COUNTRY DANCE AND SONG SOCIETY
Continuing the traditions. Linking those who love them.
This newsletter is published quarterly by the Country Dance and Song Society. Views expressed in letters and articles represent those of the authors and not necessarily of CDSS. All material herein is published by permission. Reprints of articles generally are allowed, but please ask first.

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Continuing the traditions. Linking those who love them.

Founded in 1915, CDSS continues to celebrate and preserve traditional English and Anglo-American dance, music and song, promoting their new expression, connecting people who enjoy them, and supporting communities where they can thrive. Membership is open to all and helps support these activities. Members receive the newsletter, periodic directory of dance groups, ten percent discount from the store/mail order, and first crack at registering for our summer programs. CDSS is a 501(c)(3) nonprofit organization; membership dues and donations are tax deductible.

CDSS OFFICE
332 Monet Street, PO Box 338, Hayderville, MA 01209-0338
413-284-7438, fax 413-284-7471
office@cdss.org, www.cdss.org
Monday-Friday, 9:30 am-5 pm

Executive & Artistic Director ... Brad Foster, x 100, brad.foster@cdss.org
Development ... Robin Hayden, x 107, robin@cdss.org
Education ... Pat MacPherson, x 106, pat@cdss.org
Insurance and Group Services ... Jeff Martell, x 102, jeff@cdss.org
Membership ... Robin Hayden, x 107, robin@cdss.org
Operations ... Caroline Denison, x 103, caroline@cdss.org
Outreach ... Linda Senerly, x 105, linda@cdss.org
Publications ... Patricia Rowles, x 106, patricia@cdss.org
Programs ... Caroline Denison, x 103, caroline@cdss.org
Promotion ... Jeff Martell, x 100, store@cdss.org

Submissions—send articles, ads, letters, event listings, etc. to news@cdss.org

Articles, letters, poems, and photographs about contra, English country and traditional square dance, morris and English sword dance, dance tunes, folk songs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the editor for guidelines or send submissions to news@cdss.org.

UPCOMING EVENTS (ballets, workshops, weekends, etc.) are published in the newsletter (deadlines below) and on our website (updated monthly). There is no charge for a simple listing (name of event, date, town/state, contact info).

PERSONAL AIDS (50 words maximum) are free for CDSS members and $5 for nonmembers.

DISPLAY AD SIZES & COSTS
full page, 7-1/8" wide x 9-3/8" high, $500
half page horizontal, 7-1/8" wide x 4-3/8" high, $225
half page vertical, 3-3/8" wide x 9-3/8" high, $185
quarter page, 3-3/8" wide x 4-3/8" high, $100
eighth page, 3-3/8" wide x 1-7/8" high, $70

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

SENDING ADS
Ads: black and white, camera-ready. Send hard copy with payment, or send electronically (jpeg, tiff or pdf, with 150-300 dpi) with check or Visa/Mastercard info mailed that same day.

DEADLINES
Winter—November 1st
Spring—February 1st
Summer—May 1st
Fall—August 1st

Issues are mailed around the 1st of January, April, July and October.

www.cdss.org

Cover: Arkansas Valley Music and Dance board member, Andrea Earley Coen, at the open mic dance at this year’s Stellar Days and Nigitha, Buena Vista, Colorado; photo by Seth Roberts.

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Letters and Announcements

2009 CDSS Award Announced

The CDSS Governing Board is pleased to announce its 2009 Lifetime Contribution Award recipients—Bob McQuillen, contra dance musician/composer, and Chuck Ward, English and Scottish country, contra and square dance pianist.

Bob McQuillen has been in the New England contra scene for more than fifty years, and worked with legendary dance caller and historian, Ralph Page. In 1973, Bob wrote his first tune, Scotty O'Neill; since then, he has written over a thousand. It appears, however, that his greatest joy comes from what he sometimes calls “boom chukking,” providing the propulsive rhythms for a contra dance band that set feet and bodies moving on the dance floor. He can be heard on Chase the New Moon and other recordings; his tunes are in Bob’s Note Books (Volumes 1-10).

Chuck Ward has been on the contra dance scene for about thirty-five years. He was keyboardist for the Berea College Country Dance Troupe in Kentucky and toured widely with this semiprofessional dance team. He has been on the staff of the Berea College Christmas School, John C. Campbell Folk School, Pinewoods Camp, Mendocino International Folklore Camp, BACDS English Week, and numerous weekend contra dance camps throughout the United States. He also is co-founder of the Bay Area Country Dance Society. Chuck can be heard on several CDSS recordings.

Youth Projects Intern Job Available

CDSS is looking for an enthusiastic individual to join the staff as an Intern to assist with program development and expand the work of Ethan Hazzard-Watkins (VPI 2008-2009). The ideal candidate will have excellent communication skills and experience in traditional English and American dance (song or dance) and an interest in dance education. This position requires availability during the summer months.

The Tony Award

On March 28, CDSS awarded its 2008 Lifetime Contribution Award to Tony Barrand, in Brattleboro, Vermont, not far from Marlboro College where he helped found the Marlboro Morris Ale over thirty years ago. Our thanks to everyone who spoke at, danced at, and otherwise attended the event. Special thanks go to Allen and Alissa Dodson, Susan Leuchter, Kari Smith, and Tony himself, for all their behind-the-scenes arrangements.

Youth Participation Discussion

On April 8 I met with about twenty-five organizers and leaders in northern California to discuss the levels of youth involvement in their regional dance communities. Board members from Bay Area CDS, North Bay CDS, Traditional Dancers of Santa Cruz, and San Francisco Bay Queer Contra Dance attended, along with several other local organizers, callers, musicians and dancers. After a scrumptious potluck I facilitated a discussion and brainstorm on four topics:

1. What is the current state of youth involvement in our community?
2. What are the barriers (financial, logistical, cultural, social, etc.) to young people getting involved?
3. What factors encourage youth participation?
4. What concrete steps can we take to mitigate #2, increase #3, and move towards the goal of an intergenerational community?

The group generated a lot of great ideas together, which will hopefully inform our approach to organizing events in the future. It was exciting to see representatives from communities that have had a lot of success drawing in young people to share their perspectives with other organizations in the region, and also to see older and younger organizers tackling these questions together. I hope these connections and new ideas will help strengthen the dance community throughout the region. I encourage other groups to start conversations about this locally or regionally. If you want suggestions about how to get started, feel free to be in touch.

Ethan Hazzard-Watkins, ethan@cdss.org

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Ethan Hazzard-Watkins, ethan@cdss.org

Two Tony-inspired Memories

Ring o’Bells toured the Bronx Zoo with Marlboro Morris and Sword in April of 1984. The zoo was lightly attended on that rainy day with downpours and periods of drizzle alternating with intense sunshine. We danced through it all, dance after dance, ignoring the water and the slippery surfaces. People asked if we were Swiss or if there was some meaning to what we were doing. We told them about spring traditions in England. I remember screaming children running after Tony Barrand dressed as the Molly, cavorting in his orange and yellow skirt. Parental looked puzzled, wary of these children’s safety until they realized that the dancers, the musicians, and the man in the dress were seriously playful. Momentarily, the rules were lifted. The monkeys loved us. The elephants were indifferent. The polar bears looked up but continued to eat. We all had a wonderful time. Then it was over, as if it had never happened.

