we are going through—together, I can't help but feel a deep sense of hope. You see, I don't just believe that love, joy, and community are stronger than the forces that separate us; I know it without a doubt. I've witnessed it over and over again this year, in every online dance, in the messages of love and affirmation bouncing upward in comment threads, in your willingness to learn and engage in challenging conversations, in the restorative power of song, and in every hope-filled note coming from the faraway hands of beloved musicians.

We are going to emerge from these times clearer and stronger because of the love we are sharing now. And CDSS will continue to grow and thrive and meet the community's needs because of your financial support. So friends, I'm asking you to seize this moment. Help us end this challenging year strong, so that together we can rise to meet a future full of possibilities!

Photos (far left) by Jeff Bary, (left) by Dave Pokorney, (above) by Doug Plummer.

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ANNOUNCEMENTS

CDSS Grants Update

Prior to the pandemic, a majority of the funding from our Grants program was offered to support in-person events and projects. Due to COVID-19, a significant portion of our 2020 Grants budget is currently available for use before the end of this year. These funds can be used for:

- equity and anti-racism training for organizers or communities
- online workshops to support callers, musicians, etc.
- publication of instruction materials (print, web, audio, video)
- related endeavors that will have a lasting effect on dance, music, and song communities

We encourage you to think about ways you would like to support your community during this challenging time. If you need funds and/or logistical support to make this possible, please visit cdss.org/grants and email resources@cdss.org with questions.

Online Events

Our online events calendar (cdss.org/online-events) recently got an update! It’s now easier to search for events by name and to browse by event category. Want to see just ECD events? Sure! Events next Saturday evening only? Yep! As always, we welcome all your listings of virtual dance, music, and song events.

2020 Affiliate Survey Report Available

Earlier this year, we conducted our second annual Affiliate survey to learn even more about the work that Affiliates are doing and how we can best support them. We were thrilled that 61% of Affiliates responded—an incredible response rate! We learned much and have been using the survey findings to direct our decisions and actions. Read our full survey report at cdss.org/affiliate-survey.

Cultural Equity Advisory Group: Call For Nominations

The Board and staff of CDSS are convening a Cultural Equity Advisory Group. The events of this year make it clearer than ever that we need to prioritize racial justice and uproot patterns of inequity in our shared dance, music, and song communities. As we move into the future, we affirm the importance of listening to—and centering—the voices of people whose identities have historically been marginalized. CDSS commits to supporting this group in their process and working to enact their recommendations.

Our aim is to recruit 6-10 members, including a facilitator, for a group that will meet monthly for one year, starting in early 2021. The group’s mission will be to critically analyze our current programs, operations, and governance, and to provide recommendations for changes. In recognition of the importance of this work, members will be paid an honorarium for their participation.

Nominations are now open! To view the full job description, and to nominate yourself or someone you know for this role, please visit cdss.org/equity-group.

New Director of Programs Position Accepting Applications

CDSS is hiring a new Director of Programs to start early in 2021. The Director of Programs will provide the artistic direction for all of CDSS’s camp weeks, and will also be responsible for developing new programs, including online events. Please visit cdss.org/jobs for more information and for application details.

POEM

I Miss Camp

By Jennie Inglis

Walking along, singing a song
I miss camp.
In the sun, having fun
I miss camp.
The woods are deep, such great sleep! Good friends are near, the time is dear.
I miss camp.
Gather at night, the music is right
I miss camp.
Meals together, in any weather
I miss camp.
The night creatures sing, the class bell rings. You’re on your own but never alone.
I miss camp.
Hot and sticky, never tooicky
I miss camp.
Rain comes, too, mud in my shoe
I miss camp.
We go for a swim, dive right in. Embrace the laughter; it’s what we’re after.
I miss camp.
Chores to do, campfires, too
I miss camp.
Dancing’s great, stay up late
I miss camp.
We gather round making sensational sound. Sweet sights and smells, time will tell.
I miss camp.
Days roll by, say goodbye
say good-bye
I miss camp.
Joyful daze, memory’s haze
I miss camp.
It’s a special place. I know your face. In summer’s glory, we shared a story.
I missed camp.

Dedicated to the 2020 camp season.

PAINTING

By Marcelle Lipke

My Dance Shoes Wait,
(Gouache, watercolor, pen).

October 9, 2020
Toronto is a friendly city, and a creative hotbed. It’s a city where people are moving quickly, yet ready to offer assistance at the drop of a hat. It makes sense, then, that Toronto is where some of the earliest virtual dances at the start of the COVID-19 pandemic were born.

The Toronto English Country Dance Assembly (TECDA) started a weekly Friday night dance a couple of weeks after the world closed down, on March 27th. The brainchild of Cathy Campbell and Maxine Louie, the dance quickly gained a following across the continent and beyond.

The Toronto Contra Dance (TCD) started a virtual dance in April, around the same time that a couple other communities were launching their dances. Becky Liddle, president of TCD, reached out to the local callers’ collective to get things rolling, and Cathy Campbell offered early assistance based on the learnings of the TECDA dance.

The dances, it turned out, were fun, much to many dancers’ surprise. While it was clear that virtual dancing certainly wouldn’t replace the in-person experience that we all know and love, for many of us, it was an opportunity to move, enjoy great music, connect with other dancers, and imagine our dance hall as we moved around our living rooms.

As the virtual dance trend took off, organizers began sharing their learnings. Zoom was a bit of a minefield, especially in the spring; security was a big issue, and tips and guides were shared to keep dance events safe from Zoom-bombers. Claire Takemori, from the Bay Area Country Dance Society, became a central figure in the effort to collect information and share broadly, and many communities launched events under her tutelage.

A big part of the exploration and experimentation happened, and continues to happen, amongst callers. Completely new questions arose, such as: How do we adjust dances for a living room? What adaptations need to be made so that dancers don’t progress and have to figure out how to adjust on the fly?

Tunes were slowed down to a tempo of 110 beats per minute, as we realized dancers couldn’t move as quickly without shared weight. Dances with a lot of clockwise motion were discarded or adapted, as people were getting dizzier dancing solo. Dances with a lot of interaction outside of the minor set were also thrown out, as most dancers’ living rooms just didn’t provide the space to allow for much beyond the set of four.

