



OCD
ESS

WINTER 2020





BALANCE AND SING online store

This Winter!

Place orders now for the holiday season.
New online gift certificates available.

By Bob Pasquarello

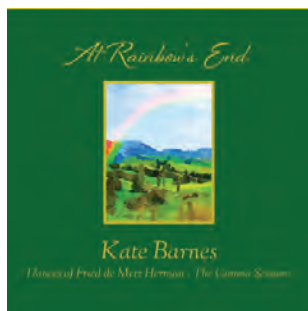
Pinewoods Friends



The much-beloved waltz composer Bob Pasquarello presents 16 of his waltzes; each track was either commissioned at Campers' Week at Pinewoods or inspired by someone from the Pinewoods community. From wedding waltzes to birthday and anniversary waltzes, now everyone can hear the extraordinary beauty of these gems.

By Kate Barnes

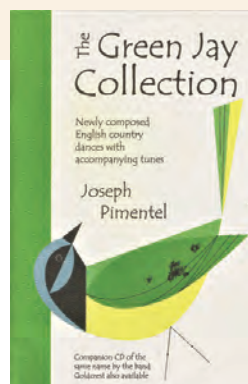
At Rainbow's End



Kate Barnes' first solo CD includes fourteen dance-length recordings of tunes from noted choreographer Friede 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

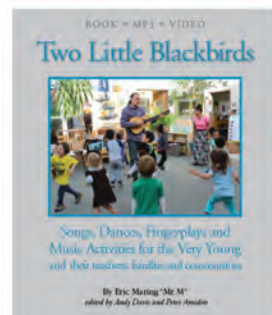
The Green Jay Collection



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" Marning 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.

CDSS News winter 2020

ISSN: 1070-8251

Dance Editor—Bob Dalsemer
Song Editor—Lorraine Hammond
Copy Editor—Nikki Herbst
Layout & Design—Anna Gilbert-Duveneck
Managing Editor—Kelsey Wells

Special This Month

From the Director: Good Gracious, What a Year	4
Poem: I Miss Camp	7
Painting: My Dance Shoes Wait	7
Anti-Racism and the Folk Revival: Part Two	10
CDSS Web Chats Continue to Grow	14
Pandemic Panaceas: In the Moment	22
Pandemic Panaceas: Tunes 'N Stuff	24
Zoomington: Traditional Dance in a Non-Traditional Medium	19

Recurring Contributions

Balance and Sing: Online Store Update	2
Announcements	6
News From Canada	8
Legacy of Joy: Remembering Ruth Sylvester	12
CDSS Sings: Considering Dives & Lazarus for Christmas	16
Community Resources Highlights	21
Tell Me More: Count Tallard, the French Ambassador	26
Puzzles and Fun	29



24



12

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.

FROM THE DIRECTOR

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 folkways. 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.

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

- 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!



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.

Love, joy & community
are stronger than the forces that separate us.



Katy

Katy German,
Executive Director

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 62% 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 too icky
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 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
October 9, 2020
My Dance Shoes Wait,
[Gouache, watercolor, pen].

NEWS FROM CANADA

Virtual Dancing & the All Hands In Initiative

By Drew Delaware

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.

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.

While the Toronto contra community was incredibly generous with donations to look after bands whose gigs had been cancelled, the new virtual contra dance became a way to further support our musicians. As we all know, many rely on music for income, not to mention the great joy they get performing for dancers.



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 dizzy 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 context. 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.

The idea was simple: participating communities would be provided with a "community room" of their own to connect

and socialize with their community members for half an hour, and then all communities would join the main dance together. At the end of the dance, dancers would have the option to stay for randomized breakout rooms to meet new friends from other communities.

In exchange, participating communities help promote the dance and provide one volunteer to assist with the dance every six to eight weeks. Toronto Contra Dance provides the technology, works with the talent, and coordinates the overall effort. All told, the idea was to ensure it was a very manageable contribution for even the most resource-strapped of 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 play 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@tcdance.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 memorized 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:

However, whether as performed at a regular community dance, a special event, or a camp such as Pinewoods, ECD can be seen as what Murrow describes as “a haven from the hurly burly and the high speed of American twenty-first century culture, where we all have our cell phones and emails and computers... a time to go back to an era of graciousness where people can relate to one another politely with elegance and grace.”

(“City Folk: A Narrative of Creating Community in America Through English Country Dance” by Stephanie Smith, Page 189)

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 only 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 yearn 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 daily” within our folk communities that being anti-racist requires? I look forward to working with you all on this.

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 her-



Photo by Elfie Forbes.

“Ruth loved teaching people to dance. She poured herself into becoming a continually better caller, and she practiced a lot.”

self 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 contras, 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



LEFT: Tracey Sherry and Tom Sherry, fiddlers, Wayne Cripps, guitar, and Ruth Sylvester. With different musicians over time, the band was called *The Last Call*. **MIDDLE:** Ruth and Betsy Sylvester, photo by Tracey Sherry. **ABOVE:** Ruth and Elfie, photo by Sheila Moran.

