



Bay Area Country Dancer

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www.bacds.org

The Odd Sundays English Garage Band Recordings Go International!

One of the Board's most popular recent initiatives has been funding the series of recordings made by the trio of Bay Area musicians known collectively as The Odd Sundays English Garage Band. Early in the pandemic the Board sent out a notice to our freelance gig workers—musicians, callers, sound techs—asking them to come up with grant proposals for projects in keeping with BACDS's mission to promote, preserve, and teach traditional English and American music and dance. In response, winds virtuoso Judy Linsenberg came up with a proposal to fund a series of short recordings of English country dance



The Odd Sundays English Garage Band: Shira Kammen, Patti Cobb, and Judy Linsenberg

tunes for Kalia Kliban and Sharon Green to use on their Odd Sundays English dances on Zoom. To minimize the risk of Covid, the group planned to record the tunes in Patti Cobb's open garage—hence the band's name.

The three musicians who make up the Odd Sundays English Garage Band certainly met the criteria for such a grant. All three were freelancers earning their livelihood playing gigs, both here in the Bay Area and on the road. All three had lost gigs because of the pandemic, had been forced to cancel or postpone travel arrangements, and faced an uncertain financial future. They were musicians at the top of their game, people who could command sizable fees for their performances but who have been playing at our dances for just a percentage of the door. They are:

Shira Kammen: Multi-instrumentalist and occasional vocalist Shira Kammen has spent well over half her life exploring the worlds of early and traditional music. A member for many years of the early music Ensembles Alcatraz and Project Ars Nova, and Medieval Strings, she has also worked with Sequentia, Hesperion XX, the Boston Camerata, the Balkan group Kitka, the King's Noyse, the Newberry and Folger Consorts, and the Oregon, California and San Francisco Shakespeare Festivals, and is the founder of Class V Music, an ensemble dedicated to providing music on river-rafting trips. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia, and Japan, and on the Colorado, Rogue, Green, Grande Ronde, East Carson, and Klamath Rivers. [See more at: <https://shirakammen.com/about-shira/>]

Judy Linsenberg: Called "the Jascha Heifetz of the recorder," Judy Linsenberg is one of the leading exponents of the recorder in the US, acclaimed for her virtuosity, expressivity, and fearless playing. She has performed at the Hollywood Bowl and Lincoln Center and has been featured with the SF Symphony, the SF and LA Operas, the LA Chamber Orchestra, Philharmonia Baroque, American Bach Soloists, the Portland and Seattle Baroque Orchestras, and others. She is the Director of the Baroque ensemble, Musica Pacifica, whose performances and 10 recordings have received international acclaim and several awards, causing the ensemble to be described by the press as "some of the finest baroque musicians in America" (*American Record Guide*) and "among the best in the world" (*Alte Musik Aktuell*). Holder of a doctorate in early music from Stanford University, Judy has been a visiting professor at the Vienna Conservatory and Indiana University's Early Music Institute, has taught at Stanford, and has led workshops across North America, including Amherst Early Music, the Boxwood Festival, Pinewoods, and Lark in the Morning. She maintains a private teaching studio in Oakland and Palo Alto, CA (when there's no pandemic). [See more at: <https://musicapacifica.org>]

Patti Cobb: A vocalist and multi-instrumentalist, Patti Cobb is a member of acoustic rock trio Tonal Recall and pianist for the contra dance band StringFire!, The Humuhumunukunukuapua'a & Strathspey Society Band (Scottish and English), and the Odd Sundays English Garage Band. While earning her music degree, Patti sang

with the UC Berkeley Collegium Musicum, with the SF Chamber Singers and at Renaissance Faires. Later she began playing in local rock and blues bands, including Slanted House, Blue Monday, The Nightcaps, Absolon, Boogieman, Lookin' for the Good, and Brazen Hussy & the Blue Hearts; as well as in acoustic groups with singer/songwriters David Gans, Sam Pointer, and Ted Czuk. In the realm of dance music, Patti has been honored to play with stellar fiddlers such as Keith Smith, Chris Duncan, John Taylor, Rodney Miller, Deby Benton-Grosjean, and Caroline McCaskey. She has released three CDs with StringFire! and one with Slanted House, and she has been featured on CDs by Ted Czuk, Michael John, The Harkenbacks, and Stony Point. Trained in sound engineering, Patti has been the OSEGB's sound tech, responsible for editing the recordings into their final form.