Quiet time at Pinewoods Camp is precious. After all the singing, dancing, eating, drinking, laughing, swimming and socializing, peace and stillness allow everything to settle into place. During the early 1980s, my husband Walter Schwarz and I slipped out of dinner to explore Long Pond in a canoe. There was a fresh breeze, ripples on the water, the rhythmic dipping of our paddles, and the water lapping around the sides of the canoe. The sun sank. It was very dark with no evidence of a moon. We navigated by the lights from the houses and cottages around the pond. Stars were bright, occasionally shooting and falling. As we headed back across the water toward the dock, lights went on in the Camphouse. There were distant sounds of people moving, laughing and talking. We rested, listened and watched. It was a heightened moment of pleasure and anticipation. We were in and out of it at the same time. Then there was music. Tony was singing Garlands Gay, accompanied by John Roberts who was also singing harmony. Tony’s voice, the intertwining ups and downs of melody and harmony, and an occasional word floated out to us full of feeling, rhythm and vibrant beauty. It went on and on. We could have stayed forever in the canoe, enjoying the warmth and the breeze, and listening to a heavenly song heard for the first time. Thank you Tony. Thank you, John. Thank you. John and Tony, and everyone joining in on the chorus. Thank you, CDSS and Pinewoods and the music and dance community.

Linda Swenson, Sharon, CT

Laufman Named National Heritage Fellow

Dudley Laufman, musician and barn dance caller, has been awarded the nation’s highest honor in the folk and traditional arts, the National Heritage Fellowship. The National Endowment for the Arts, which bestows the field’s highest honor, will present Laufman this year’s recipients with ceremonies and performances in Washington, DC, September 21-24.

Dudley was honored previously with the 2001 New Hampshire Governor’s Award in the Arts for Folk Heritage and with CDSS’s Lifetime Contribution Award in 2007. He is the subject of David Millstone’s documentary film, The Other Way Back: Dancing with Dudley. Dudley and his partner Jacqueline recently published Traditional Barn Dancing’s Dance & Call Book. To hear him call Sweets of May or play Reel Joliette, see the NEA’s website, http://www.nea.gov/heritage/fellows/fellow.php?fn=2009-06. For more on all of this year’s honorees (including Mike Seeger who won the Bess Lomax Hawes Award), see http://www.nea.gov/heritage/fellows/NAHFIntro.php?year=2009.
Obituaries

Brooke Billings Leonard

Brooke Billings Leonard, 70, a native Montana, died February 10, 2009 at her home in Guilford, Maryland of cancer. Brooke was a former member of CSSD and the Folklore Society of Greater Washington, as well as a past member of folkloric societies throughout the United States. She moved to Maryland in 1981 and quickly became active in its (her) dance world, and regularly attended contra, English country, Round Island, sydow and other dances in the Random Crab and other venues. Sometimes one or more of her children and their families would join her at camp. Her son, Mars Leonard, and his wife, Robin Brown, of Bellagio, Washington are dancers and musicians, and her daughter, Morna Leonard of Hamilton, Montana, is a dancer and caller.

Outside the dance world, Brooke was a mathematician, systems analyst, database designer, computer programmer, systems administrator and technical writer, member of AAIW, and outdoors enthusiast. Always ready to go exploring, always taking her walkflower field guide, and always on the lookout for the things that interested her. Graceful and gracious, present in the dance, welcoming to newcomers, a willing and tireless volunteer, and always a hero of all of her, she will be missed very much.

Morna Leonard

Christine Holievig

Christine Holievig was one of the loveliest people I have ever known. She was a true lady, gentle, refined, quite brilliant, and quite possibly the sweetest unexpected moments. She was happily married to Edward Holievig, and they had two daughters, Minka Wally and Christine, who survive her. She also has a sister, Suzanah Holievig, five grandchildren, and eleven great-grandchildren. After Ed died, in 1999, she moved from Larchmont, New York to Whitney Center, a retirement community, where she died on March 20, 2009 after a long period of declining health.

Christine graduated from Vassar in 1954, served efficiently as Town Supervisor for Monroe for many years, as her brilliant mind was filled with a quiet voice and gentle charm. She served equally effectively on the Board of Pinewoods Camp and on the Executive Committee of CSSD, which later gave her Honorary Membership.

One of her greatest joys was teaching and researching English country dance. She taught dance in New York City, in Westchester County, and at dance workshops in New Jersey and Mendocino, California. Christine is survived by Marshall and his wife, Grace, of the Friday night dance series at Neighborhood Music School in New York, Christine taught with clarity and graciousness, and branched away from the beloved, classic Playford (1651-1728) to do research and reconstructions of dances of the same period. She collaborated with Marshall and Grace on the dances of Thomas Bray, 1699, and the dances discovered to have been choreographed by Henry Purcell (1605-1696). Books with her dance reconstructions, Marshall's musical arrangements, and Grace's historical background material, were published by Playford Consort Publications, and recordings also were made of the music.

The influence of Christine's presence at our dances is still felt. There is wide variety in the dance selections, but we opt for the beauty and style of the older dancers rather than the new experimental dances. Christine was very sensitive to the close relationship of the music to the dance, and the dance teachers who have followed her still walk in the same path. We who have known her feel blessed that she has been her. A celebration of Christine's life was held in New Haven in April. Deductions in her memory may be made to CSSD or to Vassar College.

Marshall Barron

Paul McCullough

Paul McCullough, a Northwest contra dance caller, software designer, stage manager, and lighting designer, died shortly after Christmas of 2005 at his home in Ashland, Oregon. He was 68.

Paul was instrumental in popularizing contra dance in Portland. He started a third Saturday dance in 1996 at the Pace Club, and moved it to Fulton Community Center several months later where it ran continuously until 2001. In the summer of 1986 he began a friendship with, and was mentored by, Ted Sanza. In 1987, he became Ted's dance partner, and eventually, "a true master of the dance," according to Paul. In 2004, Paul and his wife, Mary Jane, and their two young sons moved to Mendocino, dance school where Ted was also on staff. Jane always said she thought Ted took a liking to me from the start because I reminded him of one of his sons. I learned so much from him, and because of him I traveled numerous times to NEPPA where I was lucky to dance with and study many of the great New England callers.

Paul described his own teaching style: "I think that I always strive to find the words to explain a dance (or figure) with the fewest words possible. And I try to arrange for the best music possible. I wanted the most fun for the most dancers possible."

Paul worked most often with Jigsaw—Heather Finney, George Peak, Cipke Curley, and Dan Compton—playing for the monthly dance. In 2001, Jigsaw and Pied-a-Terre took over the Third Saturday dance and continue to run it. He gave up the regular dance to pursue his other love: theatre. He studied stage design and lighting at Portland Community College, and went on to work for 22 years as a stage manager at Quintessence, Miranda Theatre and Theatre Vertigo. On a snow night in early January, our dance community said goodbye to Paul at a memorial dance held at Fulton Park. Jigsaw and others supplied the music; many of the dances were particular favorites of Paul's. The dance raised over $500 to Miranda Theatre. If you would like to make a donation in Paul's memory, please send it to: Miranda Theatre, 425 SE 6th Avenue, Portland, OR 97214.

courtesy Mary Deulin, excerpted from the PCDC newsletter

Gordon Richard Morse, III

Rich Morse, founder and owner of The Button Box, in Amherst, Massachusetts, died March 2, 2009, following the recurrence and rapid progression of melanoma, which had been in remission since 1995. His end was quiet and peaceful, for which we are all grateful.

Rich was born in Hawaii; he came to the mainland to study at the Rhode Island School of Design and made New England his home thereafter. In his years as a practicing architect, his designs were consistently displaying an exceptional sense of spatial relations and creative problem-solving. He was a longtime advocate for energy efficiency, incorporating energy-efficient criteria into his projects for clients and practicing them in his private life. Rich riding his continued on page 15

CSSD NEWS

"There's exciting stuff going on out there..." by Ethan Hazzard-Watkins

Note: Ethan finished his year long tenure as youth intern on Earth Day, April 22, and writes to report on the state of youth参与 as he's observed it during his work for CSSD. Although he isn't coming into the office these days, you can still reach him at eha@cdss.org if you need advice or have a question.