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](https://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.

CDSS WEB CHATS
CONTINUE TO GROW

By Linda Henry

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.)



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.

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 Now 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.

"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)



Considering Dives & Lazarus For Christmas

By Joel Mabus

“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” with numerous older editions. About half the text is new; the rest I carefully edited from various sources. I cherish the old balladry tools of rhyme and repetition, but forego the “thee & thou” language. The melody bears my stamp, too. Yet the bones of the dark tale remain. I’m confident the centuries-old ballad will safely survive my 21st century reboot. But here is how my version came to be:

Scholars will tell you “Dives & Lazarus” is Child ballad #56. In several variants it is a Christmas carol. It’s drawn from a Bible story, recounted only once: Luke 16. Jesus teaches the parable of the rich man and the poor man. Lazarus, sick and hungry, begs at the door of the wealthy man, who refuses him. Only dogs give him comfort, licking his sores.

Both men die. Lazarus goes to sit with Abraham in paradise, the rich man dispatched to the flames of Hades. That much is prologue. Now comes the parable’s point: The rich man pleads across the void, “Abraham! Send Lazarus, that he may dip his finger in water, and cool my burning tongue!” “No way!” says Abraham. “Then at least send Lazarus back to warn my brothers to mend 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!”

Our rich man is nameless in the King James Bible of 1611. Dives comes from the fourth century Latin Vulgate. “Dives” is simply Latin for “wealthy,” but in England it becomes the proper name for our villain. (Whether this is pronounced “DY-vees” or “DY-vus” is debated.) Sometimes Dives appears as “Diverus,” a more metrical match to “Lazarus.” I elevate him to *Lord Diverus*, to partner *Low Lazarus*.

Don’t confuse our Lazarus with that other Lazarus, also found only once, over in the next gospel: John 11. Now, *that* Lazarus is *not* from a parable. He’s Martha’s brother—and very sick. Jesus would heal him, but he arrives too late. Lazarus is four days dead, and in his tomb, a sealed cave. They roll away the stone, Jesus resurrects him and all rejoice. This happens shortly before Jesus’s crucifixion and quite similar tomb scenario.

So, two dead men named Lazarus. John’s Lazarus, an actual 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.

(Some scholars say this “rich man, poor man” story is an ancient rabbinical tale, drawn from Egyptian accounts of Setme & Si-Osiris 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 carol well. When he was young, no older than Tiny Tim, did Dickens himself sing “Dives & Lazarus” at Christmas? The same boy who would 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.

Following the rule of “show me, don’t tell me,” I prefer a more cinematic approach to paint villain and victim. Here’s my elevator pitch: “Timeless tale of smug fat-cat vs. skid-row bum. Magical Realism. Cut to the chase—Lazarus snatched away by angels, Dives by slithering snakes. No afterlife dialogue, just Karma. Just deserts, buttoned with a moral. Scored with a jaunty tune. It’s for Christmas! (But not like Frosty the Snowman.)”

As to the tune, mine is derived from the one most often associated with Dives and Lazarus. The variants are legion. Perhaps you’ve waltzed to this tune, done-up romantically as “The Star of the County Down” (in 3/4 time, of course). “Gilderoy,” whether ballad or hornpipe, is close kin. Ralph Vaughan Williams checks in with his epic *Five Variants of Dives and Lazarus*. He quotes it again in his *English Folk Song Suite*. He makes it a hymn tune for the Church of England, named “Kingsfold” after a



“For better or worse,
a new song is born—
newly sprouted but
firmly rooted in
native folk-soil.”



ABOVE: Joel Mabus. Photo by Author.

town in Sussex. (In *The English Hymnal* of 1906, he uses “Kingsfold” for “I Heard the Voice of Jesus Say,” while “Dives & Lazarus” goes missing.)

I have long loved the tune. I worked it up first as a fingerstyle guitar instrumental in quirky 9/4 meter, played at a quick jog-trot. Only later did I ply my voice & pen. I am both a folksinger *and* songwriter. Yes, I will often perform a traditional song “the way I learned it.” But sometimes my ornery songwriter brain insists I say things “my way,” which leads to a version that I cannot, and will not, pass off as truly traditional. For better or worse, a new song is born—newly sprouted but firmly rooted in native folk-soil. That is the very essence of “the folk tradition” as I see it. And that makes my case for “Low Lazarus & Lord Diverus.”

So, if you embrace the Christmas holiday, I hope you try singing it this year. And bless us, every one!