In nearly two years of working together, Shira, Judy, and Patti have turned into a strong, mutually supportive team. Together they've dealt with professional issues and personal ones, helping one another to do more than just survive during this pandemic. In the process (and under fairly primitive working conditions) they have managed to produce dozens of recordings that are giving pleasure to dancers around the world. Available on the BACDS website [<https://www.bacds.org/odd-sundays>], the tunes recorded span the entire history of English Country Dance, with some tunes dating back to the 14th and 15th centuries and others as recent as 2021.

—Sharon Green

Comments from Admirers:

The Odd Sundays Garage Band's recordings have been a wonderful discovery during lockdown. As a Zoom caller with no access to live music, it was important to choose only recordings that inspired beautiful dancing. (Just because we are dancing on our own/in a couple, no need to let standards drop.) Not only are the recordings clear, but they are beautifully phrased with great arrangements. It is almost as good as a live band. I am so grateful to the Odd Sundays Garage Band for taking the time to make superb recordings and making them available for free. I have been able to add new dances to my repertoire now that these recordings are available. From this side of the pond, thank you.

—Bernie Culkin, Cheshire, UK

As someone who has called extensively over Zoom during the pandemic, I spent a lot of time editing tracks to a shorter length. To have a group of wonderful musicians provide fantastic music of the correct length and tempo for a whole bunch of dances was an absolute boon. Additionally, the band introduced me to tunes and dances that I had not come across before and which I now include in my repertoire. To have this great resource provided for free is incredible and I think the dancing community owes a massive debt of thanks to the OSEGB!

—Brian Stanton, Worcester, UK

What a great contribution the Odd Sundays English Band has made to the numerous events we have experienced on Zoom. There were many dances where their contributions have lifted the whole performance up to enable the dancers to appreciate what was provided musically and so to dance even better in appreciation. Please pass on our heartfelt thanks to them.

—Robert and Hazel Moir, Gloucestershire, UK

I can't dance for the moment but I very much enjoy the music on the English Country Dance zooms. I'm happy to be able to listen that very talented group, the Odd Sundays English Garage Band, at many different zoom events. I wish them all the best in this new year 2022 and hope to enjoy their music on into the future.

—Ann Mank, Paris, France

Alongside the toll on dance that this pandemic has taken, some fabulous recordings have come out of it, such as those by the Odd Sundays Garage Band. We dance to recorded music, on Zoom and in person when we can resume that, and I've used a number of the Odd Sundays Garage Band recordings in Zoom dances and will use more in in-person dances. They're high-quality dance recordings with excellent musicianship which I'm thrilled to have been able to add to my collection of recorded ECD music.

—Alan J. Rosenthal, Toronto, Canada (York Region English Country Dancers)

We've used these (Odd Sundays English) tracks here in Toronto, Canada for both in-person and online dances. Great variety of sound and very danceable. We are lucky to have this resource available.

—Cathy Campbell, Toronto, Canada (Toronto English Country Dancers)

I am enormously grateful for the wonderful resource (Shira, Judy, and Patti) are providing! Even for those of us who do have bands, and can play music, it is such a help to know what the music sounds like as we consider a dance we will teach, and when we don't have the luxury of our musicians, it is so wonderful to be able to dance some of these gems we otherwise couldn't enjoy without recordings. During the pandemic, even when not calling and dancing, fine music, especially dance music has also been such a positive thing to listen to, to dispel the dark moods these challenging times can bring. I have enjoyed the recordings on so many levels. Thank you all so much!

