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WINTER 2023





BALANCE AND SING online store

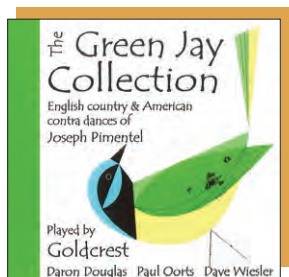
*This
Winter!*

Fantastic original music from some of the best musicians and tunesmiths anywhere! You won't want to miss these CDs and companion books. **They make a perfect gift for any season!** Don't know what to get? Gift certificates are always available at the CDSS Store in any amount.

By Goldcrest

The Green Jay Collection

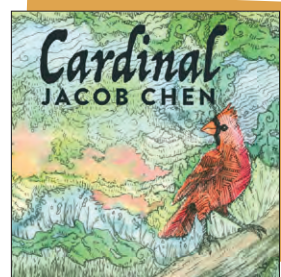
The wait is over! The companion CD to Joseph Pimentel's Green Jay Collection contains music to the 14 English country dances and 1 contra dance in the book. All tracks repeat seven times and are longways duple minor, except for track 8, which repeats six times for 3-couple dance. Played beautifully as always by Goldcrest (Daron Douglas, Paul Oorts, and Dave Wiesler).



By Jacob Chen

Cardinal Book and CD

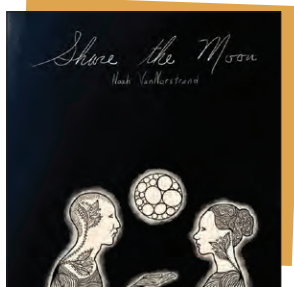
12 original tunes from the fantastic player, educator, and tunesmith Jacob Chen. They include six waltzes, two rounds, a march, a reel, a polska, and a jig, along with chords and notes about the tunes. Originally classically-trained, Jacob fell in love with folk music and wrote these tunes based on his personal experiences. All the tunes are available on the companion CD!



By Noah VanNorstrand

Share the Moon

Share the Moon is the debut solo record of all original music from genre-defying fiddler Noah VanNorstrand. His enthusiasm, sincerity, and incredible instrumental abilities come through on every track. From toe-tapping fiddle tunes to gorgeous ballads, you'll be listening to this album again and again!



An Early Spring by Confluence

A beautiful CD from Confluence (Nadine Dyskant-Miller and Barbara Dyskant) combining flute, piano, and foot percussion across 14 tracks including traditional jigs, reels, Québécois tunes, ECD tunes, and original melodies. Don't miss this one!



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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: *Yuletide Frolic, Lawrence, KS, 2022. Photo courtesy of Lisa Nelick.*



ANNOUNCEMENTS



Thank you, Robin!

After more than 36 years of service to CDSS, our beloved Director of Development, Robin Hayden, is retiring early next year. We are so grateful for all Robin has done for CDSS, and

we will miss her dearly. We're looking forward to celebrating Robin in the new year.

Work with Us Year-Round!

Now we're looking for a new Director of Development to join the CDSS team! This position could be remote or in-office in Easthampton, MA. Please tell your friends! Find more info and the full job description at cdss.org/jobs. This position will be open until the end of January 2024.



CDSS 2022 Annual Report

Our 2022 Annual Report is finally published! See what we were up to last year and what inspires our future work at cdss.org/annual-report.

Report cover photo by
Joel Bluestein.



Photo by Carol Ormand.

Work with Us at Camp!

Are you looking for seasonal work next summer? Hoping 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 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.

SOUND SYSTEM OPERATORS (ALL WEEKS)

Commitment: 1 week

Locations:

- Camp Cavell in Lexington, MI (June 15-22)
- Pinewoods Camp in Plymouth, MA (July 13-August 24, 1 week commitment)
- Agassiz Village in Poland, ME (August 11-17)
- Cascade of Music & Dance, location and date TBD

Compensation: \$800-825



Primary duties: Set up and manage sound systems for program spaces at evening events and during the day for classes that require amplification, working with program staff to provide optimal auditory experience for campers and staff.

LIFEGUARDS WITH CPR/FIRST AID CERTIFICATES

Commitment: 1 week

Locations:

- Pinewoods Camp in Plymouth, MA (July 13-August 24, 1 week commitment)
- Agassiz Village in Poland, ME (August 11-17)
- Cascade of Music & Dance, location and date TBD

Compensation: Program tuition and room/board

Primary duties: Inform campers of swim area rules and safe behavior, be on duty during officially scheduled swim sessions. Lifeguard certification required.

Camp registration opens in January! See back cover for the 2024 schedule.

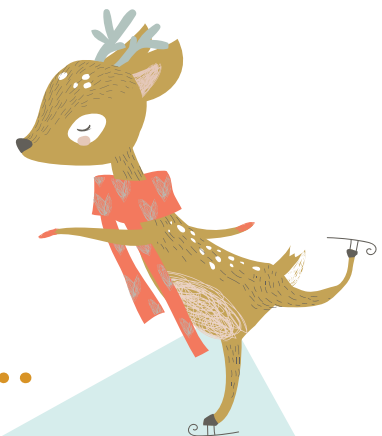
CDSS Board Updates

The CDSS Executive Committee met in Portland, OR, on October 20-21 to discuss regular board business such as camp programming and fundraising, while also tackling other topics such as role terminology. They enjoyed an evening of dancing, calling, and playing music at the local Friday English country dance and dancing at the Saturday night contra. On Sunday, the committee met with local dancers and organizers to better understand the Portland dance community and how CDSS can best support them. Plenty of wonderful conversation, food, dancing, and community was had!

See more about the board's work on page 13.

If your local community might be interested in hosting a future CDSS Executive Committee meeting, please reach out to office@cdss.org.

Photo by Jeff Bary.



Strategic Plan 2024-2029

Mission

We connect and support people in building and sustaining vibrant communities through participatory dance, music, and song. We steward the living traditions of English country dance, contra and square dance, morris and sword dance, and the music that is an integral part of these traditions.

Vision

Individuals nourished and communities strengthened by dancing, singing, and making music together.

Values

We commit to **Stewardship**, sustaining and cultivating these living traditions and the financial and cultural resources that have been entrusted to us.

We embrace **Creativity** and **Innovation**, both in the living traditions we steward, and in the ways that we approach our own work and support communities.

We believe that **Participation** is at the heart of the living traditions in our mission, and therefore we have a responsibility to ensure that everyone who wishes to do so has the tools and access they need to join in.

Strategic Goals

Help affiliates adapt in a changing world

Many of our affiliate communities are facing challenges related to pandemic recovery and generational leadership shifts. CDSS will provide support and leadership to set communities up for long term success by bringing people together, providing resources and learning opportunities, and facilitating the transfer of knowledge.

Re-evaluate and update the CDSS membership model

More people participate in the traditions in our mission than are reflected in our current base of support. CDSS aims to develop an updated membership model that values current contributors and participants, and attracts new supporters, while better connecting with the broader communities we serve.

