

CDSS NEWS

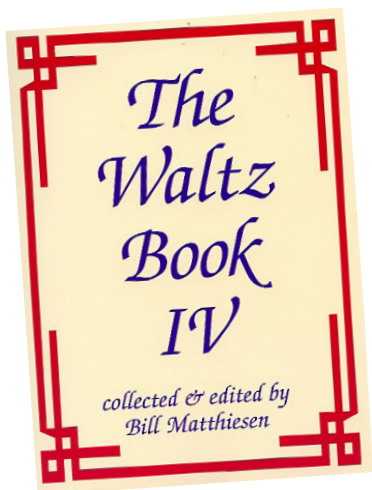
Fall 2013



COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.

Balance and Sing

Store update ~ Fall 2013



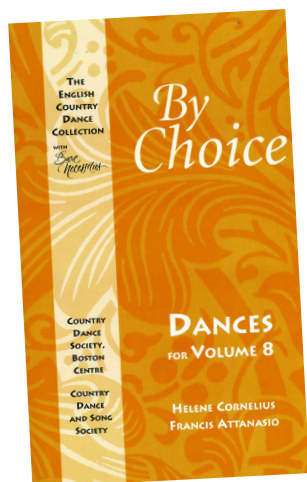
The Waltz Book IV

collected and edited by Bill Matthiesen

Bill Matthiesen does it again! The long awaited fourth volume of the popular *Waltz Book* series—this one with 88 newly-collected tunes—is in our store. It's a “must have” for any dance musician, and if you're not a musician, it's enough to make you want to be one. Tunes include easy ones for beginners and more challenging ones for experienced musicians, with a range of styles and traditions; some tunes are older, others more recently composed; and Bill has cited recording and publication references for the tunes. Waltzes include: Arran Boat Song (traditional), Blue Dress Waltz (Shannon Heaton), Cabernet (Molly Mason), Candles in the Dark (Jonathan Jensen), Chance Creek (Rodney Miller), Dark Island (Iain McLachlan), Daybreak (Owen Morrison), Flatworld (Andy Cutting), Flying Home (Jeremiah McLane), Långtan Efter Sally (Bruce Sagan), Leaving Lismore (traditional), The Love of My Life (Jay Ungar), The Ohio Blossom Ragtime Waltz (Dave Wiesler), Return to Crieff (Keith Murphy), Saari & Kristen (Max Newman), Sasha's (Julie Vallimont), That

Sultry Waltz (Larry Unger), Valse Des Fables (Adam Broome), Ville De Quebec (Chris Wood)—and that's less than a quarter of the tunes in the book. “A book like this,” Bill writes in the Preface, “happens only because so many composers and musicians are willing to share their work...”. Then we must thank them, and Bill, and then play or waltz to our heart's content.

\$15.00



By Choice: Dances for Volume 8

edited by Helene Cornelius and Francis Attanasio

By Choice is the latest book in the CDSS and CDS Boston Centre English country dance collaboration. It includes instructions and notes for twelve dances to accompany the Bare Necessities recording of the same name. *By Choice* is something of a complement to the previous Volume 7, *By Request*, which was a selection of dances chosen by the dance community; Volume 8 is a selection of favorite tunes chosen by the band itself. “To provide a volume of dances to accompany such lovely music is a treat,” says CDSS's Pat MacPherson. Of the dances in the book, nine are duple minor, all in proper formation. The remaining dances are a three couple longways, a two couples facing, and a four couple dance. The dances range in date of composition from 1651 to 2001. While the majority are from the 17th and 18th centuries, new dances are making their way into the repertoire, as seen here. Also of note is that many of the older dances have “modern” interpretations, which is a great illustration of the vibrancy and energy of a dance style that on the surface might be thought dated. Dances include: Angels Unawares, The Beggar Boy, The Bonny Grey-Ey'd Morn, Cockle Shells, Easter Tuesday, The Haymakers, Muriel's Measure, The Night Cap, The Princess, Ruffy Tufty, Softly Good Tummas and The Turning of the Year.

\$9.00

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CDSS NEWS

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Editor—Caroline Batson
Tune Editor—Peter Barnes
Dance Editors—Mary Devlin, Robin Hayden, Dan Pearl,
Jonathan Sivier
Song Editors—Lorraine Hammond, Jesse Pearlman Karlsberg,
Natty Smith
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vacation and will return in the next issue.

Get Emails from CDSS

We occasionally email store and office updates. Be sure your
inbox will accept mail from news@cdss.org, office@cdss.org,
and store@cdss.org to receive them.

CDSS OFFICE

116 Pleasant Street #345, Easthampton, MA 01027-2759
413-203-5467, fax 413-203-5471, office@cdss.org, www.cdss.org
Monday-Friday, 9 am-5 pm

STAFF

Executive Director, Rima Dael, x 100, rima@cdss.org
Bookkeeper, Anna Mach, x 113, anna@cdss.org
Business Manager, Bob Blondin, x 111, bob@cdss.org
Communications Director, Caroline Batson, x 101, caroline@cdss.org
Database/Membership, Christine Dadmun, x 104, christine@cdss.org
Development Director, Robin Hayden, x 107, robin@cdss.org
Education Associate, Mary Wesley, maryw@cdss.org
Education Dept Director, Pat MacPherson, x 106, pat@cdss.org
Education Specialist & Tour Manager, Nils Fredland, nils@cdss.org
Outreach Manager, Linda Henry, x 105, linda@cdss.org
Program Director, Steve Howe, x 102, camp@cdss.org
Store & Group Services Manager, Jeff Martell, x 103, store@cdss.org
Webmaster, Lynn Nichols, webmaster@cdss.org

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org; we'll be happy to forward your message. Biographies
and photos of Board members are at [http://www.cdss.org/
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The Country Dance and Song Society is a national leader in promoting participatory dance, music and song that have roots in North American and English culture. We believe in the joy that participatory dance, music and song bring to individuals and communities. Within the US and Canada, we educate, support and connect participants in these living traditions and we advocate for their vitality and sustainability into the future. Membership is open to all; benefits include the newsletter, online members list, 10% discount from the store, early registration for our summer programs, and associate membership in Fractured Atlas. CDSS is a 501(c)3 nonprofit organization; membership dues and donations are tax deductible. For more information: CDSS, 116 Pleasant Street #345, Easthampton, MA 01027-2759; 413-203-5467, office@cdss.org, <http://www.cdss.org>.

front cover: Dancers at Catapult Contra Showcase, Atlanta, May 2013; photo by David Pokorney (see article beginning on page 16)
back cover: CDSS's English Dance Week, Pinewoods Camp, August 2013; photo by Stewart Dean

Letters and Announcements

SUBMITTING ADS AND ARTICLES

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: 1,500 words, 750 words for essays and event reviews). We may edit for length and clarity.

Go to <http://www.cdss.org/upcoming-events.html> to see UPCOMING EVENTS. To include an event, send date, name of event, town/state, sponsoring group, website or phone/email to events@cdss.org.

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

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. Please send electronically to news@cdss.org (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent 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)

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SUPPORT

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 <http://www.cdss.org/ways-to-give.html>. 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 about bequests, wills, etc., go to <http://www.cdss.org/planned-giving.html>.

Feedback—Teaching College Students

Once upon a time I was a teaching assistant for an Introduction to World Musics course. The professor in charge of the course felt it was a waste of his time, and disparagingly called it "Ethnomusicology for football players." As Miranda Arana mentioned in her article, "Just dance and love what you're doing—Contra Dancing at UO," (*CDSS News*, Summer 2013), the students thought it was an easy way to earn required credits. Both the professor and the students were bored and unhappy and it was, sadly, a lost opportunity for all concerned. Years later, in the midst of my qualifying exams, I was asked to design exactly such a course. I answered that one simply cannot understand a musical culture without some sort of participation and the students would learn through singing, dancing and rhythmic interactions, attendance at performances, and guest lectures by musicians and dancers, etc. In the end I chose an alternate career path and never had a chance to try this out.

Which is why I was so thrilled to see that someone, at last, has put a plan like this into action. It is a win/win situation. Not only do the students gain a practical understanding of how music and dance relate to each other and the culture that underlies them, but the community also stands to gain in the longterm as the word spreads across campus about how much fun it is. College is the perfect age to discover a new hobby. How appropriate it is that in the process, they learn something about their own heritage. (I have been known to go on a long tirade about the absurdity of teaching underprivileged London children to play the gamelan while utterly ignoring both their immigrant culture and that of the indigenous population.) This article ought to be required reading for graduate students in ethnomusicology, anthropology and folklore, among other disciplines. Miranda Arana, I salute you.

Elaine Bradtke, Seattle, WA

From Miranda herself...

I just got back from playing with my band, Ladies at Play, at Catapult in Atlanta. It was amazing! I spoke with several people while there about their experiences with getting college students involved, and heard some interesting stories, including one that involved a biology professor giving extra credit to students who attend the dances at Wesleyan University in Connecticut. I am hoping my article can be used as a stimulus for getting a discussion going and that others will contribute their own experiences about getting college students involved. Maybe we can set up an online forum for this—we need to be able to share our experiences.

Thanks so much for all that CDSS does to promote this wonderful thing called contra dance!

Miranda Arana, Norman, OK

Editor's note: Send your teaching stories to news@cdss.org and to marana@ou.edu.

Feedback—Band Names

Love the article, “What’s in a Name,” by Jody Kruskal in the newest *CDSS News*! Contra Dan’s (originally Contra Dan’s Pickup Band) is the name of Houston’s open-to-all contra band. We used to have a band called Contraflow, formed soon after contra flow traffic lanes were first opened on some of the Houston freeways.

The band I’m in has had three names, attesting to the difficulty some of us have when choosing names. When we were brand new we called ourselves the Gnu Band, all the while trying to think of something better. I pick the tunes for the dances, and I used to frequently change my mind at the last minute after watching the walkthrough. Since my tune choices were always “Subject to Change” someone suggested that as the band name. It lasted for exactly one dance. Imagine that name on a flyer or a website! We finally settled on Perfect 5th. It fits because there are five of us and “perfect fifth” is a musical term. We’re certainly not perfect, but the more accurate Pretty Good Five Person Band is way too long.