—Mady Newfield, IL (Chicagoland English Country Dancers)

The recordings of the Odd Sundays English Garage Band are such a thoughtful gift to the online English country dance community. It's so wonderful to be able to listen and dance to your beautiful music from my home on the other side of the country—especially during this pandemic. Thanks to all involved in creating and providing these recordings!

—Donna Rogall, MD (Folklore Society of Greater Washington)

I am very appreciative of the Odd Sundays English Country Band. Our group here in Las Vegas does not have musicians for our classes so we are very dependent on recordings. There were a lot of tunes that I had a lot of difficulty finding a good recording if we needed to practice locally for a ball in another state. Odd Sundays has recorded so many wonderful tunes these last two years. Some that I had been searching for (The Lissome Lass, Passages), and some that I didn't even know existed (Sweet Potato Pie, Cherries and Chocolate).

—Eileen Hug, NV (Las Vegas English Country Dance)

I am so delighted to have recordings from the Odd Sundays Garage Band available on the BACDS website. The music of Patti Cobb, Judy Linsenber, and Shira Kammen brings a fresh, well blended sound, perfectly balanced for dancing. And what fun to discover and learn the new dances in their repertoire! Much appreciation to BACDS, and to the talented Patti, Judy and Shira, for bringing us this beautiful music! Huzza!!

—Alice Williams, CA (Santa Barbara English Country Dance)

Chris Folger, editor of the Bay Area Country Dancer, died on February 15, 2021. His formal obituary will appear in a future issue of The Dancer. May his memory be a blessing.

Those interested helping Karen Gordon put together a celebration of Chris's life can email her at dancekg@yahoo.com.

Family Week 2022: in Person Once More, June 26–July 2

Family Week is coming home to Monte Toyon! We are excited to be returning to our home at Monte Toyon this summer for Family Week 2022. After two long summers without our in-person camp, we are ready to gather together for a week of music, dance, and camp activities. Camp dates are June 26–July 2, 2022.

Family Week is a unique and precious opportunity for adults to share their love of dance and music with children and for children to develop their own community of peers and form friendships that last well beyond camp. In addition to parents bringing their children to camp, some families bring their children's friends as well. We also have grandparents bringing grandchildren and cousins coming together and some adults coming all by themselves. Family Week is a chance to experience dance camp at a more relaxed pace and to experience it through the eyes of our children.



But don't get too relaxed, because the day is packed with workshops for all ages, including adults. While the children are in dance, music and crafts classes, the adults can choose from an assortment of dance classes (English, Scottish, and contra), as well as workshops for singers and musicians. And it wouldn't be camp without stiltwalking in the afternoon, rapper sword, callers' workshop, snack shop, and the parents' favorite, nap time.

The whole camp gathers together twice a day for family dance, performances, and camp traditions like What's in the Bag and Camper of the Minute. The evening ends for our youngest campers with story time and the Pied Piper procession to their beds. After that, the roving babysitters check on the sleeping campers while the parents and older children have more time to dance and play games.

Please visit our website <https://www.bacds.org/familyweek> for more details about camp.

I look forward to seeing many familiar and many new faces at camp this summer.