Achieve financial sustainability

CDSS will expand and diversify our funding streams in order to balance the budget, launch strategic initiatives, and sustain our mission into the future.

Embed cultural equity in CDSS programs and operations

In the context of CDSS, cultural equity encompasses the values, policies, and practices that ensure that all people have access to the dance, music, and song traditions defined in our mission. We will embed cultural equity in our work, with a focus on increasing access to CDSS resources, removing barriers to program participation, and researching and sharing the complete histories of the traditions we steward.



FROM THE EXECUTIVE DIRECTOR

What a year, huh? In so many ways, it was the year we've been hoping for since the pandemic started—more events, more dancing, more singing, more travel, more gigs, more schlepping of instruments and equipment, more worn out soles! At CDSS, our camp attendance was up, event postings on our community calendar grew, and we awarded more community grants than the past three years combined.

Yet, as the initial challenges of the pandemic fade into memory, the long term economic effects continue to impact all of us. And on top of rising operational costs, dance, music, and song organizers are also trying to keep their communities together as we all navigate the cultural shifts happening in the world around us.

This is an important time in the history of CDSS and the broader dance, music, and song community. It's a period of deep reflection, new understanding, generational transitions, and an imperative to adapt in a changing world. As we all apply our talents to the work of rebuilding after the pandemic, there has never been a more important time for CDSS to create and share training opportunities and resources for all of the torch bearers out there, keeping alive the traditions we love.

The new strategic plan (opposite page) that the board has set for this organization is a clear call for all of us to pay attention to the unique moment that we find ourselves in, realign to do what needs to be done now, and embrace new ways of engaging each other in this work to nurture living traditions.

At CDSS, we are challenging ourselves to examine and reenvision how we operate so that we can meet the needs of the broader community in these important next few years. There is important work to do and we need YOUR help to make it possible. **Please make a gift of any size to our year-end appeal**, and make a difference in dance, music, and song communities from coast to coast!

And most importantly, keep showing up!

Sincerely,



Katy German



Give!

TO OUR
YEAR-END
APPEAL

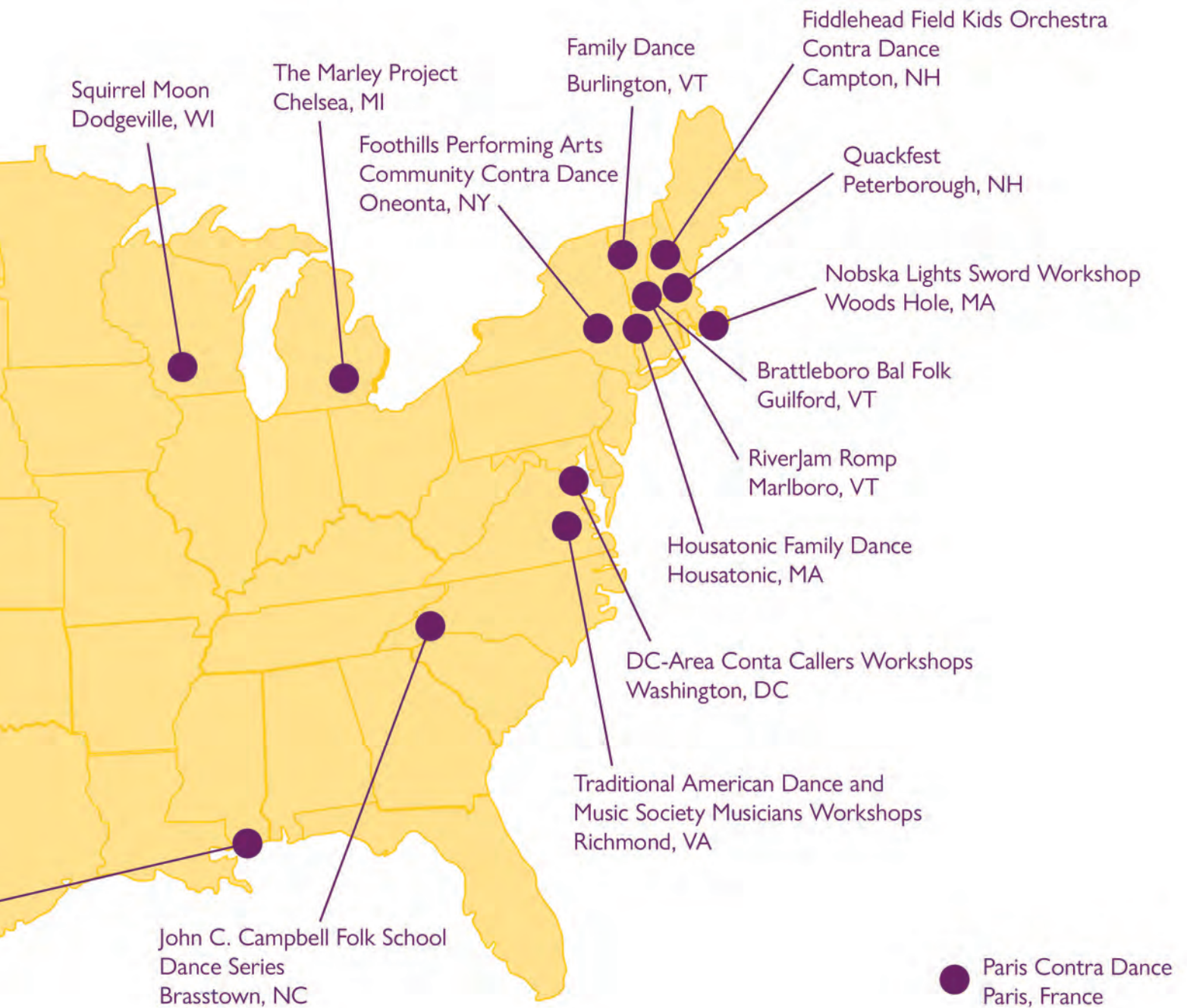
cdss.org/donate



Photos from events supported by CDSS Community Grants this year! **LEFT:** Raise the Rafters, Rhododendron, OR, photo by Brian Lindsay. **RIGHT:** Nobska Lights Sword Workshop, Woods Hole, MA, photo by Nancy Walbek.

YOUR DONOR DOLLARS AT WORK: **2023** CDSS Community Grants







CDSS 2024 RECIPIENT: SHARON GREEN

Lifetime Contribution Award

BONDS OF HARMONY FROM THE GREENERY

By Nikki Herbst

What Sharon Green would like you to know is that the CDSS Lifetime Contribution Award she will receive in April 2024 is “not an honor for me. It’s an honor for the Greenery. It’s an honor for David [Green] and Michael [Siemon].” The Greenery is a concept as much as a place. It is a happy home, no matter what part of the country it is in, where everyone is welcome, where laughter mixed with music is the frequent soundtrack, where Sharon lives now with her

son and grandson, and where, over the years, friends have found a special place, some for many years. Sharon, David, and Michael were a team, each with their own special talents. David, a fine photographer, captured dance events on film. Michael, a musician and computer programmer, worked with Sharon on her dances and created the household website, greenerywest.net. “They made it all possible,” she said. “I’m just the last one standing.”

