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WINTER 2022



BALANCE AND SING online store

*This
Winter!*

Find wonderful **new resources** and great **new music** in the CDSS Store.

Gift certificates are always available online in any amount!

CDSS 2022 T-Shirt

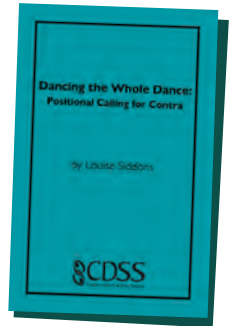
This awesome t-shirt makes a perfect gift for the country dance and song lover in your life! Created by illustrator Marian Bailey, the design is printed on high-quality, 100% cotton Bella + Canvas shirts, made in the US. Also printed in the US using environmentally-friendly practices and vibrant water-based inks. Soft and long-lasting. Single style, adult size, boxy-cut t-shirt. Get them while they last!



By Louise Siddons

Dancing the Whole Dance: Positional Calling for Contra

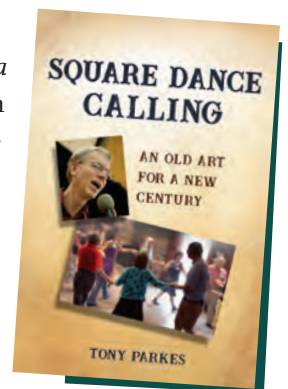
Louise Siddons provides an in-depth look at how to be successful calling contras positionally based on her years of success in a wide range of settings. With thoughtful commentary on the how and why of positional calling, as well as a detailed introductory workshop and notes and instructions for calling eight specific dances, this booklet has everything you need to start learning positional calling for contra. Available in both print and digital formats.



By Tony Parkes

Square Dance Calling: An Old Art for a New Century

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



By The Dancehall Players

Out of the Silence, Vol. 2

The second album of original music from The Dancehall Players created over the several years of the pandemic. Reminded of

the importance of our connections—the sharing of music, dance, and fellowship—they have discovered that sometimes hard times can actually stimulate our creativity, help us to go deeper, and widen our circle of love and appreciation. Some of these tunes are serene, some contemplative, some joyful in anticipation of lifted restrictions, and some provide an escape. All are designed for listening, dancing, enjoying, and sharing!

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

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

FRONT COVER: "Gender Conversations" two photos merged into one—inspired by the article by Scott Higgs on page 18. Original "hands" photo by Doug Plummer, "paint strokes" from Pexels.com. Collage design by Anna Gilbert-Duveneck.

ANNOUNCEMENTS

CDSS Camp Jobs Available— Rare Opportunity!

Are you looking for work for this summer? Are you retired? Are you in or planning a transitional period in life or employment? Are you looking to spend some quality time surrounded by music, dance, and song? Come work with us!

Each year we need help running our summer dance and music camps at our four facilities: Pinewoods Camp in Plymouth, MA, Camp Cavell in Lexington, MI, Camp Louise in Cascade, MD, and new this year, Agassiz Village in Poland, ME.

Compensation ranges from full scholarship to paid staff, depending on the job and the session. If one of the jobs below appeals to you, write to Joanna Reiner Wilkinson, Director of Programs, joanna@cdss.org.

- **Pinewoods Operations Manager:** This year in particular, as Steve Howe is fully retiring from decades of running CDSS camps (we miss him already!), we are looking for a detail-oriented, logistics-loving, quiet leader to live at Pinewoods and help manage the administrative side of camp, including setting up the CDSS office at Pinewoods, assigning housing and jobs for each session, acting as a liaison to the Pinewoods office and crew, and managing support staff. The ideal candidate will be available from July 15-August 26.
- **Office staff:** Positions include bookstore and auction management as well as other logistical tasks at all camp weeks, including six weeks at Pinewoods.

- **Sound system operators** are needed at all sessions.
- **Lifeguards with CPR/First Aid certificates** for all sessions, and assistant lifeguards for family sessions
- **Doctor or nurse for family sessions** at Pinewoods, Agassiz Village, and Camp Louise.

In addition to these jobs, we will have scholarship and work exchange opportunities for each camp session. Full details will be available when camp registration opens in mid-January. For a full listing of camp weeks, dates, and Program Directors, see below.

2023 CDSS Camps

We hope to see you at camp next summer!

Here is our schedule.

- **June 17-24 Dance, Music & Spice**
Program Directors: Gaye Fifer and Rachel Fifer
- **July 15-22 Family Week at Pinewoods**
Program Director: Naomi Morse
- **July 22-29 American Dance & Music Week**
Program Directors: Julie Metcalf and Max Newman
- **July 29-August 5 Harmony of Song & Dance**
Program Director: Betsy Branch
- **August 5-12 English Dance Week**
Program Director: Scott Higgs
- **August 12-19 Early Music Week**
Program Director: Lisa Terry
- **August 13-19 Family Week at Agassiz Village**
Program Directors: Fynn Crooks and Laurel Swift
- **August 14-20 Cascade of Music & Dance**
Program Director: Eric Schedler
- **August 19-26 Campers' Week**
Program Directors: Anna & Dennis Soloway





We are excited to offer the *CDSS News* as a platform for voices that aren't often heard in our communities. Currently, we are specifically seeking authors who are **Black, Indigenous, and/or people of color** to write articles for the *CDSS News* about traditional music, dance, or song, which may include personal experience. Interested authors should send an email to news@cdss.org with a brief article proposal (4-5 sentences). The editorial team will select articles to publish according to our guidelines at cdss.org/news. **Selected authors will be paid a stipend of \$200.**

Examples of other voices we will work to amplify in the future include:

LGBTQIA+ individuals • Disabled individuals
• Neurodivergent individuals • Individuals from low income backgrounds

These identities can and often do intersect and overlap, and **we welcome articles that explore those intersections.**



Building Cultural Equity in Communities

Resources Now Available!

On October 25, Community Resources Manager Linda Henry hosted her final Web Chat before retiring. (See page 8 for more from Linda.) This special program featured organizers from groups who received CDSS Grants to help them provide diversity, equity, and inclusion workshops for their communities, including Country Dancers of Rochester, the DanceFlurry Organization, and New England Folk Festival Association. All five guests candidly described what they've been learning from these training sessions and how their groups plan to continue putting what they've learned into practice.

The guests also recommended valuable resources that have been helpful for them; these are available now on our website, along with a slideshow, video, and transcript from the Web Chat. Visit cdss.org/web-chats for these materials (as well as resources from previous Web Chats on a variety of topics for music, dance, and song organizers). And please help us spread the word by sharing this announcement with anyone who might be interested. Questions? Ideas for future Web Chats? Send an email to resources@cdss.org.



Positional Calling for Contra Callers

A 3-week online course
2:00-4:00 p.m. ET
(11:00 a.m.–1:00 p.m. PT/
19:00-21:00 GMT)
Sundays January 15, 22, 29

Taught by Louise Siddons.

This course is geared toward contra dance callers with any level of experience and a high level of enthusiasm for improving their teaching and calling. We will start from the assumption that positional calling strategies can and will further those aims.

Positional calling invites us to use what we know about dance structure, momentum, and flow to teach and call for diverse dancers effectively and efficiently. In this course, we will move from the macro to the micro in order to explore dance structure, craft robust walkthroughs, develop effective calls, and design well-structured dance programs. Learn more and register at cdss.org/positional-contra.

Support CDSS Community Artists

Check out cdss.org/store for great gifts for the music, dance, and song lover of any age in your life. Check our website for **last-minute holiday shipping information**. Not sure what to get? Gift certificates are perfect for anytime!

When in Doubt, Swing!

by Katy German

I must have been 12 or 13 years old when I first heard a contra caller say that. He'd called a more challenging dance, and some portions of my line were devolving into chaos. Anxiety on the floor was high as we tried to catch up, help each other along, and get to progressed positions. I didn't know if we were going to be able to salvage the dance.

I think all of us are feeling a bit of doubt right now. Uncertainty... exhaustion. It's understandable after the last few years we've had. The future of these things we love so dearly, these things we've put so much time and effort into stewarding, these things we've carried the torch for, well... it's just not clear. Behavioral expectations are changing. Language is changing. And we can't seem to all agree on the best way to navigate a global pandemic. Venues are more expensive. Attendance is low. Participants are stressed out and grumpier. Organizers are burned out. Gigs are uncertain. We are collectively going through a lot. Our metaphorical set is not in sync and we're worried that we won't be able to get back in step.

But even in the anxiety and doubt, I have hope. Real, deep, abiding hope. Hard as these times are, I'm also aware that we are living in an incredible historic moment for traditional dance, music, and song communities. In just the past few years we've collectively become so much more aware of the needs of others and injustices we need to put right. And we have demonstrated amazing resiliency and creativity as we work to carry on the traditions we love while creating a more just and equitable world. It's incredible, really, when you think about it.

It's easy to forget that this quagmire we're in right now isn't a forever state of things. This section of our metaphorical



line is a mess, yes, but there's more music and more dancers ahead. Though it doesn't feel like it, we are already getting through these challenging and weird times. And though we can't see what the future holds, one thing is certain: the best way to ensure that living traditions thrive is to *keep doing them*. Keep going. Don't give up. Adjust, adapt, show kindness, laugh at the ridiculousness, and remember that this too shall pass.

Now is the time for every one of us to keep the dance going. We must reach toward the future as ardently as we hold to the past. Because we—you and me—are the threads that weave the past into the future. **So keep going.** And when in doubt, swing.

Just as you need our support, we need yours, and more than ever before!