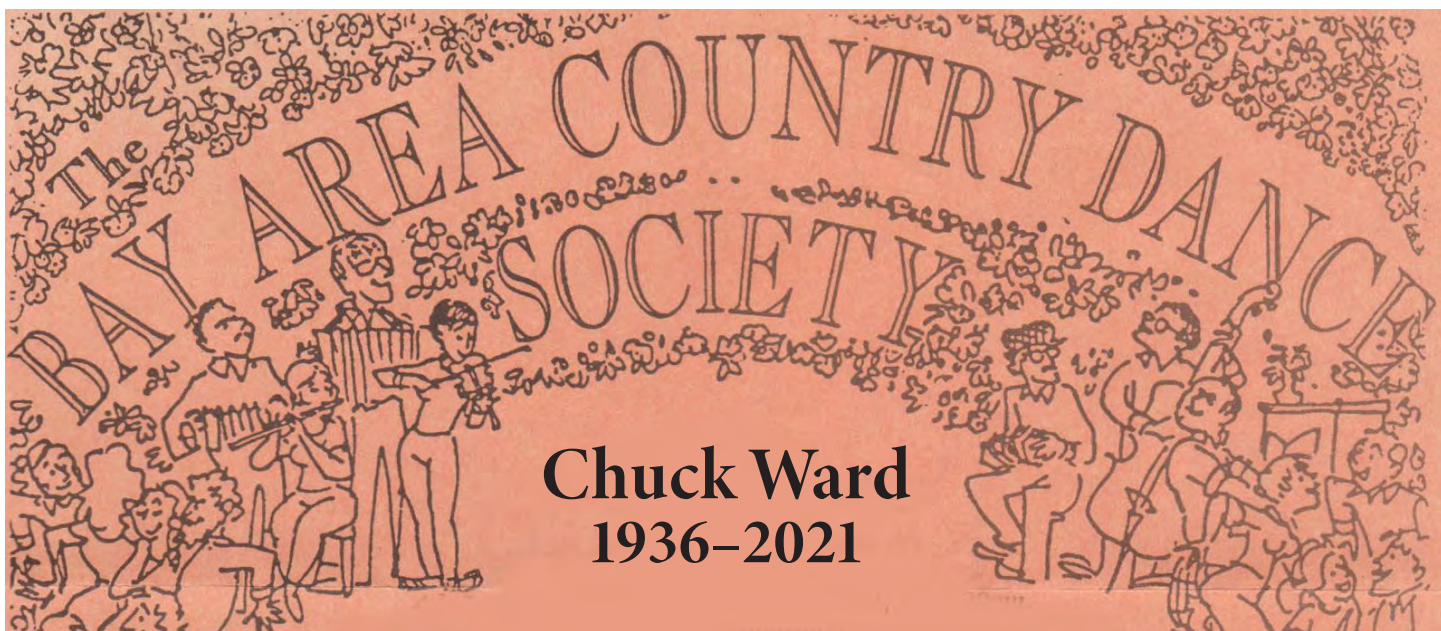
—Rhonda Cayford, BACDS Family Week 2022 Programmer

An Editor's Note

No, not "the editor": we've not had any one person at the helm since we lost Chris Folger a year ago. But I'd like to thank all the contributors for this issue, including those with no byline—Em Holland and Simmy Cover, our proof-readers. Sharon Green, who wrote much of these six pages, was this issue's linchpin. Sharon is not only an important part of the BACDS board (as well as our amazing corresponding secretary), she and Kalia have been our bulwarks in keeping the ECD community together via the Oddly Even Sunday dances, which are nearing their second anniversary and have been a major fundraiser for BACDS. BACDS continues underwriting a strong online presence, with continuously impressive work from Claire Takemori, Eric Black, and their crews. To learn about their contributions and to keep up with what's going on, subscribe to BACDS Announce via <https://www.bacds.org/email>.

Apart from paying the "talent"—callers/bands/sound engineers—BACDS is completely volunteer and has largely been so since its founding (over the years, we've paid an occasional pittance for bookkeepers and legal advice). We do an incredible amount given that, all of it coordinated by our board. Our director elections take place every May. Let us know if you'd like to run. There are many tasks involved in reopening, please consider how you might help us.

—Craig Johnson



Chuck Ward 1936–2021

A most gifted and brilliant musician gone from us: it's a blow to all who heard him touch the ivories, and especially to our dancing community. I became friends with Chuck nearly 60 years ago; I don't remember seeing him dance even once, yet he was selfless in his dedication to *the dance* and to the institutional structure necessary to allow the dance to happen. For he was the midwife to BACDS. Allow me to fill in a few details.