“... her influence is felt here in England. It is a privilege to know her as a dancer, caller, choreographer, organizer and enabler as well as being genuinely friendly, inclusive, and encouraging of us all.”

—Douglas Schwab

As for what “it” is that was made possible, the list of Sharon’s contributions is long and impressive. On the East Coast she was the long-time program chair for Country Dance New York (CD*NY) (which she attributes merely to having enough space to hold meetings; reader, I think there was more to it than that), as well as serving on the CD*NY board, including as president; helped establish CD*NY’s caller apprenticeship program, while doing her own caller’s apprenticeship in Westchester with Fried de Metz Herman and Christine Helwig; helped create CD*NY’s True Brit English Country Dance weekend; and brought back live music to the North Jersey English Country Dance.

Sharon edited the front matter of Fried Herman’s final three volumes of dances, and some readers will have recognized the name of one of Fried’s dances in the title of this article. Sharon’s connection with Fried was strong and long, and perhaps you will learn more about it when Sharon gets around to writing her autobiography!

On the West Coast, Sharon served on the Bay Area Country Dance Society (BACDS) board, as did David. As the new program director, she helped retool the Monte Toyon (CA) dance weekend, formerly a mixed contra/ECD weekend, into the popular Fall Frolick ECD weekend. She presented rollicking good times to all when she served as the program director for multiple occurrences of BACDS’s English Week and CDSS’s English Week at Pinewoods. Sharon has served on an assortment of CDSS committees, including the committee to organize the Bravo Brad! ceremony at Pinewoods in 2012 to celebrate the work done by former CDSS Artistic and Executive Director Brad Foster, as well as helping to organize the 2009 Lifetime Contribution Award ceremony for beloved musician Chuck Ward.

And then there was the pandemic, a scary time of isolation and a desolate loss of the activities that many of us counted on to keep us healthy and happy. “There was no way I could conceive of a world without English country dancing,” said Sharon recently, reminiscing.

Initially she responded by putting up “how to do a dance by oneself” videos on YouTube. Then, on April 12, 2020, Sharon and caller Kalia Kliban started a Zoom series that continues to this day, the Oddly Even Sunday dances. Together Sharon and Kalia crafted a meaningful space where an international community of friends, numbering in the hundreds at its height, could connect, open and welcoming to all. In the process they promoted live music, out of which came the Odd Sundays Recordings, downloadable dance tunes recorded by Judy Linsenberg, Shira Kammen, and Patti Cobb (bacds.org/odd-sundays).

Sharon’s background is in education. She was a community college English teacher, then a writer of test questions for the SAT prep books authored by her father, Mitchel



Weiner. Also an educator, David was Associate Director of the Graduate Theological Union Library. Sharon and David were involved with Renaissance fair costumed performances and held national roles in the Society for Creative Anachronism. They seemed settled in California. Then, after 25 years on the West Coast (during which two youngsters were born and raised), the household (David, Michael, and friend Jody Lee at that time, with Sharon commuting between coasts for the first 2 years, having just earned tenure at her teaching job) moved east to the General Theological Seminary in New York, where David became the Director of St. Mark’s Library, and where they lived in a six-bedroom house that came to be known as the Greenery.

“She has written many fabulous dances and is so generous about sharing them on Greenery West.” —Ellen Riley

Sharon’s involvement in the song, music, and dance community began innocently enough in 1988, when Jody insisted that the household, on a sailing outing to Bar Harbor foiled by bad weather, attend a contra dance. Back

OPPOSITE: Photo by Stewart Dean. **ABOVE:** The Greenery—Sharon, Michael, and David. Photo by Paul Bestock.



“Sharon has been a steadfast driving force for English country dance in the San Francisco Bay Area. She is well-respected and liked for her efforts to keep the dancing going pre-covid, through the pandemic, and post pandemic.” —Ellen Eagan

in Manhattan, Sharon was like a woman possessed, seeking out dancing, volunteering at dances, and eventually providing a place at the Seminary where CD*NY leaders could meet and the organization’s equipment could be stored. Dancing happened. Volunteering happened. Sharon dove down the slippery slope, and David learned to dance because he recognized that if he wanted to see his wife, he’d have to. Connections among dance community members deepened, as they can do. After 9/11, the Seminary gym was opened so people could dance and find solace in each other’s company.

After 20 years on the East Coast, the Greenery moved back west in 2002, and there it remains physically, while the memories of laughter and friendship exist across state and national boundaries. The Greenery gave Sharon the means to make a positive difference in our music, dance, and song world, but it is Sharon who was and is the spark to start so many warm fires burning or to keep the vital coals alive and glowing. Her greatest gift may be that she can identify people who are really good at what they do, or who might be really good at what she suggests they do (!), and she then gives them the means, the space, and the encouragement to succeed. As Rowena Caldwell wrote, when asked to share something about Sharon, “She’s a beautiful example of how valuable and special it is to be a part of spreading the joy of dancing to all.”

In addition to being a caller and an organizer, Sharon is a well-known choreographer of English country dances, having added some 40 dances (so far) to the repertoire. Two CDs (featuring musicians Shira Kammen, Jon Berger, Rebecca King, and Jonathan Jensen) of the dances are

convenient for those communities that use recorded music, not to mention being enjoyable to listen to any time. Callers near and far have enjoyed including Sharon’s dances in their programs, ensuring that several of her contributions, including “Familiar Quotations,” “Juanita,” and “The Lissome Lass,” will be enjoyed for many years to come.

And so we celebrate Sharon for all she has contributed to the dance, music, and song community and for all that she continues to do. Please join us on April 28, 2024, at Albany Veterans’ Memorial Hall, in Albany, CA, for a fine party and a chance to thank Sharon in person!



LEFT: Photo by Michael Sieman. **ABOVE:** Lenox Assembly 2013. Photo by Jeff Bary.

Language Matters: A CDSS Board Update

By Gaye Fifer and David Smukler (CDSS Board President and President-elect)



Photo by Jeff Bary.

The CDSS Board meets throughout the year to address issues and make decisions about the functioning and health of our organization. Recently we have had ongoing and thoughtful discussions about changes in role terminology used in many dance communities, including at CDSS camps and programs.

Many dance and music communities have been polarized by similar discussions. This is an issue that has many emotional triggers. Our identity can become tied up in the language we use to identify ourselves and others. Recognizing these challenges, our goal is not necessarily to reach a quick resolution, but to focus on people and communities communicating together cooperatively, rather than being divided.

In all board discussions, we encourage respectful sharing with a non-judgmental tone. We also emphasize the importance of really listening to, and hearing, each other. We recognize the value of a safe space where we can share our thoughts and feelings honestly. Our process provides one way to address these difficult discussions in a productive way.