Joel Mabus is an American singer, songwriter & multi-instrumentalist, widely known these past 50 years for his concertizing, recording, teaching—and fiddling for the occasional contradance. Midwestern son of fiddle & banjo players Gerald & Ruby Lee Mabus, traveling musicians who made a living with live radio & “Hillbilly” tent shows the decade before WWII. Born in Southern Illinois in 1953, Joel studied anthropology at Michigan State University, but made music his career. Home is Michigan, near Kalamazoo. He has 27 albums to his credit including 2017’s **Different Hymnals**, where “Low Lazarus & Lord Diverus” can be found. www.joelmabus.com

🔊 Listen to Joel’s recording online at cdss.org/dives.

LOW LAZARUS & LORD DIVERUS

Deliberately, with strong beats

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

♩ = 150

Am F C G Am G E7

As it fell out one Christ-mas Day Lord Di-ver-us made a feast, He

Am F C G Am G Am

called for his gents and his lad - ies fair, just the wealth - i - est and the best When

C G Am G E7

their fine car-riag-es did ar - rive Lord Di-ver-us let them in, With

Am F C G Am G Am

hats and capes and bows and scrapes the rev-el-ries did be - gin

As it fell out one Christmas Day
Lord Diverus made a feast
He called for his gents and his ladies fair
Just the wealthiest and the best
When their fine carriages did arrive
Lord Diverus let them in
With hats & capes and bows & scrapes
The revelries did begin

Low Lazarus was a beggar man
As poor as a man could be
He had no friend, no food, nor fire
No Christmas barley-bree
So Lazarus laid him down and down
And down at Diverus' door
"Some meat, some drink, brother Diverus
Show pity upon the poor."

"You have no right, low Lazarus,
To come begging at my door
No meat nor drink will you get from me,
I got nothin' to show the poor."
Then Diverus called his henchmen fierce
Low Lazarus for to flay,
But his men they lost their power to strike,
And they threw their whips away.

Now Lazarus had a flaming thirst
And a hunger that shook his bones
His bile gave way, his knees did sway
And his ears began to pound
So Lazarus laid him down and down
And down at Diverus' gate
"Some meat, some drink, brother Diverus
For Jesus Christ his sake!"

"You have no right, low Lazarus,
To come begging at my gate
No meat nor drink will you get from me,
Not for Jesus Christ his sake!"
Then Diverus set his hungry hounds
On Lazarus where he lay
But the dogs they lost their power to bite
And they licked his sores away.

As it fell out the very next day
Low Lazarus shivered and died.
Two Angels flew from heaven above,
His soul therein to guide.
"Rise up, rise up, brother Lazarus,
Rise up and go with me;
There's a place in heaven made for you,
To sit on an angel's knee."

As it fell out the very next day
Lord Diverus shivered and died.
Two Serpents slithered up from hell,
His soul therein to guide.
"Come down, come down, brother Diverus,
Come down and go with me;
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 carriages fine
So I bid you all beware
My carol it is ending now,
Just one more thing to say:
God bless us all, both great and small,
And have a happy Christmas Day

READ the corresponding article which
appears on the previous spread.

ZOOMINGTON: TRADITIONAL DANCE IN A NON- TRADITIONAL MEDIUM

By Randall Cayford

Like groups everywhere, when shelter-in-place came earlier this year, Berkeley Morris was faced with decisions on how to carry on. We practice Cotswold morris, a group performance dance form where sets of dancers interact with patterns of movement. In March, everything changed: in-person weekly practices were gone, and traditional street performances were cancelled. Cotswold choreography calls for interaction with dancers who are now no longer there. While we could have waited out the pandemic, Berkeley committed to continue—continue practicing, continue performing, and, most importantly, continue to evolve our traditional dance form for a decidedly modern world. Styles in the morris world are named after the villages in which they arose, so our new style, adapted to the place in which we dance it, is called Zoomington.

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 hankies 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.

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.



ABOVE: Berkeley Morris performs the dance "Banks of the Zee," their variant of the Fieldtown dance "Banks of the Dee." Screenshot by Randall Cayford.

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

and bottoms, and progressions around the screen. We can't clash sticks, but we can work with sticking up and down or to the corners or the sides, giving a visual interaction with neighboring dancers.

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 seven musicians, connected over Zoom and live-streamed to YouTube. We have continued to perform since.

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 things we didn't like or things that we missed or things that seemed exciting. So we added a bit here and a bit there and discarded bits when we discovered better bits. Each week we continue to explore what's possible in this new medium. The result is not morris as we knew it, but it is still morris.

◆ ◆ ◆

contra pulse

Check out CDSS's new podcast, Contra Pulse!

Hosted by Julie Vallimont, Contra Pulse interviews a wide range of musicians in the contra scene, exploring their **styles, histories, and experiences**—taking a snapshot of this time in the contra world and the beauty of our multifaceted community.

Episodes so far include in-depth interviews with **George Marshall, Audrey Knuth, Kate Barnes, Noah VanNorstrand**, and more, along with great musical selections from each artist.