Please **make a gift** to our year-end appeal.

cdss.org/donate





Photo of dancers on the dock by Alan Duffy; all other photos by Doug Plummer.

FROM THE (RETIRING!) COMMUNITY RESOURCES MANAGER

Full Circle

In November 1991, a few days before I first stepped into the CDSS office, I had never heard of the Country Dance & Song Society. All I knew was that they had a job opening, and I desperately needed employment. Little did I know that taking the job of shipping orders from the bookstore would send me on a 31-year journey of following a passion I didn't even know I had!

In the 1980s, I became an avid contra dancer, first in western North Carolina and then in the Boston area before moving to Amherst in western Massachusetts. In the course of 25 years, I started and organized a family dance and two contra dance series, along with playing piano and leading an open band. These experiences informed and inspired my work at CDSS during the last three decades.

As a CDSS staff member, my roles and responsibilities evolved over the years, including Sales Manager, awarding camp scholarships, and my current and favorite position as Community Resources Manager. Led by my personal experiences, I became increasingly interested in supporting music, dance, and song groups and the people who make them happen. I've been very grateful for the following opportunities to make this support possible.

Grants: In 2008, then Executive and Artistic Director Brad Foster asked me to create a new grants program. This funding was to be awarded for leadership training (for callers, musicians, etc.), boosting youth attendance, and creating new events that would support music, dance, and song communities. In 2020, we also began offering grants for diversity, equity, and inclusion trainings. It has been extremely fulfilling to administer 382 grants and see all the inspiring ways these funds have supported communities across the continent! Check our website for information on grants and recent recipients.



Regional Conferences: In 2010, I began to envision an event to bring organizers together for a weekend of workshops and connections. I discussed this with Chrissy Fowler of Belfast, ME, who was having a similar idea. Our initial conversations spawned pivotal Puttin' On the Dance conferences in the Northeast in 2011 and 2015. In 2014, I worked with dance groups to plan the Southwest Regional Organizers Conference in Albuquerque, NM. This exciting weekend convened over 75 participants from eight Southwestern states and gave them the opportunity to see that it was possible to gather and support each other from across this vast region.

Web Chats: In 2018, our current Executive Director Katy German asked me to initiate a new Web Chat series to support organizers of dance, music, and song communities. The Web Chats feature a variety of guests who share experiences and successes from their groups about relevant topics. During the pandemic, it became clearer than ever that these online conversations are an effective way to provide much-needed connections and resources to help keep groups going. In 2021, Web Chat attendance increased 45% over the previous year, and we reached 1,236 participants from 43 states, five Canadian

provinces, the UK, and Australia. For materials on all 19 Web Chats we've hosted thus far, visit cdss.org/web-chats.

One-on-one support: The aspect of my CDSS work that has been the most rewarding involves all the conversations I've had with organizers over the years and across the miles. I am keenly aware that you are the ones keeping music, dance, and song alive in your communities. I've enjoyed listening to any challenges you've encountered, tapping into my own experiences and empathy as an organizer, and connecting you with useful resources. I've also loved hearing your ideas for new events and supporting your plans to make them happen.

This year, thanks to our grants program, I awarded funding to several groups who used their grants to provide diversity, equity, and inclusion workshops. Thanks to our Web Chats, I was able to invite these organizers to share their DEI-related experiences far and wide! (See page 5.) This full circle support has been a deeply rewarding culmination of my years at CDSS.

In retrospect, I see that taking good care of organizers has been my guiding passion throughout the decades. As I approach my last day as a staff member and prepare to move on to new passions, I am enormously grateful to CDSS for all these opportunities to connect with and support countless groups across the continent and beyond. I also profusely thank all organizers for your devoted efforts to bring the joys of music, dance, and song to your communities.

None of my CDSS work all these years would have been possible without the amazing support of our members and donors. So here's a big parting THANK YOU ALL for your ongoing support, allowing us to continue introducing new and better ways to support the community, and nurturing CDSS to continue to grow and flourish.

Carry on!

Linda Henry

CDSS Community Resources Manager

THIS PAGE: *Dancing Bears Contra, Conway, Arkansas. Photo by Hannah Andrews. OPPOSITE PAGE:* Nicki, Linda, and Sarah promote CDSS Web Chats, one of Linda's main projects recently. Photo by Kelsey Wells.



"In our work to start a contra dance on our college campus, Linda has been the central consulting figure who has helped us put feelings, aspirations, and plans into action. Whether it was guiding us towards resources for dances, music, and programming or by directing our enthusiasm along the most productive pathways, Linda's keen sense of strategy and her faith in our nascent dance community have helped us feel confident that we are moving along the right path."

—Robert Matson, Dancing Bears Contra, Conway, Arkansas

.....
"It has been a joy to work with Linda, especially on the Southwest Regional Organizers Conference. She generously gave of her considerable expertise and helped propel our loosely organized group into a well-functioning organization. Linda guided the various leaders in the Southwest to produce a hugely effective conference whose results have had a lasting impact on dance organizations across the area."

Now, we hope she enjoys her retirement and can reap the rewards of her efforts when she visits events in all the communities she has helped. Happy dancing, Linda!"

—Ron and Linda Nieman, Phoenix Traditional Music and Dance, Phoenix, Arizona

.....
"Linda's name is familiar here in Lawrence, Kansas, and she comes highly recommended by those who knew that our contra dance community needed advice on how to grow. Her expertise was unquestioned, but what surprised me most was her warmth and ability to connect, bringing empathy and encouragement to our efforts. With a true love of music and dance, she has guided us with skill through the pandemic and into the next phase of younger dancers and new community. She will be sorely missed on this end of the phone line, and I can only guess how much her efforts will be missed at CDSS!"

—Lisa Nelick, Lawrence Barn Dance Association, Lawrence, Kansas



Pub. April 25. 1807, by R. Ackermann.

Being overpersuaded to stand up in a country dance, when you know or what is equally bad, conceive that a bear would eclipse you in grace & agility.

Routledge 1811.



LUMPS & PUDDING

Tell Me More: Jane Austen's World

by Graham Christian

Had Jane Austen (1775-1817) been inclined to prognostication, it seems unlikely in the extreme that she would have predicted that she would be a recurring and constant source of inspiration for dance hobbyists two hundred years later. Yet all of her major fictional works feature crucial scenes of social dance, in both private and public settings. Occasions of dance—what she and others were to wear, getting to and from events, what occurred upon arrival—were obsessive themes of her letters in youth, as they were for her young heroines after she had largely retired from active dancing.

Contemporary modern dancers share much with Austen and her characters, but it is also true that we have a radically incomplete and misleading notion both of her world and the setting and meaning of the dance she loved. The Austen we see now, through the lens of nostalgia, seems to occupy and even typify a decorous, ordered society, perfectly exemplified by the controlled expressions of country dance, but a true picture is more complex.

She came to maturity in the waning years of the reign of George III (1738-1820); her finished works were published during the Regency, when the old king's sanity was despaired of, and his incompetent, wastrel son ruled in his place. During the Prince's ascendancy (1810-1820), all the restraints of the previous century seem to have been thrown off: the Regency was raffish, vulgar, and profligate. Jane Austen's exact contemporary was the visionary painter J. M. W. Turner (1775-1811), whose thrashing, atmospheric seascapes anticipated the abstract canvases of the 20th century. As she published her works, Romanticism, the cult of individual feeling, arrived in England with force; as she herself said in the "Advertisement" prefixed to *Northanger Abbey*, a work begun in the mid-1790s and finished in 1802, but not published until 1817;

"during this period, places, manners, books and opinions have undergone considerable changes." Between the appearance of *Sense and Sensibility* in 1811 and that of *Pride and Prejudice* in 1813, the first sections of *Childe Harold's Pilgrimage*, the work that catapulted George Gordon, Lord Byron (1788-1824), to wide fame, appeared. In 1814, the year of the publication of *Mansfield Park*, William Wordsworth (1770-1850) published *The Excursion*, which secured his reputation, while Sir Walter Scott (1771-1832) made a perilous venture into prose fiction with what proved to be the first of a long sequence of historical novels, *Waverley*, despite his high reputation as a poet. A younger and wilder poet, Percy Bysshe Shelley (1792-1822) published his first masterpiece, *Alastor, or, the Spirit of Solitude*; in 1815, as Austen was sending *Emma* off to the press, Napoleon suffered a final and crushing defeat at the hands of the Duke of Wellington and England's allies at Waterloo in what was then the Netherlands.

Certain aspects of social dance had been relatively stable in England for more than a hundred years. Skill in dance—posture, comportment, mastery of basic figures and positions—could be acquired either at dancing schools in cities and larger towns, or by means of private instruction. Families of modest means like the Austens probably shared the expense of dancing masters' visits with neighboring families, and siblings could practice together. When a young lady was ready to be presented, there were several settings available in which she might dance, chiefly balls in private houses, like the occasions at Meryton in *Pride and Prejudice*, or assemblies in public rooms, of which the balls in the Upper Rooms and the Lower Rooms in Bath in *Northanger Abbey* might be good examples.