Keith Holmes, Houston, TX

This is in response to Jody Kruskal’s article which requested other examples of interesting band names. The one that comes to mind is Illegal Contraband which I knew as the husband and wife team of Liza DiSavino and A.J. Bodnar. It appears on Facebook with two other members, Peter Blue and Zac Myatt.

Stu Shapiro, Elmhurst, NY

Hi folks. My favorite band name ever came from an all-woman St. Louis string band in the 1970s; they were known as Ladyfingers.

Paul Stamler, St. Louis, MO

Editor’s note: I asked Jody how his gig, mentioned in the article, had gone. “My focus group of family and friends rejected a bunch of great potential new band names that I had thought up,” he said. “Fuzzy Logic, Ticklish Fancies, Primitive Intellects, and Happy Apathy were all strenuously nixed. The presenters got sick of waiting for us to make up our minds and decided to reuse the name Squeezology, even though only half of the proper Squeezology lineup were playing the dance. Paul Friedman on fiddle and myself on Anglo concertina were joined by local Marc Glickman on piano. We sounded just fine and in the end our band name made no difference at all to the enjoyment of the dancers.”

What’s your favorite band name? My current fave is Free Raisins. Write to news@cdss.org.

2013 LC Award Update



The presentation of this year’s Lifetime Contribution Award, to Glen and Judi Morningstar, will be on Saturday, November 16, in Lansing, Michigan; details will be on our webpage later. In the meanwhile, read about this multi-talented couple, beginning on page 8.

Award Recommendations Sought for 2014

Do you know someone who has made a longterm and exceptional contribution to the mission of CDSS? Has this contribution benefited more than one geographical area or generation? Has he or she worked in conjunction with CDSS for more than twenty years? If the answer is “yes” to all of these, then you may know a future recipient of the CDSS Lifetime Contribution Award.

Examples of a significant contribution include: increasing the quality of what we do by inspiration, instruction or excellent example; bringing what we do to new communities; expanding the repertoire of dance, music and/or song through scholarship or original composition; working behind the scenes or enabling others to make these contributions.

Nominations for 2014 must be received by November 25, 2013. Send your recommendations to awards@cdss.org or to Awards Committee chair Mary Devlin, mary@mdevlin.com. If you prefer snailmail, send information to Mary at 2230 SW Sunset Drive, Portland, OR 97239.

Your recommendation must include the name, address, phone number and email address of the person you are recommending as well as your own name and full contact information. Recommendations must be for living persons. Be sure to include one page highlighting why the person you are recommending deserves the award.

The Awards Committee will review recommendations in early December and submit a short list of nominees to the CDSS Governing Board for its decision. A list of current and past recipients is on our website, <http://www.cdss.org/lifetime-contribution-awards.html>.

Editor’s note: Please note change of deadline—it is now earlier.

Help CDSS Fly!

Collaborating and fundraising for our Centennial festivities in 2015 will have us traveling to communities across the US and Canada—by air, in cars and on trains! Do you have airline miles you could donate to help us with travel? For 2014, we're looking for six individuals to donate miles. Contact Robin Hayden for details, robin@cdss.org.

2014 Camp Dates

It's fall, summer camp is over for now (it was terrific!), and we're planning for 2014. Here are the dates for our programs for next summer; program directors and special courses will be announced in the Winter issue and on our website by the end of this year, <http://www.cdss.org/programs.html>. Registration begins January 1.

CDSS AT PINEWOODS, Plymouth, MA

Early Music Week, June 26-July 3

Family Week, July 19-26

Harmony of Song & Dance, July 26-August 2

English Dance Week, August 2-9

American Dance & Music Week, August 9-16

Campers' Week, August 16-23

English & American Dance Week, August 23-30

CDSS AT OGONTZ, Lyman, NH

Family Week, August 2-9 (dates to be confirmed)

CDSS AT TIMBER RIDGE, High View, WV

Adult & Family Week, August 10-August 17

Correction

The formation note for Gary Roodman's dance, *Fostering Traditions*, published in the Summer 2013 issue, was inadvertently edited out. It is a duple minor longways improper dance. The correct version is online: <http://www.cdss.org/cdss-news.html>.

Obituaries

The following friends and members have recently died; obituaries will be posted with the online version of this newsletter in early September: Philip Zimmerman, Ayer, MA, May 14; Bernard Chalk, England, June 14; and Wayne Batcheler, New York City, August 1.

"CDSS Camp on the Road"—The 2015 Tour

Yay! CDSS is going to be a hundred years old in sixteen months. Okay, technically, nineteen and a half months; the actual day is in late March 2015, but still, one hundred—1.0.0.!

One of the events will be a tour, what Tour Manager Nils Fredland calls "CDSS camp-on-the-road," and it may be coming to a community near you. "Our weeklong residential camps," Nils said in a recent email to groups, "provide opportunities to learn in focused classes and workshops, while offering dancing, playing, singing and socializing during large gatherings. CDSS has been running camp programs for over eighty of our almost a hundred years, and we do them well. So well, in fact, that we're ready to take them on the road.

"We are planning to visit four to six communities as Tour Stops. We will be selecting expert teachers, who also are excellent performers, for stays of up to ten days in these communities. In doing so, we'll bring the experience from our camps right to your door.

"The mission of our camps is to educate, serve and celebrate. The mission of the Tour is the same: highly-skilled teachers will come to your community, lead workshops and master classes with local participants, performers, leaders and organizers. CDSS will partner with you to ensure that we meet your needs and will provide financial backing for large public dance, song and music events.

"Our ultimate goal is to boost enthusiasm for traditional dance, music and song in your community, to increase the skills and confidence of your local performers, and offer you concrete ways to bring sustained energy to your local events. We want to leave you feeling inspired and supported, and will follow up with you to make sure the lasting effects of the Centennial Tour are positive and sustainable."

If your community is interested in being a Tour Stop, read the info at <http://www.cdss.org/centennial-tour.html> or contact Nils Fredland at tour@cdss.org. The application deadline is September 30, 2013.

To read more about the Tour, go to <http://www.cdss.org/centennial-tour.html>. To read about our Centennial Goals, go to <http://www.cdss.org/centennial-goals.html>.)

Thanks, MCC!

A big thank you to the Massachusetts Cultural Council who just confirmed a grant to CDSS for fiscal year 2014..

Outreach Reaching Out

by Linda Henry

Collecting Stories

A questionnaire was recently sent to over one hundred people who have been offered CDSS Outreach Funding from 2008 (the inception of our current grants program) through 2011. This message launched a project to collect as many stories as possible about the ways CDSS support has benefited traditional music, dance and/or song communities throughout the US and Canada. (Grant recipients from 2012-13 will be contacted after enough time has passed to see the longterm impact of our support.) Glimpses of these personal experiences can spark others to create projects and events to enliven their communities. They can also help past, present and future donors see the myriad ways their contributions have made and will make a difference. If you received this questionnaire and haven't yet responded, it's not too late! Please contact Linda Henry at outreach@cdss.org with any questions as soon as possible.

Grant Update

In June 2013, CDSS Outreach support totaling \$3,175 was offered to these projects and events:

- Scholarship for Cumberland Dance Week—partial scholarship to help budding caller attend contra callers' workshop at Cumberland Dance Week (KY)
- English Country Dance series—new series of eight monthly English country dances for Columbia region (MO)
- Supporting Classroom Teachers to Dance with their Students—pilot project to develop training materials for K-5 classroom teachers who want to introduce their students to traditional dance (ME)
- Dare To Be Square West—square dance weekend including workshops (dancing, music, calling) to promote and preserve traditional square dancing (CA)
- Cape Ann Contra Dance—series of new intergenerational contra dance events (MA)
- Travel assistance for Appalachian clogging team—support for college team from NC to perform at 49th International Folklore Festival in Billingham, England
- Dancing with Style—workshop for Vancouver ECD community, with mentorship for new musician (BC)
- Preparing for the Next Level—workshop to help contra callers learn what they need to plan and call a successful evening of dancing (PA)
- Winter Dreams English Country Ball—four-hour ball to bring together dancers from ECD communities throughout southern California (CA)



Family dance, New York City, May 2013 (Richard Lurie, Kitsune Media)

CDSS Outreach Funds at work...helping others make things happen.

If you have ideas about ways to support your music, dance and/or song community, CDSS can help! Contact Linda, linda@cdss.org, or visit <http://www.cdss.org/outreach-funds.html> to apply for funding. Upcoming application deadlines are October 1, 2013 and February 1, 2014.

“Delightfully Consumed”—How Music and Dance Took Over Glen and Judi Morningstar

as told to Caroline Batson, *CDSS News* Editor

Glen and Judi Morningstar, an integral part of Michigan’s folk dance and music community for this past thirty-five years, are this year’s CDSS Lifetime Contribution Awardees. They have played and written music, called and written dances, taught music and dance, published music and dance books, led international music and dance exchanges, and facilitated leadership workshops—in short, they have accomplished much and inspired many (and been inspired by many, Glen and Judi will tell you). The article below is based on email correspondence with them, July-August 2013. The Award presentation and party will be in Lansing, Michigan on Saturday, November 16; details are at the end of this article and at <http://www.aactmad.org>.

~ C. B.



Judi and Glen Morningstar (left) with Rosemary Kornacki and Tom Radcliffe in their group, Simple Gifts, April 1977. The four connected as members of Paint Creek Folklore Society and promoted it during their performances in malls and historic museums. The group began as concert performers, then moved into playing for dances with Burt Schwartz in Detroit.

The Beginning of Music and Dance

The multi-talented Glen and Judi Morningstar are musicians (fiddle and five-string banjo, Glen; dulcimer and piano, Judi; and bass and mandolin, both), dance band leaders (both), dance leader and organizer (Glen), tune author (Judi), and they are dancers (contra and English country dancing, eighteenth and nineteenth century historical dancing, square dancing, recreational dancing), AND they are singers (shapenote singing, folk song), dance researchers and educators. They are busy people.

Music has always been around them. Judi's dad, Adrian "John" Emery, was a guitar player and grew up joining in the house party dances of the day; her granddad, Henry Emery, was a harmonica player; and her mom, Eva, was a stride piano player. Her other granddad, Herbert Smith, was a fiddler and played with his brothers in their family band. A lot of music was played in their home while she was growing up.