Always a procrastinator, I'm writing on my last day at CSSD to bid farewell from my role as Youth Projects Intern and to reflect on my work over the last year. It's been a great year, full of exciting opportunities to meet with, talk to, and correspond with many of you, and to learn about what's going on throughout the CSSD community. Rather than chronicle the things I've done as Youth Intern (for that, check out http://www.cssd.org/youth.html, which includes a report on my activities) I want to leave you with this parting thought: there's exciting stuff going on out there in the world of dance and music, and I can honestly report that the future is looking pretty awesome.

The Youth Scene

To put it simply, the youth scene is thriving in lots of places, and growing everywhere almost. I have been particularly excited to meet and hear about young people who are starting and expanding dances, folk and traditional music clubs, and morris teams at colleges across the continent. Folks who grew up in communities with strong dance or music scenes are bringing their favorite activities to campuses far and wide, and students who got hooked in college are starting dance and music events wherever they end up after graduation.

In addition, a new generation of musicians, callers, singers and dancers are getting passionate about performing and teaching traditional material, and many of us are finding it's not impossible to make a living doing so. True to the stereotypes of our generation, all these young leaders are hyperconnected, and use both old-fashioned and newfangled tools to stay in touch, trade ideas, and share our love of traditional dance and music with other young people. This evolving network will do much more than any Youth Intern can expand and enliven our scene, and it's exciting to see CSSD—and countless other organizations and individuals—coming up to offer support, training and encouragement.

Intergenerational Communities

At the same time, CSSD group affiliates and other organizations are working to draw more young people into their activities, including participants, performers, teachers, callers and organizers. Many communities have found that with a concerted effort and a well-thought-out approach it doesn't take long to attract a sizable population of young people to their events. Other groups who already have large numbers of young participants are encouraging them to become more deeply involved as leaders in the community, and finding that a thriving intergenerational scene can quickly become self-perpetuating.

If your community hasn't thought much about this issue, I encourage you to begin a conversation about youth involvement. Spend some time with organizers from your group, as well as participants in your community, discussing what's currently going on, what could be improved, and what you can do to make that happen. (For one example, see my letter on page 4.) Take a look at the CSSD Starter Kits, especially the tips on how to recruit young people: (http://www.cssd.org/starter-kits-forums.html). Ask the young people who already attend your events for their input, and empower them to spearhead the process. Come up with a plan and apply for a grant from the CSSD New Leaders, Good Leaders fund, put your ideas into action, and let us know what happens.

Opportunities for the Future

I believe we are living in a cultural moment that offers unique opportunities for expanding participation in traditional dance and music. I have encountered a tremendous range of young people—from urban hipsters square dancing in Seattle, to much-footed warriors learning the fiddle in rural Maine, from punk anarchists organizing contra dances in California, to Christian homeschoolers...
A Stellar Scholarship Adventure Changes the Lives of Youth
by Eleanor Fahnney

This year, our goal was to increase under age 35 year old participation to twenty percent of total attendance. Our brainstorm with CDSS’s Youth Intern, Ethan Hazzard-Watkins, proved very helpful. Consciousness working to increase youth participation was critical to getting youth to want to attend on their own. To meet our goal, we implemented a number of strategies, including:

- Because Lindy Hop is attractive to young people, make swing dance (specifically Lindy Hop) the focus of the couple dancing classes
- Convert previously paid roles (such as dining hall managers and dishwashers) to volunteer positions and recruit young people to fill those slots in exchange for full scholarships
- Enlist local young people to volunteer in key roles (such as registrar, photographer and facility support) in exchange for full scholarships
- Offer full scholarships to six youths under the age of 35 who wouldn’t otherwise be able to attend
- Amp up marketing and fundraising efforts

Wendy Graham, a young caller and organizer in Durango, Colorado was our marketing and fundraising diva. She attacked the challenge with enthusiasm. In addition to implementing previous marketing tactics, including advertising on regional and national contra dance websites and emailing event reminders, Wendy advertised the dance weekend and scholarship opportunities in non-dance publications throughout Colorado and on Facebook. Her fundraising efforts also supported the weekend’s ability to fund scholarships.

Fun and stylish Stellar “swag,” including t-shirts, aluminum water bottles and fleece vests were offered to donors: one item for $20, two for $35, etc. Those who donated $35 or more in a given day were put in a raffle drawing for CD prizes donated by the weekend’s music talent.

Our efforts to expand the weekend’s scholarship-giving ability paid off and we reached our goal! Of the 123 people who attended, twenty-four were under 35. CDSS funds paid for room and board for seven youths to attend. All of these recipients except one had not attended a music and dance camp before. In addition to the CDSS scholarships, full scholarships were given to five local high school students in exchange for washing dishes and to three young adults for running the dining hall.

Others under 35 were given significant scholarships for helping in other capacities. The positive feedback from the CDSS scholarship recipients is overwhelming. Megan Smith is a twelfth grader, schooled at home in Poncha Springs, Colorado. She, and her two siblings, Amanda and Jacob, play fiddle, mandolin and guitar, respectively, at the monthly dance in Buena Vista (where Stellar is held). Megan wrote about her experience at Stellar:

“I learned how to swing and contra dance better, respond to my partner more efficiently... After Stellar I know that I’ll never be able to look at dancing the same way. Before, it was an option. Now it’s a passion. Offering scholarships and inviting kids is the best way I can think of to get youth involved... Jesse (the other fiddler at the community dances) already said to sign him up for next year, and a couple other friends of ours are interested, too..."

Sam Roberts, a secondary education and English major at Fort Lewis College, regularly attends the monthly Durango contra dance. He really enjoyed the quality of the music, the calling, and the dancing. He also found it valuable to connect with those in his future line of work—teaching. As a result of the weekend, Sam’s writing a screenplay for a class with a scene where the characters are contra dancing and waltzing. He’s also going to continue his effort to get friends and coworkers to go to his local dance. He plans to attend another weekend and says, “I probably wouldn’t have gone [to Stellar], couldn’t have gone, but now that I’ve been, I’m more apt to squirrel away money to go to a weekend.”

A couple of the recipients don’t regularly attend their local dances, but love contra dancing and the opportunity given to them to attend Stellar. Bryce Jennings, grandson of caller/chorographer Larry Jennings, attends University of Colorado-Boulder, and came to Stellar last year with his dad. While he had a great time, it was noticeable that he was the only person his age. Once we posted our scholarship information this year, Bryce was quick to respond. Kate Schenken, a senior at Princeton University majoring in math (with whom I collaborated on a youth event last year; see CDSS News, November-December 2008) wrote this about Stellar:

“I got to feel the magic in folk dancing, the magic of community and music. I loved the hip-hop contra dance* and the combination of modern movements with traditional rhythms. The best way to keep young
people involved in Stellar is to keep flooding it with more young people. One of the attractions to me was the fact that other college students were gonna be there. It gave me kids to relate to, kids to share the experience with. Many young people avoid contra dancing 'cause they think it's not "cool" or "hip." But when you see other fun, lively college students doing it, you suddenly see it as cool and exciting after all. The energy of young kids was building on itself during the weekend."

Cliff Fowler, a music education major—with a focus on trombone—found out about Stellar from his mother who is a contra dancer. He had never danced before but had decided he wanted to learn.

"I was stoked that everybody was so nice and welcoming—and patient," said Cliff. "No one didn’t want to dance with me because I didn’t know how. If anything, more people wanted to dance with me to help me... Seth, the keyboard player, showed me the steps—showed me the melody during the open band. I thought the open band was really cool—I played trombone. The musicians were really kind—and excited to get everyone in on the music."

When asked how Stellar changed his life, Cliff said, "[It] opened my eyes to how much more fun could be having—getting together with a community—everyone usually gets drunk until they can’t walk. It made me realize there’s a lot more I can be doing with my life, especially recreationally."

The week after Stellar, he took six friends to the Durango swing dance class led by Wendy Graham. He also plans to attend the monthly Durango contra dance, would like to play in a dance band, and will probably attend another dance weekend in the future.