Dance might still occur recreationally at home, as the delightful 1816 sketch by a young Diana Sperling suggests. Pleasure gardens like Ranelagh and Vauxhall sometimes furnished opportunities for dance, as well as local assembly rooms, of which there were more than four hundred in England by 1800. Well beyond the financial and social reach of the Austens, as well as most of her fictional creations, with the possible exception of Lady Catherine de Bourgh, were dances held at exclusive clubs such as Almack's in King Street in London. Almack's was governed by a committee of sphinx-like governesses, who inscrutably kept a list of approved attendees, and somehow maintained their cachet, despite the establishment's reputation for poor food and inflexible rules: the Duke of Wellington was once turned away for improper dress (boots) and tardiness (after 11 p.m.). As Henry Luttrell (1765-1851) wrote,



All on that magic LIST depends;
 Fame, fortune, fashion, lovers, friends...
 If once to Almack's you belong,
 Like monarchs, you can do no wrong;
 But banished thence on Wednesday night,
 By Jove, you can do nothing right.

It was, however, easier to learn the rudiments of dance than ever, through the publications of the likes of Edward Payne (1792-1819), G. M. S. Chivers (fl. 1817-1829), and Thomas Wilson (1774-1854), who issued several guides to dance and the contemporary ballroom. Cahusac, Dale, Goulding, and other music publishers continued to flood the market with annual dance collections.

The forms and customs of dance had, however, changed since the salad days of Playford and his heirs. Jane Austen's lifetime saw an extraordinary period of ferment and invention in social dance. The minuet, once a mainstay at the commencement of balls, faded away, while the four-couple cotillion, a kind of revival of the spirit of the old verse-chorus set dances, with (relatively) fixed "changes" (circles, stars, partner turns, and so on—usually nine in number, but occasionally 10) and a novel signature figure, took England by storm in the late 1760s, coming almost to eclipse the country dance in popularity. More new forms arose in the Regency: the Ecosaisse, the so-called Spanish Dance, the so-called Swedish Dance (longways trios), the Mescolanza (four facing four); the Circassian Circle; the Chivonian Circle; the Quadrille, which was to conquer the field of social dance for decades. It is by no means clear that all of these innovations came to Jane Austen's attention in Basingstoke and Southampton and the other places where she danced, although the very popular cotillions certainly did; but the character of country dances had changed too.

While the link between track and tune was never perhaps quite as firm as we feel it now to be, it is clear that the era of idiosyncratic figures and matched tunes, as in the careers of Thomas Bray and Nathaniel Kynaston a hundred years earlier, had vanished, replaced by highly standardized figures. "New" dance publications really highlighted new tunes; the verbal tracks that accompanied them were usable but not indispensable. It was incumbent upon the leading lady, when her turn came to "call" a dance, to select a tune and figures that would fit it, complete with a progression.

Wilson and other dancing masters were ready to supply suggestions, should imagination and experience fail the young lady.

Something like this is probably at work in the single set of figures we have in Jane Austen's own hand—"The Savage Dance," which survives as a scrap tucked into the manuscript volume we now know as Chawton 1. The tune is likely to come from a Richard Brinsley Sheridan pantomime of 1781, and the figures are in no way remarkable, nor are they meant to be. Jane Austen's "favorite dance"? Not at all; nor would she have recognized the idea of a favorite set of figures to a single tune. This, it is very likely, is her memorandum to herself: the tune to name and figures to designate if suddenly under duress as a first lady.

We stray from the mark, too, when we project our own experience of social dance backward over Jane Austen's contemporaries and her characters. For many in the modern world, dance has become an intensely personal experience, unfettered solo or duo movement, but two hundred years ago, social dance was a species of performance in a private sphere. Gossip and attraction and exercise were all there, too, but social dance was the theater of private life: dancers performed for others, as they watched others' performances. It was this intense awareness that made social dance a ready target for satirical artists, who were quick to feature the middle-aged, ill-formed, or infirm as figures in public assemblies who ought to know better, as in "Lumps of Pudding" or "Being Overpersuaded..."

Jane Austen took the close awareness of this rich and long-historied backdrop of social dance as well understood by her first readers, and she used anticipations and recollections of dance, as well as the occasions themselves, to help her craft her studies of moral development and social successes and failures in all her mature fiction. The second part of this essay will treat her deployment of dance in her novels in detail, as well as offering a few last observations about the social and professional dance scenes and what was to come after Austen's day.

PREVIOUS SPREAD TOP: "Being Overpersuaded..." Print by Isaac Cruikshank (1764-1811) for *The Miseries of Human Life* by James Beresford (1764-1840), 1806. **PREVIOUS SPREAD MIDDLE:** "Newport Pagnell. Mrs Hurst Dancing. Sep 17. 1816." Watercolor sketch by Diana Sperling, later Woolaston (1791-1862), 1816. **SILHOUETTE:** Silhouette tipped into a copy of *Mansfield Park* and captioned "l'aimable Jane." c. 1814. **PREVIOUS SPREAD BOTTOM:** "Lumps of Pudding." Print by William Heath (1794-1840) after a sketch by Henry William Bunbury (1750-1811), 1811.

TAKING A LOOK: THE 2022 MEMBER SURVEY

By Audrey Jaber and Sarah Pilzer

This fall, we conducted another online survey of current CDSS members. We emailed the survey link to **2429** active members and collected responses for one week. **748** members responded, for a response rate of **30.79%** (a typical rate for an online survey).

THE MEMBER SURVEY HAD SEVERAL GOALS:

1. Build on baseline member demographic information collected in previous surveys
2. Ask members what they would like to see CDSS prioritize in the future
3. Understand how members relate to CDSS as it currently operates
4. Learn how the pandemic has affected attendance in member's local events

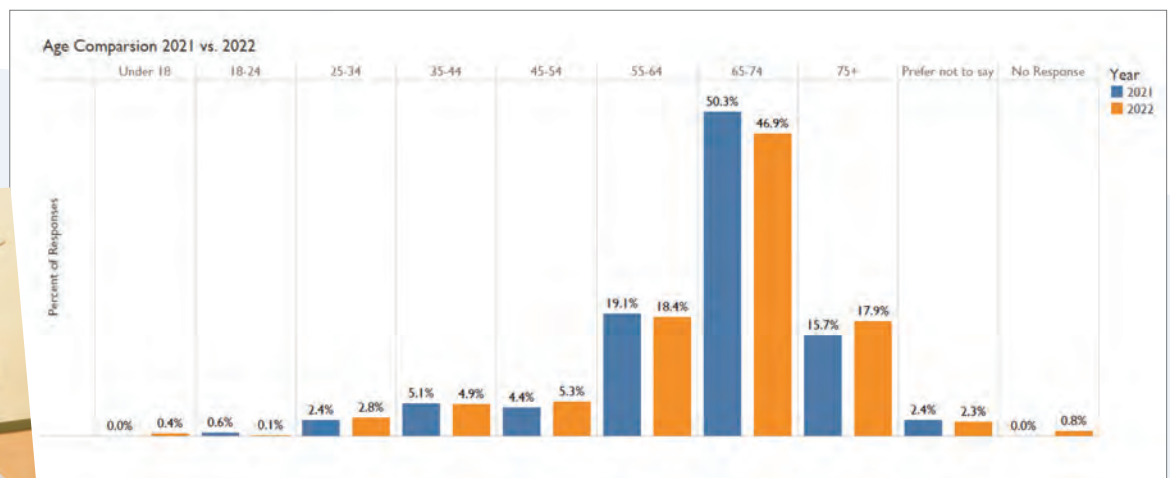
The survey asked 16 questions. In this article, we present data that we consider the most useful, including results from the demographic, future planning, and attendance questions. In this web version of the article, we're providing more-in depth data, charts, and survey answers.

Demographic Information

In this article, we show aggregate demographic data from this year's survey. We asked the same demographic questions this year as in 2021, with the intention of building a longitudinal dataset that can help visualize demographic trends over time. With only two years of data thus far, we are limited in what conclusions, if any, that we can draw. As we continue to collect the same information over several years, it will become more valuable in analyzing trends within our community.

AGE

We asked respondents to select where they fell within closed age groups rather than specifying their exact age. The median age group in both 2021 and 2022 was 65-74, though the percentage decreased from 50.3% in 2021 to 46.9% in 2022. The 55-64 and 75+ brackets together in 2022 totaled an additional 36.3% of responses, representing a slight increase from the 2021 (due to the increase in the 75+ bracket). The differences in distribution between years do not seem to be significant¹; the observed changes are just as likely due to random chance as they are to an actual age increase in the overall population.