Glen's parents were Grange members and dancers, traveling the polka and Grange hall circuits in Saginaw and Bay Counties, Michigan. Both sets of grandparents, the Crellers and the Morningstars, were Grange members and dancers too. Glen's parents, Glen Sr. and Ruth, met at a Grange dance. Glen and his sister, Sue, joined in as youngsters. The music of his uncles, Bill and Norman Creller, guitar and mandolin, was always around the house. Uncle Bill was in a country western band (now he plays Hawaiian guitar...builds them too). Uncle George Lukezic played bass in a polka band out of Saginaw... he was "spot on," Glen says.

Into these musical households, Glen and Judi were born, three days apart and across the street from each other, in Saginaw. Their families moved to different neighborhoods when they were very young, so they didn't officially meet until teenagers, at neighborhood baseball games, and then at the same high school, where they started going steady. I'm not sure if they courted each other with music, but Glen used to ride his horse to meet Judi when she was visiting friends near his home. Upgrading to a car helped their relationship, they say.

The Folk Community

Music, dance and song became a larger part of their lives when they moved to Rochester, Michigan in 1975, with Glen's transfer to Chevrolet Manufacturing R&D. There they discovered the Rochester Folk Workshop, and from there were connected to the traditional music and dance community in southeast Michigan. Paint Creek

Folklore Society, led by Vince Sadovsky and John Carter, was just forming, as well as the Detroit Country Dance Society, led by Burton Schwartz and Paul Tyler. These connections broadened quickly to include rising Michigan dance communities in Ann Arbor, East Lansing, Holland, Kalamazoo, Grand Rapids, Midland and Traverse City. Glen and Judi were "on fire," they said, learning to play additional instruments through other Paint Creek members, and honing their traditional dance skills. In 1979, encouraged by Burt Schwartz, they traveled southward to Berea Christmas Country Dance School and that REALLY got them hooked. They returned to Berea CCDS in 1981 to join the staff leaders for many enjoyable years.

Organizing—the Start of Many Things

They still have the plaque on the wall. Judi and Glen, along with music pal Tom Radcliffe, played their first gig for the Fenton Cub Scouts, in Fenton, Michigan on February 14, 1977. Judi played Appalachian dulcimer, Glen played banjo and Tom played guitar, and they sang the popular folk songs of the day. They had met Tom at PCFS, and Tom and Glen were the President and Vice President by then. Judi, too, served as both, and she and Glen each had terms as the newsletter editor. Judi, a.k.a. Aunt Lu, wrote a nearly-monthly article, "Ask Aunt Lu," for Paint Creek Folklore Society's newsletter, Keepin' Tabs.

"Dear Aunt Lu... My husband recently took up the fiddle. It's awful listening to him practice, it sounds like he's torturing our cat and the neighbor called the ASPCA. I hate to discourage him but he's driving me MAD! Signed, Raving & Ranting

(Aunt Lu's response) "Dear Raving... This is a common problem among couples where only one decides to learn an instrument. Here are a few hints: Take up the fiddle with him (this will give you empathy). Buy him a mute (it works wonders for your nerves). Banish him to the basement. Encourage him to practice the same time every day and find something else to do, preferably in another city."

Along with Tom, Glen and Judi organized the Paint Creek annual concert in 1977 as a society fundraiser...Tin Whistle Coffeehouse it was called, and it still runs today. A year later they organized the Olde Michigan Ruffwater Stringband from members of the folklore society who had either been playing for concerts and dances or were looking to be a part of that fun. With other members of Paint Creek, they organized annual music, song and

dance picnics. The picnics grew into a Zing into Spring weekend (cohosted with the Detroit Folklore Society), and then an annual May Play Day, a mini-festival, with traditional music, song and dance workshops, a Maypole dance, an early evening contra and square dance, and evening concert. Paint Creek officers Gene Menton and Rick Ott worked with them to organize the first one, and it was held at Detroit Country Day School where Gene was teaching. From the dancing fun at the May Play Days, came the annual Starry Night for a Ramble Contra and Square Dance, launched in 1984, organized with Jan Boonstra Pavlinak and Susan Grace Stoltz, and it, too, continues. Judi has been the annual band leader for the Paint Creek Country Dance Orchestra for many years, along with JoAnn Shulte and others; they gather annually, practicing that year's tunes for the Starry Night dance.

In the 1980s, Glen and Judi were "delightfully consumed" with organizing music, song and dance events. Ruffwater had been playing in Greenfield Village, Dearborn, as part of the offerings of the Original Dulcimer Player's Club, and Glen started leading impromptu dancing in front of Henry Ford's family home and the Village Town Hall. They caught the eye and ear of Bob Eliason at the Village and started the monthly Lovett Hall dances in October 1981, with Glen leading the dances and Ruffwater playing the music; guest callers and groups performed as well, right up until the dance was retired in 2005. Meanwhile, Judi helped organize a women's band called Just Friends, with Lori (Thompson) Cleland, Cecelia (Horodko) Webster, and Rosemary Kornacki, with a focus on concert presentations in the traditional and folk styles. Their reputation grew and they performed at a number of national festivals including the Philadelphia Folk Festival and the Old Songs Festival.

The Danish-American Exchange and Michigan Dance Heritage

At Berea Christmas School in 1982, Dr. John Ramsay asked Glen to organize a music, song and dance exchange with a group of musicians, singers and dancers from Denmark. Away they went! Conversation began among Thy Folkedanserslaug (folk dance group) and Thy Spillemandslaug (music group) in Denmark, Paint Creek Folklore Society in Michigan, and the Frankfort Country Dancers in Kentucky. A year and a half later, twenty-five musicians, singers and dancers came from the Thy region in Denmark to stay for a week in Michigan and a week in Kentucky, presenting their music, songs and dance. They stayed in local homes, including

Glen and Judi's. "It was phenomenal," Glen and Judi said. The following year (1985), the Kentuckians and Michiganders traveled to Denmark to perform there, and then to Sweden with their host families. The exchanges were repeated in 1987 and 1989, opening Glen and Judi even further to the power of connection among a community's musicians, singers and dancers.

Also in 1982, Don Coffey and "T" Auxier launched Kentucky Summer Dance School, and the Morningstars were thrilled to be a part of the staff in its early years, learning a ton of practical information about working with organizers and other musicians, callers and dancers. Four years later, at Berea Christmas School, Peter Baker, Jonathan Robie, Jean Gal and Glen, four of the Michigan dance gypsies who were there put their heads together—it was time to have a week or weekend of similar music, song and dance back in Michigan. The four brought the idea to the Michigan folk community, and, with their support, Michigan Dance Heritage Fall Dance Camp was launched in September 1987. Bob Dalsemer, Joel Mabus and Bud Pierce were the first headliners... "perfect." An MDH Spring Dance Camp, called Trillium Twirl, was added by the dance community in 1992 to fulfill the large demand for this grand fun...both are weekend camps and, yes, they, too, continue to this day.

Ambassadors of Music and Dance

In 1976, Glen and Judi's involvement with Paint Creek Folklore Society opened the door to sharing traditional music, song and dance at a variety of venues in Michigan. They enjoyed being ambassadors for the traditional arts at shopping malls, town festivals, weddings, barn dances, birthday celebrations, family reunions and, ultimately, to their community. They saw the membership of PCFS grow from twelve to seventy over five years. Their good fortune in being connected to the Henry Ford Museum and Greenfield Village for almost twenty-four years allowed them to host over two hundred contra dances in the hall that Henry Ford built specifically for traditional dance...sprung floor, crystal chandeliers, winding staircase, panorama of second floor windows, bandshell. They met many people from across North America and Europe at those dances, they said, and believe they left a positive feeling of good music and fun dancing (and a great museum) with them. The Danish Exchanges were very influential on the global perspective of traditional music, song and dance for the Michigan and Kentucky dance leaders. Participating in launching Michigan Dance Heritage's two weekends



Buddy McMaster with Judi Morningstar playing at the Baddeck Town Hall dance, Cape Breton Summer School, June 24, 2005. Photo by Don Cardwell, Dearborn, MI, Summer School organizer; used with permission.

are a real boost to keep the energy in the traditional arts at a high level for their local dance community.

One special highlight happened in 2005 when they were hired by Don and Rhonda Cardwell of Dearborn to lead the dancing for their Cape Breton Summer Dance School at the Gaelic College in St. Ann's on Cape Breton Island. They were immersed in dance workshops and Cape Breton culture presentations each day there. In the evening Glen led dancing in Baddeck for the many styles of dance sets found around the island. The musicians...“wow!” Jerry Holland, Buddy MacMaster, Roberta Head, Bara MacNeils, Mac Morin and more. A photo of Judi playing with Buddy is priceless. Over the years, their band's core of hammered dulcimers, has kept Glen and Judi involved with the dulcimer festivals in Michigan and the Midwest—leading instrument workshops, shapenote singing, and performing for concerts and dances. This year marks thirty-five consecutive years at the Evart Dulcimer Funfest. It's like a big family reunion, they say: singing, dancing, concerts, workshops, jamming, eating, camping. “Yay!!!” they say.

Influences

Who has inspired you musically, I asked. Bands like Bill Spence and Fennig's All Stars, they said. The Highwoods Stringband, the Red Clay Ramblers, Hillbillies from Mars, and Bare Necessities. Instrumentalists Dudley Laufman,

Randy and Rodney Miller, Laurie Andres, Shane Cook, Buddy MacMaster, Jerry Holland, Bud Pierce, Jay Round, Bob Spinner, Bob Hubbach and Les Raber.

Dancewise? Glen's biggest inspirations came from Burt Schwartz in Michigan for his historical dance work, Bill Alkire for his fun squares out of Ohio, Carole Howard from Central Michigan University for her recreational dance leadership skills, Bob Dalsemer, Tony Parkes and Ted Sannella for their contras and squares. Don Armstrong from Colorado stands out for his contras, his personal skills with people, and his promotion of our traditional dances worldwide.