A recent board meeting focused on the topic of non-gendered dance terminology reflected the ferment in our communities. As in the larger dance community, individual board members have different preferences. Among the perspectives shared was a board member who felt freed by the use of non-gendered role terms (robins and larks) and feels that the shift in their community has led to more comfort and flexibility, as well as an improved culture of consent. Others found that adapting to changes in language could be challenging at times. Several board members indicated that they were just happy to be dancing, and the specific language a caller uses does not affect their joy in joining a dance. A concern was raised about the potential to lose long-time tradition bearers with much to contribute who choose not to make a switch after a lifetime of using calling language familiar to them. One member who applauded the idea of non-gendered

teaching and calling observed that new terms introduced as substitutes can quickly become gendered anyway in some communities. Several board members are interested in positional teaching and calling, while recognizing that this approach is a new skill for some callers and dancers.

Despite our different preferences, the board meeting was extremely constructive because members with diverse perspectives felt heard and were able to listen to others respectfully and take in each other's ideas. We left the meeting with a deeper sense of empathy and care for each other, a clear understanding that we are living in a time of change, and a reinforced belief that such change is a natural part of participation in a living tradition. Building on our productive discussions, the CDSS Board and staff worked together on a statement that reflects the organization's current operations in regard to non-gendered language for teaching and calling (cdss.org/calling-language).

The CDSS Board and staff embrace the value of transparency, and we are committed to providing full information about what calling terms you can expect in our programming. We encourage you to notify your constituents of your decisions as well.

We support the importance of local communities having their own discussions about which calling terms make sense for them at this time. We know that our communities are all different and move through transitions at different paces. Some will be excited about embracing change, and others might choose not to change the language they use. We support local communities in doing what works best for them, while encouraging them to engage in dialogue about the choices they are making.

We want to support communities in having these discussions. Please contact us (gayefifer@gmail.com, dsmukler@verizon.net) if you would like to share your thoughts or hear about potential resources.

DANCING BEARS CALLERS WORKSHOP: A CASE STUDY

By Wendy Graham

When I walked through the doors to the caller's workshop at the Dancing Bears Dance Camp in May, I expected to have eight or 10 participants. So, I was bowled over to see 23 experienced, budding, and aspiring callers ready for action. I quickly began forming a new game plan. We had to get down to work.

Our mission-critical task? Use this 1.5 hour-long session to prepare workshop participants to call the next morning's 90-minute dance with one of the hired bands, KGB.

When organizers invited me to be on staff for the four-day weekend in Wasilla, AK, they asked for my support to help grow Alaska's callers. Geographically, a strong base of local callers is essential to keep Alaska dances alive. Additionally, the pandemic had left some callers feeling rusty and in need of refreshing their skills and made gaps when callers moved away.

We discussed ideas on how to give existing callers the tools they needed, nurture budding callers, and catapult brand-new callers to the stage. While many dance weekends only offer an hour-long callers workshop or two, Alaska organizers were committed to investing in developing their local calling talent. So, they opted for a two-part callers session with a workshop one day and an open-mic the next.

Alaska serves as an example of how to get both immediate success and long-lasting results by using a big event to strategically address dance community obstacles, build skills, and make a lasting impact. Here are some practical examples to consider implementing in your community.

The Workshop

There I was, with 23 people who wanted to call the next morning's dance. I knew it was critical to give everyone who wanted a chance to call some time at the mic. With such a large group, how could I ensure the brand new folks could successfully call their first dance in such a short time?

After a brief warm-up where we all called and danced to



get our mouths and feet moving, I asked anyone who had called a dance before to go to one side of the room. Half stood up. Perfect! Everyone else (who had never called a dance) buddied up with an experienced caller.

I tasked the "teams" to pick a dance to call the next day and to learn to tell its "story." In becoming familiar with the dance, they thought through how to teach it and what calling prompts to use. I also challenged anyone willing to call the next day without gendered role terms and from memory (not from a card).

Back together as a group, we programmed the morning session, which was great practice for the more experienced callers. How would we start and finish? What went in between and in what order? What if dances were too similar or showcased the same figures?

Finally, with the little bit of time we had left, we addressed music needs for the band. Borrowing from masterful dance musician Martha Edwards, we labeled the A1, A2, B1, and B2 as "chunky" or "smooth" in order to know the kind of tunes to request—marches, reels, jigs, or jig-to-reel perhaps? Participants were assigned the homework of practicing in their free time, and in particular, calling to the music during that evening's dance.

With so many dances packed into a short session, the open mic had to run without a hitch. So, I emailed the program and music requests to the band so they could pick tunes while we were switching callers.

The next morning, dancers lined up and took hands four. Each team had nine minutes total from stepping up on the stage to stepping off. A volunteer timer recorded the

length of the walk-throughs and gave “wrap it up” signals if needed during the dance. Buddies held onto each other for support. Some teams each took a turn calling. Others split up the teaching and the calling. Still others had one person teach and call, while the other one handled signals to the band.

Immediate Results

The immediate results of Alaska’s callers workshop was that a large number of people of all ages, from elementary school to retirement age, went up on stage. The crowd enthusiastically cheered. The energy in the room was infectious. The dance ran without a hitch. It was very positive all the way around.

“I’ve seen a number of caller’s workshops that did a range of things from (unhelpfully) sitting around to giving beginners the basic mechanical skills needed to call,” observed David Maxwell, a Fairbanks caller. “In all of these, I’ve seen very few new callers created—maybe one or two at most. It was very impressive getting that many new people to call a dance. This was an awfully efficient way to get a whole lot of newcomers up and running.”

Another immediate result was that using buddy teams leveraged the pool of experience we had on hand. Experienced callers were empowered to teach another person. And, we met the needs of new callers, while supporting budding and experienced callers where they were in their journey as well.

“[That’s] the magic,” David added, “[to] capitalize on the resources already present in the community.”

Near-Term Results

One near-term result was the formation of an email support group. The group used the forum to do a dance card exchange from

the open-mic, so now each caller has nine dances, programmed, with music requests at the ready!

“Thank you to everyone coordinating ways to stay connected and share resources - what a fabulous community. There is NO way I would have been able to get on the mic and call my first ever(!) contra without Wendy’s enthusiasm and everyone’s encouragement and support! The mentorship of more experienced callers (and bands) is so necessary as we fledglings find our way,” said Analise Goedeke.

Another near-term result was using the trip to make an impact regionally. Since the Dancing Bears were flying me all the way to Alaska, I inquired if other dance communities had any calling needs I could help with, and if there were other area dances I could call. So, before Dance Camp in Wasilla, I called the local Homer and Anchorage dances. After camp, I traveled up to Fairbanks to call their regular Friday dance. Several callers who attended the Dancing Bears workshop came to the dance. I focused on role modeling in the newcomers’ workshop, and throughout the evening, I demonstrated and pointed things out for the callers to note. Leading by example proved to be a great way to demonstrate quickly and effectively within the dance evening, without requiring extra time later.