Callers started congregating, collaborating, and revising dances. Louise Siddons from Scissortail (Oklahoma) launched her Wednesday Walkthroughs; Shared Weight launched an online callers’ email list; and an online callers’ collective was spearheaded by Claire Takemori to discuss innovative ways to keep virtual dances fun and engaging. Suddenly singlets and doublets were de rigueur. Uncommon figures were reexamined for the virtual dance contest. And crossover from other dance traditions was explored.

All told, two clear silver linings emerged from all of this collaboration: callers and organizers were connecting across communities like never before, developing new friendships and networks. And an outpouring of creativity inspired a new look at the dance traditions we all deeply love.

They say that constraints breed creativity—that certainly has been true in our folk dance communities!

The Birth of All Hands In

Through all of this, the Toronto virtual contra dance continued to grow, drawing dancers from across North America and beyond and attracting top talent in both the featured musicians and callers.

Becky Liddle paired up with Drew Delaware, a Toronto caller with a technology background who was enthralled by the challenges and unique questions that virtual dancing brought, and the two tag-teamed to bring the Toronto Virtual Contra to life every two weeks.

Meanwhile, other communities started looking into creating events of their own. But there were barriers to entry, most notably having tech-savvy volunteers, not to mention a paid Zoom license that would allow for a dance event to happen.

We also quickly realized that a lot of “virtual contra groupies” were showing up at all the dances. It was as if each weekend was yet another dance festival, and one could travel the continent from the comfort of their own living room. Most communities didn’t have enough local dancers wanting to dance virtually to warrant their own dance. And with the ability for dancers to join dances anywhere, the calendar had become quite full. This also impacted the musicians, who were relying on donations from those in attendance.

Noticing these issues, Drew and Becky started floating the idea of sharing the Toronto virtual contra dance with other communities.

In the first few weeks of opening the Toronto dance to other communities in this way, eight communities have joined the collaborative effort. Mid-Missouri Traditional Dancers and Princeton Country Dancers were the first to join, followed by the Valparaiso Oldtime Dance Society, the California Dance Cooperative (Los Angeles), CDNY (New York City), Hands Across (Colorado), a Midwest Collective (supported by Bloomington), and Memphis Contra Dance.

It just so happened that Toronto’s invitation to join All Hands In came as the Mid-Missouri Traditional Dancers’ board was meeting to discuss ideas for holding online events, and staying engaged with their community. According to Cliff White, “we were just coming off our summer break after holding a handful of haphazard online events in the spring. The board immediately and enthusiastically embraced Toronto’s invitation. It seemed like a perfect way to offer our community something beyond what we could offer on the local level. Since there was no financial commitment for our board, and only a modest commitment of volunteer time, that also made the collaboration very attractive. Toronto made it very easy to participate.”

“All Hands In gives us an opportunity to engage with our local dancers. That is one of the most important things for us right now: keeping our local group engaged and involved, at least at some level,” said Cliff.

Meanwhile, in Los Angeles, Jacqui Grennan had been wondering about a way to reach out to local dancers and see how they were doing, especially those who weren’t already participating in Zoom dancing.

“The All Hands In breakout rooms have provided a resource that helps to make this happen. It was really
Easy for our community to get involved, because the time, dance schedule, Zoom room, and talent are already lined up for us. I appreciate that the Toronto dance community has set up this new format and invited other communities to participate,” shared Jacqui.

The All Hands In dances have grown to 150-200 dancers every two weeks. Solo dancers and couples are common, with the occasional family or small group tuning in. Some dance off-camera, others joyfully with the camera on, others “pinning” a friend on Zoom or dancing with a stuffed animal. Some folks join just to listen, watch, or socialize.

One dancer recently commented, on the verge of tears, that she had missed contra dance so much when she lost the physical ability to dance; being able to enjoy the music and watch people dance virtually has brought her immeasurable joy, along with the ability to reconnect with her dancing friends.

“There are no expectations about how you should interact. It’s okay to just listen, dance with your video on or off, or stay along with the tunes (while muted),” suggests Claire Takemori. “Do whatever is comfortable for you. Most people attending virtual dances are so happy to see friends and meet folks from around the world. We hope it brings you joy, but tears are normal too.”

Online dance will never replace in-person dance and community. But for many of us, it is keeping the spirit of the traditions we love alive—and for that, we are truly grateful.

The All Hands In virtual contra dance is held the second and fourth Saturday of each month, at 7:00 p.m. ET. To see the schedule of All Hands In and other virtual dances, visit the CDSS online events calendar at cdss.org/online-events. If your community would like to discuss joining the All Hands In initiative, please reach out to Becky Liddle at president@cdsdcdance.org.

Drew Delaware is a caller and organizer in Toronto, Ontario, Canada. For a collection of virtual dance resources, please visit drewdelaware.com.

PREVIOUS PAGE: All Hands In screen shot of the Mid-Missouri community breakout room (organized by Molly White). Photo by Bev Bernbaum.

PART TWO
Anti-Racism and the Folk Revival
By Ezra Fischer

This piece was written and published online by long-time CDSS member Ezra Fischer. It has been split into two pieces and abridged. The first half is an analysis of the history of the first folk revival and Cecil Sharp and was published in the fall 2020 issue of the CDSS News. The second half, which follows here, focuses on how our history informs our present and should influence our future. The essay is published in full at ezrafischer.com.

Although the first folk revival was a hundred years ago, many of its core elements are still alive today. Our community rejects urbanism and modernity as fiercely today as Sharp and his cohort did in their time (despite many of us living in cities and being tech workers of some sort—again, just like Sharp and his cohort).