And organizationally? There are so many, Glen and Judi told me. Notably, Don Hays and Debbie Jackson from Paint Creek Folklore Society, John Ramsay, Joe and Patty Tarter from Berea Christmas School, Peter Baker and Jerry Hickman from Midland Folksong Society, David Baur from Trillium Twirl, Don Armstrong from the Lloyd Shaw Foundation, Don Coffey from Kentucky Summer Dance School, Svend Hamborg from Thisted, Denmark, Bob Dalsemer from everywhere good, Ted Sannella from Maine, Don Theyken the personable collaborator from Michigan, and a host of skillful organizers from AACTMAD (Ann Arbor Council for Traditional Music and Dance), the Ten Pound Fiddle (East Lansing), and the Oakland County Traditional Dance Society—“What they accomplish each year is astounding!”



The Ruffwater Stringband at the twentieth anniversary of the Lovett Hall “American Contra Dancing” series, October 7, 2001.
Judi is the middle dulcimer player; Glen, with fiddle, is on the far right

Recordings

Not content to continue to lead dances, form bands, organize events, support their local dance and music societies, and perform, Glen and Judi... and I don't know how they do it, but they do...record (both); compose, lead bands and write music books (Judi); and teach music and dance in elementary schools and homeschool communities (Glen).

Their first Ruffwater Stringband recording was in 1981—"Michigan Winter" and was a 33-1/3 LP on vinyl. DGA Productions brought their portable recording studio to Lawnridge Hall in Rochester which was the home base for Paint Creek Folklore Society. They were all in one big room together, thirteen of them, with their individual microphones. The band had practiced hard for the seventeen cuts and they recorded it all in two sessions. It mixed easy and had a great live sound. The second recording was "Michigan Spring," produced in 1992 at Numark Studio in Utica on audio cassettes and leading edge CD, and, again, recorded in one big room with individual microphones. But this time sound "fences" were added for this recording to allow more separation of the fiddles from the dulcimers from the piano etc. It, too, mixed pretty well and still had a good live sound. They also did a number of small diameter 33-1/3 instructional records for the Lloyd Shaw Foundation from this collection of tunes. The third recording was "Michigan Summer" and was a CD in 2002. They stepped into the digital age with this recording—no longer in one big room, but rather recording the bass and rhythm tracks first, then the melody tracks separately, then the vocal tracks. It was a techie geek's dream. Michael King Studio in Birmingham coordinated all of this recording, and it was substantially more work to mix, but turned out well. Judi has enjoyed recording two cassettes, "A Dulcimer Holiday" and "Here's to Song" with Just Friends. Although they never made the digital crossover, they're proud of both recordings. She also is heard in two CDs, playing piano for Bob Hubbach in "Up North, Down East," and more recently in "Out the Buckhorn Way."

Homeschooling

When they began leading youth dances in 1986 they were delighted that a group of about two dozen homeschoolers wanted to partake in traditional music and dance. This first group grew rapidly each year, spawning a new group of homeschoolers that then began their own annual dance. Both groups continued to grow and by 1996, attendances of one hundred eighty young people were common. A third

homeschool dancing group spawned from the second group in 2002 and this group grew VERY quickly through the support of the Center family out of Royal Oak. In 2010, the Center family group moved to a new dance club facility in Madison Heights and attendances of four hundred and five hundred young people have amazed them. In the past year, Glen has received requests to lead these dances for homeschool groups in Memphis and Hart, Michigan, whose members had attended the dances in southeast Michigan. The Memphis group was organized by an energetic fifteen-year old young lady named Hannah. The first dance there saw one hundred forty teenagers attending. The expansion is underway!! Glen and Judi see the next two generations of traditional dancers, musicians and singers coming in part from these homeschool groups and the elementary schools where Glen is leading his Dance Your Way Through History program [see web extra]. The Morningstars' goal is to provide a fun, significant social experience for these young people so it becomes an instinctive part of their lives. They know that someday soon these students will be playing the music, leading the dancing, singing the songs, and organizing the events for their generation.

Over the Years

I asked Glen and Judi if their perception of traditional dance, music and song has changed over the last thirty-eight years. "YES!!," they said. It had become increasingly clear to them, they told me, that the necessary things for a healthy lifestyle are found in traditional music, song and dance. The benefits of discipline, working together, exercise for a healthy body and mind, self-confidence, organization skills, shared respect, social skills and much more, are all to be had in the traditional music, song and dance world we live in. Now, how do we engage even more people to join us and realize these benefits, and share the fun?," they ask each other. And us, the readers.

Retired? Ha!

Glen is retired from General Motors and Electronic Data Systems where he held many positions in Manufacturing Engineering and Information Technology. His profession has shifted to leading dance programs in schools, historical settings, for dance communities around Michigan and dance weekends across the country. He also does community volunteer work as an advanced Master Gardener. Judi taught Appalachian and hammered dulcimers and piano for many years, and still takes



Lovett Hall's seventy-fifth anniversary dance, October 27, 2012. Glen, far left, called part of the evening (photo by Doug Plummer)

the occasional student. She is a prolific tune writer and book publisher, as well as an avid reader who volunteers at Highland Township Library, and she designs and constructs her own jewelry when it's time to relax a bit. Her immediate goal is to update the music notation in her Ruffwater Fakebook to take advantage of the crisp and clear notation in more modern music applications. Nothing has changed—they're still busy people.

From Music and Dance, Into Music and Dance

Over the years, occasionally, not too often, but from time to time, I hear or read concerns about the lessening of the traditional music, song and dance community. But with folks like Glen and Judi Morningstar, their friends and fellow organizers in Michigan and elsewhere, strong folk communities have been and are being built. To throw oneself so enthusiastically, over so many years, with so many accomplishments to your name and still keep going, may be unusual to some, but the Morningstars of our world keep me feeling that the traditions we love are in superb hands as they pass from generation to generation.

“What are the most valuable thoughts you’ve taken away from your activities so far?” I asked at the end of the interview. “The memories of caring, dedicated, forthright people around us,” they said. “They have made our activities a true delight. What a joy to work with people in all the aspects of traditional music, song and dance, who lean forward and pour their hearts into making this community click.”

I can't say anything better about these two people myself. So, on behalf of the Country Dance and Song Society, I say thank you, Glen and Judi Morningstar—you have leaned forward and poured your hearts into our community, making it stronger and longer lasting by your gifts of music, song, dance, friendship, organization, and the ability to inspire. It's a joy to honor you with this year's Lifetime Contribution Award. Long may you thrive.

See more photos, plus video and audio, in the web extras for this article.

Please join the Country Dance and Song Society
and the Michigan song and dance community
for a special dance party to celebrate and honor the recipients of
the 2013 CDSS Lifetime Contribution Award,

Glen and Judi Morningstar



on Saturday, November 16, 2013 ~ 5:00-11 pm
Central United Methodist Church, 215 N. Capital Avenue, Lansing, MI
(Admission is free)

5 pm ~ Potluck & Singing
7 pm ~ Grand March, Historic & English Dances
8 pm ~ Presentations & Recognitions
8:30-11 pm ~ Contras, Squares, Waltzes & Hugs

For housing requests: contact Laura: steinl@msu.edu
For general info: gretchen.preston@gretchenhouse.com or 734-260-9027

*For more about the CDSS Lifetime Contribution Award,
see <http://www.cdss.org/lifetime-contribution-awards.html>.*

Putting on “Techno” Contra Dances

by Will Loving

Amherst, MA Techno Contra Dance: photo by Will Loving

The following is my response to questions on the Contra Dance FB page about how to plan/run/manage a techno contra dance.

Introduction

Over the last couple of years I've organized a number of dance events, including ContraEvolution, which often go by the name "techno" contra dance in the Northeast US but also are referred to as "crossover," "livetronica," "electro-acoustic," and, for fully pre-recorded music events, "electroflow" in other areas. (Thanks to Peter Clark for some of those terms.) When other contra dance organizers ask me about putting on one of these dances I try to start with giving them a sense of what dancers think of or expect and then follow up with the some important notes on logistics, safety and technical issues.

There are two main components that I think distinguish these dances from a more traditional contra dance: 1) music that includes one or more of the following: looping, beat mixes, sampling, remixing, unusual instrumentation, non-32-bar music, the use of nontraditional music or musical references, particularly in terms of samples; and 2) lowered lights and "club" or "theatrical" style lighting.

Music

In my experience, what is considered techno or crossover music runs the gamut from Perpetual e-Motion on one end of the spectrum, where the music is entirely live but there is extensive use of electronics to modify and loop the music, to what Jeremiah Phillip Seligman and Eileen Thorsos do, using fully pre-recorded music tracks. (Eileen, to my knowledge uses more traditional though still very modern music such as the Peatbog Fairies, while Jeremiah mostly works with Top 40 remixes. I believe Jeremiah also sometimes does some remixing on the spot.)

In between those two extremes are groups like Firecloud (Julie Vallimont's group) and Phase X (Christopher Jacoby's group) which use pre-mixed samples, beats loops but then play live instruments such as keyboard, fiddle and guitar on top of that. Firecloud also recently added an effects artist DJ Nanocannon (Andrew Hylinsky) who is creating and adding electronic effects live and in coordination with the music and the dance.

I would say that the biggest considerations around music are the additional challenges for the caller and the loss of spontaneity that comes with a fully pre-recorded gig. Having an experienced caller is very important, especially if your music source

is still figuring out what they are doing. The music is frequently not 32-bar square and it sometimes drops down to just a beat loop, so for the caller and the dancers there is no clear A1 to start the dance again. Callers, including *very* experienced ones, have sometimes had to resort to counting, though the musicians sometimes have electronic ways of counting the beats and tracking the start of the dance. The lack of clear A1-A2-B1-B2, as with more traditional music, also means that the caller may need to call longer before dropping out, will need to be ready to jump back again if they see things starting to fall apart across a darkened room, and may in fact have to simply call all the way through on most dances (also see note below on higher proportion of inexperienced dancers).

The other major concern about some techno dances is the potential loss of that magical interplay between musicians, caller and dancers that happens with live music. With fully pre-recorded or DJed music, that ability for the band and caller to inspire and be inspired by the dancers is lost. It is a loss not just for the dancers but also for the caller who may wind up sitting by her or himself on the stage because the person doing music has joined the dance knowing that the recording will eventually end on its own. (This had a very dispiriting effect on at least one very experienced caller that I know.) This, of course, is only an issue with fully pre-recorded music and the positive side of the tradeoff is that dancers get to dance to current music that they know and often will sing along with, which is really fun.