Long-Lasting Results

Three months later, at Dance Camp North, the three workshop participants from Fairbanks had a surprise opportunity to call when the hired caller tested positive for COVID halfway through the weekend. The local callers jumped in and prevented the festival from being canceled. They offered a caller’s workshop, workshoped a challenging dance, and each called an hour of their ziestiest dances.



“Abigail, Christin, and myself each called one dance to close out [Saturday] evening,” David Maxwell explained. “Christin ran a workshop the next day on calling basics, and the three of us called about an hour each for the final dance on Sunday night. Lousy to lose [the weekend’s original caller], but an amazing opportunity for us three to call with a smoking hot band.

“I also think a little differently about programming now. I’m gangly and bouncy by nature and have a natural tendency to pick those kinds of dances. But I appreciate the virtue of some smooth to go with my crunchy. Two of the five dances I called at the Fairbanks weekend were smooth [...] As a result of the workshop, I walked on to the dance weekend stage feeling prepared to step up and call it comfortably.

“A final memory from the weekend: I called five dances and chose something easy to go out with: Monday Night in Ballard by Mike Richardson. Alex and Kelsey [the band] looked at the card and said ‘Maybe it’s time for Flying Home.’ I knew exactly what they meant and agreed. And it was unmitigated joy. An easy, good dance. A chestnut of a tune played at full tilt. And a room of dancers having a blast. I get to keep that memory always.”

Fairbanks caller Christin Swearingen also stepped up that weekend. “We decided not to cancel Sunday, and I offered to lead a caller’s workshop, drawing from a handout I got at a past dance camp (‘Susan’s Caller’s Boot Camp in Four Parts’) that included advice and explanations about music, how contra figures fit the music, teaching the dance, and calling the dance. Just enough people attended to have a square, a couple out, and a caller, and it turned into a really good conversation with each other and with the band about what they do and don’t like callers to do. We also workshopped Ox and the Salamander, a dance that Bob Isaacs wrote for [my husband] and I. Sunday evening, Abigail, David, and I each called our ziestiest dances for about an hour. I had such a great time playing with the band!”

The Homer dance community also benefited from the workshop. “Homer had our first dance of the season last week with Brian DeMarcus calling to the Spit City Slickers,” said Willy Dunne. “We are planning monthly dances through the winter and looping Judy and Analise (who took your workshop at the Dancing Bears Dance Camp) into the mix so they can call a few dances as they develop their chops. Thank you for helping them on their way!”

In Your Community

How can we apply Alaska’s success story as inspiration to think about more strategically using big events to address challenges in our own communities?

- Organizers can consult with hired talent. Tell them where your community wants to grow (callers, bands, sound, leading song, etc.) and see if they have ideas. Then, lean on hired talent for help to address the obstacles.
- If talent is arriving early or staying after the event, consider offering additional capacity-building workshops and sessions. Use local dances as a LIVE training demo. If needed, grants may be available. Additional funds can help make gigs financially viable for your hired talent. You are bringing them to your community—make the most of it!
- Or, if your talent has to leave early, ask local callers and musicians to help with an open-mic and/or open-band offering, such as a “last chance dance” at the end of a weekend.
- Program multiple (or, longer/progressive) sessions into the event schedule that build upon each other or build up to a performance, an open-mic, etc.
- Program opportunities for local callers to work with hired bands, and local bands to work with hired callers, so they get a taste of what that can feel like!
- Consider hiring local talent and pairing them with national talent in a mentorship situation. Yes, we all love the big name talent who have fine-tuned their craft, but we have to always be nurturing our folks!

Try using your big event to build local leadership capacity in calling, music, sound, song leading, and other areas, and see real, lasting results long after the event is over.

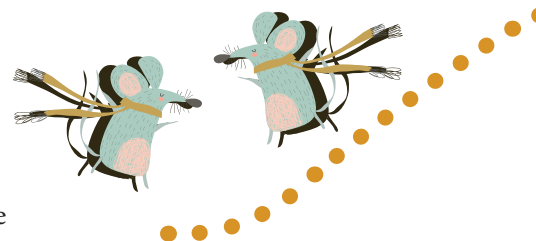
Photos by Wendy Graham.



HEARTWOOD

By Michael Wood, 2021

Longways duple minor, $\frac{3}{4}$, key of D



Note: First corners below are first corner persons regardless of where they are

- | | | |
|-----------|-----|---|
| A1 | 1 | Two-handed partner turn halfway, opening up to face neighbors |
| | 2-4 | Half open draw poussette clockwise, continue to end in a line, 1s facing up, 2s facing down (first corners on the end of the line, second corners right shoulder to right shoulder in the middle) |
| | 5-6 | Balance forward and back |
| | 7-8 | Turn single left to progressed places, second corners moving across the set. |
| A2 | 1 | Two-handed partner turn counter-clockwise halfway, opening up to face neighbors |
| | 2-4 | Half open draw poussette counter-clockwise, continue to end in a line, 1s facing down, 2s facing up (first corners on the end of the line, second corners left shoulder to left shoulder in the middle) |
| | 5-6 | Balance forward and back |
| | 7-8 | Turn single right to original places, second corners moving across the set. |
| B1 | 1-4 | Chase 3 places counter-clockwise, all end facing in |
| | 5-8 | Half open chain: first corners (on second diagonal) cross by the right and second corners cast left |
| B2 | 1-8 | Full hey across (first corners begin passing right in the middle)
End the hey with first corners casting wide and second corners passing right and curving right to meet partner in progressed place |