Much of our song repertoire still celebrates and mourns along the same nostalgic lines of the first folk revival. We sing “hoorah for the life of a country boy” and mourn that “the horse's day is gone.” Our communal sings honor people who have memorialized their songs. A piece of paper may be allowed, but looking at a phone is frowned upon. This has barely changed in over 100 years. Nicholas Hiley, Head of Information, British Universities Film & Video Council, writes of Sharp’s time:

“The myth of the illiterate folk singer grew in strength. As might be expected, contemporary folk singers possessed not only manuscript notes of songs, but also collections of printed ballad sheets and newspaper clippings containing the words to songs in their repertoire. However, the collectors were so insistent upon folk memory that these resources were carefully concealed, as folk singers realized that it was better to appear to have a considerable memory than a large collection of ballads.”

(“Ploughboys and Soldiers: the folk song and the gramophone in the British Expeditionary Force 1914-1918” by Nicholas Hiley, Page 64).

In “City Folk: A Narrative of Creating Community in America Through English Country Dance,” Stephanie Smith shares a fantastic and, to my experience, accurate encapsulation of our modern dance communities:

There are many good reasons for rejecting modernity and urbanism, but there are a lot of racist reasons, too. Many of us cringe when we hear conservative politicians refer to the “inner city” or describe cities like Atlanta and Chicago as “crime infested.” We know it for the poorly veiled racist language that it is. We have no patience for people who wrap themselves in the Confederate flag and claim to be celebrating an amorphous tradition when we know that slavery was the bleeding core of the Confederacy and no amount of historical revision can change that. But we give ourselves a free pass for longing to put our cell phones away in our cabins at Pinewoods for a week. When we years for “an era of graciousness where people can relate to one another politely with elegance and grace,” who are the people we are thinking of? How were people of color faring in those days?

These questions are of particular importance in the current political moment, when our government has been run for four years by people whose primary slogan, “Make America Great Again,” calls for a similar return to an earlier time. We know they are talking about a time when racism, sexism, and hatred for LGBTQ+ people had free reign and when white men’s position of power was even more total. Meanwhile, earlier this year in England, a white nationalist group has suggested a hostile takeover of morris teams for race-based reasons almost identical to those of 100 years ago.

By no means am I suggesting an equivalence between our community of dancers and musicians and the red-hat-wearing MAGA supporters or white nationalists in England. Our nostalgia-driven activities are not their nostalgia-driven activities, and their dream of a backward-looking social revolution has no parallel in our community. What I do believe is that, because of our tradition’s history of racism, because we continue to venerate many of the qualities from the first folk revival, because we have been joined in rejecting aspects of modernity and urbanism by a group of contemporary racists, it is even more important for us to take explicit steps to speak out against racism of all sorts, including the racism in our own tradition. We must examine our community’s feelings about modernity and urban living and either find ways to actively distinguish them from their historical and contemporary associations with racism or, frankly, drop them.

In When We Were Good: The Folk Revival, Robert Cantwell writes:

“Like blackface minstrelsy, folk revivalism is a form of social theater in which we develop the protocols for negotiating relations among groups and classes…”

(When We Were Good: The Folk Revival by Robert Cantwell, Page 54).

As active participants in an ongoing folk revival, we have the power to shape it. Our modern traditions began in racism, but they don’t have to end there. Through words and action, we can use the strength of our community as an anti-racist force.

My sword team, Still River Sword, found our way to a consensus statement, and I’m proud of our work. As a first step in this community process, we invite you to join us in making a statement and donating money to an anti-racist organization (Still River donated to Lawyers for Civil Rights and the Equal Justice Initiative). By no means are we or I any more authoritative or righteous on this topic than you, so we hope that you are having your own conversations, and we look forward to reading what you come up with. As you can tell from this writing, I do hope that we are all able to acknowledge the past as an important part of our expressions of support for racial justice.

As for what comes next, your ideas are as good as ours! How can we make the “frequent, consistent, equitable choices every day” within our folk communities that being anti-racist requires? I look forward to working with you all on this.

(\textit{City Folk: A Narrative of Creating Community in America Through English Country Dance} by Stephanie Smith, Page 149)
Stories from the CDSS Legacy of Joy Society

REMEMBERING RUTH SYLVESTER
By David Millstone

Ruth Sylvester, who died February 26, 2020, was a lifelong country dancer, a beloved member of the Vermont/New Hampshire Upper Valley community, and a cherished friend for many decades.

Ruth’s love of music and dance was, if not inevitable, certainly the joyful consequence of being the child of dancers Betsy Ross Bankart and Mike Sylvester. After graduation from Smith College, Betsy spent a year on a working scholarship in the southern Appalachians. She traveled with an itinerant recreation worker, visiting schools for brief residencies. Betsy taught folk dancing, though in some locales only play party games—no dancing!—were permitted. After meeting her future spouse, Mike Sylvester, at Pinewoods, Betsy moved to Manhattan, where she worked in administration and taught elementary school science at the Brearly School. In the late 1940s, she served with Mary Judson, May Gadd, and others on the editorial board of The Country Dancer, the predecessor to the CDSS News.

Thanks to that Pinewoods friendship, Betsy’s daughter, Ruth Sylvester, owed her very existence to country dancing. Ruth was born in 1952, graduated from Bryn Mawr College with a major in Greek and Latin, and worked on a vegetable farm in northern New Hampshire for several years. After moving to the Upper Valley region of New Hampshire and Vermont, she tried numerous jobs before settling in as a freelance writer and editor for local publications. As the child of dancers, folk dance and music became a feature of Ruth’s life. In her twenties, she found herself at a dance that lacked a caller and volunteered to give calling a try. Starting in the early 1980s, she became a regular caller at local contra dances. Her first band, The Last Call, was joined on several occasions by pianist Bob McQuillen, who composed “Miss Sylvester’s Reel” for her. Fiddler Tracey Sherry, a close friend for nearly 40 years, recalled, “Ruth loved teaching people to dance. She poured herself into becoming a continually better caller, and she practiced a lot.”

From 1987 through 2015, she appeared at a monthly dance as Dr. Ruth and the Pleasure Seekers, and then with the band Cuckoo’s Nest. Boston caller Laura Johannes remembered a Jamaica Plain dance when Ruth called The Merry-Go-Round: “Her entire face lit up with a mischievous smile. That was one of her favorite dances ever.” Ruth remained an avid dancer—even during bouts with cancer—enjoying contra, squares, and English country dance, brightening halls with a friendly attitude and one of her many sequined skirts.