Despite the many successes, Stellar had several areas of growth and learning. We submitted our grant application later than hoped and received the grant from CDSS only one month before Stellar. By the time we received the grant, we were already putting women on the wait list. Though we set out to recruit "youth (under the age of 55, ideally college age)," for which our grant had been written, we advertised specifically for "young, single guys." This meant that we had to turn down several women who hoped to receive a scholarship. However, we believe that young men are less likely than young women to attend a weekend event, so targeting guys is an important approach to ensure diversity in the youth who attend. The women who received scholarships had been recruited prior to receiving the grant (in hopes of getting financial aid) due to their leadership in their communities.

The timing of the grant also complicated the financial picture. While this was the fifth anniversary of Stellar, it was our second year "filling up" and our first year making effort to give away significant scholarships. We also were working to implement an online registration system that, while in development, limited our ability to see the total number of registrants. Before we knew it, we had granted too many scholarships for the number of full-paying people we could accommodate. Unpredicted expenses also arose at the last minute for sound and talent compensation. Donations for Stellar gear, along with sales of photo compilation CDs, leftover food and donated clothing items, netted $1068, more than ever before! Stellar’s income from last year and the donations of 2009 participants also proved invaluable in covering this year’s imbalance. We feel the momentum of youth involvement built and the lessons learned this year were well worth the financial investment. We are already excited about next year and implementing improvements, such as how to grow our marketing and fundraising efforts. The Scholarship Coordinator has created a new and more thorough spreadsheet of the volunteer hours (and equivalent scholarship money) needed to sustainably run this event. Using that information and a reassessment of our capacity, I’ve been able to create a more accurate budget for next year.

David Vinson, this year’s Lindy Hop teacher, is also helping spread the word amongst his swing friends about Stellar and about contra dancing. Prior to Stellar, he had never contra danced before. Although hesitant at first, he had a great time. Stellar weekend "was so fantastic for ME, on so many levels," wrote David. He was inspired to organize a "swing dancers go contra dancing" night in Denver with his friends.

As Megan Smith indicated, she is already recruiting friends in the local homeschool group for next year. Meanwhile, we have been in touch with other college students in Colorado who are interested in coming and are willing to help recruit peers. We hope that several youth who attended this year will return, paying what they can, and volunteering in exchange for the rest of the fee. We are also considering having youth help us plan and implement an event to help others to support other youth being able to attend Stellar.

Challenges that we anticipate for next year include keeping the event appealing to young people (next year’s Stellar will include Waltz and English instead of swing), continuing to adequately accommodate youth and help them get the most out of the weekend despite school commitments (our event starts Thursday night), creating a clearer registration form and process for accommodating scholarship recipients, and increasing the participation of those in their late 20s/early 30s and of youth overall. Our goal for next year is to have forty percent of those attending be under 45. We intend to address these challenges by consulting with youth and other key players and creating solutions before our promotions go out in August.

As the lead organizer of Stellar, the journey of founding and organizing this event over the last five years has been an incredible one. I believe that starting something new, whether it’s an event or a new approach at an event, requires a clear vision, a sense of purpose of why people’s lives will be benefitted by that vision, and the faith that the resources will be there to meet the challenges that come our way. Effective delegation is also key to creating longevity, and that is a skill that I develop more every year. I’ve learned that delegation is most successful when it’s highly individualized to support each volunteer’s style and to build on their strengths.

My vision for this year was to be able to share the magic of Stellar with more youth than ever before. All would benefit from the seed planted by these efforts; greater intergenerational interaction creates a more vibrant event and the increased possibility of longevity of the traditions. With the support of our board, pursuing this vision required faith and the support of many volunteers. I can’t imagine a better way to have celebrated the fifth anniversary than to have such youthful energy be a predominant feature of the weekend. We wouldn’t be where we are without the support of all the participants and talent who believe in us and this event over the years. The gifts from many of willingness, openness, time and money have created an event that will endure...and continue to keep the traditions alive while blessing youth of ALL ages.

1. A New Mexico musician seeking a need-based and leadership scholarship was able to attend through both Stellar’s efforts and through a scholarship from the New Mexico Folk Music and Dance Society (http://www folksmads.org/).

2. The hip-hop contra was called by Wendy Graham during our Open Mic Dance. In addition to all the campers who had played during the other contra, the hip-hop contra featured Kai and Morgan Williams beat-boxing with Russell Shumsky on percussion.
RIT Orientation Contra Dance
by Jane Kneock

of the organizers of the Rochester contra group; Shawna Lusk, Rochester Institute of Technology’s Director of Orientation; and Rebecca Johnson, wife of RIT president Dr. William Destler—all of whom are contra dancers—came up with the idea of putting together a dance on the RIT campus as part of the Fall 2008 Orientation week. Some RIT students had been coming to our local dance on a regular basis; having a contra as one of the social components of Orientation week seemed like a great way to spread the word to incoming students. A series of email exchanges and the enthusiastic support of Dr. Destler helped bring the idea towards a reality.

Excellent teaching abilities and experience combined with youth, energy, and charisma made Nils Fredlund the first choice of callers for this event. The Groovemongers “world beat” approach to contra music seemed a good match. Rebecca made arrangements to hire both.

Rebecca and I met with some of the RIT staff a few weeks before the event. Because NTID (National Technical Institute for the Deaf) is affiliated with RIT, part of the meeting involved how to involve deaf students and an interpreter. It was decided that there would be a “demo team” on stage with an interpreter standing next to Nils as he taught. I suggested if we could invite local nonstudent contra dancers. The RIT staff preferred to keep the dance open to students only, as they felt that it should be a student bonding experience.

The dance was scheduled to start at 10 pm on August 29. The band and sound arrived at the site approximately an hour and a half in advance in order to have sufficient time to bring in the sound system, set up and sound check. The facility is a huge, full size college gymnasium, very much larger than was needed for the expected crowd. The challenge of getting good sound in a cavernous space was well met thanks to the expertise of Tony Hernandez who brought his own high quality gear and thorough knowledge of contra band sound techniques.

As mentioned above, the original intent was to have Nils call from the stage with an interpreter and demo team on stage to give visual cues to the hearing impaired students. Because of the height of the stage, it soon became apparent that it would work much better for Nils to teach from the floor, using a wireless mic. Once the dance began, it seemed that a demo team on stage wasn’t needed either. Interpreter Jennifer Horak, a contra dancer herself, worked within the sets. With just a little bit of guidance everyone was soon dancing beautifully.

There were a few experienced dancers there, including Dr. Destler. For the best spirit of contra dancing, they integrated themselves into the sets and helped to guide their partners through the figures. The students were attentive and enthusiastic. With Nils’s clear teaching and wise choice of the dances all went very well. Some of the dances he chose included La Brandy (Un, Deux, Trois, Poussez!), OXO Reel, Jefferson and Liberty, Apple Pie Quadrille, Intersection Reel, Kentucky Reel, Andy White’s, and First Night Quadrille. The Groovemongers played from New England, French Canadian and old time repertoire. They were up on a stage, physically a little farther from the dancers than usual, but with a good vantage point to be able to gauge appropriate tempos and provide energetic music.

The overall response was extremely positive. Approximately fifty students attended, with the majority staying till the event concluded. The organizers felt that the dance had been a real success. I also spoke with Dr. Destler at the end of the evening. He was very happy that the dance had taken place and encouraged the idea of contacting the RIT athletic department to form a liaison with CDR so that our regular Thursday contras will be on the list of activity options for RIT physical education credits. We are presently in the process of attaining this goal, which we feel will be beneficial for both our local contra dance community and for the students of RIT.

Another positive part of this evening was that we were able to introduce those who attended to CSSD through the literature and flyers that we received.

The grant money received from CSSD was of great help; additional money was contributed by RIT and CDR. These funds helped to pay for travel for those who had long drives and also to compensate Tony for his sound system. On behalf of Country Dancers of Rochester, I sincerely thank CSSD for its support of this project. We look forward to using the materials provided to us to help promote CSSD and its resources.