For the Downtown Amherst series, we provide a mix of techno experiences including occasional fully recorded music events, but in terms of programming, our organizing committee leans toward music that includes live instruments in addition to electronic and or pre-recorded sources.

Club or Theatrical Lighting

For lighting, we learned early on to avoid bright flashes like strobes and fog. We also make sure to have background wash lighting along the walls and near the sitting area using torchieres and PAR cans turned toward the walls. Our lights are heavy on black lights (I highly recommend the Chauvet brand panels, available new or on eBay) and dot lasers that create swirling patterns on the ceiling and walls. Depending on who is managing the lighting we've also had various other kinds of lasers that make swirling colored patterns and beams. You can find someone locally who does this kind of things for a living; just be clear with them about things like fog and strobes. You will lose dancers if you have

either of those present.

The biggest issue about lights is that many techno dances are simply too dark. This is a problem for both the callers and the dancers. The callers cannot see well enough to be able to track what's going on, even during the walkthrough, and have expressly communicated that to me. And, the dancers cannot see each other well enough to dance safely. The safety issue is of particular concern because techno dances tend to attract a high proportion of new and novice dancers who often have a hard time maintaining position and knowing where to go even in a fully lit room.

Techno dances also attract a higher number of dancers who will try flourishes such as extravagant dips at inadvisable times and without good awareness of their fellow dancers. They will then be imitated by the very new and less experienced dancers who want to try that very cool move they just saw someone do. Mix all that together in a dark and crowded room and you will definitely have the potential for more, and more severe, injuries.

Having seen dancers seriously injured and knocked nearly unconscious in fully lit rooms, it's important to seek a balance between fun club lighting and enough light for both the callers and dancers to see each other well and stay oriented on the floor.

Black lights are really fun if you can get enough of them going. They light up people's clothing (you can include a mention of that in the publicity—"wear your best black light clothing") and teeth and make it easier to see. We have a stack of yellow highlighters near the door and on the stage for anyone who wants to write or draw on their skin (many do), and people also bring glow bracelets and necklaces. At our annual ContraEvolution event, we also had Eve Christoph doing body painting with UV-reactive paints which was really fun.

Other Considerations: Sound Equipment and Volume

For any techno event, you should have a good sub-woofer. If you don't normally use one for your dances you should get one for any techno dance you put on. Check with the musician(s) as they sometimes have their own and if they don't or can't bring it to your gig you should rent one. Having heart-thumping sub-bass is really part of the techno sound environment. For ContraEvolution 2012 at the Guiding Star Grange, Ed Howe (who does professional sound as well as being half of Perpetual e-Motion) actually setup two sub-woofers.



Having a sub-woofer or doing a techno contra dance does not however mean that the sound needs to be overly loud. Properly done sound can provide the thump of the bass line and the beauty of the live music without reaching a decibel level that leaves people's heads hurting. Badly done sound - electronic or traditional, even at a reduced volume can still feel too loud because it's not balanced properly. That means you need to have a knowledgeable sound person for your techno dance, someone who really knows what they are doing and how to fine-tune for your hall. Ed Howe, Bob Mills and Dan Richardson are masters of this, but there are many others who have the knowledge and experience to make it sound great at the lowest necessary level.

Be in communication with the performers about volume and your expectations and be aware that the musicians often have the ability to adjust gain before it hits the sound board. You may find it louder than intended even though the board settings haven't changed.

Legal Concerns/Copyright and Intellectual Property Issues

Most traditional contra dance music is in the public domain or under Creative Commons license and the music industry lawyers, to my knowledge, mostly come to the conclusion that there are no licensing fees to be pursued from live music contra and English country dances. However, when you start using copyrighted and pre-recorded music of other artists for dance events that you are charging money for, then, like any club, DJ, radio station or music source like Pandora or Spotify, you need to be paying licensing fees to the artists for using their music.

The main way that those license fees are collected in the US is through arrangements with ASCAP/BMI. You pay an annual fee based on a formula for the number of events you are doing and the amount of money you make on them. When I taught swing dance classes lone to three times a week using pre-recorded music, I paid \$80-100 a year. Lisa Greenleaf, who does "alternative music" contra dances with pre-recorded music, is one caller that I'm aware of who has ASCAP/BMI licensing for her usage of copyrighted material. I'm well aware that very little of that money makes it back to the actual artists, but if you are acting as DJ for a techno contra using recorded music, then you should be aware that you are liable for licensing fees and the ASCAP/BMI lawyers will probably find you eventually. DJs who regularly play in clubs can often rely on the club to pay the licensing fees, but for non-fixed locations, it comes back to the DJ.

Additional Thoughts and Comments

AGE—Is cross-over or "techno" contra only for younger dancers? I can answer that with an unequivocal "no." While marrying the words "techno" and "contra" and "dance" together is a definite draw for younger dancers, we have dancers of all ages and experience level coming to these dances. At last night's Downtown Amherst techno dance with Ed Howe and Julie Vallimont playing, we acknowledged and honored the eightieth birthday of John Leonard who has been a regular at our dance. And I know that we have at least one other octogenarian as well as plenty of people in their forties through seventies. They are welcomed and appreciated by our younger dancers.

ATTRACTING YOUNGER/NEWER DANCERS—This is really a much longer discussion, but I get asked this question a lot so I'll just put it out two questions for you to consider:

1) How many people under thirty or thirty-five do you have on your organizing committee? I think it really comes down to that. If you have young people who are involved and have a say and a stake in how the dances run then you will see more of them at your dances. The Downtown Amherst Organizing Committee has roughly eight members. I'm fifty-six and the rest are under thirty. Publicity is a good way to start. I know of one dance that started attracting many younger dancers after an under twenty-five year-old took over doing publicity.

2) Is your dance located where students can easily get to it and get home by walking or reliable bus access (especially late at night)? This is also key, especially as gas prices get higher. You may wish to consider finding another location closer to students and young people and either alternating the location or running a second dance each month in a more student/young people friendly location. Doing outreach to universities and colleges is also a good idea. Offer a discount if they bring a van load, go to the college and run an on-campus intro dance, get listed in the off-campus activities listings, and, most importantly, find someone on-campus who is willing to organize and promote and possibly learn to drive the van.

Appendix and Other References

This is a short list of the folks I know of who play or call for techno dances, all US-based so far. Please message me with additional performers that you consider to be techno-oriented and where they are based. The caller list is simply those that I know of who have done and enjoy techno dances (not all

callers do). Any experienced caller could do one, I'm sure, if they were interested.

MUSIC—DJ Improper (Jeremiah Phillip Seligman, DC area, DJ), Ed Howe & Julie Vallimont Duo (Boston/Maine), Erik Erhardt (New Mexico, DJ), Firecloud (Julie Vallimont, Andy Reiner, Andrew Hylinsky, Boston area), Jordy Williams (Asheville, NC), Julie Vallimont and Max Newman Duo (Boston area), Perpetual e-Motion (John Cote, Ed Howe, Maine), Phase X (Christopher Jacoby, NJ/NY area).

CALLERS—Brian Hamshar (VA), Bob Isaacs (PA), Clinton Ross (TN/NC), Diane Silver (NC), Donna Hunt (PA), Eric Black (CA), Erik Erhardt (NM), Janine Smith (MD area), Jesse Edgerton (NC/TN), Laura Winslow (NJ), Lissa Bengston (TX), Lisa Greenleaf (MA), Maggie Jo Saylor (NC), Noah Grunzweig (OR), Rick Mohr (PA), Ron Blechner (MA), Steve Zakon-Anderson (NH), Tina Fields (CO), Vicki Herndon (TN), Wendy Graham (CO), Will Mentor (NH).

What We Use for Lights

This is a list what we have acquired so far, new and used, mostly black lights and lasers. We seek to illuminate the walls, ceiling and floor rather than shine directly into the dancers. In a darkened room, the light rope and Christmas lights are good to define the walls, edges of the stage and speaker stands, all of which provide visual reference points for dancers and increase safety.

- 1 Chauvet SlimBANK LED UV blacklight panel (very strong; recommended)
- 4 Chauvet Shadow LED UV blacklight panels
- 2 Chauvet red and blue lasers
- 1 Chauvet Hemisphere five color laser
- 1 American DJ Waterfall 2 light (older non-LED version with fragile halogen bulb)
- 2 Chauvet 9' mounting tripods
- 100 feet of blue LED light rope
- white or colored wash lights (PAR cans) pointed at walls for backlighting
- clamps for mounting Shadow UV panels to speaker stands etc.

For an interesting history of the techno contra evolution, see Alex Krogh-Grabbe's CDSS blog post at <http://blog.cdss.org/2011/06/crossover-contra-dancing-a-recent-history/>. Also check out Ryan's Contrasycretist blog at <http://www.contrasyncryst.com>.

Thanks to Ron Blechner, Peter Clark and Alex Krogh-Grabbe for input and suggestions on this article.

Addendum—Sound People (mentioned in article)

- Ed Howe, Perpetual e-Motion/Sound of Perfection, 207-380.5538, groovatic1@hotmail.com
- Dan Richardson/NotTooLoud.com, 413-588-1656, dlr@nottooloud.com
- Bob Mills, <http://www.bobmills.org>

"Putting on Techno Contra Dances" was originally in response to a question on the Contra Dance Facebook page, https://www.facebook.com/editnote.php?draft¬e_id=10151541411764182&id=839937191. Will revised and expanded it slightly for publication here.

Will Loving has been contra dancing since 1980 and is the founder of the Downtown Amherst (MA) contra dance series (<http://amherstcontra.org>) and the annual ContraEvolution event. He loves dancing and helping people discover the joy of community dance. His Caller's Companion software is widely used by callers around the world.




ASCAP/BMI Clarification (9/25/13)

I just read the article about techno contras (interesting! And very glad you mentioned about the dark lighting causing problems—the Portland techno dances have been too dark).