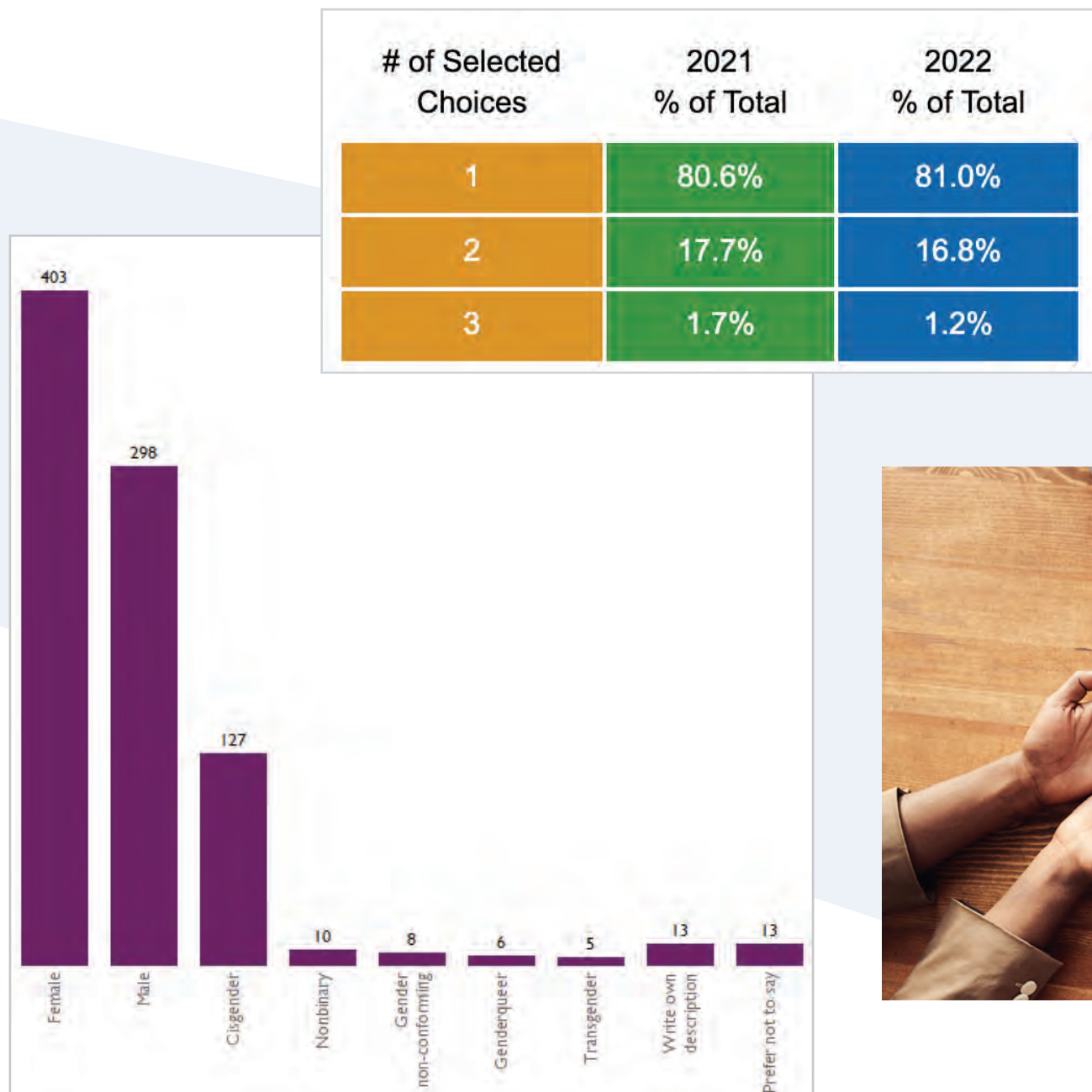
¹ Fisher's Exact Test for Count Data with simulated p-value based on 2000 replicates, p-value = 0.1514, calculated using R 4.2.2 in RStudio 2022.07.2 Build 576.



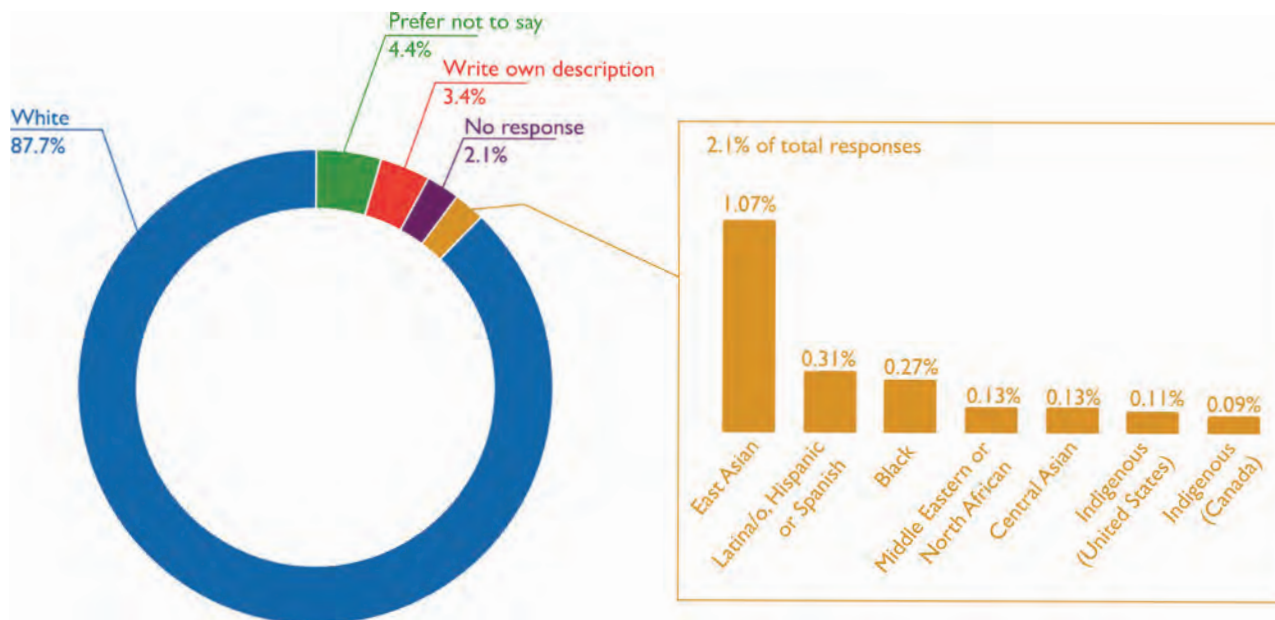
Photo by Doug Plummer.

GENDER

This year, we again allowed respondents to select as many choices as applied to identify their gender or to write in their own description. While this style of question helps us collect more nuanced responses, it means that comparisons between years are even more difficult because the total number of selected choices can be greater than the total number of responses to this question. For this article, we show the total number of people who selected each choice as independent categories in 2022 and a comparison of how many people selected more than one choice in 2021 and 2022. There does not appear to be a meaningful difference in the number of choices people made in 2021 vs. 2022.



² (Fisher’s Exact Test for Count Data with simulated p-value based on 2000 replicates, p-value = 0.6837)



RACE

Race and ethnicity are complex aspects of identity, so we again provided multi-select options and space for write-in responses. We used fractional assignment, a modified analysis method³, to visually render multiple-answer responses to this question as percentages of a total. A comparison to last year shows very little change in the percentage of any particular category from year to year.

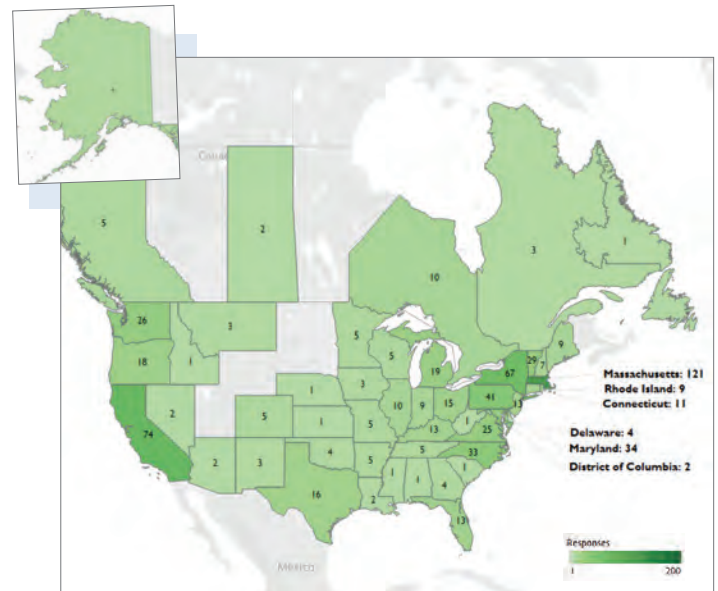


	% of Total ..	% of Total ..	Change
Black	0.28%	0.27%	0.000
Central Asian	0.00%	0.13%	0.001
East Asian	1.34%	1.07%	-0.003
Indian or South Asian	0.35%	0.00%	-0.004
Indigenous (Canada)	0.00%	0.09%	0.001
Indigenous (Other)	0.04%	0.00%	0.000
Indigenous (United States)	0.14%	0.11%	0.000
Latin, Hispanic, or Spanish	0.46%	0.31%	-0.001
Middle Eastern or North African	0.21%	0.13%	-0.001
Native Hawaiian or Pacific Islander	0.00%	0.00%	0.000
Southeast Asian	0.07%	0.00%	-0.001
White	89.44%	87.77%	-0.017
Write Own Description	3.57%	3.43%	-0.001
Prefer not to say	3.95%	4.41%	0.005
No Response	0.14%	2.27%	0.021

³ This method is outlined by Carolyn A. Liebler and Andrew Halpern-Manners in the research journal *Demography* as a part of their “practical method for incorporating multiple-race respondents into analyses” (Liebler, Carolyn A, and Andrew Halpern-Manners. “A practical approach to using multiple-race response data: a bridging method for public-use microdata.” *Demography* vol. 45,1 (2008): 143-55. doi:10.1353/dem.2008.0004). It is also referenced by James P. Allen and Eugene Turner in their article “Bridging 1990 and 2000 Census Race Data: Fractional Assignment of Multiracial Populations.” published in the journal *Population Research and Policy Review*, vol. 20, no. 6, Springer, 2001, pp. 513-33, <http://www.jstor.org/stable/40230327>.

GEOGRAPHY

Members from the US, Canada, England, United Kingdom, France, and Australia responded to the 2022 survey, including members from 52 states and provinces. The highest number of responses came from Massachusetts, New York, and California.