MICHAEL AND LINDA By Dave Wiesler. For Michael and Linda Wood

$\text{♩} = 124$

D G D D Em A
G A Bm D/F# G Bm A(sus4) A
Bm A/C# D Bm D/F# G
G/B A/C# D G Bm A D

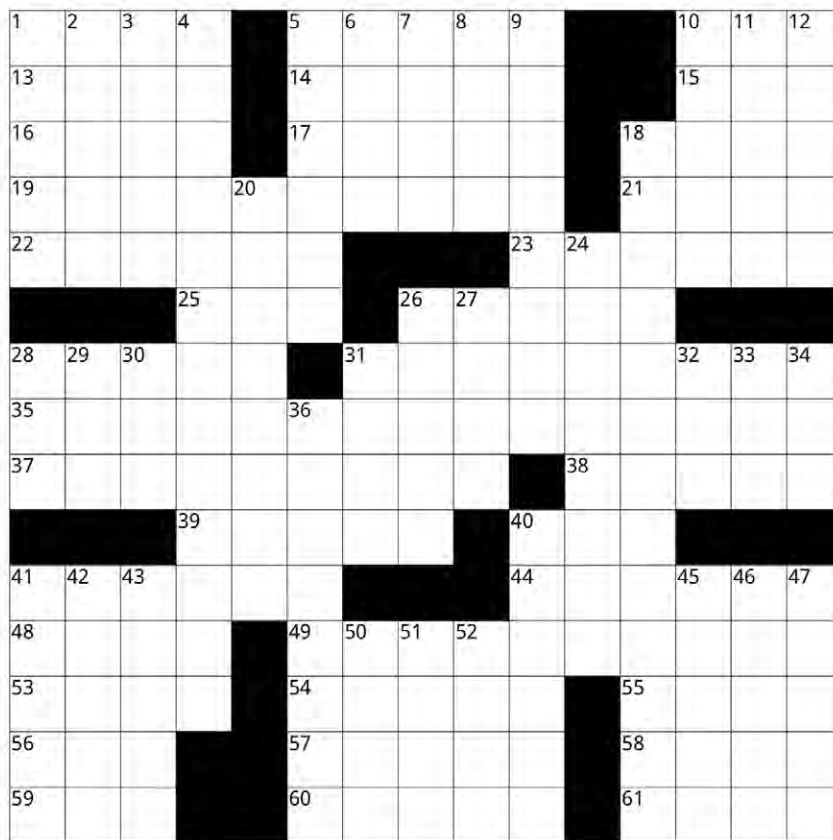
ACROSS

- 1 Former Iranian Ruler
- 5 One in Bromley?
- 10 RR Stop
- 13 Intro to marketing?
- 14 We don't talk about him
- 15 Sally the Camel ___ two humps
- 16 ___ 51
- 17 Less furnished
- 18 Kind of dream?
- 19 Get in the ring with a lightweight?
- 21 Darth's daughter
- 22 Places for paradiddles
- 23 Response to "You were!" perhaps
- 25 EMTs' destinations
- 26 "___ that order!" (Naval negation)
- 28 Out
- 31 Type of missile
- 35 Go for a spin in Santa Barbara?
- 37 Church house
- 38 Holey kitchen gadget
- 39 Some can't see the forest for them
- 40 Young newt
- 41 Caesar and others
- 44 What makes a perfect game
- 48 Pioneering 1982 sci-fi film

- 49 Meal for a equine quartet?
- 53 Med school subj.
- 54 Face-planted
- 55 Bed-and-breakfasts
- 56 Tonic's partner
- 57 Christopher of "Superman"
- 58 Omani money
- 59 Wide shoe sizes
- 60 ___ Park, Colorado
- 61 Like falling off a log

DOWN

- 1 Sticks a fork into
- 2 "Follow the ___ Home"
- 3 Amazon assistant
- 4 Like oven mitts
- 5 Counterpart of 5 across
- 6 Crow
- 7 Effective insult
- 8 Top status
- 9 Enchilada wrapper
- 10 Draws back (from)
- 11 Easy putt
- 12 "Save me ___"
- 18 Tempts fate
- 20 British cattle breed
- 24 Expects
- 26 Oft-regretted hairstyle choice
- 27 Nobelist Wiesel
- 28 Palindromic hallucinogen
- 29 Small battery
- 30 Camera type, briefly



- 31 Highlands hillside
- 32 Casual Friday castoff
- 33 Rap producer Gotti
- 34 Cavs, on scoreboards
- 36 Wall Street unit
- 40 You might play two strumming a guitar
- 41 All the world, to Shakespeare
- 42 Golfer Palmer, familiarly
- 43 There's interest in them
- 45 Ancient Aegean region
- 46 Bluefin and yellowfin
- 47 RLY?!

- 50 Summers on the Seine
- 51 Throw, slangily
- 52 Word on a nickel



Bayou Bedlam

Contradance Festival in Houston, TX

February 9-11, 2024

Featuring **Gaye Fifer**

Calling to **The Dam Beavers**

For details & registration visit

BayouBedlam.org

Presented by

**HOUSTON AREA
TRADITIONAL
DANCE
SOCIETY**



www.hatds.org

TAMPA FRIENDS Old-Time Dance Snow Ball

Contra Dance weekend

Jan. 26 – 28, 2024

www.FloridaSnowBall.com

Winter Frolic 2024

A mini-weekend of 3 contra dances

With **Joyance**



Christine Merryman

**Fri-Sat
Feb 9-10, 2024
Chandler, AZ**

Phoenix Traditional
Music & Dance

**Register at
phxtmd.org**

HARMONIOUS CHORDS

Earring Co.



Made with up-cycled guitar strings.

BUMPER CAR SQUARES



Join us for Square Dancing in the
Bumper Car Pavilion at Glen Echo Park!

- Each dance will kick off with a lesson at 7pm, followed by a social dance with a live band and caller at 7:30pm
- No partner or special attire required
- \$15 General Admission; check online for discounts

SAVE THE DATE

- December 2, 2023
- February 24, 2024
- March 23, 2024
- July 6, 2024
- September 14, 2024
- November 2, 2024
- December 7, 2024


info@glenchopark.org



GLEN ECHO PARK
Preserving the history of the city of Washington

glenchopark.org/dances

**TROPICAL
DANCE
VACATION**



St. Croix,
US Virgin Islands

Created & organized by George Marshall

English Week

Jan 30 - Feb 6, 2024
Alchemy with **Joanna Reiner Wilkinson**
and **Gaye Fifer**

Contra/Square Week

February 7 - 14, 2024
Wild Asparagus with **Lisa Greenleaf**
and **George Marshall**

*Days are yours to sightsee, snorkel, kayak, dive, hike,
bike, shop, ride horseback, lie on the beach, etc.
Evenings come alive with dance and music.*

**For more information please use the
QR code to visit our website:
tropicaldancevacation.com**


Email: tdv@wildasparagus.com
413-575-6283



Cabin Fever

Cooking up a great weekend!


Featuring



Baba Yaga Stew

Timothy Klein

Hot Coffee Breakdown



Feb 9-11 2024

Knoxville, TN
www.knoxvillecontra.org

NOVA with caller TBD

Spring Breakdown Dance Weekend

March 15-17, 2024

Mid-Missouri Traditional Dancers

Kimball Ballroom

Columbia, MO

Register at Eventbrite. See website for important details including schedule, workshops, & COVID precautions.

mmtdcolumbia@gmail.com

mmtdcolumbia.org



Financial assistance for this project has been provided by the City of Columbia Office of Cultural Affairs.



Missouri Arts Council

Financial assistance for this project has been provided by the Missouri Arts Council, a state agency.

