

Letters and Announcements

SUBMITTING ARTICLES, PHOTOS & ADS

Articles, letters, poems, and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to news@cdss.org (maximum size for most articles: 1,200 words, 600 words for essays and event reviews). We may edit for length and clarity. Photos should be 300-600 dpi (print resolution).

PERSONAL ADS (75 words maximum) are free for CDSS members and \$5 for nonmembers.

DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250
half page vertical, 3-3/8" wide x 9-1/4" high, \$250
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

SENDING ADS

Ads must be black and white or grayscale and in PDF format. Send electronically to news@cdss.org, with check or Visa/Mastercard info sent the same day.

DEADLINES

Spring—February 1st (issue mailed early March)
Summer—May 1st (issue mailed early June)
Fall—August 1st (issue mailed early September)
Winter—November 1st (issue mailed early December)

The **UPCOMING EVENTS CALENDAR** is online at www.cdss.org/events. To include an event, send name of event, date, location, sponsoring group, website to events@cdss.org.

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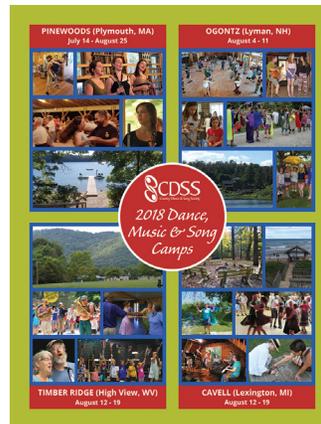
CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit www.cdss.org/join-renew#ways-to-give. Your help is much appreciated.

PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring that the programs, publications, and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information, go to www.cdss.org/join-renew#planned-giving.

2018 Camp Registration Now Open

Registration for our 2018 summer camp programs is open at www.cdss.org/camp, where you'll find descriptions, schedules, staff lists, the online registration form, and a link to the camp brochure as a colorful flipbook. Join us for contras and squares, English country dance, morris & longsword, folk song, traditional music, and much more at our week-long adult camps, family camps and mini-courses at:



OGONTZ, Lyman, NH

Family Week, August 4 - 11

CAVELL, Lexington, MI

Dance, Music & Spice, August 12 - 19

TIMBER RIDGE, High View, WV

Adult & Family Week, August 12 - 19

Everyone Can Improvise Course, August 12 - 19

PINEWOODS, Plymouth, MA

Family Week, July 14 - 21

Harmony of Song & Dance, July 21 - 28

English Dance Week, July 28 - August 4

American Dance & Music Week, August 4 - 11

Early Music Week, August 11 - 18

Campers' Week, August 18 - 25

Square Dance Callers Course, July 21 - 28

Camp Scholarships Available

Thanks to the generosity of friends, members, and camp participants, CDSS offers a variety of scholarships to those who need assistance to participate in one of our summer programs. To apply, fill out the scholarship portion of the online camp registration form or visit www.cdss.org/scholarships.

CDSS Group Affiliates take note! Through our Matching Scholarships program, we can help you send someone from your area to camp to enjoy a life-changing week and bring back skills and energy to boost your community. Visit www.cdss.org/scholarships#matching-scholarships to apply. Questions? Contact Linda Henry at outreach@cdss.org

Dommett Morris Notes Now Available Online



Photo: Telegraph UK

CDSS is thrilled to announce that the foundational *Roy Dommett's Morris Notes* are now accessible online for public use. These notes are a veritable treasure-trove of information that has been out of print since the 1990s. Now with the help of their editor, Dr. Anthony Barrand, and permission of Roy's son, Michael, this incredible resource is once again available. Find it at www.cdss.org/dommett.

Remembering Rickey Holden

Richard Crosby “Rickey” Holden, one of the leading lights of the mid-20th-century square dance revival, died on December 19, 2017, at the age of 91.



Born in Connecticut in 1926, Rickey spent most of his formative years in the Northeast.

He sampled square and contra dancing in Vermont as a teenager and attended high school and college in Massachusetts. While at Tufts University, he danced at Ralph Page’s weekly sessions at the Boston YWCA and the Intercollegiate Outing Club Association parties called by Al Smith and others. At this time he met Ted Sannella, Angela Taylor, and others who would shape the future of New England dancing.

After graduating from Tufts in 1946, Rickey hitchhiked around the United States for two years, observing and assimilating various regional square dance styles. His travels came to a temporary halt in San Antonio, Texas, where a summer job for the recreation department turned into a full-time position. As a “square dance consultant,” Rickey joined the very small group of men who were making a living as callers and instructors of traditional American dance. He toured nationwide and joined the staff of several folk and square dance camps. He developed a special love for the square dance tradition of West Texas, but his early New England training had instilled in him a respect for the musical phrase that was sometimes lacking in Texas callers. Rickey maintained that proper phrasing would improve anyone’s calling, no matter the regional style.

Among Rickey’s many contributions to the field were four books on American dance. *The Square Dance Caller* (1951) managed to cover in its 48 pages every important aspect of the caller’s job – technical, professional, and moral. *The Contra Dance Book* (1956, with Frank Kaltman and Olga Kulbitsky) compiled over 100 contras and progressive circles, old and new, with historical notes and teaching tips; it was reprinted in 1997 by the Anglo-American Dance Service in Belgium. *Instant Hash* (1961,

with Lloyd Litman) classified nearly all the existing square dance figures, traditional and modern, into groups based on formation; it was one of the first attempts to formulate a system for combining movements into improvised sequences. *Square Dances of West Texas* (1992) documented a unique regional dance style in an attempt to preserve it in the face of the homogenized “modern western” style that had swept the continent. Rickey also recorded eight three-minute sides of Texas squares for Folkraft and four for C.P. MacGregor.

In 1952, Rickey became the editor of *American Squares*, the oldest national square dance magazine. In contrast to the Los Angeles-based *Sets in Order*, which dealt almost exclusively with the emerging “modern western” dance form, Rickey emphasized the diversity of regional square dance styles in the United States and Canada. *American Squares* changed owners and editors several times in its history; Rickey was by far the most informed, meticulous, and literate person to edit this or any other square dance publication. He had strong opinions about the merits of different dance traditions, and of various practices within them, but he was always willing to print thoughtful commentary by those who held other positions. He relinquished the editorship in the late 1950s to devote his time to traveling the world, teaching square dance and international folk dance in 80 countries. The International Recreation Association and the U.S. State Department sponsored some of his tours.

As the prevailing style of square dancing became increasingly removed from tradition, Rickey focused more and more on international folk dance. In 1967 he moved to Brussels, Belgium, where he started and managed a European division of Folkraft and continued touring and leading seminars.

During the 1960s and 1970s he wrote or coauthored many books and articles on the dances of Eastern Europe. But his love for traditional squares and contras never faded; to the end of his career he called *American dances* at workshops. Some of his last presentations were recorded on video and can be seen on YouTube and at www.squaredancehistory.org.

~ Tony Parkes, based on personal recollections, a biography on the Phantom Ranch folk dance website, and several interviews catalogued on the Square Dance History Project website