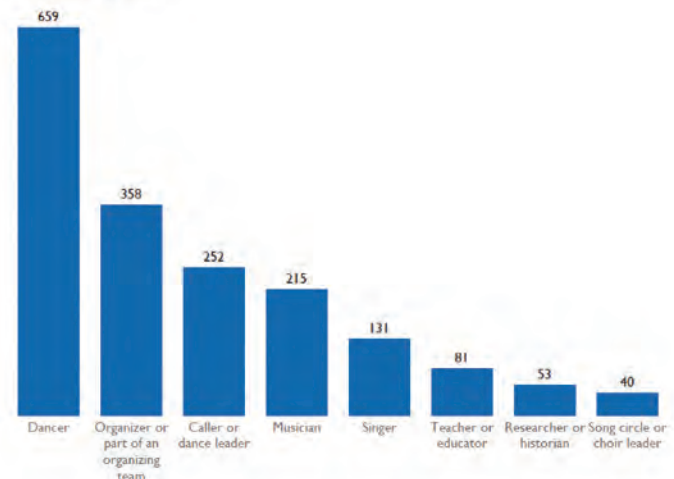


PARTICIPATION

We asked members to describe their participation in our community with two questions that each allowed the respondent to select multiple answers. As we saw in 2021, a majority (88%) selected “dancer,” and many (47%) also responded that they consider themselves an organizer or are part of an organizing team.

Interestingly, only 81 people included “Teacher or educator” in their response to this question, but 131 people responded “yes” to the additional question, “Are you an Educator?”

Participation by Role

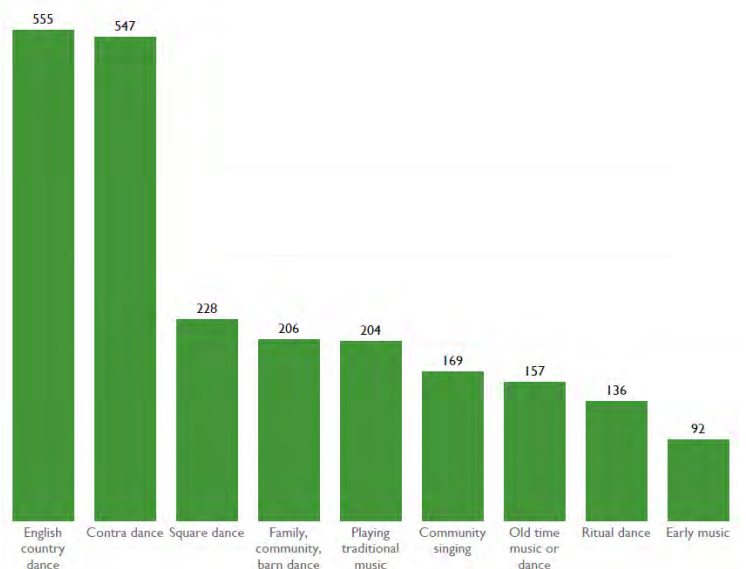


Are you an Educator?

Yes	131
No	592
No Response	4

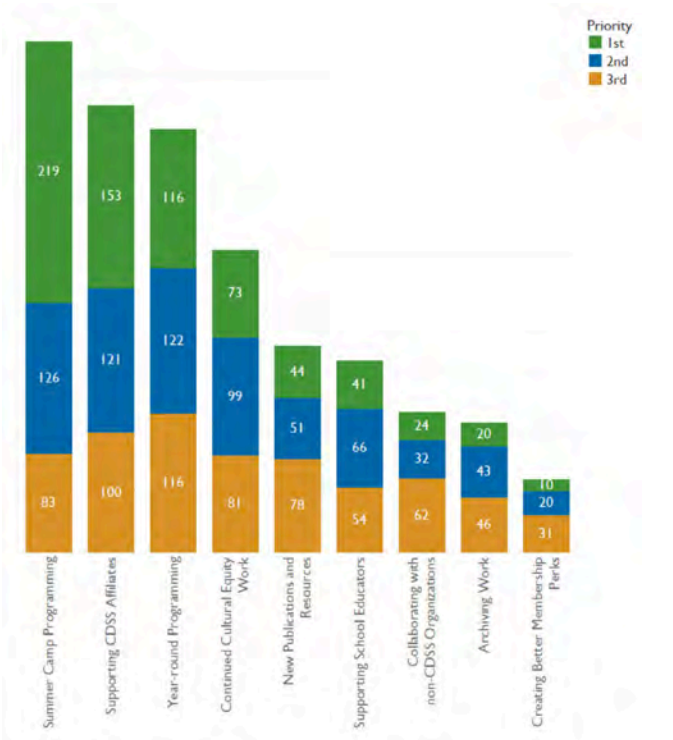
Contra and English country dance remain the two most popular traditions but switched positions in 2022, with ECD being selected by eight more people than contra.

Participation by Tradition



What Respondents Want CDSS to Prioritize

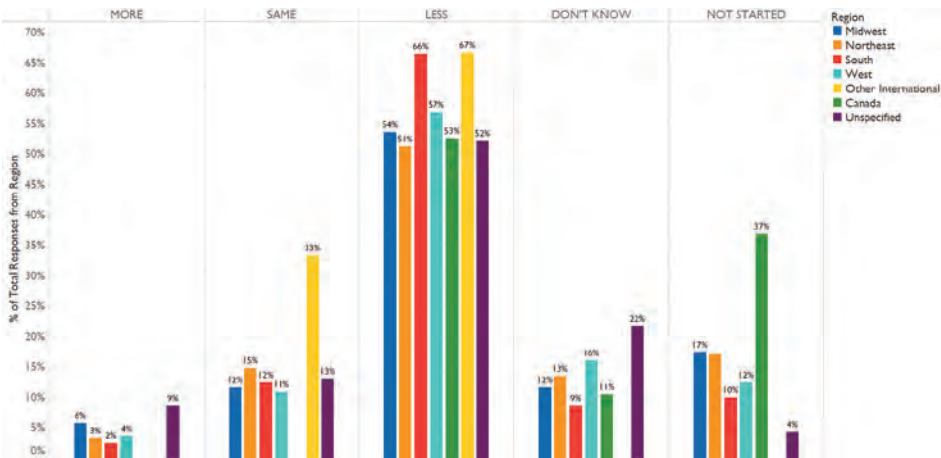
As we’re approaching strategic planning for the coming years, we asked members to rank their top three priorities for CDSS in the coming years. We’re presenting the data in this stacked bar chart to show both the response total for each priority and the breakdown of how they were ranked. As you can see, summer camp programming had both the highest total selection rate as well the highest number one ranking. Supporting CDSS Affiliates and year-round programming came in second and third respectively. We’re taking these responses into consideration as we move forward and continue our annual planning.



Pandemic Effects on Attendance

We asked members, “If your events have started again, what has your attendance been like in your communities?”

We know that the pandemic has greatly affected all of our communities, and we wanted to get a sense of what attendance has been in recent months. This data is broken down by geographical region using the Census Regions and Divisions of the United States. The most common response for any region was that attendance levels are lower than they were prior to the pandemic. Responses also indicate that a higher percentage of Canadian events have not yet started again as compared to the other regions.



Thank You

With the results from the survey, we have been able gauge some of our internal processes useful information about your community and what you’d like CDSS to prioritize. All of this information is being taken into consideration the board and staff continue with the strategic planning process to next year and beyond. We also recognize that our survey methods are imperfect and continue to improve the processes by which we receive feedback. This survey is only one way to share your ideas and we welcome your thoughts throughout the year. Most importantly though, we want to thank you—your support of CDSS is what allows us to continue our work as we look to the coming years of serving you and your community.



DANCING THE WHOLE DANCE: POSITIONAL CALLING FOR CONTRA

Excerpt by Louise Siddons

[This is an excerpt from the latest book from CDSS: *Dancing the Whole Dance: Positional Calling for Contra* by Louise Siddons]

What is positional calling, and why use it?

Positional calling is a style of teaching social folk dance that emphasizes pattern, flow, and the relationships between dancers, using these ideas rather than role terms to describe figures and choreography. It is appropriate for a wide variety of contexts, as the calls make no assumptions about the dancers present. Positional calling has always been part of teaching social dance: in his 1651 instructions for the three-facing-three set dance, “Confess,” for example, the dance publisher John Playford wrote “Go all cross the room to the left hand,” meaning, in lines of three, dance toward the left wall (from the perspective of facing up the hall).

There are dance communities who have used positional calling for English country dance—and some contra—for decades, but until recently it was the exception rather than the norm. In the past five years or so, a number of callers have intentionally developed positional calling styles, and in the past two years this style of calling has gained significant traction with dancers and organizers interested in creating gender-free contra dances. Gender-free contra has a much longer history, of course, but it has typically relied on role terms—bands and bares, larks and robins, etc.—to describe dancers.

Strategies for gender-free contra calling have existed for over thirty years. In my experience, positional strategies have the most positive results for dancers: they don’t need to remember a new role term, and because positional walkthroughs emphasize transitions and flow (or punctuation) in a way that traditional role-based walkthroughs often do not, they make the pattern of the dance easier to remember. In this sense, positional dancing invites dancers to think holistically—or globally—about the patterns they’re dancing.

In the past, gender was undeniably a useful reference, and was used as such by callers and choreographers because it provided dancers with helpful visual cues. I cannot emphasize enough how little meaning terms like “gents and ladies” have when dancers are choosing to dance any role with any partner they like. In fact, they can actually cause problems: it’s likely that if you’ve danced in gendered spaces you’ve seen a well-meaning person try to



“In my experience, positional strategies have the most positive results for dancers: they don’t need to remember a new role term...they make the pattern of the dance easier to remember.”

move dancers into the “right” place—when in fact it’s the wrong place for them.