You can download Contra Pulse on Apple Podcasts or wherever else you get your podcasts. Or find episodes, transcripts, and more at contrapulse.cdss.org!



NEW COMMUNITY RESOURCES HIGHLIGHTS

By Emily Addison



Shared Weight is excited to announce that two brand-new email discussion lists have been launched this fall! Join the conversations at sharedweight.net.

Alt Choreo

This new group discusses how traditional dance (contra, English, community, square, family dance, etc.) can be 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, ECD, and square choreography.
- 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: cdss.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.

Pandemic Panaceas

Engaging the body. Engaging the mind.

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.

Peace Walk

For *Bastille Day* by David Smukler

Debbie Jackson (2020)

Slow and flowing

A B♭ E♭/B♭ B♭^{sus4} B♭ E♭ F B♭ B♭/A Gm

7 1. E♭ F 2. E♭ F⁷ B♭ **B** E♭/B♭ B♭

13 E♭/B♭ B♭ E♭/B♭ B♭ (B♭/A) Gm Cm F

19 B♭ E♭/B♭ B♭ B♭/D E♭ F E♭ B♭/D

Tag (last time only) E♭ F⁷ B♭ Cm B♭/D F B♭ B♭/F F⁷ B♭

25

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 audreyLK24@gmail.com or visit my website, audreyknuth.com.

Photo by Dave Pokorney.

Winchell's Falls

Noah VanNorstrand

Sheet music for the tune 'Winchell's Falls' by Noah VanNorstrand. The music is written on a single staff in treble clef, key of D major (two sharps), and 4/4 time. It consists of 14 measures. Chord symbols are placed above the staff: A, D, A, D, A, D, A, D, E, A, D, A, E, F#m. Bowing directions (V for upbow, ^ for downbow) are indicated above the notes. The piece includes first and second endings, marked with '1.' and '2.' above the final measures.

Copyright 2018 by Andrew and Noah VanNorstrand. All Rights Reserved.

TELL ME MORE:
COUNT TALLARD, THE
FRENCH AMBASSADOR

By Graham Christian

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, expelled the French ambassador from London.

Tallard’s days in England, however, were not at an end. Upon his return to France, his services were once more required in the ongoing, spasmodic struggles for hegemony that preoccupied much of Europe through this period, this time in the War of the Spanish Succession (1701-1714). Tallard enjoyed some impressive victories early on, seizing the towns of Breisach and Landau in 1703, but he found his nadir at the Battle of Blenheim on the 13th of August in 1704, the scene of one of the greatest triumphs of England’s brilliant general John Churchill, afterwards the Duke of Marlborough. Tallard, at the head of the joint Franco-Bavarian forces, was simply surprised and outmanoeuvred by Churchill and Prince Eugene of Savory; something like 27,000 French soldiers died, and Tallard himself was captured and taken to Churchill, who said, “I am very sorry

that such a cruel misfortune should have fallen upon a soldier for whom I have the highest regard.”

Tallard was sent to England as a prisoner, where he was given the lease of Newdigate House in Nottingham. Almost at once, he made an appearance in English poetry; Joseph Addison (1672-1719) featured him prominently in the laudation he wrote for Churchill in late 1704, “The Campaign”:

Unfortunate Tallard! Oh who can name
The Pangs of Rage, of Sorrow, and of Shame,
That with mixt Tumult in thy Bosom swell’d!
When first thou saw’st thy Bravest Troops repell’d,
Thine Only Son pierc’d with a Deadly Wound,
Choak’d in his Blood, and gasping on the Ground,
Thy self in Bondage by the Victor kept...
An English Muse is touch’d with gen’rous Woe,
And in th’ unhappy Man forgets the Foe.

This must have come as a surprise to Tallard’s son Marie-Joseph, who in fact lived until 1754.

Tallard’s captivity seems not to have been too onerous. After a delay of a few months in London, he and a few other French officers and their retinue started toward Nottingham, having all their food prepared by their own chefs (the locals remarked on the “excellent Soop”). Once he had settled in the modern and tasteful Newdigate House, he almost at once received the gift of a hundred bottles of wine and books to read from the Vice-Chancellor, 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 encouraged local boys in boxing and wrestling matches, with cash rewards to the victors. Remarkably enough, he was a composer, too, writing at least one elegant suite for the lute, but it is not possible to say with conviction that he wrote the tune for the dance bearing his name.

After a change of the English government in 1711, Tallard 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



ABOVE: Camille d’Hostun, duc de Tallard. Anonymous 18th century engraving.