Country Dancers of Westchester

warmly invites you to our annual

Celebration of Spring Ball

Saturday, 16 March 2024

St. Thomas Episcopal Church, Mamaroneck, NY

2:00-5:30 pm

MCs: Orly Krasner,
Judi Rivkin, & Paul Ross

The Flying Romanos

(Norma Castle, flute & percussion)

Marnen Luthow-Koser, violin;

Robin Russell, piano)

*Honoring 50 years of dancing at CDW
& the 50-year anniversary of
Pat Shaw's visit to Pinewoods*

For details, please see our website:

<http://sites.google.com/site/countrydancersofwestchester/>



**NASHVILLE PLAYFORD BALL
WEEKEND**

March 22-24, 2024

**Music: Shira Kammen
& Karen Axelrod**

Dance leader: Brooke Friendly

West End Middle School

3529 West End Ave, Nashville, TN 37205

Learn more at:

www.nashvillecountrydancers.org





Music & Dance

JOHN C. CAMPBELL FOLK SCHOOL

Dance has been an integral part of the Folk School since its founding. From clogging to square dancing, you'll learn the steps, feel the rhythm, and connect with others.

UPCOMING CLASSES AND PROGRAMS:

11/29/2023
Irish Dance and Bodhrán Percussion

12/26/2023
Winter Dance Week

01/28/2024
Scandinavian Dance

03/3/2024
Dances and Stories of the Folk

04/26/2024
Spring Dance Weekend

06/18/2023
Dance Callers' Week

———— folkschool.org/cdss ————
BRASSTOWN, NORTH CAROLINA 1-800-FOLK-SCH

Join us for an evening of Elegant Dancing

*Country Dance*New York* *38th Annual*

Playford Ball

April 13, 2024

In Memory of Wayne E. Batcheler

Good Shepherd-Faith Church near Manhattan's Lincoln Center

Masters of Ceremonies

Paul Ross & Daniel Popowich

Featuring Live Music by

Cynthia Shaw, Gene Murrow & Eric Martin

Afternoon walk-through, 2-4pm, Evening ball 7-11pm

Pre-registration required.

For information: cdny.org/cdny-playford-ball-2024 or ellen1cdny@gmail.com

TRADITIONAL AMERICAN DANCE AND MUSIC SOCIETY
of Richmond, VA presents the 27th

Springforth Ball and Dance Weekend

MUSIC BY **Drive Train**

Ed Howe - Fiddle

Bennett Konesni - Guitar

Noah Fishman - Bass mandolin, bouzouki

Calling by **Gaye Fifer**

April 12-14, 2024

tadamsva.org

photograph by CJ Palmer

CALL OF THE LOON



Eleventh Annual

**April 12 - 14,
2024**

Contra Dance Weekend

Welcome Spring back
to Minneapolis, MN!

www.tapestryfolkdance.org



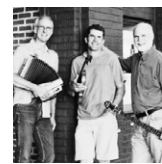
Will Mentor



Ted Hodapp



Stringrays



Northern Aire

For information, schedule, biographies,
secure online registration & more!



THE THIRTEENTH ANNUAL

PORTLAND RAINDANCE

AN URBAN CONTRA DANCE WEEKEND IN OREGON



Stringrays

(Rodney Miller, Sam Bartlett, Max Newman,
Stuart Kenny, Pokey Hellenberg)



Drive Train

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



Lisa Greenleaf

Will Mentor



APRIL 26-28, 2024



REGISTRATION OPENS JANUARY 1ST

www.PortlandRaindance.org

503-319-1717

Photos by
Sonya Sones

When In Doubt, Swing! Contra Dance Weekend

April 26 - 28, 2024 Dallas, TX



Wendy Graham, caller
The Gaslight Tinkers, music

A Delightful Weekend of Music and Dance

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

29th Annual
FolkMADness
A four-day festival of dancing, music and song!
May 24-27, 2024
Socorro, New Mexico

CONTRA, ENGLISH COUNTRY, SWING, AND INTERNATIONAL
JAMS, SINGING, INSTRUMENT WORKSHOPS
ALL FOOD & LODGING INCLUDED!

MUSIC BY
Amy Englesberg & Cedar Sanistreet,
Toss the Possum, and more!

CALLING BY
Jeremy Korr + Lauren Peckman
with Jeremy Carter-Gordon and Lauren Breunig
leading us in song!

HOSTED BY
NM FolkMADS,
NEW MEXICO FOLK MUSIC & DANCE SOCIETY
FOLKMADS.ORG

SCISSORTAIL TRADITIONAL DANCE SOCIETY
PRESENTS
**FLAMINGO
FLING**

CONTRA DANCE WEEKEND
JUNE 7-9, 2024
OKLAHOMA CITY, OK
INTERNATIONAL DANCE STUDIO



SCAN ME

caller
Seth Tepfer



band
Playing with Fyre
Rob Zisette
George Paul
Steve Kemble



ENGLISH, SCOTTISH,
& CONTRA DANCING
WITH SINGING,
SWIMMING, AND MORE

**EScape
2024
JULY 1 - 5**

Pinewoods Camp
in Plymouth, MA
Registration opens
January 2024
bit.ly/EScape2024



*Planning some fun
trips in 2024?*

Check the Community
Calendar to see what
song and dance events
you can work into
your travel plans!

cdss.org/events

Hey Days

Bay Area Country Dance Society presents
English Dance & Music Week

June 16-23, 2024



English Country Dance: Melissa Running,
David Millstone, Bridget Whitehead

Square Dance: David Millstone

Singing: Betsy Branch

Comedy Improv: Karen Axelrod

Dance History: David Millstone

Care of Body and Mind:

Bridget Whitehead, program director

Fabulous Music by:

Alchemy (Karen Axelrod, Eric Martin, & Rachel Bell),

Jeff Spero, Dave Langford, Jonathan Werk,

McKinley James, Betsy Branch

Sound Engineers: Alan Roberts, Gumby Falk

Music Workshops, Daily Gathering,

Parties by the Pool & more!

Housing in suites of four bedrooms with private
bathrooms and shared kitchen/living room

www.bacds.org/heydays

Sonoma State University

in the wine country of Northern California



Melodiously Memorable

MAD ROBIN BALL WEEKEND

May 17-21, 2024

CELEBRATE ECD CLASSICS

melodies provided by

EARL GADDIS ~ JACQUELINE SCHWAB ~ MARY LEA ~ DANIEL BEERBOHM

PETALUMA, CA

FRIDAY MAY 17

Weekend Welcome
Dance with
KALIA KLIBAN

SATURDAY MAY 18

Workshop and
MAD ROBIN BALL
with **GENE MURROW**

SUNDAY MAY 19

Melodiously
Memorable Dance

PALO ALTO, CA

TUESDAY MAY 21

Especial Peninsula
Dance with
BRUCE HAMILTON

REGISTRATION: OPENS JANUARY 9, 2024 • Visit nbcds.org/mrb2024

2024 • 30th Annual
**Maine
Fiddle
Camp**

"Twice the program at
half the price!"