Positional calling is designed to take maximum advantage of the information contained in individual dances and in the broader choreographic conventions of contra. Understanding that information and communicating it clearly, positional calling enhances everyone’s enjoyment by making it easier to teach, learn, and dance. Like every calling strategy, it is only as effective as the individual caller making use of it; it requires study and practice to do well.

Here is one example of how to teach a dance without using role terms. You can find more examples as well as a sample introductory workshop, and other strategies and techniques for effective positional calling in the full booklet, available now at the CDSS store (cdss.org/store, search for “Siddons”).

Hay in the Barn

Chart Guthrie

Duple minor contra

Source: contradb.com/dances/24

- A1 Neighbor balance and swing
- A2 Chain (by the right) across; half a hey
- B1 Partner balance and swing
- B2 Chain (by the right) across; half a hey

Walkthrough:

Take hands four; face your neighbor. Neighbor, balance and swing; end facing across and stay connected! Notice your next neighbor—they’ll be important later! Two of you have a right hand free. [Demonstrate the chain if necessary.] Across the set, right-hand chain to your

partner, and take that forward momentum into half a hey, those two passing right shoulder to start. [Demonstrate the hey if necessary; note that for those who crossed the set in the chain, it’s the same track.] Meet your partner on the other side: balance and swing; end facing across and stay connected! Across the set, right-hand chain—it’s the same two who chained before; this time it’s to your neighbor. And those two are right back in for half a hey—and look for that next neighbor—remember them? Meet this new neighbor: balance and swing.

Notes:

During this walkthrough, I identify several anchor points: the next neighbor, the partner balance and swing, and the “same two” dancers who led earlier and immediately preceding figures when they initiate subsequent ones. The partner swing is a particularly useful anchor point; dancers who have muddled through the hey will always be able to find their partner. I identify moments of smooth flow, calling the dancers’ attention to the forward momentum from the chains into the heys. My goal in describing these transitions verbally while the dancers are walking them is to engage different learning styles simultaneously. I also intentionally use the word meet to introduce the balance and swing—it’s a tiny point, but it suggests the punctuation of the balance, in contrast to the flow of the heys and chains.

One note about the chain: dancers may move into a star when they hear “right-hand...” at the start of a call while a dance is running. You can help them by simply saying “chain,” “just two, right-hand chain,” or “chain across by the right”—or perhaps you have a solution of your own.

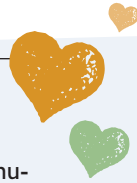
FAR LEFT: Copies of CDSS’s newest book: *Dancing the Whole Dance: Positional Calling for Contra*.

LEFT: Photo by Doug Plummer.

GENDER CONVERSATIONS: SHARING STORIES AND LISTENING BETTER

By Scott Higgs

PLEASE HELP our dance communities navigate challenging times. Tell your story about gender and dance! Read heartfelt stories from others. Our communities are more diverse than you might guess, and we all benefit from hearing a wide range of thoughts and feelings. Visit genderanddance.org or see ad on page 26.



Nearly everyone has a story about gender and dancing—often one that is tender, vulnerable, and only shared with close friends. Although such privacy is vital, it also creates barriers to understanding. We don't know the past hurts and deep feelings that affect each other's perspectives and concerns.

As many dance groups struggle with arguments about gendered language and roles, this lack of understanding looms large. Although this discussion is decades-old in some areas, when it first arrives in a community, there is often confusion and dismay. Gender in dancing stirs strong feelings. Conflict creates pressure to reach a quick resolution, which seldom truly resolves the problem. Perhaps the concerns of marginalized people are pushed aside. Perhaps uncomfortable changes are forced on resentful dancers and leaders. We can do better.

It takes patience—and is more productive—to really listen to each other's concerns, feelings, and points of view. Sometimes, these are too personal and vulnerable to share openly. So, we have created an online space for each of us to post our personal stories (anonymously) about gender and dancing, and read the stories that others post. In this way, we can relate to different views with no need to defend ourselves or challenge one another.

Who is “we?” Scott Higgs initiated this project, but the voice of this article is “we,” because the text and opinions reflect input from many dancers and organizers. We all want to help groups handle controversy in a thoughtful,

caring way that strengthens relationships and nurtures our communities.

By encouraging anonymous stories, we want to make it safe to share. By posting stories online, we hope everyone will find it easier to “listen” with compassion to people with different experiences. Finally, by creating a space apart from the mainstream (no Facebook “likes” and comments), we can all relax our defenses, finding permission to grow and change together.

By default, every submission is 100% private (posting with no registration or identifying information). Volunteer moderators will review each story before it becomes public, to ensure our conversation is civil and respectful.

When we hear from a broad spectrum of voices, it's easier to empathize with each other's feelings. Instead of viewing the other as an adversary, we can “sit on the same side of the table,” address shared concerns with compassion, and work together to find solutions.

Every story is important, whether passionate or ambiguous, elaborate or simple. Organizers, especially, need to hear from a broad spectrum of people, not just from those with complaints. (Please take a moment to thank an organizer. Offer a hug, and tell them you appreciate their efforts, even if you don't always agree with their decisions.)

Our greater goal is to keep our remarkable communities intact—we have navigated difficult controversies before, and emerged stronger for it. Please share your story (and read contributions from others) at genderanddance.org.

ANONYMOUS PERSONAL STORIES

“When I started dancing in college, posted Ball programs had one dance in each half lettered in red. Those red labels indicated ‘Ladies’ Choice.’ For all other dances, ‘ladies’ were expected to wait patiently for a ‘gentleman’ to ask them to dance. This official protocol left many of us feeling frustrated and uncomfortable—or shamed like naughty children if we broke the rules. After college, we began taking on leadership roles, and organized



events where ‘People’s Choice’ was the norm. The Ladies’ Choice convention vanished soon afterward. It was a great relief when everyone could participate equally in choosing their dance partners.”

“A talented out of town caller hoping to complete a square with eight dancers saw me raise a hand, offering to partake if another person was interested in joining me. The caller, through the microphone, announced ‘There’s a woman ready to dance, will anyone be her partner?’ I’m a trans-nonbinary dancer who had been dancing both roles all evening. It was difficult to hear the caller broadcast their assumptions about me to an entire hall of dancers. In that moment, I didn’t feel cared for or included by my community of 10 years. It was hurtful.”

“I happily dance with anyone, on either side, but I also enjoy the sense that we assume roles, and behave like ladies and gentlemen when we dance historic dances. Addressing

me as a lark or robin makes me very uncomfortable, and diminishes the feeling of what these dances are about for me.”

“I remember the distress of female friends who could not attend balls, weekends, or weeks at Pinewoods, because gender-balancing policies locked them out. Despite this, many men and women fervently defended such policies as the only way to ensure that partnering would be enjoyable. Our local group struggled through a lengthy process (including multiple community meetings) to find a way to reduce the gender barrier without losing the ‘magic’ atmosphere of our annual ball. The good news: with all voices heard, we found a compromise that everyone could approve, and successfully created a hybrid model. A few years later, as expectations evolved, this formerly hot issue simply melted away.”

UPPER LEFT: Photo collage uses a photo by Doug Plummer.
UPPER RIGHT: Photo by Doug Plummer.

JOHANNA'S JOY

duple improper

- A1 Circle left 1x
Right hand pull by neighbor, allemande left next neighbor
- A2 RH to original neighbor, trade places (box the gnat) (4)
Star right $\frac{3}{4}$ (6)
Release star, gents/larks turn alone (U-turn L) to face partner
- B1 Partner balance and swing
- B2 Balance ring (4)
 $\frac{1}{2}$ hey, ladies/robins start by passing right shoulders (8)
Ladies/robins trade places (4)

TEACHING NOTES:

A1: The allemande left is with a new neighbor, not a shadow.

A2: At the end of the box the gnat, all should be home.

B1: At the end of the partner swing, all end facing across.

B2: When the ladies/robins trade places, they continue the hey by $\frac{1}{4}$ more and end across from their partners.

Johanna Masters, a popular fiddler in northern Pennsylvania and central upstate NY, passed away on May 16, 2022. She provided energetic music for many dances over many years, performed in shows throughout the region for 40 years, and was featured in five albums by Innisfree and The Brackney String Band. In 1979 she founded an acoustic jam session, *The Java Joe Jammers*, which has met continuously ever since. In addition to her love of traditional music and dance, she served as a church organist for over 35 years.



Hear Johanna play at bit.ly/JohannaFiddle.

Charlene Thomson, known for the many tunes she has composed for English dances, wrote a tune as a tribute to Johanna, “Jammin’ with Johanna” and asked Binghamton-based caller Hilton Baxter to create a dance to go with it.

Photo of Johanna Masters by Timothy Masters.



JAMMIN' WITH JOHANNA
FIDDLER AND FRIEND

By Charlene Thomson

Musical notation for the song "JAMMIN' WITH JOHANNA FIDDLER AND FRIEND" by Charlene Thomson. The notation is in treble clef, 8/8 time, and G major. It consists of three staves of music with chord symbols above the notes.

Staff 1 (Measures 1-9): G D G G D G G D G C D C G

Staff 2 (Measures 10-16): Am G C D G D C G Am D7 G

Staff 3 (Measures 17-24): D7 G B7 Em C G D7 1. G 2. G



Photo by Joel Bluestein, CMD 2022.

BOARD WORK THIS YEAR AND BEYOND

By Jenna Barron, with Gaye Fifer

Serving on the board this year has been invigorating as our communities started to dance and sing again after two long virtual, pandemic years. This spring, for the first time since 2019, the CDSS Board's annual meeting was held in person. This was the first time many board members met each other outside of a Zoom screen! We were delighted to have this opportunity and to enjoy the sense of community that comes from working and eating, and singing and dancing together.