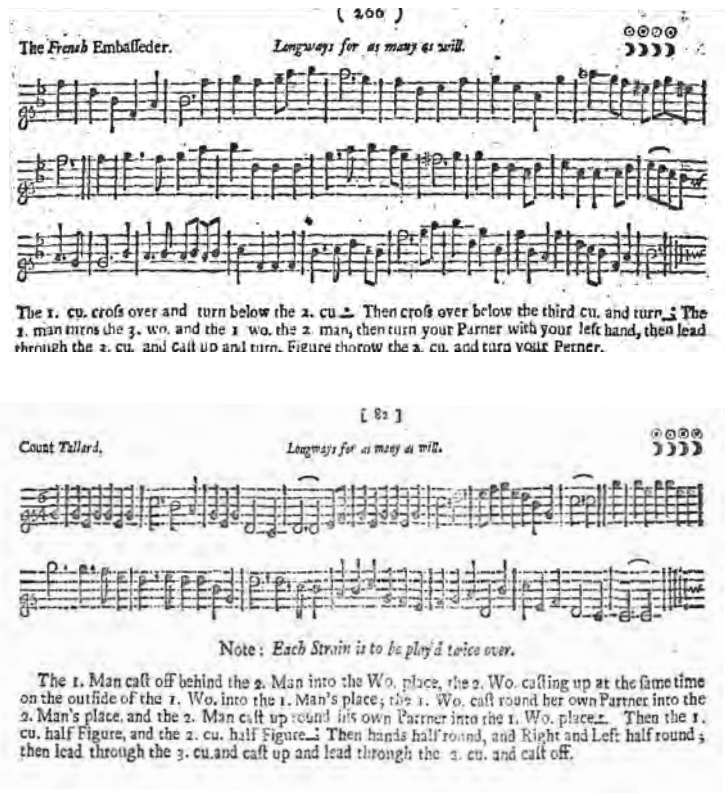
garden in the early 1720s, which he admired, but admitted it “does not gain by English keeping,” going on to remark wryly, “’Tis said likewise that this gallant Gentleman left behind him here some living Memorandums of his great Affection and Esteem for the English Ladies.”

“The French Embasseder” 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 *Maggot 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 1718 until 1755.

One final glimpse of the charismatic count must suffice, from an anonymous long poem published in 1705, not long after the start of Tallard’s cozy imprisonment. The narrator, having heard some unflattering remarks about the count from a little crowd gathered around Newdigate to get a glimpse of him (“I’d not give a Custard to see him again / Zooks, our Squire’s a handsomer Man, I’ll maintain”), decides to evaluate the man for himself, and ends admiringly:

That Honour shou’d polish the Heroe so fine,
His Lustre shou’d ev’n in Adversity shine;
Which only has power mean Souls to enslave,
Being scorn’d and disdain’d by the Gen’rous and Brave...
Be thy Fate, then, brave Tallard, a Captive to be,
Thy Greatness of Soul does declare thou art free.

Charles Bolton interpreted “The French Ambassador” 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.



TOP: “The French Embasseder,” *The Dancing Master* (11th edition; 1701) BOTTOM: “Count Tallard,” *The Dancing Master* (17th edition; 1721)

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.

SUDOKU PUZZLE

By Kelsey Wells

Fill in the empty squares so that each row, column, and 3x3 inner square contains the numerals 1-9. Solution on page 34.

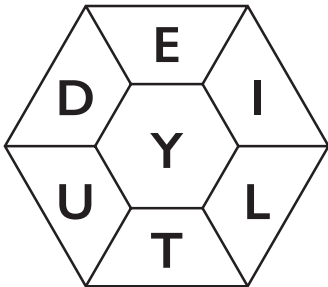
					9	8	5	
	9			4				3
7	5						4	
	8		7		4	3		1
		5	9				7	
	7			2	1	4		
			6	9	8			
	4	6		3	5	9		
	3	8	4	1		5		