Ruth met her future spouse, Elfie Forbes, at a reading group in 2001. At their joyful wedding in 2009, they processed to the tune “Trip to the Jubilee.” Lisa Greenleaf led everyone in a large spiral to the tune “Fandango” at the ensuing dance party.

Ruth and Elfie hosted an annual midwinter potluck supper where the dishes had to include at least one of the “Three Essentials”: butter, garlic, and chocolate. They hosted a similar event every June to celebrate strawberry season. Elfie commented, “Ruth delighted in bringing people together to have fun. Her gift for being fully involved in the present moment made her wonderful company, although it also occasionally made her late for appointments.”

In her fifties, Ruth started playing cello again. Playing music became a joyful passion for the rest of her life; she joined a string quartet, an informal dance band, a Bach study group, and a chamber orchestra. She served on the board of the Upper Valley Music Center, devoting many hours as a volunteer. She will be deeply missed by all who knew her.

Legacy Gift to CDSS
This year, CDSS was one of several beneficiaries of both Ruth’s and Betsy’s estates. In a year with so many disappointments and challenges, we found reason to be deeply grateful for these bequests whose abundance means we will likely not have to dip into our reserves in 2020 after all. When I told Elfie of this extraordinary impact and our gratitude, she replied that that was a fitting fulfillment of Ruth’s wish that her gift sustain dance, music, and song for many years beyond her own passing.

What will your legacy be? For most people, their final gift is their only opportunity to make a really big financial gift to an organization they trust and believe in. Thanks to all of you who have already included CDSS in your estate plans. If you are among them, we would love to know. —Robin Hayden

If you’d like to join the CDSS Legacy of Joy, fill out the online Request to Join form at cdss.org/legacy or call Robin Hayden at 413-203-5467 x107. CDSS will work with you to contribute a joyous photo, a zippy quote, and your own legacy story. Considering including CDSS in your estate plans but don’t know where to begin or what your options are? Fill out the Expression of Interest form on the website.
During the second year of our CDSS Web Chats program, we hosted five events that reached 855 participants in 43 states, five provinces, England, and Australia! (See map on next page.)

Based on this tremendous response, Web Chats have clearly been meeting a need for organizers in our communities, especially during the pandemic. Here are topics we addressed this year:

February 12: Diversifying Income: Thinking Outside the Money Basket provided a variety of valuable fundraising strategies for creating financially healthy dance communities. Guest organizers shared successful approaches from their ECD and contra groups. One guest also offered a presentation of questions and suggestions to help each group assess which strategies would work best for their community. (Link to this and many other Web Chat resources online at cdss.org/web-chats.)

April 29: Yes We CAN Keep in Touch! Connecting Our Communities During the Pandemic was our first Web Chat for bringing together organizers from dance, music, and song communities. Guests from ECD, contra, morris, song, and music communities, plus callers and musicians, shared creative ways for helping their groups stay engaged during COVID-19. This Web Chat was also our first foray into using breakout rooms, allowing participants to connect and share experiences from their communities.

July 8: Let’s Talk About Reentry: Recommendations and Q&A for Organizers was our largest Web Chat of the year, with 447 participants! We addressed the big questions on all participants' minds: How can we keep our communities safe in a pandemic? When can we dance and sing in the same place again? What does it mean to be a dance/music/song organizer when we can't be together? Guest speakers included a dancing MD, a COVID contact tracer, a professional freelance musician, and organizers of music, dance, and song communities.

September 16: Supporting Song Communities Across the Continent. Our first guest started us off with a song and shared tips for leading songs online. Two other organizers shared aspects of their experiences with hosting thriving online singing groups, including creating a welcoming atmosphere, communicating the order of singers, and handling tech issues: muting, sound spotters, hand signals, sound settings, etc.

October 21: Let’s Talk About Reentry 2: Working Together New for a Strong Return to Dancing was our most recent Web Chat for dance organizers. Katy German shared perspectives about evolving expectations for reentry, changes we need to prepare for, and the important role organizers can play in preparing our communities for a bright future. We allowed extra time for organizers to connect during longer breakout sessions, followed by an open Q&A.

Check out cdss.org/web-chats for videos and materials generated by the above and all previous CDSS Web Chats. Questions? Email resources@cdss.org.

Next Web Chat on January 13, 2021 Organizers of song and music communities will share their successes with new technology to enable their groups to sing and play music together online in real time! Stay tuned for further details.

CDSS WEB CHATS CONTINUE TO GROW

By Linda Henry

“I really appreciated the suggestion to focus less on “when can we dance” and focus more on finding new ways to safely connect with the community and work on tasks that we normally don’t have time to focus on.” —Maeve Devlin (MI)

ABOVE: Following the breakout room discussions during our last Web Chat, we asked participants how they were feeling about various aspects of preparing for reentry after the pandemic. These are their responses.
“Dives & Lazarus” is a carol of the old-style, long before “reindeer games.” I’m offering my version: “Low Lazarus & Lord Diverus.” Why the new title? Well, it is my song, so I get to name it. But seriously, this title helps avoid “Google confusion.” On the other hand, “Dives & Lazarus” has a new title, to partner Low Lazarus. (Some scholars say this “rich man, poor man” story is an ancient rabbinical tale, drawn from Egyptian accounts of Setme & Si-Asisri in the underworld, and was well-known throughout Palestine before the first century, but without the name of Lazarus.)

As to this business of dead people coming back to warn us, I’m convinced Charles Dickens knew this. As to this business of dead people coming back to warn my brothers to mend their ways! Abraham scolds, “No way!” says Abraham. “Then at least send Lazarus back to warn my brothers to tend their ways!” Abraham scolds, “They have Moses and the Prophets. If that doesn’t teach them, they won’t listen to anybody—not even one who rose from the dead!”