Born and raised in Kentucky to middlin' circumstances, his mother, a librarian, saw musical ability in her son early on. She pulled a few strings to connect Chuck to some good music teachers at University of Kentucky, though he was not enrolled, not even of age. His performance was meteoric. He toured several southern states



playing smoky lounges while still a minor. Somewhat later he determined to build and market pipe organs, and set up operations in rented workshop space in Berea, Kentucky. Berea College had a troupe of performing dancers, "The Country Dancers." Their leader, Ethel Capps, recruited Chuck to play for the group. This provided Chuck an introduction to our particular dance traditions.

Unhappily, the organ-building business crashed and burned. In the immediate aftermath he was in Hindman, Kentucky for a while. It was in Hindman that I met him: 1964–1966. In the late 1960s he bid adieu to Kentucky and made his way to the Bay Area. He hired on as help at Swain & Cates, one of the firms that builds and services pipe organs. Things developed nicely and some decades later he

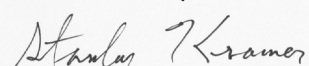
worked up to partner in that business. Concurrently with that he was the organist at Calvary Presbyterian Church in San Francisco for twenty some-odd years.

He was not long in the Bay Area before he looked around to find the English country dancing, and, seeing none, he determined to fix this dreadful situation. He personally set about to bring together the raw stuff necessary so dancing could happen. There was a lot of stuff. He discovered and then encouraged persons to call/lead dances. First, Tom Kruskal, then Brad Foster come to my mind. I'm sure there were others too. He finagled space for dancing. One of his ploys was to play music for Scottish dancers, with the proviso that their dance space might be made available to the English dancers following the Scottish dance. He recruited other musicians and made common purpose.

He organized dance weekend events at Gualala and was the financial underwriter and the cook besides being lead musician. As you might guess the dancing community grew, then grew some more. He picked up Nora Hughes to help with administrative work, but in time the whole thing scaled up to a level that called on the services of many volunteers. Thus, BACDS was chartered in 1981. He continued playing keyboard for us for many years, even as administrative details passed to the newly minted institution. Chuck was the prime mover.

Chuck lived in San Francisco for forty years, then moved to his place in Occidental. He had a sense of humor that wouldn't quit. I have suffered two hernias from laughing with such force, both of them brought about by Chuck's playing Playford tunes in his "smoky lounge" style. The true mark of mastery, in any art form, is to capture the essence of style. Both of my hernias are evidence of his mastery.

Chuck, I miss you.


Stanley Kramer
BACDS member #1

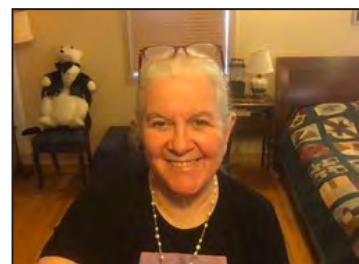
Graphics from top: For over a decade from its founding, BACDS included a series calendar with every quarterly mailing that had a wonderfully whimsical cartoon border with band and dancers surrounding the text, often printed in the color shown here. Band members from left: Peter Persoff, Susan Kramer, Brad Foster, Phoebe Barron, Alan Lochhead, Stanley Kramer, Chuck Ward. Photos from Mendocino English Week: left, a camp band (Gene Murrow, Stanley Kramer, Marshall Barron, Derek Booth, Liz Dreisbach, Chuck Ward); right, Chuck Ward and Marshall Barron in 1982.



Oddly Even Sundays!



The Odd Sundays English online zoom dance, now re-named the Oddly Even Sundays English dance, has been challenging and cheering dancers around the world since April 12th, 2020. Co-sponsored by BACDS and NBCDS and led by Kalia Kliban (left) and Sharon Green (right), this pioneer online dance has attracted dancers and musicians from Australia, Germany, France, England, and all over the United States and Canada. In the process it has grown an impressive support staff that includes local BACDS regulars as well as volunteers on both sides of the Pond (that's the Atlantic Ocean, for you non-Anglophiles).