In addition to the necessary board business of reviewing reports, approving task groups, and welcoming new and returning members, our focus was on two key processes that have loomed large in our work plan this year: cultural equity and strategic planning. Both of these are part of a larger conversation about how CDSS envisions the future, not just in emerging from a pandemic but also in decades to come.

A large amount of the annual meeting was set aside to discuss cultural equity work. Dr. Dena Jennings, who

facilitated the Cultural Equity Advisory Group (cdss.org/ceag), led the board through exercises designed to help us process the big picture questions raised in the report. Then we dug in deeper to the Cultural Equity Advisory Group's report and began to discuss the different recommendations that they made. In these discussions with more than 30 board and staff members, many people expressed different points of view and shared what their local communities are prioritizing. Despite these different viewpoints, the conversations were entered into in good faith, and the board prioritized some steps for immediate action and some to explore further.

Within these conversations, it became clear that cultural equity work is also strategic planning work. We cannot have these conversations about what to do next on cultural equity in a vacuum. The board would not be a good steward to CDSS if we were not ensuring that the operations and goals of CDSS are aligned with our mission and vision.

"The board would not be a good steward to CDSS if we were not ensuring that the operations and goals of CDSS are aligned with our mission and vision."

CDSS's current strategic direction covers 2019-2023. However, last year the board decided to initiate CDSS's





The 2022-2023 CDSS Board at their annual meeting in May.

Photos by Nikki Herbst and Kelsey Wells.

next strategic planning process one year early, given the rapid changes in community needs and priorities. The pandemic, of course, resulted in a reprioritization of community and member needs, but equity and access is also a huge challenge in the world where we exist. This makes it the perfect time to reexamine our core values, strategic focus areas, mission, and vision.

The Strategic Planning Task Group has met regularly since September 2021 to complete this work on a timeline that allows us to receive inputs from stakeholders, develop recommendations, and to discuss, debate, and decide on the final output with the full board in enough time to inform 2024's work plans. While the board is responsible for setting the strategic direction, the executive director and staff construct the work plans that allow CDSS to achieve the stated goals in service of our mission and vision.

This year, the Strategic Planning Task Group gathered data from surveys of members, affiliates, and campers. We conducted an analysis of the current strategic plan. We evaluated the changes in the internal landscape (CDSS) and external landscape (community/world) since the creation of the 2019-2023 Strategic Plan.

Pulling all this information together and synthesizing it with a task group of board and staff members has helped us to imagine the future of CDSS, not just for the next five years, but for the decades to come. While many different viewpoints are embraced by the task group members, the feedback from CDSS members, affiliates, and other board members, collected through upcoming listening sessions, is key to help us refine our vision and set a strategic north star for the coming years.

Looking ahead to the immediate future, the board remains concerned about local communities and the larger community as we rebuild and regrow in the lingering

pandemic. We intend to support local communities in moving back to in-person dancing by offering resources to address concerns of finding new venues, attracting and retaining new dancers, recruiting volunteers, and developing policies around equity and inclusion. We know that local communities are continuing to work on COVID protocols and role terms that fit their participants, as well as developing leadership for their future. CDSS is looking to promote ways for communities to network with each other, share lessons learned, and collaborate on solutions.

The board is also continuing to work on issues that support the staff and their work through our task groups. The Camps Task Group works with staff to evaluate and improve the camp experience. The Community Culture and Safety Task Group continues to develop templates and resources to help local groups with their policies and procedures. The Educators' Task Group is working on resources for educators, including lesson plans, as well as identifying folks who might be interested in doing outreach at other workshops and conferences.

As we head into 2023 and beyond, the board is excited to be focused on communities returning to in-person singing, dancing, and camps and is working to ensure that these opportunities will be sustained in the long-term. We are carefully crafting a new strategic plan to reflect the realities of our world and incorporate the ongoing work on cultural equity. By approaching our mission with a broader, more inclusive perspective we can help sustain the traditions we know and love into the future.

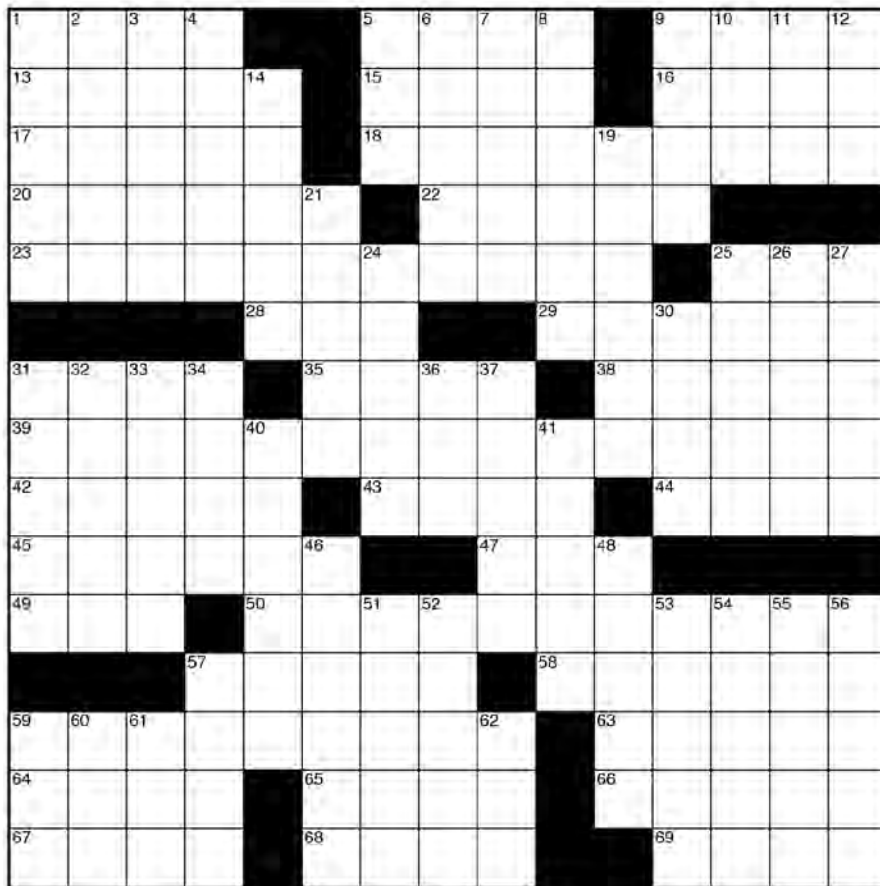
How will you help shape the future of CDSS?

We're always looking for community members interested in participating in task groups and committees as well as to join our governing board. Reach out to gayefifer@gmail.com to learn more.

CONTRA DANCE CROSSWORD by Jeremy Kuhn

While you wait for your next contra dance, why not take "pencils four," and try your hand at this contra dance-themed crossword. And who knows, maybe we'll see each other at a contra dance the next time you pass through 32-down!

Solution at cdss.org/news.



ACROSS

- 1 Inappropriate footwear for a contra dance
- 5 It gets the attention of a select few
- 9 Hey for Fiore
- 13 It has been called "32-down of the East" (but is not the alone in the nickname)
- 15 Jai ___ (sport)
- 16 Robin's partner in a contra dance
- 17 "Are you mouse ___?"
- 18 [See dance]
- 20 Some attendees of Oberlin's Dandelion Romp
- 22 Bike helmet component
- 23 [See dance]
- 25 Letters on a friendship bracelet
- 28 It encompasses both yin and yang
- 29 Place for a Roman education
- 31 With 3-down, perfectly happy

- 35 Puts it together
- 38 Shieldmaiden of Rohan
- 39 [See dance]
- 42 Play ___ (contribute)
- 43 It sees through you
- 44 You see through it
- 45 Basic questions for a journalist
- 47 Filming loc. that requires artificial lighting
- 49 Two make a fly
- 50 [See dance]
- 57 Notable denizen of the Mushroom Kingdom
- 58 "Sweet ___", Shakespearian oxymoron
- 59 [See dance]
- 63 Lend-___ (WWII policy)
- 64 Vibe
- 65 "Epitome of a" prefix
- 66 When a procrastinator will do it
- 67 What's on the 9 key
- 68 End of a phrase on December 31st

- 69 The kitchen table, possibly, when working from home

DOWN

- 1 Fish together
- 2 Le Carré's spymaster
- 3 See 31-across
- 4 "Same here"
- 5 Buddy
- 6 Tromp through water
- 7 Notorious housebreaker
- 8 It runs east of the Euphrates
- 9 Speed
- 10 McKellan, for one
- 11 "Come as you ___"
- 12 Rubber stamps
- 14 Lodged
- 19 Spears
- 21 One Newton
- 24 Ancient text you can leaf through
- 25 He had a "juggling double" hiding behind his back during the filming of Labyrinth

- 26 Errol of Classical Hollywood
- 27 Notable features of musk deer
- 30 Bay
- 31 Stern direction
- 32 American Contra Dance in ___, where the dance in this puzzle was first danced
- 33 With 32-down, jazz standard by Cole Porter (that you might find on a t-shirt)
- 34 Storm
- 36 Songwriter Williams
- 37 ___ mail
- 40 Purchase with a distinctive smell
- 41 Fractions of a Newton
- 46 Azkaban escapee
- 48 Online troublemaker
- 51 Beatles name
- 52 Ben of Ben and Jerry's
- 53 "___ the news today, oh boy..."
- 54 Prepare latkes
- 55 They might be kinky
- 56 Move you probably won't find in a contra dance
- 57 "I'm Yours" songwriter
- 59 Bowed instrument unlikely to appear in a contra band
- 60 Bad thing to wear to a contra dance
- 61 Suffix with honor and caution
- 62 Uno e uno e uno