Don’t confuse our Lazarus with that other Lazarus, also dead. Luke’s Lazarus, a fictional dead man resurrected. Luke’s Lazarus, a fictional dead man, but pointedly not resurrected. Because Abraham considers raising the dead useless; it won’t save anybody. A curious lesson there, given the central tenet of Christianity. But I’ll leave that to theologians.

(As to this business of dead people coming back to warn us, I’m convinced Charles Dickens knew this. When he was young, no older than Tiny Tim, did Dickens himself sing “Dives & Lazarus” at Christmas? The same boy who someday resurrect Jacob Marley to lecture Ebenezer Scrooge?)

In the traditional Dives & Lazarus canon, the bare bones of Luke’s tale are fleshed out in different ways to emphasize various points. The “reap what you sow” moral is always obvious. But some versions focus more on class rivalry. Others use the afterlife dialogue to illustrate the importance of piety. There are varying amounts of wordplay between Lazarus and Dives—I suspect the ballad is a relic of medieval mummers’ plays. Details, alternately gruesome and glorious, embellish the plot: dogs, whips, serpents, angels, devils… It’s always a ripping yarn.

Deliberately, with strong beats

LOW LAZARUS & LORD DIVERUS

Traditional. Arranged & adapted, with additional lyrics, by Joel Mishir ©2017

As it fell out one Christmas Day
Lord Diverus made a feast
He called for his gents and his ladies fair
With hats & capes and bows & scarves
The revelries did begin

Low Lazarus was a beggar man
As poor as a man could be
No meat nor drink will you get from me,
To come beggaring at my door
"You have no right, low Lazarus,
Show pity upon the poor."

Some meat, some drink, brother Diverus
And down at Diverus’ gate
"There’s a place in hell we’ve made for you,
To sit on a dragon’s knee."

O hell is dark and hell is deep
But the road that will take you there
Is gentle and wide and the highways fine
So I bid you beware
My carol it is ending now,
Just one more thing to say:
Most of our dances share a common set of figures, that is, the patterns we move through across the floor. None of these worked on Zoom. Some failed because they weren’t distinct: a half hands figure passing beside the opposite dancer looks identical to a back to back around the opposite dancer when there is no opposite dancer. Some failed because they required interactions that weren’t there: a circle of six with only one dancer doesn’t read as a circle at all. Zoom space is different from physical space. Our squares have sides, corners, closer and farther, inside or outside, and not much else. We adapted our figures to work within these dimensions: foot up goes towards the camera and away, half hands goes to one side then the other, back to back goes to the corners, cross over goes out of the frame (off camera) then back on, and rounds turn on the spot. The resulting figures are close to their originals but distinctive, visually interesting, and suited to the virtual space in which we dance.

But his men they lost their power to strike,
Low Lazarus for to flay,
Then Diverus called his henchmen fierce
To come beggaring at my door
"You have no right, low Lazarus,
Show pity upon the poor."

Some meat, some drink, brother Diverus
And down at Diverus’ gate
"There’s a place in hell we’ve made for you,
To sit on a dragon’s knee."

O hell is dark and hell is deep
But the road that will take you there
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While traditions change over time, there is tension between introducing new ideas and maintaining something recognizable as the same tradition. In our case, the challenge was to change many seemingly integral elements of our dances while still clearly dancing morris. For us, the essential elements of morris are the stepping, the figures, the interaction among the dancers in the set, and the focus on performance.

Morris stepping is distinctively different from other dance traditions. There is lots of leaping and large, vigorous arm movements with handkerchiefs or sticks. In moving to Zoom, very little about each dancer’s movements has changed. There is more emphasis on the arms and whole body movements which show clearly on Zoom, while the subtleties of the foot movements are largely invisible. Much of the timing precision has fallen away as Zoom lag makes synchronizing to the beat impossible. Keeping the traditional stepping is important however, even when it can’t be seen, as it affects how the dancer moves.

The most challenging element to work out was interactions between the dancers trapped in their squares. In morris, we are dancing together, not as individuals. We clash sticks or cross to each other’s positions or weave in and out around each other, and these interactions are fundamental to what makes morris dance. On Zoom, the available ways to interact are completely different. While patterns like heys and circles and back to backs are unavailable, the Zoom grid gives new possibilities, such as rows, columns, and diagonals, left and right sides, tops

As it fell out the very next day
Lord Diverus shivered and died.
Two Serpents slithered up from hell,
His soul therein to guide.
As it fell out the very next day
Lord Diverus shivered and died.
Two Serpents slithered up from hell,
His soul therein to guide.
As it fell out the very next day
Lord Diverus shivered and died.
Two Serpents slithered up from hell,
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As it fell out the very next day
Lord Diverus shivered and died.
Two Serpents slithered up from hell,
His soul therein to guide.
As it fell out the very next day
Lord Diverus shivered and died.
Two Serpents slithered up from hell,
His soul therein to guide.
Zoom required many changes to the dance choreography. The audience of a Zoom performance is always in front, so side and back movements had to change. Quick step sequences or fast changes of direction easily become visual chaos, so we do longer sequences with more repetition. Contrasting stillness with movement is very effective, so we split choruses where some dancers move while the rest are still, and then switch. Blocks of dancers moving together are visually stronger, so corner interactions changed to row or column or neighbor interactions. These interactions demand a lot from the dancers, requiring them to know where on the screen they appear and to adjust directions based on that position, with very little feedback. We place dancers by controlling the order in which people turn on their cameras, but each dancer has to translate between the position they appear to be on the screen and the position the audience sees them in.

And what the audience sees is important. Berkeley Morris is a performing team. From the outset, we intended to perform and needed a form that worked for an audience. By the first of May, we had a set of dances and a scripted show for dancing the sun up on May Day—19 dancers and performers. From the outset, we intended to perform and needed a form that worked for an audience.

Laid out like this makes it sound like we had a plan at the start. We didn’t. As we danced each week, we discovered better bits when we discarded bits when we discovered better bits. Each week seemed exciting. So we added a bit here and a bit there and things we didn’t like or things that we missed or things that changed for virtual spaces or distanced choreography during the pandemic. The group’s goal is to support each other by:

- Asking and answering questions of interest to choreographers.
- Changing the way we think about traditional contra, English, community, square, family dance, etc.
- Thinking about physically distanced dances.
- Discussing and testing solo, two-person, and small-set choreography.