Montville, Maine

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



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

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

All Ages • Individuals • Families • Beginners to Advanced Musicians

JUNE: Weekend 14-16 • Week 16-21

AUGUST: Week 4-9 • Week 11-16

Wholesome meals, cabins, tent/RV sites, swimming, campfires

www.maine-fiddlecamp.org

Music & Dance Week

June 23-29, 2024

S T A F F

- Joanna Reiner Wilkinson • Susan Petrick • Wendy Graham
- Constellation - Rachel Bell, Jacqueline Schwab, Susan Kevra
- Countercurrent - Alex Sturbaum and Brian Lindsay
- Canote Twins - Greg and Jere Canote • Audrey Jaber



Lady of the Lake 2024

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

Enjoy a warm welcoming community in a beautiful natural setting.
Make new friends. Come dance, play music, sing, hike, canoe, and hang out on the beach.
Transportation can be arranged from the Spokane International Airport.

Unique blend of Daily Dance and Music Workshops including:

- 3 – Contra dance workshops • 2 – English Country dance workshops
- 1 – Balfolk workshop • 3 – Band workshops (Contra, English, Old Time)
- 2 – Caller's workshops (Contra & English) • Multiple singing opportunities
- 6 – Evening dances of Contra and English Country run concurrently

Larks and Robins prompting.

Registration begins February 1, 2024

For more information:

ladyofthelake.org/june-week



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

When is the right time to start planning summer dance activities? Right now.

Northwest Passage 2024

All ECD Dance Weekend at the base of Mt Hood, OR

Aug. 30 - Sep. 2

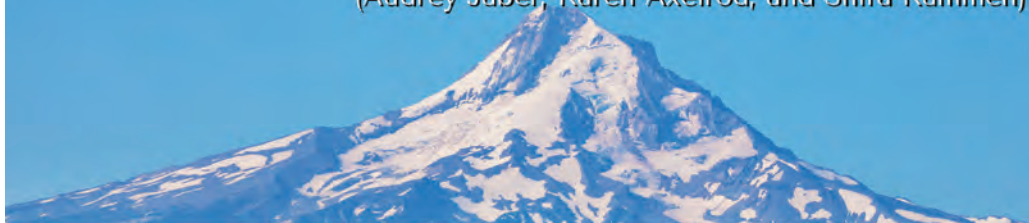
Callers: Graham Christian and Jenna Simpson

Music: Trio Con Brio

(Jonathan Jensen, Elke Baker, and Paul Oorts)

Night Heron

(Audrey Jaber, Karen Axelrod, and Shira Kammen)



Presented by Portland Country Dance Community - More info at nwpdancecamp.org



Where musicians, singers, and
dancers learn traditional styles
from all over the world.

Friday, July 26 to Saturday, August 3, 2024

Music, Song & Dance Workshops in the beautiful Mendocino Woodlands of California

Family Friendly • Dances, Jams & Sessions • Great Food • Camping

Full Camp for 8 Days, or Half Camp for 4 Days

Spend idyllic days & nights in the magical redwood forest with all the song, music, dance, and good times you could possibly stand. Take as many or as few workshops as you like; jam sessions 24 hours a day, different-themed dances every evening.

Learn music, song, and dance traditions from: Ireland, British Isles, Greece, Eastern Europe, Sweden, Latin America, North America, Spain, France, the Middle East, Asia, and Africa

Visit larkcamp.org, email registration@larkcamp.org or call (707) 397-5275

BAY AREA

"A Parade of Stars"

BACDS' 42nd Playford Ball * Saturday, March 30, 2024

After three years, we return to our traditional evening ball and the historic Landmark Ballroom of the San José Woman's Club.

Come join our parade and be a star yourself on the dance floor! We look forward to welcoming you for an evening of delightful dancing and magical music, prompted and performed by our own stars!

Star Caller: Alisa Dodson * Star Musicians: Jim Oakden, Rebecca King, Shira Kammen
Sound Star: Christopher Jacoby

Also Starring: Many wonderful dances! A full list is available here:

bacds.org/events/playfordball2024/Program.html

Advance registration is required, available online at bacds.org/events/playfordball2024/Register.html

Masks are admired but not required. Fancy dress of all types also greatly admired but not required.

There will be many wonderful refreshments served. Make a weekend of it!

A rehearsal dance will take place at the Hill and Valley Club, Hayward on March 29 (separate admission).

COUNTRY

BACDS FAMILY WEEK 2024



Our 31st year!

In the redwoods near Santa Cruz, it's a camp for families of all ages and sizes

Anne Goess, programmer

It's not a "kids' camp" or a "sleepaway camp": Family Week is for the entire family (of any size). During a full week of traditional music, art, dance, play, meals, & camaraderie, a community grows unlike any other. Come join us!

bacds.org/familyweek for details...

Family Week follows Hey Days, an ECD week in the Sonoma Wine Country! See our ad on the facing page.

DANCE



Also coming up on bacds.org: **Balance the Bay** contra dance weekend in San Francisco. August 16-18—Music by Riptide & Countercurrent; calling by Jacqui Grennan & Maia McCormick: bacds.org/btb

Our board decided early on to support our musicians and callers during the pandemic. One project paid three of our ECD musicians—Shira Kammen, Judy Linsenberg, and Patti Cobb—to make recordings for the Oddly Even Sundays dances Sharon Green and Kalia Kliban hold on Zoom. You can listen to these superb recordings at bacds.org/odd-sundays.

BACDS is a completely volunteer-run 501(c)(3).

Details about charitable year-end giving are at bacds.org/donate—thank you for your support!

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>.

CDSS OFFICE

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413-203-5467, fax 413-203-5471, office@cdss.org, cdss.org
Monday–Friday, 9 a.m.–5 p.m.

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Contact the board at office@cdss.org;
board bios and photos are on our website at cdss.org/board.

SUBMITTING ARTICLES, PHOTOS & ADS

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

ADS

Ad space of various sizes is available in all issues of the CDSS News, with discounts available for CDSS members, affiliates, and for multi-issue reservations. Reservations for 2024 issues will open in January. Details at cdss.org/advertise.

The EVENTS CALENDAR is online at cdss.org/events. To include an event, click the green “Submit an Event” button in the upper left.

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/donate. 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

youtube.com/c/cdssorg

[Instagram: @cdssorg](https://www.instagram.com/cdssorg)



BACK COVER: *Dance, Music & Spice at Camp Cavell. Photo by Carol Ormand.*



Friends, we are so very grateful for your
strong and steady support!

CDSS NEWS

Country Dance & Song Society

116 Pleasant Street, Suite 334

Easthampton, MA 01027-2784

www.cdss.org

Change service requested

A photograph showing the lower legs and feet of several people dancing on a polished wooden floor. The dancers are wearing various styles of shoes, including sneakers and boots. The background is slightly blurred, showing more people and what appears to be a bookshelf.

CDSS Camp 2024

June 15-22 Dance, Music & Spice	July 27-August 3 Harmony of Song & Dance	August 11-17 Family Week at Agassiz Village
July 13-20 Family Week at Pinewoods	August 3-10 English Dance Week	TBD Cascade of Music & Dance
July 20-27 American Dance & Music Week	August 10-17 Early Music Week	August 17-24 Campers' Week

Registration opens in January!

camp.cdss.org

Bonus puzzle! Can you identify this dance floor? Answer on reverse.