The author is president of Country Dancers of Rochester, http://www.rochestercontra.com. The group holds contra dances on Thursdays, 8-11 pm, and Sundays, country dances on first and third Sundays, 6:30-9:30 pm.

For information on CSSD’s outreach grant program, see http://www.cssd.org/outreach.html.

RIT, continued from page 7

(Jeanie continued from page 7)

English dancing in Missouri—who are drawn to traditional arts and entertainment. Right now economic, political, social and environmental factors are conspiring to push all sorts of people towards more direct personal connections and authentic experiences in local communities. Participatory dance and music and the strong communities built around these activities are a natural place to turn. If we can harness this groundswell of interest, we’ll be able to share the awesome fun and joy of traditional music, dance and song with a great many more people of all ages, and keep our scene growing and thriving for a long time to come.

It’s been a pleasure to work for CSSD and for all of you over the past year. I hope to see you at a dance somewhere, sometime soon.

Good luck! Ethan Hazard-Watkins

Obituaries, continued from page 6

aging broke the ice between his house and The Button Box was a familiar sight; regardless of the weather, he was rarely willing to make such an inefficient trip using fossil fuel.

Rich started The Button Box in 1980, while living in a cabin in rural Wardboro, Vermont. It was a sideline in the beginning, but his passion for free-reed instruments overtook his interest in architecture, and he eventually became a full-time "employee" of The Button Box. His capability as an innovative designer and his unlimited capacity for optimism were largely responsible for the development of R. Morse & Co. concertinas, and his abiding interest in all to do with concertinas made him something of a celebrity in the admittedly small niche of free-reed aficionados.

In that role, he was unstintingly generous with his time, knowledge, and positive spirit.

Rich was an invertebrate player of games, with an especial fondness for Go and Scrabble. He was a dedicated father, a talented photographer, an enthusiastic Morris and contra dancer, and loved to play music and compose tunes.

He is survived by two sons, Geordie, of Sunderland, Massachusetts, and Kiva, of Phoenix, Arizona. His parents still live in Hawaii, and he has other close relatives in Hawaii and throughout the mainland.

Our last printed catalogues gave Rich’s job description as “Guiding Light,” and so he was, not only to us, but to others whose lives intersected with his. We at The Button Box will carry on, as will his friends and family, but we will miss him very much. Our thanks to all who have been in touch with us to express their sadness and share their memories of an exceptional human being.

There is now a web site for memories, stories and pictures of Rich. Anybody can easily add to their own stories and pictures, and a few people have added stories already. Please take a look (http://richmoresbuttonbox.com) and feel free to add your own stories and pictures.

courtesy The Button Box

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CDSS NEWS
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Mid Heath and Heather

Dance by E. Bogue, tune by Jan Coray

Longways duple minor
Music: Mid Heath and Heather

A1  First man, second woman set forward toward each other, turn single to place.
     Same two go back to back.

A2  First woman, second man set forward toward each other, turn single to place.
     Same two go back to back.

B1  First man, second woman turn by right hands halfway;
     First woman, second man join to make right hands across half.
     All gypsy partner along the sides of the set.

B2  First woman, second man turn by left hands halfway;
     First man, second woman join to make left hands across half.
     All turn partner two hands counterclockwise (to the right) once and a half.

Authors' note: In 1995 at CDSS's English and American Dance Week at Buffalo Gap, Erna-Lynne Bogue (now Sister Edith Bogue) offered to write a dance for the auction. Phil and Jan Coray had the highest bid and asked Erna-Lynne to write an English style dance and they gave her a tune written by Jan. This dance has been enjoyed by dancers in Ann Arbor, Lansing, Kalamazoo, and Holland, Michigan. We hope that other dancers will enjoy it as well. Offered with joy, Jan and Phil Coray, and Sr. Edith Bogue.

Mendocino Redwood

Dance by Mary Devlin, Bob Fraley and Elizabeth Zekley; tune by Jonathan Jensen

Longways duple minor
Music: Woodlands Walk

A1  1-4  Up a double and back
     5-8  Twos half-figure eight up through the ones*

A2  1-4  Down a double and back
     5-8  Ones half-figure eight down through the twos*

B1  1-8  Right hands across, left hands across

B2  1-2  First corners change left shoulder (first man, second woman)
     3-4  Second corners change right shoulder (first woman, second man)
     5-8  Partners two-hand turn once round and end facing up.

* The choreographers suggest a skip change step for the half-figure eights.

The tune and dance both came out of Gary Rodman's Choreography Class at Mendocino English Week 2005. Jonathan Jensen wrote the tune, specifically for the class to write a dance to, while walking in the redwood forest at Mendocino Woodlands State Park, on the way to the Big Tree. The class divided into groups, Jonathan and Earl Gaddis played, and each group wrote a dance to Jonathan's tune.

Woodlands Walk

© 2005, E. Bogue (dance), Jan Coray (tune); used by permission

© 2005 Mary Devlin et al. (dance), Jonathan Jensen (tune); used by permission
Dancing Around
by Jonathan Jensen

C Dm G7 C
I love to dance a polka, I love to whirl across the floor.

D D7 G G#m A A G
I dance to a swing band — I like a swing band — that plays a jive-y rhythm.

D D D7 G G#m A
I like to tango — I like to tango — I like to do the dance of love.

Author’s note: Here is a round I composed at Christmas Country Dance School in Berea, Kentucky in 2007. It went over very well and has been done at other places since then. I don’t know if it’s the first round to combine polka, swing and tango. Probably the best thing to do is to have each person or group stick with one part and just get a sense of how it fits together. I think of it as more of a performance piece than something a bunch of people can learn quickly at a round session, but I’m open to being proven wrong.

Editor’s note: It is a toughie to learn, but well worth it. And if you have strong singers, try dancing it while you sing it.

© 2007 Jonathan Jensen, used by permission.

Didn’t I Dance?
by Lori Holland

D D7 G G#m A A G
Grandmother heard him, his song was so sweet, she danced to the fiddle on little bare feet. She was fifteen and fair with black braid — hair — and didn’t she dance in her day?

D D D7 G G#m A
Over the years I remember she said, one night as she kissed me and put me to bed, “When I was a maid — and my song was played, oh

A D D D7 G
Did I dance in my day? Did I dance, did I dance in my day?”

D G#m A
See the young girls
On a soft summer’s night
Silhouettes slender
Against the moon’s light,
Hair flowing free
Once that was me,
And didn’t I dance in my day?
Now that I’m older, there’s one thing I know
I’ll go on dancing, though the tempo be slow
And I know that some day,
To my grandchild I’ll say,
“Oh, didn’t I dance in my day!” CHORUS

© 1984, Lori Holland, used by permission.
You've learned to lift your knee caps to take weight off and stabilize the knee joint. Now, by now, the knee is, I hope, second nature. What are some other strategies to keep your knees healthy? Track the bend of the knee joint correctly, remedy hyperextension, and care to the joints on either side of the knee (open the hips) strengthen the ankles).

**Track the Knee**

When the knees are aligned correctly, the joint tracks smoothly and sustains minimal wear. A regular practice of poses that train the knee to track evenly reminds the muscles to keep the knee in line and increases the chance that each bend uses the joint optimally. Here is one such pose.