I have a comment about just one little part of this fine article. Will writes "most traditional contra dance music is in the public domain or under Creative Commons license, and the music industry lawyers..." This statement is misleading. It is true that trad music is PD, but most contra dance bands today play many, many tunes that are under copyright. In fact, it would be really hard to find a contra dance where only trad tunes were played. Quite a number of these copyrighted tunes are also registered with one of the licensing agencies (ASCAP, BMI, SOCAN, PRS and others), all of whom have reciprocity when it comes to collecting fees. I would venture a guess that it would also be hard to find a dance where a licensed tune was not played. Whether ASCAP chooses to go after the venue for a licensing fee is another matter. But in any case, I think that musicians should be aware that much of the music they are playing is probably under copyright and could be registered as well.

Sue Songer, Portland, OR



Catapulting Upward

by Luke Donforth



This is an article about Catapult, and about calling, and about me. Although nearly three hundred people attended the Catapult Contra Showcase over Memorial Day weekend, and I danced with, called for, and spoke with many of them, I can really only give you my own impression. Impressions are, like dancing or calling is, personal, even when shared.

So let me share a little about myself. My name is Luke Donforth. I've been contra dancing for over a decade, and calling for over half of that. I've danced and taught other forms, but contra is my favorite. I love the community, the live music and the energy. I currently live in Vermont, but have been lucky enough to be a member of the dance communities of New York, Connecticut and Texas, as well as visiting communities in Maine, Massachusetts, Wisconsin, California, Oklahoma, New Hampshire, Oregon and, most recently, Georgia.

Catapult Contra Showcase is the labor of love of Rob Harper, a CDSS board member. His work is a gift to Atlanta and the national dance community at large. His vision was to create a dance festival where new talent that was ready to "travel insane distances to share the joy of contra" could come together and perform for dancers and dance organizers from all over the country. The hope being that our community's ties would be strengthened beyond local dances, and that talent ready to tour the nation would get exposure that would lead to gigs in diverse locations.

Many bands and callers apply to perform at Catapult. This year's bands were Coracree, The Free Raisins, Ladies at Play, Steam, Uncle Farmer and Waxwing. The callers were Quena Crain, Luke Donforth, Jolaine Jones-Pokorney, Tavi Merrill, Kristin Seibert and Keith Tuxhorn. We all came from far and wide in the country for a four-day Memorial Weekend dance party. Each caller and each band was given one afternoon slot of contra, one evening slot of contra, and opportunities to showcase other skills or workshops. The pairings of bands and callers was random, but determined ahead of time so that we could match dances and tunes. There was over twenty-four hours of dancing. Jim Crawford and volunteers videotaped much of it and edited together demo tracks for bands and callers. Those tracks are available online at <http://www.youtube.com/watch?v=PrLRMM2gCy8>. Or check out <http://www.catapultshowcase.com> for more info and this year's talent (or see <http://www.youtube.com/watch?v=3dhKsjowF3c> for last year's video). Local dancers warmly hosted out-of-town guests and fed us incredibly well.

Catapult is far from the only dance festival in the country; Atlanta itself even has another one in November (more on that later). It's not the only one to feature a diverse ensemble of talent. The New England Folk Festival has new callers and bands as

does the Down East Friends of the Folk Arts festival. There are probably others around the country, but I'm most familiar with NEFFA (I'm a board member) and DEFFA because they are in my corner of the dance community. I have very much enjoyed calling at both, but they often don't bring in talent from far and wide because they are volunteer festivals that don't pay the performers. Catapult is trying to do something different. It's smaller than NEFFA, but by limiting itself to six bands and six callers, it can afford to hire talent from around the country (where "afford" means cover travel expenses; there's no take home pay). Catapult pays for folks from California, Florida, Maine, Texas and more to come out and perform, and draws dancers and dance organizers from those locations and others to cross-pollinate the dance community. Dancers are willing to travel long distances to pay for the joy of a dance festival, but it's hard for performers to pay to travel to work a weekend.

Calling a contra dance is work. It takes knowledge, confidence, humor, ego, musicality and tact to call a dance well. It takes even more of each to call for a festival, as well as endurance, experience, depth and dance variety. It's a phenomenal thing to be trusted by a group of folks to facilitate the best possible time for everyone involved. It's empowering and humbling, and the stakes get bigger as the number of people increases. You're the host of a party diverse in just about every metric (age, political leaning, experience, etc.), and your job is to make sure the dancers and the band connect. I've heard it described as "driving a school bus down a rush

hour freeway when you don't know where the blind spots are," which oversells the responsibility, but has emotional verisimilitude. Calling is a great rush when it goes well, and is a heck of a lot of fun.

Calling can also be very lonely. There are the hours in the car getting to gigs, the time spent pondering dances and programs, the insomnia where you lie awake writing yet another contra dance, not because the world needs another choreography, but because it just bubbles up and you won't sleep until you get it out. There's an intrinsic separation of being on stage and orchestrating the activities of a hundred

plus people that precludes you from taking part (usually). The band has each other, and when the dance is going well they have the entire room hanging on their every note. When a contra dance is going well, you won't hear the caller anymore, and you might not even notice or remember them until the applause.

Catapult is special not just because it showcases up-and-coming talent, but because it brings together bands and callers that are just getting to the national stage and puts them in a steamboiler of a weekend together. In general, bands play together, have jam sessions, swap members around and form megabands. They are performers, but can share with each other in ways precluded to callers. On the loneliness front, I think bands have it easier than callers. Callers have our own ways of sharing. We do workshops, we have lunch at the Ralph Page

Dance Legacy Weekend, talk shop on listservs* and social media. We even found caller groups to hone our calling

continued on page 25



Luke Donforth calling to the music of Uncle Farmer, Catapult, Atlanta, May 2013; photo by David Pokorney

Spreading Our Wings to Fly

by Mary Wesley

Many things may come to mind when you hear the words “Mad Robin,” especially if you are a dancer. Recently though, should you find yourself in Burlington, Vermont on a fourth Friday, you might find a lot of people at the local contra dance wearing buttons that say, “I’m a Mad Robin!” These are members of the Mad Robin Callers Collective (MRCC), a group formed in 2009 to foster and support new contra dance callers. I was among the founding members.

The MRCC started with a handful of people in our dance community with interest in calling dances that outpaced the ready opportunities. I was fresh out of a weeklong CDSS callers course offered at American Dance & Music Week, and taught by Lisa Greenleaf. I learned a lot and I wanted to continue the momentum, but I missed the camaraderie of a cohort of people trying to learn something together.

The group started informally. Our goal was to provide one another with helpful feedback and improve our calling. Initially this involved a lot of potlucks, pouring over dance cards, long discussions about how to teach a ladies chain and, especially, practicing dances in people’s living rooms. We also worked as a group to find opportunities to get ourselves out of living rooms and into real dance halls. This is where our “Collective” nature was developed, because the Mad Robins have always presented themselves as a *group* of callers for hire. Taking on gigs as a group allowed each of us to get valuable mic time without being responsible for the whole dance before we were ready to fly solo, as well as allowing us to enjoy dancing and calling at the same event.

Over time these dance parties and potlucks gave way to regular meetings so we could manage and develop our calling schedule. We also started organizing workshops, bringing in experienced callers to meet with us. In January 2010 we started our monthly dance series to provide a regular opportunity for new callers to get on stage. We hire different bands each month, but the Collective always takes care of the calling, with anywhere from two to six callers leading dances over the course of the evening. It’s hard to believe that the Robins have been going for over four years now! Our series is going strong and we continue to have a mix of callers involved, some very experienced now (thanks in part to the support of the Collective) and some just getting started.

It has proved challenging to run a dance series *and* focus on our original goal of caller development, but over all we think something valuable has been

created. Here are a few things we’ve learned along the way that might be of interest to new callers, to dance organizers and to dancers alike:

Informal practice is good; involve your community.

We love our practice parties. Gathering in someone’s home provides a comfortable, safe space. We do our best to invite friends and community members to participate as dancers, making sure they understand that the nature of the party is for callers to test the waters and not worry about being perfect. We also strongly encourage dancers to provide constructive feedback to callers. This experimental and interactive environment really takes the pressure off. It ensures against both the new caller(s) or the participating dancers undergoing any kind of discouraging, traumatic experience. The people invited to the parties are resources for the caller and the invitees should know this and be thusly honored. They are there to help the caller learn to be a better leader. If the caller presents him/herself as someone who would like feedback on how to better meet the needs of the assembled crowd then every mistake becomes an opportunity for lively discussion. Finally, these gatherings are also a great way to help dancers in your community “buy in” to the idea of developing new callers. This way, when your community sees you on stage, they are even more eager to be supportive because they have been brought into the process. If you falter, they know you’ve been practicing and that you’ll be learning from the experience.

Calling by committee can be tricky.

During our first year calling together we learned a lot about the intricacies of “calling by committee.” Just because you have a greater number of less-experienced callers doesn’t mean you balance out all the possible variables that might fluster one new caller. Our first gigs tended to be small, community events with lots of beginner dancers and often less-experienced musicians as well. However, I found it incredibly valuable to be able to share the weight with fellow callers in such situations. New callers can get easily flustered if a dance goes awry; if someone else is there to call the next one it can be a great

relief. Also, if you bring a group of callers to a small community event you automatically have more help on the floor. Only one person calls at a time. The rest of us dance and learn what works and doesn't work for an inexperienced crowd, as well as providing a few experienced plants in the audience.

So from our perspective as budding callers, these gigs are rich learning opportunities, but you also need to consider the experience of the dancers. You just never know what kind of a crowd you'll have at a dance event. Callers need to be flexible and accommodating with their programming, which is more difficult when you are operating as a group. Starting our own dance series was one way to address this challenge because it allowed us to control a few of the variables, namely, the music. As a general rule it's good to pair new callers with more experienced musicians, and visa versa, and that has been our approach in booking bands for our fourth Friday dance, and we also do our best to plan thoughtfully, as a group, to put on the best dance possible.

Create the right time and place to spread your wings.

I believe a large part of the success of the Mad Robins is due to our very supportive dance community and, as I mentioned above, we took steps to build that support. We started by building cohesion as a group. Cultivating a group of peers who provide mutual support is invaluable and such a spirit of cooperation will be attractive to organizers who want to foster community members seeking to make a contribution. Whatever role you play, if you become visible in your community in this way, as an

active participant both supported by and supportive of that community, then you are helping to create a good environment for new callers, new dancers and new musicians. You are also building the trust of your community and creating better odds for success when the time comes for you to try something more daring, like taking to the stage.