BEEHIVE

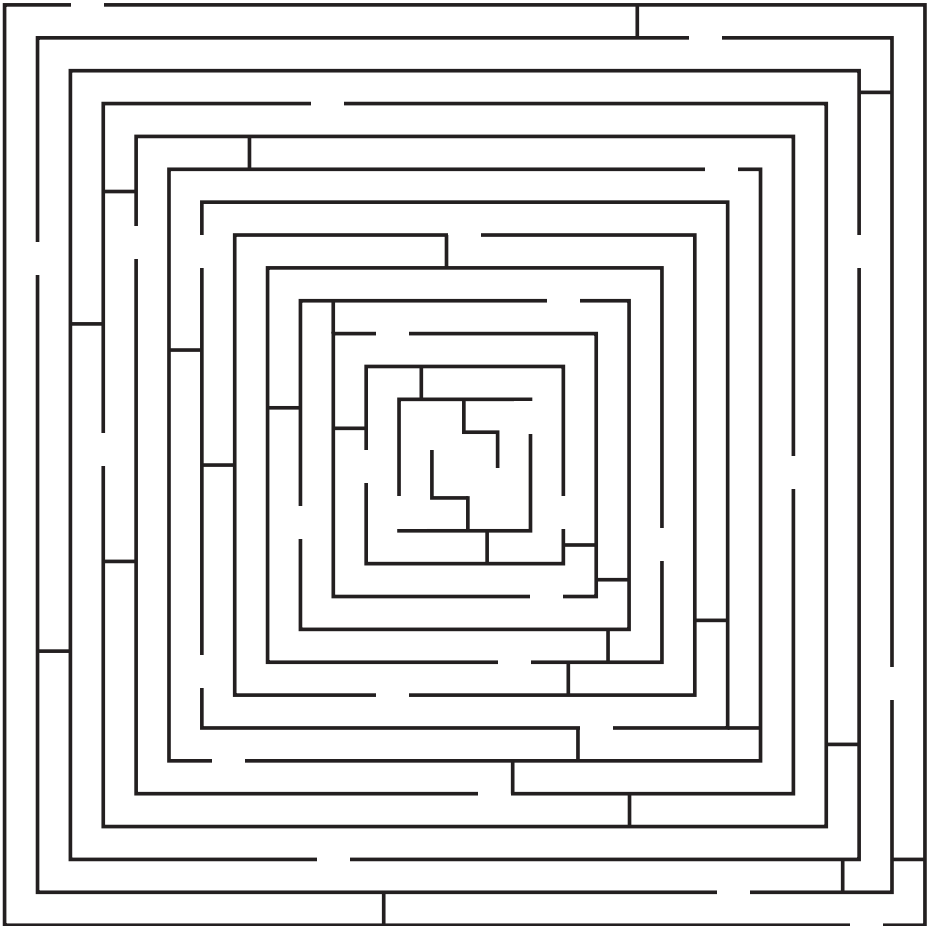
By Kelsey Wells

Create words using letters from the beehive. Each word must be more than three letters long and use the center letter at least once. Score one point for each word and three points for each pangram (any word that uses all seven letters). Letters may be used more than once in a word. Our solution list (worth 33 points, on page 34) doesn’t include proper nouns, obscure or hyphenated words, medical terms, or obscenities.

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



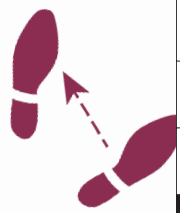
start Solution on page 34.