In the beginning, there was Lindsay. Kalia and Sharon are not sure how exactly it happened, but somehow, as they fumbled their way toward setting up the show, there was Lindsay Verbil, the tech wizard from Pasadena's Historical Tea and Dance Society, calmly and patiently showing them how to tweak the audio settings on their screen or explaining to them why it would be a bad idea to give every attendee the power to screen share. Lindsay has been a reassuring presence onscreen from Odd Sundays' earliest events and continues to share her technical expertise and good humor at Oddly Even Sundays events. In recent months her role has expanded from sound consultant extraordinaire to include posting original dance directions online, so that groups of dancers at home ("pods") can dance the original dance while the caller onscreen demonstrates and prompts the adapted solo version. She also mutes all, reminds Sharon when to hit the "Record" button, and keeps smiling despite fluctuating internet connectivity.



Then there was David. That's David Brown, guitarist, banjo player, mandolinist, fiddler, concertina player, and regular staff member at BACDS's Family Week. It was David who back in May 2020 put together the Odd Sundays Mailchimp email list, enabling dancers to receive email invitations to the zoom dances in a safe and timely manner. Not only does David send out every invitation, reminder, and followup email for Odd Sundays, but he also created the Odd Sundays Open Band, a separate mailing list for musicians who want to play along (muted, of course) with the recorded music playing online. Before every Odd Sundays dance, David collects basic information about the tunes on the program—time signature, key, location of sheet music, links of useful videos or recordings—and sends it to the folks who've signed up on the Open Band

list so that they can practice in advance. At the dance itself, he posts the tune info in the Chat so that musicians who haven't signed up for the Open Band advance emails will still be able to play.

So that was the original team, Lindsay and David and a few moderators, especially Diane from Los Angeles who was a great help in the early days. But as the months went by and Odd Sundays started holding regular costume contests requiring the active participation of judges, it became clear that the impromptu recruiting of co-hosts and moderators had had its day. It was then, in late summer 2021, that Santa Barbara caller Alice Williams (right) stepped in, asking what she could do to help. She immediately took charge of scheduling a team of moderators for each Odd Sundays dance, keeping Kalia and Sharon informed of who would be helping them that Sunday. Alice's team includes BACDS members Ellen Eagan and Loretta Guarino Reid; Peggy Chipkin of NBCDS; Gloria Jacobs from Portland, OR; Juliette Webb from Nashville, TN; Judee Pronovost from Riverside, CA; Eileen Hug from Las Vegas, NV; Mady Newfield from Saint Charles, IL; Dr. John Cutter from England; and Alice's husband Dave Williams, whose technical background has made him an exceptionally helpful addition to the team.



Odd Sundays has also received support from many individuals not part of the moderators team. For nearly two years now, Claire Takemori and Darlene Hamilton have been invaluable zoom advisors to the program; Claire in particular has done yeoman's service publicizing Odd Sundays events in her weekly email announcements. Chip Prince has provided helpful musical advice, while Jon Berger, Rebecca King, Gary Thomas, and Ron Wallace on occasion have provided Kalia with super live music. Shira Kammen and Jim Oakden have done the same for Sharon. Rob Hoffman has produced two videos of Kalia calling dances ("Key to the Cellar" and "Fop's Fancy") that you can find on YouTube. Eric Black has regularly posted Odd Sundays dances on the BACDS calendar database; he, Allen Dodson, and Michael Jones take care of handling the many Odd Sundays donations that BACDS receives. Most important of all, BACDS funds the Odd Sundays English Garage Band recordings starring Shira Kammen, Judy Linsenberg, and Patti Cobb, a unique Odd Sundays feature that continues to give pleasure to dancers around the world.

Oddly Even Sundays English dances currently take place from 1:30–2:30pm Pacific on the 2nd and 4th Sundays of each month (Zoom opens at 1pm). To sign up for the mailing list, email sharon@bacds.org. —Sharon Green

BACDS AND REOPENING

The Board has spent the last year forming a set of reopening criteria that are scientifically justifiable, safe, and can be applied to BACDS dances in several different counties. We thought we had a set last summer, based on the criteria for the lowest tier of case counts set by the state, and authorized trial dances—which then had to be canceled with what were, in retrospect, rates very slightly over that tier.