Growing Up Trad!

This list is for caregiving adults who love traditional dance, music, and/or song. Conversations focus on nurturing these traditions within our families, particularly with the children in our care. Topics include:

- Songs, dances, and tunes that we can easily teach/share with our children.
- Creative ideas on how to engage our kids in traditional music and dance.
- Learning opportunities for children (e.g., online workshops).
- Opportunities for families to connect at traditional dance, music, and song events.

Check out cdss.org/portal for hundreds of resources that support singers, callers, dance musicians, organizers, families, educators and more. Here are a few recent additions and updates.

COVID-19 Resources

We recently completed a major update to the COVID-19 section of the portal, including adding many new resources for organizers, freelancers and callers.

Courtesy and Etiquette Guidelines from CDSS

The CDSS Community Culture and Safety Task Group has been working hard to develop a comprehensive Toolkit for local leaders to address community culture and safety. The Toolkit will include information on: (1) statements of community values, (2) codes of conduct, (3) courtesy and etiquette, (4) complaint response procedures, and (5) the physical venue. The third section is now complete and posted on the website: cds.org/toolkit. The first major piece of the toolkit completed focuses on courtesy and etiquette. This resource includes a template with options for language and also examples from different communities.

Vision: First Things First

Back in 2011 at the first Puttin’ On The Dance conference, Bob Henshaw, David Millstone, and Delia Clark led a fantastic workshop on vision and mission statements. The workshop stands the test of time and is a great resource to use if you’re developing a vision statement or want to revisit and update your mission statement. Plus, there are some other great resources about vision statements in the Portal that can help as well. Dig in!

Suggest new resources to be featured at cdss.org/share-your-resource. We welcome resources for all sections.
IN THE MOMENT

By Karen Axelrod

Early in the pandemic, I gave a solo piano concert of English country dance tunes on Facebook Live. I was very sad, and I was thinking about how much I disliked playing solo. I was in my head during that first concert—not in the music and certainly not in the moment.

One of the things that I love about playing for dancing is playing with my bandmates: the give and take, the listening and responding, the interaction, and the intimacy of the relationship. But it was going to be impossible to play with my bandmates. So I moped for a few days. When I was done moping, I found myself brainstorming creative ways to make it happen. I wondered, “What if my bandmates send me audio of tunes and I play along with them?”

And that is how my weekly hour-long Facebook Livestream, “In the Moment,” was born. It started out with my bandmates and other musician friends sending me English country dance tunes and waltzes. I’d cobble together a set list and play along live without listening to the tunes beforehand, so it would be fresh and spontaneous. More and more musicians started taking part, sending tunes from all over the country… actually, from all over the world (England! Canada! Uganda!) for an audience of more than 150 folks each week.

Now, here we are, more than thirty shows later. There are surprises, humor, and moving moments when a particularly evocative piece brings tears to my eyes. I never quite know what to expect, and I love that. A live brass band outside my window! A rendition of the English country dance tune, “Corelli’s Maggot” with (inexplicably) numerous musicians playing who live in geographically distant places. There have been pranks. I’ve gotten to play with people I never got to play with pre-COVID. One regular contributor is a phenomenal pianist I’ve never even met.

The show gives an anchor to my week, for which I’m grateful. Most importantly, the community comes together every Tuesday night to listen, visit, and chat in the comments. They fight over the “front row seats” when they first join the stream, say “hi” to people on the other coast, share what they’re cooking, make bad music puns, opine about what tempo they like the dance at, and send love and hearts to me and my fellow musicians. The dance community has given me so much. “In the Moment” feels like a way to give back and keep our community going, despite the distance.

If you’d like to submit a tune, email me: KarenAxelrod@yahoo.com, and I will send you information about the guidelines.

The show streams from my Facebook page every Tuesday at 7:00 p.m. ET.

On my July 19 show, I played Debbie Jackson’s gorgeous tune “Peace Walk.” I remember crying “in the moment.” It is an early COVID collaboration between Debbie and David Smukler (David wrote the dance “Bastille Day” to go with the tune). We include it here with Debbie’s permission.

Photo by David Millstone.
Pandemic Panaceas

Engaging the body. Engaging the mind.

TUNES ‘N STUFF

By Audrey Knuth

When I started my Monday Tunes ‘N Stuff class in April, I was sure I was going to only run it for a few months before things returned to normal-ish and I'd be swimming in Long Pond. Bit by bit, email by email, I saw the rest of my planned year dissolve in front of me. Like most of you, for me this has been an extremely difficult year of change and uncertainty. The stress of applying for unemployment, the decision to move to San Diego, and the concept of staying in one place for more than a few days really forced me to slow down and rethink everything.

Back in April, I was feeling very sorry for myself and making a permanent indent on the couch. Thanks to the contra dance Zoom workouts in the morning, I started having to get out of bed and attempt to structure my day. After reaching out to Facebook-land for advice, Claire Takemori approached me with the idea of launching a weekly music class. 29 weeks in (and counting), I can say that it’s been truly rewarding in every sense.

Each week, I get to pick a tune I really like and dive in a little deeper than I otherwise would normally. The concept for the class is pretty simple: I teach a tune by ear for the first 45 minutes of class (attempting to be consistent with the bowing), then pick something about the tune to discuss afterward (improvisation, chord structure, ornamentation, dance pairing, or history). Every month or so, I invite a guest musician or caller to join in the discussion to get another perspective.

The class wouldn’t be what it is without the occasional drop-in from my partner, Ben Jaber (uilleann piper and flute/whistle/horn player extraordinaire), and the regulars: Kendall Rogers’ wit and piano playing and expertise, the ever-stalwart Claire Takemori, and of course my always-present dad, Charlie.

Each class is recorded and uploaded to Google Drive for later review (and for musicians across the world who might not want to stay awake until the wee hours). I also supply the sheet music with bowing, videos, and audio at various speeds. If I have my act together, I'll include a backing track.