finish

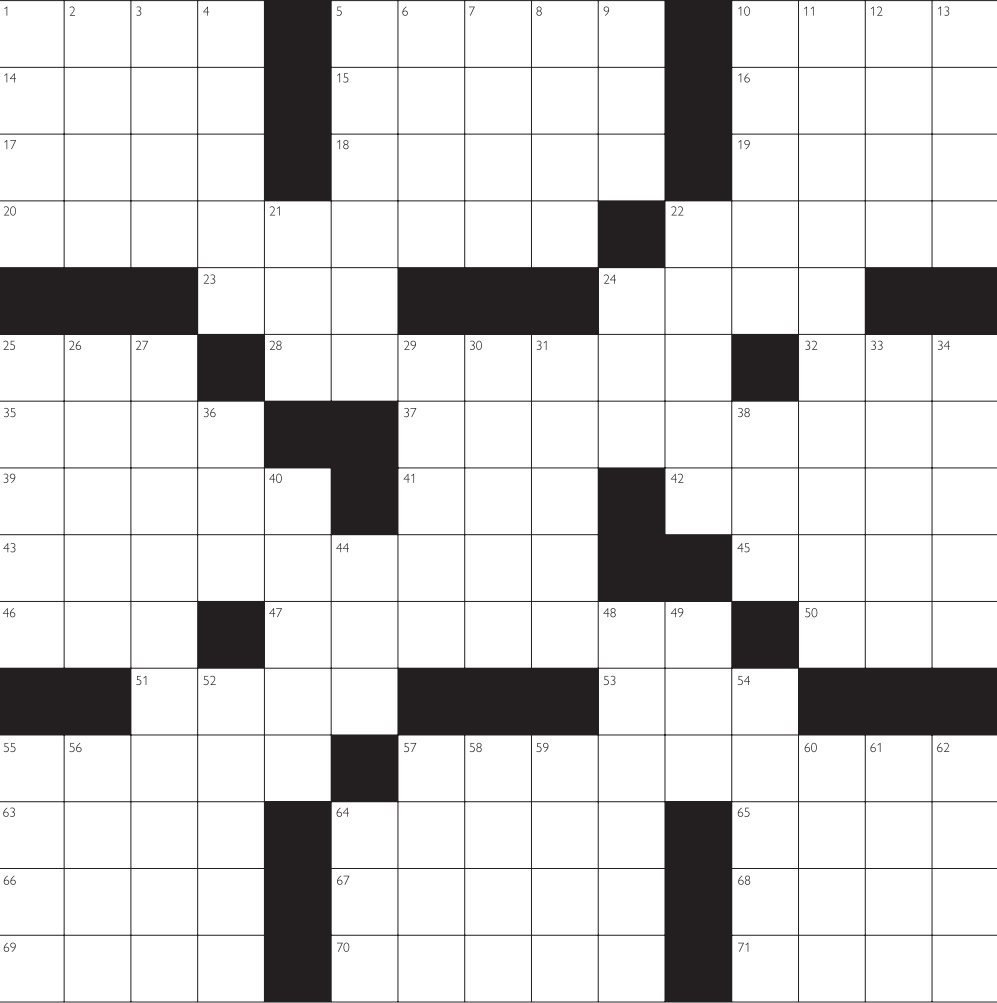
FIND A
PARTNER

By Maia McCormick



Across

- 1 What one might do on a tune like “Angeline the Baker”
- 5 Pride sounds?
- 10 Dwelling, slangily
- 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 Amer. Chinese food ingredient
- 35 “_____ fire to the rain” (Adele lyric)
- 37 Two pairs of partners
- 39 Rwandan ethnic group
- 41 One might get stuck in it
- 42 Outbreak of 2018
- 43 “Pardon me, are you _____, sir?”
- 45 Bothers
- 46 ____-motion (film speed)
- 47 Lead-ins to a bar
- 50 Spain, on a scoreboard
- 51 Nickname for someone from the north of France?
- 53 Some gametes
- 55 Greater than 30 on a certain (problematic) scale
- 57 The result of the narrators of a Greek tragedy joining Riverdance?
- 63 Soother of baby bottoms
- 64 Lead Belly lady





- 65 Be invested
- 66 Puerto Rico, por ejemplo
- 67 Any Seinfeld episode currently on TV
- 68 Father of Thor
- 69 Cook so as to seal in juices
- 70 Agree to, as a bylaw
- 71 Try out, as a product

Down

- 1 Joining place
- 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
- 21 Orange tuber
- 22 Broadway choreographer fond of jazz hands
- 24 Since January, say (abbr.)
- 25 Falafel holders
- 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?
- 29 Drinking vinegar
- 30 French composer Gabriel
- 31 Prefix with “mural”
- 33 A petulant mood, with “the”
- 34 Comprehend

- 36 Imaginary Chinese general
- 38 US law-enforcement agency
- 40 Habituate to
- 44 Your standard contra dance is at about 120 (abbr.)
- 48 Sign over a vacant storefront
- 49 “Law & Order” spinoff, briefly
- 52 Award for “Moonlight”
- 54 Fancy necktie
- 55 Elevator giant
- 56 Unsophisticated
- 57 Cachet
- 58 Hoagie, to a New Yorker
- 59 “Move _____” (soul song)
- 60 Green stone
- 61 Blue-violet flower
- 62 Left-hand side of an outdated pair
- 64 Retirement plan (abbr.)

Solution on page 34



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

Dear Dance Community.

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

2021 DANCE WORKSHOPS

May 21-23, 2021

Beginning Appalachian Clogging

with Emolyn Liden

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

June 20-26, 2021

Dance Callers' Workshop

with Diane Silver

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

October 22-24, 2021

Fall Dance Weekend—Bal Folk

with Annie Fain Barralon & Susan Kevra

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

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

November 19-21, 2021

Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

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

December 26, 2021 – January 1, 2022

Winter Dance Week

Callers: Diane Silver and Kalia Kliban

Instructors: Phil Jamison, Carl Jones, and Erynn Marshall

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

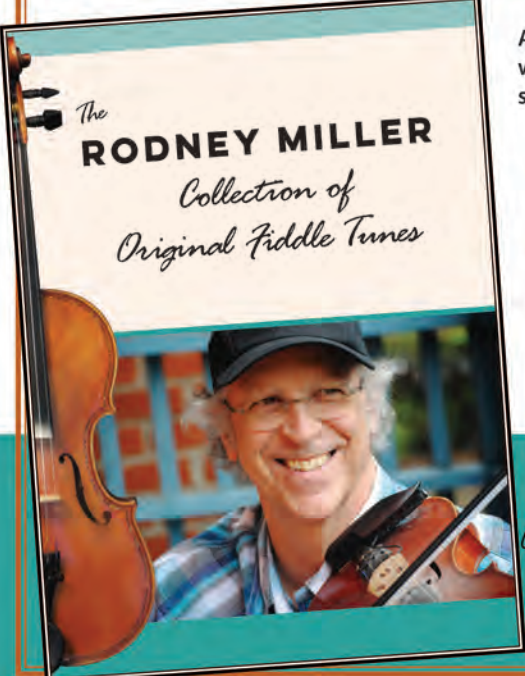
Save the date for this celebratory week of fun dancing and wonderful live music.

Complete details on folkschool.org.

Watch for our new catalog in January

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


NOW AVAILABLE!