Of course we are still learning as we go! As our local community has supported us, we have always wanted to support the broader community of callers and organizers that we feel ourselves a part of. We think the callers collective model is great and could be adapted and adopted almost anywhere. If you have questions or want to learn more, and especially if you're doing something similar in your community and you want to talk shop, please get in touch! We were inspired by the Hatchlings in St. Louis and I know many other people put on calling parties of various kinds. We'd love to compare notes. To reach us, visit our website at <http://www.madrobincallers.org> or give us a shout on our Facebook page.

Happy Calling!

Current members of the Mad Robin Callers Collective include: Mary Wesley, Peter Johnson (founding members), Luke Donforth, Sophia Donforth, Don Perley, Darren Schibler, Guillaume Sparrow-Pepin, and our wonderful music booker and sound guy Brian Perkins.



Mary Wesley is a dance caller, leader and organizer working both in her local Vermont community and farther afield to bring a little dancing into everyone's lives. Beyond calling, she works on projects with CDSS, the Vermont Folklife Center and Burlington-based nonprofit

Young Tradition Vermont. Check out her website to find when she's headed to a dance community near you, <http://www.marywesley.com>.

Web extra: see the "Criteria for Good Callers" checklist as developed by the Mad Robins when this issue is posted online in early September, <http://www.cdss.org/cdss-news.html>.

Peter Johnson presents a new Mad Robin caller with a personalized pin after a calling debut at the group's fourth Friday series; photo by Mary Wesley.



Yoga for Dancers—Listen to Your Knees

by Anna Rain



This is the third in a series of knee care columns in the *CDSS News*, and your knees will be happiest if you start from the beginning (“Cranky Knees and Long Quads,” Spring 2013, and “Next Level of Knee Care, Summer 2013; see <http://www.cdss.org/cdss-news.html> for the articles) and proceed with attentive and careful inquiry. Listen to your knees! They want to serve you, and they need to be taken through their paces if they are to retain their full range of motion.

After you learn to bend the knee while sitting, to bend the knee and lengthen the quadriceps while standing, and to take the knee to the side (see above photos), you’re ready to challenge it in yet another direction. I’ve learned empirically that this pose keeps my tricky knee happy in a way that no other pose can.

The first phase of the pose repeats one of the poses covered previously; I’ll copy the basics here.

Adjust your blanket support so that it is about 8” wide and 4-6” high. Sit on the 8” side with your legs straight in front, feet parallel. Keeping the heels on the floor, firm both thighs; engage the quadriceps. Keep the left leg firm and relax the right leg. Using your hands (and not the leg muscles), lift your thigh and draw it toward you, keeping the foot on the floor. With the leg half-bent, take both thumbs to the knee pit and draw the calf muscle away from the knee joint, toward the right heel. Bring the right

heel as close to the right buttock bone as you can. Hug the right shin, stretch out through the inner heel of the straight leg, and lift both sides of the chest (shoulders back and down; side ribs up!). If you have been successful in moving the calf muscle out of the knee pit, your knee will enjoy this bend.

Keep the right leg bent, hold on to the right ankle with the right hand, and shimmy to the right just enough so that your right buttock bone comes off the support (below left). Lean to the left and take your right ankle to the outer right hip (this is a seated version of quadriceps lengthening that resembles the standing and prone poses of the Spring 2013 column). The left buttock bone is on the support; the right buttock bone has empty space below it. The thighs are close. Use your hands on either side of your hips—use books or blocks for support if your hands don’t reach the floor—to help lift your chest (below right).

You may feel some discomfort on the top of the right foot: if it’s not bearable, start the pose over and have a blanket spread under your buttock support and where the top of the foot will be. Pay attention to how the right knee feels: it may be getting a stretch on the inner edge of the joint. Does the sensation feel okay? Do you want more support under the left buttock, which will soften the bend of the knee? You’re the only one who can decide what is appropriate for your body, *and* don’t be too quick to dismiss an unfamiliar sensation: your knee might be finding its most wonderful space.

Cultivate the idea that challenging—gently and thoroughly—your knee to bend in different ways is part of what keeps the knee joint healthy. If you have concern about working the knee, support it well (with extra height under the buttocks; with the trussing of the strap, shown in the Summer 2013 newsletter) and move carefully, paying attention to the sensations in the knee and listening to what your knee tells you it needs.

Anna Rain is a certified Iyengar yoga instructor, and she finds the physical and emotional space gained through her yoga practice increasingly necessary to continue participation in her chronic dance habits.



CDSS Sings—See, See, the Cape’s in View

by Natty Smith

Many of the songs and dances we learn at folk music events have their roots in the British Isles. One of the notable English traditions that has made a home here in North America is morris dancing. Both traditional and newly-choreographed dances are taught and performed all over the continent by morris teams and teachers at dance workshops—often at CDSS dance weeks over the summer! In addition to the thriving dance form, the morris community keeps alive a strong social singing community. This is where I learn and sing most of my songs.

It is thrilling to share songs with a new community. This past July I helped organize a “Great Morris Exchange” between North America’s Maple Morris and England’s Morris Offspring.* In addition to practicing the dancing for our show Rootbound, we spent every evening singing all the songs we knew. Unsurprisingly, we knew a lot of the same songs. But the folk process had done its work, and there were exciting differences in all the songs we sang.

One song I enjoyed singing with the folks from Morris Offspring was the Cornish drinking song “See, See, the Cape’s in View.” In this case, a lot of them knew the same version, because I learned it from the singing of Englishman Jon Boden, on his blog A Folk Song A Day, who, in turn, learned it from Paul Davenport of Sheffield. This is a good song for a pub or crowded room, with its liquor-heavy lyrics and long sustained notes ripe with harmonious potential. I find it may not be the best opener for a raucous social sing, but perfect once people’s attentions have been grabbed. Be careful what pitch you start on! The song has quite a wide range, so figure out just how high you can sing on the line “...see, see, the Cape’s in view...”. And be sure you mean what you say when you sing:

“...for it’s he who may not merry merry be
shall never taste of joy...”

WEB EXTRA: Hear Jon Boden singing on our website, <http://www.cdss.org/cdss-news.html>, or go directly to his blog, <http://www.afolksongaday.com/2012/11/15/see-see-the-cape-in-view/>.



Natty Smith has been singing and dancing in the New England folk music community for his entire life. He can usually be heard singing after morris dancing or while sailing off the Maine coast. “CDSS Sings,” which debuted in the last issue, is a column devoted to song and led by Natty and fellow singers Lorraine Lee Hammond and Jesse Pearlman Karlsberg.

** To learn more about Rootbound, see Maple Morris’s webpage, <http://www.maplemorris.com/>. Or read Natty’s blog of July 8, <http://blog.cdss.org/?p=5045>, and audience member Lily Kruskal’s blog of August 13, <http://blog.cdss.org/?p=5372>.*

See, See, the Cape's in View

Traditional

B \flat F B \flat B \flat
 Pass the good old bum-per round and nev - er count the score Drink your good old li - quor down and
 F B \flat E \flat
 bold - ly ask for more For it's he who will not merr - y merr - y be Shall nev - er taste the
 B \flat F B \flat F B \flat E \flat B \flat F B \flat
 jo - y See, see the Ca - pe's i - n view And for - ward my brave boys.

Pass the good old bumper round and never count the score
 Drink your good old liquor down and boldly ask for more
 For it's he who will not merry merry be
 Shall never taste the joy
 See, see the Cape's in view
 And forward my brave boys.

There's one more thing I'll ask of you before you count the score
 Give to me the one I love and the key to the cellar door
 For it's he who will not merry merry be
 Shall never taste the joy
 See, see the Cape's in view
 And forward my brave boys.

Once more unto her Majesty and let the jugs go round
 Confusion to her enemies wherever they are found
 For it's he who will not merry merry be
 Shall never taste the joy
 See, see the Cape's in view
 And forward my brave boys.



Tune notation by Peter Barnes

Fooling the Flirt

by Rob Harper

Formation: Duple improper

- A1 Neighbors dosido
Neighbors allemande right once and a half (until men face in and women face out)
- A2 Active man chase active woman (lady goes around two, gent falls through;
gent around two, lady falls through)
- B1 Neighbors gypsy and swing
- B2 All forward and back
Actives swing

© 2010 Rob Harper

Author's notes: The dance can be called in a number of ways depending upon the level of dancers, but more importantly upon their willingness for being silly. The simplest way is to call it as written above with the ones always active. The next level is to alternate with the ones and twos being active. The next next level keeps one couple active, but alternates (or changes randomly) the initial figure from a dosido to a seesaw, followed by an allemande left once and a half. The seesaw/allemande left combo ends with the women facing in and the men facing out, so now the women get to start the chase. The final level randomly changes the active couple and the initial figure, resulting in lots of chaos, laughter and a high probability of the caller forgetting where she or he is in the dance. (I speak from experience there.)

~ rah

Editor's notes: I saw this dance on YouTube—Rob Harper announcing “A little bit of nonsense is good every once in a while,” the controlled chaos on the dance floor, and the dancers enjoyment of it made me laugh, so I asked Rob about it.

“In the spirit of community for Chattahoochee Country Dancers’ homecoming/birthday/anniversary celebration [this past spring], all of the dances called that evening were written by and/or for the Atlanta dancers. The band in the video is the Atlanta Open Band, composed of anywhere between fifteen and thirty musicians, of all skill levels, playing together exquisitely thanks to Bob Kirkman’s leadership. They represent the epitome of musicians coming together in our local community. And they’re tons of fun to call and dance to.”

Bob Kirkman added that the tune in the video is Android, by Nicholas Williams, and is the second tune in the set that opens with a traditional Breton “An dro.”

Here, watch and listen to it yourself: <http://www.youtube.com/watch?v=jFh3LtOSMBs>.

~ C.B.



(Catapult, continued from page 18)

craft (check out the article on page 19 by Catapult alumna and fellow Mad Robin Callers Collective founding member Mary Wesley).