Stand with the feet hip-width apart, with outer edges of the feet closer to parallel than the inner edges (most people need to move the heels away from each other slightly). With the hands at the hip joint, slowly bend the knees directly in line with the toes: don’t let the knees cave toward each other nor fall away, but keep them sharply aligned over the toes (see photo 1). Press the heels down. Draw the buttck flesh toward the heels and the abdomen toward the spine so that the low back is not collapsed or swayed. Bend as deeply as you can in the ankles, at the hips, and lift the chest (see photo 2). The calves and Achilles’ tendons, often cramp-towarded in dancers, also profit from this pose. Breathe through your nose smoothly and softly, and maintain and deepen all these actions—heels down, knees aligned, low back supported, spine lifted. Observe that each side of each knee cap feels centered. Stay in the pose for several breaths, and work toward being comfortable renewing all actions of the pose for a minute or more. This pose is more difficult to sustain correctly than it looks! It requires ankle flexibility and strong quadriceps (the muscles on the front of the thigh), but the fluidity gained from its regular practice will soothe many minor knee issues.

**Remedy Hyperextension**

When standing with your feel parallel and hip-width apart, look at yourself in a mirror from the side. Is your hip lined up over the outer ankle bone? Is your leg in a straight line, perpendicular to the floor? Most of us stand with the hips distinctly forward of the ankle: take the thighs and hips back to align evenly. If you see the back of your knee puffing out, you may have hyperextended knees. Another way to diagnose: sit on the floor with knee caps engaged. When you stretch your legs fully and the heels come off the floor, that also is a sign of hyperextension. When the knee is hyperextended, the ligaments at the back of the knee have been overstretched. Often, the quadriceps are not working sufficiently to keep the knee cap lifted and the leg aligned. Learning to find "straightness" takes some time, but is well worth the effort: overstretched ligaments shorten the healthy lifespan of the knee.

As you watch yourself in the mirror, bend your knees slightly. Straighten the leg by lifting both the front and back of the thigh at the same time, and watch your mirror for when the leg is absolutely straight. Likely you will feel like your leg is bent because your overstretched ligaments are preventing allowing the knees to slam back further than is optimal.

Becoming aware of when you hyperextend is the first step to correcting it: when you are standing in the kitchen, waiting for public transportation, lining up for a dance, observe how the backs of your knees feel. Use the mirror regularly to assess when your leg is straight; then practice bending the knees slightly, coming to straight (which may feel slightly bent), and knowing what that feels like.

**Open the Hips**

What else brings ease to the knees? Look to the joints on either side of the knee: hip and ankle. If either of these joints is stiff and not moving to its full capacity, the knee joint is forced to take the slack and move in ways not conducive to its hinge design. The hip joint has ball-and-socket action, intended for maximum mobility. When the hips are allowed to get stiff, the flexibility needed to change direction in a dance figure, for example, may fall to the knees. Keeping the hips open and stretched with the following pose can take the heat off the knees.

Sit on a low stool, bring the soles of the feet together, and let the knees open wide. See that you are sitting high enough that the knees are not higher than the hips. If the knees are too high, the hips can’t release (see photo 3). If you can sit quite easily on the low stool, try sitting lower, perhaps on a folded blanket or two. Press the little toe side of the feet together (let the big toe side release) and stretch from the inner thigh to the inner knee. Have the hands by the hips; press the hands down, stretch the arms, and lengthen the spine. Stay for two to five minutes. Reaching the back of the knee release toward the floor little by little, bringing freedom to the hip socket. Do you have a few minutes to watch TV lounge on your lawn, or have a conversation with a family member? Sit in this pose while you do.

**Strengthen the Ankles**

Strong and flexible ankles also preserve the knees. Unless we pay particular attention to keeping the ankle steady and mobile, our ankles stiffen, become less likely to recover from missteps, and are prone to twists and sprains. When we walk, run, or dance, the knee is protected from torque if the ankle is stable. The safety of this side to side and from bend to flex. You’ll do your ankles a favor, of course, by warming them up before dancing by drawing circles with the toes, first in one direction then the other. This simple, effective exercise, however, doesn’t address correct alignment nor does it challenge the muscles adequately to build strength.

Incorporate this pose into your life every day or two and your ankles will improve their mobility and strength. With the shins on the floor, join the knees, the heels (as best you can), and the toes. Sit on your heels (see Photo 4). If you feel strain around the kneecap, place a folded blanket or two between your hips and your heels. See that you are high enough that the knees feel no pressure. It’s okay if your ankles hurt, they recover quickly once out of the pose. Repeat: adjust height under the hips so the knees are comfortable; challenge the ankles. A small piece of flesh under the ankles can ease this stretch until you get used to it (see Photo 5).

When we spend hours sitting at a desk or standing at a blackboard, blood pools in our legs, puffing the ankles and swelling the veins. In this pose the ankles are strengthened and aligned, and the blood is squeezed out of the legs, refreshing swollen ankles and stressed leg veins. The heart rests too, relieved from pumping blood from the feet. Sit back with your weight on your heels, lengthen your spine, relax your throat, eyes, and jaw, and smile! Start by sitting for a minute and work toward five minutes at a time: watch the news, drink a cup of tea. When you come out of the pose, come to your hands and knees and stretch out one leg for five minutes, then reverse the back of the knee to the ceiling. Get up from the floor as you learned in the January/February issue, by tucking your toes under and standing up evenly on both legs.

Awareness is the first step to remedy: I hope you find yourself noticing (and, eventually, correcting) an unbalanced stance, a caved-in chest, a hyperextended knee. As we become more and more aware of the nuanced movement of the body, we can bring that awareness to our dancing. Look how my ankle bends more deeply and comfortably when setting! See how when my dorsal spine moves forward, my weight is more evenly balanced, and I can support my partner with less strain on the shoulder! Now that I regularly notice the step isn’t as painful! Our bodies love to dance as much as our hearts do, and when we make time to care for our joints and muscles, our bodies will dance that much more joyfully in appreciation.

Anna Rain is a certified Iyengar Yoga instructor. She dances with Dread Pirate Rapper and plays with the English band Hot Toddy.

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Tell Me More—The Hop-Ground
by Graham Christian

Bert Simons introduced this charming and accessible dance from the 1794 Preston collection in his aptly named collection, Kentish Hops; it commands our attention both as a specimen of history and a specimen of music. The "hop-ground" in question is not a dance floor, where hops might naturally lead to leaping or jumping, but instead refers to the cultivation of the bitter-tasting hop plant. Nowadays we use the words ‘beer’ and ‘ale’ almost interchangeably, but until the modern era, “ale” meant unhopped malt, while “beer” signified the addition of hops. The hop plant was notably cultivated in the Low Countries, and at first there was resistance to malt prepared with hops, with its overtones of foreignness and Lutheranism. Some English traditionalists even distrusted beer as a cause of melancholy and male impotence, but brewers and tasters recognized hops’ mildly preservative qualities, and hops gained wide acceptance as a balance to the sweetness of malt by the eighteenth century. By the late eighteenth century, it was the basis of a substantial and immensely profitable industry in Kent, where more than a third of England’s hop crop was produced. In the late eighteenth century, England’s thirsty masses began to demand a lighter flavor, and Kent answered with the famous “Golding” variety.

The dance’s infectious tune is one of the last of its breed—it is a “round-ō,” which by derivation is an English corruption of the French rondeau or the Italian rondo. The French and Italian forms are obsessive forms that evoke the popular song, with its verse-chorus structure: the composition returns again and again to an original theme (AB-AC-AD, and so on); the English variant is a single strain that returns again and again to its beginning without harmonic resolution, a kind of musical eouorh, the snake that devours its own tail. Round-ōs were very popular in the seventeenth century—dancers know Hambleton’s Round-ō best—but had almost entirely fallen out of fashion by the mid-eighteenth century. This suitably light and almost giddy dance looks back and forward, bidding farewell to the last of the English round-ōs as it salutes the dernier cri of English agricultural innovation.

The Hop Ground (Preston 1794)
Longways double minor
A1 1-8 First couple set right and left twice to the second lady and circle left with her.
A2 1-8 Repeat with second man.
B1 1-8 First couple cross, go below the second couple improper, second couple moving up, first couple two hand turn once and a half (all proper).
B2 1-8 First and second couples four changes of a circular hey.