The same thing happened with November's scheduled Playford Ball, and nobody was happy about it.

With Delta, and then with Omicron, case counts have gone higher and higher, and it's clear that these counts can't be used as the gating factor. We formed a new task force for reopening guidelines that includes people with medical expertise, a board member who's also on the Hayward Committee (see following article), and me. We are monitoring the situation and trying to produce a workable policy that won't leave us contributing to a public health emergency but won't keep us shut down forever either.

Some of our dance organizers, feeling the fierce urgency of now, have moved ahead to restart their dances outside of BACDS auspices. That response is not a problem, but instead gives us the opportunity to watch how the dances most eager to restart handle it, how well their safety measures work, and whether these measures present too much of a burden to the dancers. We're all eager to get back to our business of providing joyful dance opportunities.

Once the Board gives the go-ahead for regular dances, some of our series have a lot of work to do to come back, whether because their halls have really inadequate ventilation, the halls are no longer available, or volunteers in major roles have moved away. To come back fully will be an all-hands-on-deck situation; if you want to come back, you should be prepared to take on volunteer duties even if you usually have not.

One can put a regular dance with local musicians and callers together on pretty short notice given a workable hall, but balls, weekends, and camps take a lot of planning. The Board, recognizing the risk of expensive last-minute cancellations in response to pandemic surges, has nonetheless approved going forward with planning and financial commitments for a Playford Ball in April, Hey Days and Family Week camps in summer and will decide on Balance the Bay later this week.

Yours in hope.

—Alan Winston

Afterword, 2/18/22:

At last night's BACDS board meeting, we gave Balance the Bay the go-ahead and also approved the following guidelines for dancers at series, to be reviewed at the next meeting on March 17:

BACDS is willing to sponsor dances under the requirements of 1) a same-day negative test result, self-reported, 2) KN95-level masks, 3) proof of vaccination and booster up to date per CDC guidelines.



Fostering In-Person Dancing at Hayward's Hill & Valley Club

In March 2020, BACDS made the wise choice to cancel all in-person dancing while sponsoring Zoom listening/dancing events. In 2021, vaccines became available and during the summer months, the pandemic seemed to have been beaten back substantially and the BACDS board started exploring ways to restart in-person dancing.

By early November of 2021, five BACDS dancers—John Bergmann, Jack Engstrom, Rhonda Cayford, Gregg Gorrin, and Matt Mathis—felt that the pandemic had retreated enough that it would be safe to schedule an in-person dance if we could be nimble about planning and cancelling dances. We also felt that the Hayward Hill & Valley Club provided an especially well-ventilated venue to hold our first dances. Consequently, we held two dances outside the auspices of BACDS in 2021 (Nov. 28th and Dec. 12th). Both dances were very well attended and no subsequent Covid-19 infections were reported.

We decided to hold a regular dance series on the 2nd and 4th Sundays of every month in 2022 subject to potential cancellations due to Covid-19 surges. Late in December, we learned that a new variant dubbed Omicron was surging in South Africa and had arrived in the US. As case rates began surging, we decided to cancel both January dances.

We did not know when the surge would peak, or how serious the Omicron Covid-19 cases would be. Later in January, it became clear that the surge was peaking and new cases were starting to decline. There was also growing data that for fully vaccinated and boosted individuals, the rate of infection was lower and the danger of hospitalization was far lower. Although the case rates were starting to decline, we did not know how quickly case rates would fall. We decided not to plan a dance until the 4th Sunday in February. We are again booking contras and have dances booked starting Feb. 27th on every 2nd and 4th Sunday afternoon. Our safety protocols, dance calendar, registration, and payment info may be found at <https://SFBayContra.org>.

—John Bergmann & Jack Engstrom