Those are all great, but Catapult was something more. For me, it was an experience where I was one of half a dozen talented people focused on the same thing. We planned, plotted and compared notes. We talked, teased and occasionally tickled. We supported each other as we went through something new to us all together, a classic recipe for bonding and growth. I personally had the experience of developing a musicality in waltz dancing with Waxwing and Quena Crain, and a juggling workshop with Steam and Quena. The bands and callers got to perform not just contras, but showcase workshops and special sessions. One of the bands and one of the callers will be brought back to Atlanta to headline at their November festival in 2014. All of us had a fabulous experience and built new connections in a wider dance community.

I am grateful to Catapult for bringing us together. I'm thankful to CDSS for its support of the festival. It wouldn't happen without Rob Harper, the incredibly gracious Chattahoochee Country Dancers, the volunteers, the sound people, or the dancers and organizers who traveled to make it a rocking good time. Thank you, from me, for the calling at Catapult.

* Primary listservs I'm on are the Mad Robin listserv, which isn't really public, and shared-weight caller list, which is <http://www.sharedweight.net/>.



Luke Donforth is a dancer and caller living in Burlington, Vermont. He started contra dancing in Ithaca about a decade ago, and started writing dances and calling not long after. (His dance, Voyager, appeared in the Summer 2013 issue of the CDSS News.) In addition to sharing his love of dancing, he works as a science educator.



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ABOUT CATAPULT

Catapult: The National Contra Showcase is an annual event, held on Memorial Day Weekend in Atlanta (May 23-26 in 2014). Rob Harper, who runs the event, encourages bands, callers and musicians to sign up for next year (and beyond). Info is at <https://www.facebook.com/groups/catapultshowcase>, or you can send an email to Rob to be put on the distribution list, info@catapultshowcase.com.

This year's event was attended by 260-300 dancers representing sixteen states, six callers (six states), and six bands (ten states). There were thirteen contra sessions, a dozen workshops, nine hours of official jamming (and "countless" hours unofficially), between ninety and a hundred contras called, and two or three hundred tunes played.

Last year's Catapult received a CDSS Outreach Grant demonstrating, Rob told us, "a belief in the showcase concept and CDSS's support of innovative ideas in the contra dance world."

An overview of bands and callers from 2013 can be seen at <http://www.youtube.com/watch?v=PrLRMM2gCy8>. And for 2012 at <http://www.youtube.com/watch?v=PmFbIwKg6II>.

Photos are at <http://tinyurl.com/l69atbz>; <http://tinyurl.com/ltzj2fx> (Michael Brugger), and by Dave Pokorney: <http://tinyurl.com/kevaly7> (which will lead you to several sets of Catapult 2013 pictures).

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Obituaries

Wayne Batcheler
Philip A. Zimmerman
Bernard Chalk

Wayne Batcheler, New York, NY



On August 1, 2013, the New York dance community lost long-standing member Wayne Batcheler to cancer. He was 71 years old.

Born in Chicago, Wayne moved to Charlotte, NC as a teenager. After graduating from Yale (he was an active alum and Whiffenpoof fan), he attended Harvard Law School. He practiced with several New York law firms but then developed a solo practice that enabled him to devote more attention to his many special personal interests and hobbies.

Wayne was fascinated by genealogy (his parents were children of first generation immigrants from Sweden and Denmark). In the early 1970s, his family research tracked down 200 acres of Pennsylvania land originally owned by his great-great-great grandfather early in the 19th century, some of which he was able to buy and use as a family retreat.

A member of the Grolier Club and the Center for Book Arts in New York, Wayne was always deeply involved with typography and how words read on a page, whether in legal documents or in his own letterpress printing. He set up his own basement print shop; he acquired several printing presses, and then cabinets full of lead type bought cheaply by the pound from auctions at downtown print shops as they switched to digital printing.

Wayne actively supported causes he believed in. He was committed to and passionate about the democratic process and lent his legal skills to make sure that the election process was protected. Friends and colleagues remember Wayne as politically argumentative and engaged.

Wayne started dancing around thirty years ago when a friend persuaded him to give it a whirl. He enjoyed both contra and English country dancing, attended Pinewoods, and performed with Christine Helwig's New York demo team—Chelsea Country Dancers. For Wayne, part of the appeal was the peculiar names of the dances and their delightful tunes. He was particularly fond of Ore Boggy and Lilli Burlero. One of Wayne's annual projects was preparing the practice tape for the CDNY Playford Ball, and people who attended ball prep may remember him hawking his wares, wearing a different hat every week. His silly side helped him cover his pain as he made his pitch this past year; Wayne attended the ball in his usual elegant attire, and danced as much as he was able. Over the years, he also attended many regional events, including various weekends at Circle Lodge, the Dance Flurry, and balls in Brattleboro, New Haven, and Boston among others.

Always an outdoorsman, Wayne loved to lead dancers on hikes and snowshoe trips whenever he could during dance weekends, and more recently he developed real skill as a bird watcher and photographer. But without a doubt, Wayne's main recreational interest was sailing. A decade ago he bought a cruising sailboat, and fixer-upper, a Bristol 24 that he docked in Noank, CT. After he devotedly repaired and refitted the boat, he finally launched "Banoo" three years ago. He loved inviting fellow dancers to be his crew—no lounging around on a sail with Wayne!—and he often auctioned off a day of sailing as a fund raiser for CDNY. He was never happier than when fellow sailors were heading into port in anticipation of some heavy weather, and he was heading out in foul-weather gear with the wind and the spray and a big grin on in his face.

There will be a dance to celebrate the life of Wayne Batcheler on Tuesday, September 17, at CDNY. Details can be found at cdny.org.

Wayne requested that contributions be made to support the research of his oncologist, Dr. Susan F. Slovin. To make a donation online please visit: <http://mskcc.convio.net/goto/Wayne>. To make a donation by mail please send a check made payable to "MSKCC" to: MSKCC—Office of Development, Attn: Jocelyn Gamburd, 633 Third Avenue, 28th Floor, New York, NY 10017.

by Orly Krasner

Philip A. Zimmermann, Ayer, MA



Many of us were shocked and saddened to learn that Philip Zimmermann, also known as PAZ to his friends, had passed away on May 14, 2013 due to complications related to Amyloidosis, a disease he had been fighting since 2006. He was 57 years old.

Philip was passionate about many things. He was an enthusiastic musician and dancer, very active in the New England folk dance scene. He was a long time member of the Black Jokers Morris dancers and valued being part of a well-respected team of people with a common goal. Philip can be seen playing the melodeon in many Black

Joker photos, but he also played the piano. He was an avid contra dancer, often responsible for zany Harpo Marx-like playfulness on the dance floor though always on time and ready for the next figure. Philip was a joyful, gentle, gifted dancer and an exceptionally skilled dance partner. As the disease progressed and he did not have the strength to dance, he sometimes went to the contra dances at the Scout House in Concord, MA just to listen to the music, watch and visit with good friends. He really missed not being able to dance.

Philip was passionate about micro cars and enjoyed working on and joy riding in his vintage Austin Mini, affectionately named "Baustin". He loved good food and appreciated many ethnic dishes. He was also an amateur radio operator and a licensed glider pilot. Philip was a member of the Congregational Church of Littleton (UCC). He worked in high level electronic technician positions, one of which involved setting up business radios in Nigeria.

Philip was passionate about learning everything he could about Amyloidosis, the disease that was keeping him from pursuing all of the things he loved. He researched relentlessly and often raised questions about treatment options and test results. Philip always had a smile and a practical joke ready for the medical staff overseeing his care. He kept in touch with and supported others fighting the disease. And Philip's extended community of dance, church, work and other friends around the Boston area and beyond supported him through intensive rounds of treatment and subsequent care.

Although his health began to rapidly deteriorate a few months before he died, Philip was in touch with friends and family sending update emails, chatting on the phone, writing Facebook posts and messages right up until his last days. He always seemed optimistic about his condition and prognosis. As a friend of his suggested, his optimism was potentially for both his benefit and ours. Philip intended to send personal emails to everyone who had helped him through the course of his fight.

Philip leaves behind two brothers living in Rochester, NY, cousins, nieces, a nephew and large group of friends. A dance will be held on Sunday, September 15, 2013 at 7 pm at the Park Avenue Congregational Church in Arlington, MA to

celebrate and remember Philip. For more information see: <http://www.apriori.net/memorial.pdf>.

by Bev Bernbaum



Bernard Chalk, England

English and American barn dance caller Bernard Chalk died on June 14, 2013. Founder of the London Barndance in 1982 with a group of friends, he was their principal caller for many years. He traveled widely to the US, collecting and teaching dances, and was on staff at Berea College for a while. Bernard will be especially remembered by many for his skill in calling squares. He retired from calling in 2004.

“Bernard Chalk, a visiting caller from England, explained to me how this sense of safety begins on the dance floor:

‘You’re telling them what to do. Just bring on a partner, join hands in a big ring. And you’re immediately licensing people who’ve never perhaps danced before, or don’t know anybody at that dance, to go and hold hands with somebody else in a circle.’ (Chalk 1990)”

from Contra Dance Choreography: A Reflection of Social Change, by Mary McNab Dart, 1995
(personal interview, June 14, 1990); <http://www.cdss.org/elibrary/dart/>

ASCAP/BMI Clarification (9/25/13)

I just read the article about techno contras (interesting! And very glad you mentioned about the dark lighting causing problems—the Portland techno dances have been too dark).

I have a comment about just one little part of this fine article. Will writes “most traditional contra dance music is in the public domain or under Creative Commons license, and the music industry lawyers...” This statement is misleading. It is true that trad music is PD, but most contra dance bands today play many, many tunes that are under copyright. In fact, it would be really hard to find a contra dance where only trad tunes were played. Quite a number of these copyrighted tunes are also registered with one of the licensing agencies (ASCAP, BMI, SOCAN, PRS, and others), all of whom have reciprocity when it comes to collecting fees. I would venture a guess that it would also be hard to find a dance where a licensed tune was not played. Whether ASCAP chooses to go after the venue for a licensing fee is another matter. But in any case, I think that musicians should be aware that much of the music they are playing is probably under copyright and could be registered as well.

Sue Songer, Portland, OR

Sue Songer plays for contra and English country dances in the Northwest, and is founder and director of the Portland Megaband. She also is editor of The Portland Collection tunebooks and can be heard on the companion CDs.



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