The RODNEY MILLER
Collection of Original Fiddle Tunes

A collection of original fiddle tunes written over Rodney's musical career which spans 50 years of playing fiddle music for concerts, festivals, and social dancing, and 14 albums of fiddle music.

I've been a fan of Rodney Miller's music for decades. From early in the contradance revival here in New England, I've had the good fortune to listen and dance to Rodney's legendary fiddling. With great chops and superlative tone, he blends traditional repertoire with western-and-swing, rock, and even jazz influences. Rodney also writes great jigs, reels, and – close to my heart – waltzes. This new collection is sure to be a treat for his fans as well as future admirers.
Bill Matthiesen, The Waltz Books.



10 Bonus Original Tune play-along tracks with tunebook purchase


To order:
www.rodneymiller.net || millerrodneyc@gmail.com

Contra Holiday in Medieval England

Stringrays April 7-14, 2021 Lisa Greenleaf

Our 8th year!

POSTPONED



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

BAY AREA COUNTRY

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 bacds.org for information about online activities like our Odd Sundays English Dance, Fourth Sunday Contra Dance, Audrey Knuth's Tunes 'N Such, Shira Kammen's Noony Tunes, grants for book and recording projects to support our performers, audio support for our and other organizations' events, and so much more!

DANCE SOCIETY

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

June Harman

artist, dancer, caller

Music and dance
never fail to
inspire me.



'Dancers' graphite on paper

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

juneharman.com

The Historical Tea & Dance Society

5 THINGS

Inside the
Dancing
Mind
of...

web chat
series
on Zoom and
Facebook Live

TUESDAYS 6pm PST

www.historicalteaanddance.org

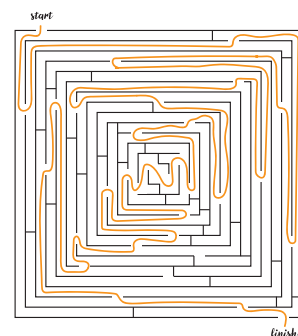
3	6	4	1	7	9	8	5	2
8	9	2	5	4	6	7	1	3
7	5	1	3	8	2	6	4	9
2	8	9	7	5	4	3	6	1
4	1	5	9	6	3	2	7	8
6	7	3	8	2	1	4	9	5
5	2	7	6	9	8	1	3	4
1	4	6	2	3	5	9	8	7
9	3	8	4	1	7	5	2	6

BEEHIVE SOLUTION

Pangram (three points each): yuletide

One point each: deity, diddly, dilly, ditty, dully, duly, duty, dyed, eddy, eely, eyed, eyelet, eyelid, idly, idyll, illy, itty, lily, lyddite, teddy, tidily, tidy, tuilye, utility, yell, yelled, yeti, yield, yielded, yule

SING ROARS CRIB
EPEE HAVOC HOSE
ASIT OHGOD UREA
MONEYMUSK FRYER
MAB YOLO
PUP MISEITS MSG
ISET HANDS FOUR
TUTSI RUT EBOLA
AARONBURR IRKS
SLO UPBEATS ESP
NORM OVA
OBESE CHORUS JIG
TALC IRENE CARE
ISLA RERUN ODIN
SEAR ADOPT TEST



CDSS OFFICE

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

STAFF

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

CDSS GOVERNING BOARD

Officers

President: Gaye Fifer, Pittsburgh, PA
Vice President: Nikki Herbst, Amana, IA
Secretary: Pam Paulson, Waukesha, WI
Treasurer: Joel Bluestein, Arlington, VA

At Large Members

Peter Baker, Ann Arbor, MI
Nancy Barbour, Monmouth Junction, NJ
Jeremy Carter-Gordon, Marshfield, VT
Karl Colón, Yellow Springs, OH
Jolaine Jones-Pokorney, Gainesville, FL
Susie Lorand, Ann Arbor, MI
Robbin Marcus, Lithonia, GA
Avia Moore, Toronto, ON
Justin Morrison, Burlington, VT
Doug Plummer, Seattle, WA
Marni Rachmiel, Seattle, WA
John Seto, Sacramento, CA
David Shewmaker, Washington, DC
Diane Silver, Asheville, NC
Luanne Stiles, Asheville, NC
Darlene Underwood, Cincinnati, OH
Juliette Webb, Nashville, TN
Chris Weiler, South Burlington, VT

Contact the Board at office@cdss.org; board bios and photos are on our website at: cdss.org/about-us/governing-board.

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



*We have had the great pleasure
of working with two fabulous consultants—*

Emily Addison for five years and Ezra Fischer for three years. Now that their contracts are ending, we want to say a big **THANK YOU** to Emily for all your amazing work with Community Resources and Ezra for your important contributions to our Salesforce infrastructure.

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).

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.

BE SOCIAL WITH US!



facebook.com/cdss.org
Instagram: cdssorg

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

Change service requested



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

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

Miss the magic?

We'll bring you together, one way or another! (Or several!)

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