Balance and Sing

ROY JUDGE
The Jack-in-the-Green
This revised edition brings the subject of the Jack in the Green up to the present time and includes an account of the emergence of the Green Man as a symbol of the modern ecological movement. 200 pages, 1979, reprint 2000.
BK $34.00

HARDING
Harding’s All-Round Collection of Jigs, Reels and Country Dances (facsimile edition of the 1905 tune book, with a forward by Rodney Miller)
Harding’s All-Round Collection is a noteworthy glimpse into the world of American country dance tunes in the early 20th century. While the majority are of Irish and Scottish origin, Harding also chose a fair number of vaudeville and classic American dance tunes. Most likely riding on a popular wave of publications such as O’Neill’s Dance Music of Ireland and Ryan’s Mammoth Collection, Harding published his collection with categorized melodies. He also included a bass clef, not surprising given the growth of piano-accompanied parlor music for family entertainment in the 1890s. This tune book is a historical foundation representing the roots of today’s fiddle tune repertoire. Harding’s All-Round Collection has a distinguished place in the American fiddle music archive and is a must-have tune book. 200 tunes, 66 pages. 2007.
BK $25.00

Hugh STEWART
The Country Dance Club Book
This is a book aimed at callers and those running English country dance groups. It describes a hundred dances suitable for calling, along with introductory material giving some history of country dancing, and advice on calling at, playing music for, and running dance clubs, along with advice on dance technique and descriptions of the various moves used in English country dance. 154 pages. 2008.
BK $25.00

ASSEMBLY PLAYERS
Levi Jackson
This album, along with Twickenham Ferry (see below), is the latest in the Assembly Players’ Pat Shaw series. This CD contains 21 dances, including: The Dancing Dutch, Pinewoods Square Eight, Four Winds, The Delight of Men of Lay, The Rose of Tankerton, The Phoenix Rejuvenated, Little Hunsdon, The American Husband, Avoncroft, The Staffordshire Hornpipe, Waters of Holland, Freda’s Fancy, Flowers of Chirk, Miss Anderson’s Allemande, The Slot Galliard, The Sky Mer-chant, Silver for the Mattheus, Morecambe Bay, Levi Jackson Rag, John Tailor’s Canon, and Waterfall Waltz. Musicians include: Nicolas Broadbridge (accordion), Aidan Broadbridge (violin), and Brian Prentice (piano).
2008.

Twickenham Ferry
This CD, containing 22 dances, is part of the Assembly Players’ Pat Shaw material, along with Long Live London, Walpole Cottage, and Levi Jackson (see above). Dances include: Halsway Sicilian, A Trip to...
For Morris Aficionados

Mally's Cotswold Morris, Vol. 1 and Vol. 2

Comparison of Morris books of same title. Tracks include tunes from Adderbury, Bloxington, and other Cotswold traditions, played on instruments by Dave Mallinson. Dance tempos. Practice your morris dancing, playing, or just listen. 2001
CD
Mally's Cotswold Morris, Vol. 1 $16.50
CD
Mally's Cotswold Morris, Vol. 2 $16.50

Okay, we sneak in a couple of CDs there. If you're stuck inside on a rainy day and are looking for ways to pass your time, here are a few suggestions.

Lost Morris Tunes from Lost Cotswold Morris Traditions

Tunes from "lost" traditions of Lower Swell, Shipston-on-Stour, Clifford's Bower, Slaithwaite, etc. Some tunes, such as "Cotswold Billy" and "Mid Of The Mill", are variants of well-known morris tunes; others don't turn up in other traditions. Many have been recorded here (the producers believe) for the first time. 2006
CD
$10.50

The Magic of Morris

Two-CD set of morris music old and new, by the Morris Ring and Folk Tune Singers, runs over two hours. Musicians include William Kimber, Paul Reynolds, Ashley Hutchings, Alasdair Fraser, and others. Musician and collector. Much more. Eight page color booklet. 2006
CD
$28.00

The Music of C pry Havoc

(European Folk Dance Project—Cotswold Series, Vol. 1)

24 Cotswold morris tunes for practicing your dancing, playing or just listening. Various dances from Stowpont, Heddington, Fieldtown, Adderbury, Bloxington, and more. Dance length recording. 2001
CD
$17.75

Morris On

This legendary series has distinctive renditions of morris tunes and songs in the English folk tradition, with electric as well as acoustic instruments, and with great artistry by Ashley Hutchings et al.

Morris On (1972, reissued 2002) $10.25
Son of Morris On (1972, reissued 2003) $17.75
Grandson of Morris On (2002) $17.75
Great Grandson of Morris On (2004) $17.75
Mother of All Morris (2007) $17.00

Absolutely Classic: The Music of William Kimber

The music of William Kimber, a pivotal character in the English morris revival, with a large body of compositions performed by himself on concertina, John Graham, John Kirkpatrick, and others, songs and stories. "Enhanced" CD has photos of archive and archival film clips (does not require DVD player). With 64-page booklet. 1999
CD
$29.25

FOLKUS POCUS

Under No Illusion

Folkus Pocus, consisting of Caroline (violin, flute, and recorder) and Dan Hollingham (piano), is one of the hottest new dance bands in the UK. Under No Illusion consists of 17 tracks featuring some of the finest dance music you have ever heard. It is a combination of Playford favorites, new Playford-style dances, and contra dance tunes, including: Rarel/Le 24 Loin/Wissachicken Drive, Pardon's Farewell, Well Hall, C & J's Jig, Alterations, White Star, Kinta of Pipe, or the Hol/Abri Storm/Star Above the Garter, Hideaway, Rinaldo, Morpeth Rant, Boquer Castle, Red Rose, Clepton Bridge, Mary K, Caribou Beach/Isadoum/Homage à Edmond Parizeau, and Ashokan Farewell. 2008
CD
$20.00

MONTVILLE PROJECT

Montville Project, Volume 2—More Essential New England Dance Tunes

As with Volume 1, the goal in making this album is to present a selection of dance tunes with a variety of rhythms and meters that represent rock-solid basic repertoire of the New England dance tradition. These tunes have stood the test of time; many have been echoing in our dance halls for a century or more and remain popular among contra dance musicians. It's an excellent recording for new musicians who want to learn tunes that others know and play. The tunes are played at a slowed-down learning tempo and notes on each tune are provided. Musicians include: Art Bryan (tuner banjo). Melody banjo, 5-string banjo, mandolin), George Fowler (fiddle, baritone fiddle), Jeremiah McLane (piano, accordion, harmonica), Fred White (guitar, percussion). 2009
CD
$15.00

NIGHTWATCH

Splendid Isolation

Night Watch is Naomi Morse (fiddle), Elvie Miller (piano and accordion), and Owen Morrison (guitar and mandolin). Splendid Isolation, with its combination of original and traditional tunes and creative arrangements, brings their colorful performances to life in a way that lasts beyond the fleeting joy of a dance or concert hall. Tunes include: Splendid Isolation, Tunio Ball, Javelina Hunt, Dremore Wood, Princess Nancy, Reel Beoloe, Triolipoksa, Lada of Laois, Vale Del Albaicin, Beaumont Rag, The Wee Beastie, The Meekick Team, Beauties of Autumn, and A Dream for Dorothea. 2008
CD
$16.00

RKG

Red Light of Evening

Almost as soon as RKG was formed 15 years ago, fans asked when they were going to record a waits CD. To put enough variety in a recording consisting of one kind of dance is challenging, and they waited until they had plenty of material to choose from. Here you will find waits of many moods and genres, all written by members of the band. Tunes include: Sunny Day, Plashed Lake, Speak of the Devilers, A Field of Shooting Stars, February/June Time Waits, Alpenglow, Broken Chair/Red Light of Evening, Brown Eyes, Wilderness Waltz, Birdsong Rain, On the Window/Flying to the Sea, Joy, Joyful, Gracia/Clauide's Waltz, Waiting for Green, and To the Edge. Put on your dancing shoes, glide around the floor for an hour, then cool down to the final air. 2008
CD
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MORRIS SEASON MAY BE OVER FOR SOME, BUT REHEARSALS START UP AGAIN FOR THOSE WHO CAN'T WAIT. IT'S A GREAT TIME TO LOOK OVER YOUR BELLS AND REPLACE THOSE THAT AIN'T RINGING AS WELL AS THEY SHOULD.