Crossword contra (Jeremy Kuhn) Becket

- A1 39-across (with your partner)
 A2 18-across
 23-across
 B1 39-across (with your neighbor)
 B2 50-across
 59-across (with new neighbors; all the way, and a little bit more)

Music & Dance Week

June 18-24, 2023

Registration begins January 15, 2023

For more information:

ladyofthelake.org/june-week

Now in its 41st year, Music and Dance Week features contra and English Country dance and music. Each day is filled with multiple contra and English Country dance workshops as well as band workshops. A highlight of the week is camper night, a culmination of several band and caller workshops. Enjoy our warm and welcoming community. Come dance, play music, and sing. Make new friends at our camp nestled on the shores of Coeur d'Alene Lake. *Larks and Robins calling.*

David Millstone - Sarah VanNorstrand - Wendy Graham

The Figments - Anna Patton - Owen Marshall - Ethan Hazzard-Watkins

Campaign for Reel Time - Betsy Branch - Mark Douglas - Bill Tomczak

Road Trip - David & Caitlin Romtvedt - Kevin Carr - Jenny Peterson



Lady of the Lake

2023

Overlooking Coeur d'Alene Lake,
50 miles from Spokane, WA

Dance S'More

August 6-12, 2023

Registration begins March 1, 2023

For more information:

ladyofthelake.org/dancesmore

Dance S'More is an inclusive intergenerational community with a focus on individuals under 40. Our multi-talented staff offer diverse workshops including contra dancing, singing, and art. The pace is relaxed allowing for time to swim, bike, hike, and visit with friends and family. Facilities and calling are gender-free. All ages are welcome. Fees have a sliding scale for affordability and half-week attendance options are available. *Larks and Robins calling.*

Lindsey Dono - Susan Michaels - Audrey Jaber - Amy Englesberg

Alex Sturbaum - Brian Lindsay - Nicole Singer - and more.



All Lady of the Lake camps have appropriate and safe Covid protocols. Please check our website for current updates.

GENDER & DANCE

**Tell Your Story.
Read Stories of Others.
Ease Community Tension.**

www.genderanddance.org

**Why ? When we listen well,
understanding and empathy
can emerge and flourish.**

**See article on page 18,
or visit website above.**

PITT'S MAGGOT April 14th – 16th MELISSA RUNNING

CALLING AND

**Karen Axelrod &
Eric Martin**

PLAYING IN BEAUTIFUL PITTSBURGH PA

**See CDSSP.org for
details, registration**

Join us for an evening of Elegant Dancing

*Country Dance*New York*

37th Annual

Playford Ball

April 15, 2023

7-11pm

Good Shepherd-Faith Church near Manhattan's Lincoln Center

Mistresses of Ceremonies

Dorothy Cummings & Margaret Bary

Featuring Live Music by

Chip Prince, Douglas Creighton & Lydia Ievens

Afternoon walk-through, 2:0-4:00 pm, accompanied by Cynthia Shaw

Pre-registration required.

For information: [cdny.org/cdny-playford ball-2023](http://cdny.org/cdny-playford-ball-2023) or ellen1cdny@gmail.com

BAY AREA

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

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

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

Featuring

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

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

Callers: Will Mentor and Lindsey Dono

COUNTRY

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

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

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

Save the date!

In person *and* online!

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

DANCE

On the BACDS website right now!

<https://bacds.org>

Welcome to our main page!

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

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



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

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

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

SOCIETY

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

After the Dance!

LIFE OF A DON

life's stages from a male perspective



a novel by JOHN MARTIN RAMSAY

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

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



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MUSINGS of an Old American During the Pandemic

John Ramsay

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

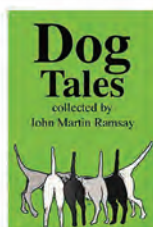
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2022 selfie
John Martin Ramsay
(No, this masked man had not planned for nor earned a halo!)

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



ASHOKAN MUSIC & DANCE CAMPS 2023



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Lenox, MA

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Promoting Excellence
in English Country Dance

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Alchemy
Karen Axelrod
Rachel Bell
Eric Martin

Info/Registration

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- <https://amherstecd.org/phoenix>



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Featuring
The Gigmeisters
Playing with Fyre
and Darlene Underwood
Feb 10-12, 2023

For more information visit
www.knoxvillecontra.org





DANCE

at John C. Campbell Folk School



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

October 21-23, 2022

Fall Dance Weekend—Bal Folk

with Annie Fain Barralon & Susan Kevra

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

November 18-20, 2022

Learn to Contra Dance

with Bob Dalsemer & Charlotte Crittenden

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

November 30-December 3, 2022

Introduction to Irish Dance

with Kieran Jordan

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

December 26, 2022 – January 1, 2023

Winter Dance Week

with Diane Silver, Kalia Kliban, Phil Jamison,
Carl Jones and Erynn Marshall

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

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

March 24-26, 2023

Introduction to Appalachian Flatfooting

with Charmaine Slaven

Learn the art of accompanying Southern fiddle music with your feet! We'll start with the basic rhythms and foundation steps of flatfooting and learn accent steps as we go, with an emphasis on dancing with good musicianship. Learn to let your entire body "hear" the music and work up a sweat in the process. This class is physical, and not recommended for those who have joint or mobility concerns. All levels welcome.

April 28-30, 2023

Spring Dance Weekend

with Gene Murrow & Diane Silver

Experience the joy of English country dancing, from the Playford dances of the 17th and 18th centuries, to the village dances collected during the 20th century, as well as many inventive contemporary dances in an English style by choreographers from England, America, and Europe. Inventive contra dancing will round out the program. Two master callers will guide the dancing to glorious live music by two excellent bands. Previous social dance experience is required.

May 26-28, 2023

Cajun Couple Dancing

with Anne Savoy & Corey Porche

Learn the basics of Cajun-style partner dancing from southern Louisiana. We will cover leading and following; body posture; basic steps to waltz, two-step and jitterbug; and turns and transitions. Explore some basic zydeco and hybrid dance if time allows, all to excellent live Cajun music. All levels welcome, no dance partner required.

June 18-24, 2023

Dance Caller's Week

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. Topics will include teaching techniques, recognizing good choreography, planning a program, leading effective walk-throughs, improving performance presence and vocal skills, and working with musicians. Gain direct experience as you practice calling and teaching actual dances, followed by encouraging feedback from fellow dancers in a supportive environment.

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



Contradance Festival in Houston, TX

February 10-12, 2023

Featuring **Mary Wesley**
Calling to **Stomp Rocket**

For details & registration visit
BayouBedlam.org

Presented by

**HOUSTON AREA
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DANCE
SOCIETY**



www.hatds.org



**NASHVILLE PLAYFORD BALL
WEEKEND**
March 17-19, 2023

Music by Shira Kammen,
Eric Martin & Karen Axelrod
Dance leader: Kalia Kliban

West End Middle School
3529 West End Ave, Nashville, TN 37205
For registration information, including covid protocols, visit:
www.nashvillecountrydancers.org

Melt into Spring



**English Country
Dance Event**

**March 24-25,
2023**

Ann Arbor, MI

Musicians

**Josh Burdick
Debbie Jackson
Matt McCoy**

Dances led by

Joanna Reiner-Wilkinson

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

10th Annual **April 14 - 16, 2023**



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Welcome Spring back
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Early registration \$90
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Riptide



Cis Hinkle



Contratopia



Sue Hulsether



For information, schedule,
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Bay Area Country Dance Society presents

Hey Days

English Dance & Music Week

June 11-18, 2023



English Country Dance: Brooke Friendly,
Louise Siddons, David Macemon
Callers Class: Brooke Friendly
Rapper: David Macemon
Singing & Dartmoor Step Dance: Matt Norman
Care of Body and Mind:
Bridget Whitehead, program director
Fabulous Music by:
Roguery (Anita Anderson, Dave Bartley,
Shira Kammen, and Jim Oakden),
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Anna Patton, Betsy Branch
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www.bacds.org/heydays

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www.danceholiday.net

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negative PCR test required

Staff

Callers: Gaye Fifer, Janine Smith
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Musicians: Dave Wiesler, Miranda
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Mo Brachfeld, Joe Carter,
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Classes for ages 2 & up!

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English Country Dance Weekend

March 24 - 26, 2023 Dallas, TX

David Millstone, caller
Music by Rachel Bell, Susan Kevra,
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A Delightful Weekend of Music and Dance

www.setforspring.org
for details and registration

Presented by
North Texas Traditional Dance Society
www.nttds.org



May 5-7, 2023

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a contra dance weekend
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Callers: Gaye Fifer and Terry Doyle
Bands: Playing with Fyre (North Carolina)
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- 1930s-era dance hall with suspended wood floor
- free tent camping and dorm-style bunk houses
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Registration opens Jan 1, 2023

Footmad.org
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Diane Silver, caller
Stomp Rocket, band
Dave Langford
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More info to come at scissortail.org

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

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

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www.cdss.org
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Elixir

with Nils Fredland

Spring Breakdown Dance Weekend

March 17-19, 2023

Mid-Missouri Traditional Dancers

Capital Ritz Banquet & Dance Center
Jefferson City, MO



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