In September, the London Barn Dance community asked the class to put together a video for their monthly dance series. We collectively recorded one of our favorites, Red Prairie Dawn. (Listen at bit.ly/TunesNStuffRPD.)

Before I leave, I thought I'd provide you with one of the first tunes I taught: Noah VanNorstrand's classic Winchell's Falls, which can be found in the Andrew and Noah tune book, Long Flight Home.

(Find the book at greatbearrecords.bandcamp.com.)

I feel extremely grateful to be part of a community that has made sure I was taken care of and well supported. I can't wait to play for you in person again!

If you're interested in joining the class (it's drop-in friendly), feel free to email me at audreykLK24@gmail.com or visit my website, audreyknuth.com.

Photo by Dave Pokorney.

Winchell's Falls

Noah VanNorstrand

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Among the many foreign figures who danced their way across the Assembly Room floors of England, few are more striking than Camille d’Hostun de la Baume, the duc de Tallard (1651-1728), who, without ever ceasing to be an advocate for France, both in the royal circles of England and the battlefields of the Continent, made a profound and favorable impression on the social scene of the country of his sometime adversaries, resulting in the creation of at least two dances.

Tallard began his career as a dedicated soldier, serving under Louis XIV’s most distinguished generals in the Netherlands and Alsace, and rising to the rank of maréchal de camp by the age of 26. After the conclusion of the Nine Years’ War (1688-1697), Tallard was sent to the Court of St. James as France’s ambassador, where his understanding of Continental politics made him an invaluable asset. In 1701, however, Tallard’s friend and master Louis XIV acknowledged the deposed James II of England’s eldest son by his second marriage, James Stuart, as the rightful heir to the English throne. In reaction, King William II, who had gone to some trouble to secure the English crown for a Protestant succession and exclude James’ Catholic children, was sent home where, with reputation unbruised, he rose to a dukedom, the French peerage, and the presidency of the Academy of Sciences, dying in 1728. Daniel Defoe saw the classical man in Walsh collections from 1718 until 1755. His last words were “Thy self in Bondage by the Victor kept… Of Blood, and gasping on the Ground, Thine Only Son pierc’d with a Deadly Wound” (the tune was not new; it had been written by John Eccles. Thomas Coke, and began a busy social career of visits to the local aristocracy. He had the grounds made over into a small ornamental garden in the French style, which was so well thought of that a detailed account of it appeared in The Retir’d Gardener in 1706. He was said, on somewhat doubtful authority, to have introduced the cultivation of celery to England, to have written a guide for the local bakers on the making of French rolls and fancy breads, and to have shared the Playford title, by Marjorie Heffer and William Retreads, of Playford's Dancing Master, 1701, and continued in that publication to the end of the series in 1728; pulled into the 17th edition; 1701 of Playford's Dancing Master first appeared in the 11th edition of Playford’s Dancing Master in 1701, and continued in that publication to the end of the series in 1728; pulled into Walsh's publications in 1718, it continued to be reprinted by that firm until 1755. The tune was not new; it had appeared in the Walsh firm’s Harpsichord Master in 1697, and was almost certainly the work of John Eccles. Thomas Bray made effective use of it as “The Parson’s Cap” in his 1699 collection, and it was used for an entirely new dance, sharing the Playford title, by Marjorie Heffer and William Porter in the 1932 publication Maggie Pie. “Count Tallard” first appeared in the 13th edition of The Dancing Master in 1706, and likewise went on into the 1720s, also appearing in Walsh collections from 1758 until 1715.

Charles Bolton interpreted “The French Embassador” in the first book of his Retreads series, and Ken Sheffield presented his version of Count Tallard in the fifth of his From Two Barns series; both can be consulted on the CDSS website.
Delicately Chosen Pixels

By David Frantz

My somewhat obsessive contra dance photography hobby started 12 years ago in N. Charleston, South Carolina. At the same time my partner Kerin McCormack and I started attending dance weekends everywhere within a six-hour drive. We were looking for something special, a place where expression, gesture, emotion, and good light could intersect. Challenging and unpredictable fast-moving subjects, in poorly lit spaces, were frustrating subjects to capture but irresistible. I learned to work with RAW images in Adobe Lightroom, and I ignored many photography basics. My equipment was, and still is, a second-hand Canon DSLR with fast lenses (as cheap as possible), and a used laptop. After a year, Georgie Schmidt, the organizer of Cabin Fever in Knoxville, Tennessee, invited us to dance without a fee so long as I would take photographs, a pattern that has been oft repeated at events like Foggy Moon in Monterey, California, Dancing Bears Dance Camp near Wasilla, Alaska, and many more. When we go to dances where my serious efforts are superfluous, I become an iPhone-ographer. Publishing photos during or immediately after a dance weekend results in a feeding frenzy of likes, tags, and comments on my Facebook pages: “David Frantz” and “David Frantz Cameraman”. Attention to those images also comes months and years later as folks who are missing dance will revisit the albums—often in the middle of the night—and respond to my work. Public interest in my photos led me to create photo books of dances and wedding photography with dancers.

We expected our 2020 calendar to include a dance weekend each month, and some local dances, too, but after the Monday Night Dance in Asheville, North Carolina, on March 9, the music died. Our dance shoes have not left their bag since, and my shutter hasn’t captured dance bliss. While we don’t have any interest in virtual dancing, we now meet dance friends for kayaking, hiking, and to celebrate each other’s company. I’ve used this time of contra fasting for surgeries and to adopt two ginger kittens whose antics make me smile.

ARTIST STATEMENT: My delicately chosen pixels display the figurative flow of the joyful, with luminous souls displayed, blissfully entangled limbs, spinning and giving weight, with both gaze and touch. These instances of public intimacy, moments, both warm and quirky, are preserved to share, to savor, to bring back the old and draw in the new.
Across
1. What one might do on a tune like "Angeline the Baker"
5. Pride sounds?
10. Dwelling, slantly
14. Fencer’s implement
15. It may be wrought
16. Often-green garden appliance
17. "... was in the beginning..."
18. Believer’s exclamation
19. Kidney byproduct
20. The smell of financial success?
22. One who makes onion rings
23. Queen of the fairies
24. “What the heck, I’m gonna do it!”
25. Baby shark
28. Tailors incorrectly?
32. American Chinese food ingredient
34. “... fire to the rain” (Adele lyric)
35. Two pairs of partners
37. Two pairs of partners
39. Rwandan ethnic group
42. One might get stuck in
43. “...are you ____... sir?”
45. Brothers
46. ___-motion (film speed)
47. Lead-ins to a bar
50. Sweep of 2018
51. Nickname for someone from the north of France?
53. Some gametes
55. “____ is in the beginning...”
57. The result of the narrators of a Greek tragedy joining Riverdance?
60. Drinking vinegar
61. Green stone
62. Left-hand side of an outdated pair
64. Retirement plan (abbr.)

Down
2. ___ facto
3. “No,” in Nuremberg
4. “Fido, attack!”
5. Some quadrilaterals
6. Hawaiian island
7. Means (abbr.)
8. One starts at A1, A8, H1, and H8
9. Dance with much skipping (abbr.)
10. Jerk, archaically
11. An Irishman you simply can’t get enough of?
12. “... what you did there...”
13. Twink’s counterpart
14. Orange tuber
15. Broadway choreographer fond of jazz hands
16. Standard order, with “the”
17. What the rapper of “Hot in Herre” (if he were a little more feminine) might call his new oil company?
18. Drink with much skipping (abbr.)
19. Prefix with “in”
20. A petulant mood, with “the”
21. Orange tuber
22. Broadway choreographer fond of jazz hands
23. Since January, say (abbr.)
24. Falafel holders
25. Dance with much skipping (abbr.)
26. Standard order, with "the"
27. What the rapper of “Hot in Herre” (if he were a little more feminine) might call his new oil company?
28. Drink with much skipping (abbr.)
29. A petulant mood, with “the”
30. Drink with much skipping (abbr.)
31. Prefix with “in”
32. A petulant mood, with “the”
33. Some gametes
34. Comprehend
35. Imaginary Chinese general
36. US law-enforcement agency
37. Habituate to
38. Your standard contra dance is at about 120 (abbr.)
39. Sign over a vacant storefront
40. “Law & Order” spinoff, briefly
41. Award for “Moonlight”
42. Fancy necktie
43. Elevator giant
44. Unsophisticated
45. Cachet
46. “Move ____” (soul song)
47. Green stone
48. Blue-violet flower
49. Left-hand side of an outdated pair
50. Retirement plan (abbr.)

Solution on page 34
Contra Holiday in Medieval England

Stringrays
April 14, 2021
Lisa Greenleaf

POSTPONED

Bay Area Country Dance Society

The Bay Area Country Dance Society wishes the dance community the best during the pandemic. We extend you a warm welcome to our online activities.

Visit us at baads.org for information about online activities like our Old English Dance Fourth Sunday Tunes 'N Such, Shira Kammen's Noony Tunes, grants for book and recording projects to support our and other organizations, events, and so much more!
SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems, and photographs about contra and traditional square dances, 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 now 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).

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

To reserve space, visit cdss.org/advertise. CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Rates are slightly lower for the digital issue.

DEADLINES

- Spring—February 1 (issue published in mid March)
- Summer—May 1 (issue published in mid June)
- Fall—August 1 (issue published in mid September)
- Winter—November 1 (issue published in mid December)

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

SUPPORT

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

LEGACY OF JOY SOCIETY

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

BEEHIVE SOLUTION

Pangram (three points each): yuletide

One point each: deity, dully, didly, ditty, duty, duty, dyed, eddy, else, eyeld, eyelid, idly, idyll, illy, itty, lily, lyddite, itty, utility, yield, yielded, yule

To receive store and office updates, please add news@cdss.org, office@cdss.org, and store@cdss.org to your address book.
While so many of us are mourning the temporary loss of our favorite dance and song events, for thousands of callers, musicians, singers, and sound technicians, the cancelling of these events has resulted in a significant loss of income. We believe our community is one of the best in the world at supporting its members; now is the time to lift each other up!

Alex Starbaum, Aradana, Andrew VanNorstran, Anna Patton, Armand Armin, Atrwater-Dannally, Audrey Knuth, Becky Tracy and Keith Murphy, Benjamin Faiss, Beth Mulro, Bethany Woolman, Brendan Taff, Bruce Randell, Casey Murray, Cathy Manor, Cecilia Vacanti, Cedar Stanstreet, Cola Ramsay, Charles Abel, Cheryl Schnafer, Chrisy Davis-Camp, Chrissy Fowler, Daron Douglass, David Rivers, Deborah Dennenfeld, Deirdre Mortha, Derek Kalkis, Dogan Murphy, Edward Howe, Elle Grace, Emma-Lee Holmes-Hicks, Eric McDonald, Everest Witman, Evie Ladin, Frederick Park, George Paul, Glen Loper, Gus Voorhees, Hannah Shira Naiman, Jacqueline Schwab, Jase Traedel and Adam Broome, Jamie Abbott, Jan Elliott, Joins O’Brien, Jeremiah McLaren, Jon Seamen, Josephine van Leir, Julie Vannard, Karen Axehol, Kate Barnes, Kate Powers, Katia Marucci, Larry Unger, Laurie Fishet, Linda Block, Liz and Dan Fields, Liz Donskian, Mason Hickman, Matthew Gilwee, Naomi Morse, Nils C. Freudent, Noah VanNorstrand, Oswin Morrison, Patti Cobb, Peter & Mary Alice Amidon, Peter MacFarlane, Rashid Bell, Rachel Pantz, Reid Miller, Ronie Cama, Rodney Miller, Sally Rogers, Sara Balleg, Seven Times Salt, Sondra Bromka and John Bromka, Stephanie Marie Vancannon, Stringrays, Stuart Kenney, Sue Hubether, Suzanne Park, Weago Reed, Windborne

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

Visit camp.cdss.org for more info on our camps and online programs, and to join our email list.