Jingle bells

One-piece "laugh" type jingle bells with stamped metal loops, good for novice dancing. Large bells have slightly thicker metal and deeper ring. Medium size is excellent for children's bells. Made in the USA of brass plated steel.
Large jingle bell (1-1/4 inch diameter) $0.15
Medium jingle bell (1 inch diameter) $0.15

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The "traditional" English morris bell. The medium size is the one most commonly used on bell pads. Made in England with a brass finish. (Shore is approximate)
Large morris bell (1-1/4 inch diameter) $1.50
Medium plus morris bell (1-1/8 inch diameter) $1.10
Medium morris bell (1 inch diameter) 80¢

And while you're sitting under the shade tree this summer, you'll want a good read (or re-read):

FOR ALL SEASON (Anthony G. Barrand, ed.)
Longsword Dance from Traditional and Manuscript Sources
A must have. Notation of 27 longsword dances and sword plays, mostly from Yorkshire, collected by the former squire of the Morris Ring. With diagrams, music and interesting background info. Instruction included, written music included. 384 pp. 1996
BK $35.00

LEONARD RACON
A Handbook of Morris Dances
Published in 1911, the "Morris Bible," includes common dances and music, as well as many previously unpublished dances from Sharp and other collecters. Hardcover booklet: 350 pp. 1996 ed.
BK $60.00

ANTHONY BARRAND
Six Poole and a Dancer: The Timeless Way of the Morris
A history of the morris—it's origins in England and development in America—basic techniques of individual and team dancing, and dance notations for many traditions. 264 pp. 1991
BK $35.00

DOLETA CHAPURI
A Festival of the English May
A sampler of English May folk activities, including instructions for maypole and morris dances, maypole construction and decoration, songs, recipes, and more. 90 pp. 1991
BK $10.50

DAVE MALLINSON, ed.
Mally's Cotswold Morris Book, Vol. 1 and Vol.2
Easy to read tunes from Adderbury, Bloxington and more, in keys commonly played by morris musicians of today. Intrincate music theory sections designed for the budding musician. Suitable for all instruments, and chords for banjo, accordian and guitar. Each volume 32 pp. 1998.
BK Mally's Cotswold Morris Book, Vol. 1 $13.50
BK Mally's Cotswold Morris Book, Vol. 2 $13.50

CDSS NEWS
24 SUMMER 2009

CDSS NEWS
25 SUMMER 2009
## Group Corner

### Setting Your Group Up As a Small Business

by Jeff Martell, CDSS Group Services Manager

There comes a time in the life of any group that its members want to legitimize the structure of the group. Once you have had a few successful dances and begin making money, your group will want to have a bank account, purchase insurance, firm up some ground rules, and not have the financial and legal liability for the group rest on any one person. Some of this may sound a bit complex, but it is actually fairly easy.

The first thing you will need to do is decide on a structure for the group.

The most common form for dance groups seems to be the nonprofit corporation. Nonprofits are formed for civic, educational, charitable, and religious purposes and enjoy tax-exempt status and limited personal liability. Nonprofit corporations are generally managed by a board of directors or trustees, and donations made to nonprofit groups can also be tax deductible. An educational nonprofit corporation has to file for a 501(c)(3) status from the IRS, or join an umbrella organization that has a group exemption status. CDSS offers the option of an umbrella exemption to our affiliate groups. More information about group exemption is available online at www.cdss.org.

For more information on various other business structures and their relative merits, see the US Small Business Administrations website at www.sba.gov.

Once you have decided on a structure, you will need to put it into writing in the form of either a partnership agreement or bylaws.

CDSS has samples of nonprofit bylaws on our website, www.cdss.com/nonprofittax-exemption.html. If you or anyone else is investing money in your group, consulting a lawyer is also advisable. Some things to consider when setting up your bylaws are: who will be a “member” of the group, who gets to vote on policy, how directors and officers are elected, and who is responsible for what tasks. The clearer you spell everything out in the bylaws, the less chance there is for misunderstanding further down the line.

Almost all companies or individuals are required to file income taxes.

Please note: joining an umbrella organization does not mean the parent organization files your taxes. It is always the responsibility of the individual group. A nonprofit corporation is usually required to file an IRS Form 990, 990E2, or if gross receipts are less than $25,000 annually, a 990N. You can also find information on the Form 990 and who must file at www.irs.gov.

You will also need a federal Employer Identification Number, or EIN, which is the corporate equivalent of a social security number. You can apply for one online at www.irs.gov. Your local Chamber of Commerce or Small Business Administration will also have some sort of small business counseling services available, which may help with sorting out state and local requirements for setting up your group.

That, in a nutshell, is how a group is born. As always, the CDSS staff is available to answer any questions you may have about group issues and services—jeff@cdss.org, 413-268-7426 x 103.

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### Helpful websites

- **www.irs.gov**
- **www.cdss.com/nonprofittax-exemption.html**

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**Continuing the tradition—linking those who love them**

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**Haydnville, MA 01939-0138**

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**Full name on card**

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All orders must be prepaid. We accept personal checks, money orders, VISA or MasterCard. We encourage payments by credit card. Canadian and overseas orders must be paid in U.S. funds.

Complete orders are shipped within 5 working days of receipt. Unless instructed otherwise, we hold partial orders for up to 15 working days to complete them. We then fill them as best we can and send them with a refund (if you paid by check) and status report for items not shipped.

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<td>CDSS members receive free basic shipping within the US on orders over $250 (after discount).</td>
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**HELPFUL LINKS**

Please make checks payable to CDSS.

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**CDSS NEWS**

SUMMER 2009
O
n the weekend of February 21, 2009, the CDSS Executive Committee met in Lawrence, Kansas, hosted by the Lawrence Barn Dance Association (LBDA). Many of us came early to meet the people in the dance group, look around the area, enjoy the unusually nice weather and to dance/ing in this great community. For this dancer, it was a familiar trip. Lawrence is only a four and a half hour drive south from the middle of Iowa, where I live, a nearby neighbor. Their November festival, Pilgrim's Pride, is an event that my husband and I try to attend, weather and life permitting. We have always enjoyed our time in Lawrence and with the Lawrence CDSS Executive Co-members and accompanying persons.
Saturday's meeting was in a comfortable bank boardroom and Jessica Nicholson catered our evening with a warm meal created by LBDA committee member, Theresa Martin. The energy level went up when the music started and the evening progressed with a lot of great calling by LBDA regulars and CDSS Executive Committee members and accompanying persons.
Saturday's meeting was in a comfortable bank boardroom and Jessica Nicholson catered our evening meal. The meeting was well attended with people from several nearby states coming to join in. Again, CDSS Executive members joined local callers to create a high-energy event.
Sunday morning was a brunch and community meeting at the home of Daniel and Jane Pennington. During the brunch, a shape note sing was started. The day was topped off with an English country dance; this was the second English event held by the Lawrence group. There was an enthusiastic and patient crowd, willing to try a lot of new dances. The band, consisting of Greg and Jill, were joined by Martha Edwards (St. Louis), Gary and me (Ames) and others who came to sit in for a while. As the dancing wound down, various people had to leave and head for home. We made it back to Iowa to face a more normal Sunday evening in February: five new inches of snow had fallen.

Peter Ogle, as an accompanying person, commented on coming to Lawrence with the Executive Committee: "I sometimes accompany Rachael (W sigmoid), CDSS Treasurer) to an Exec meeting and have a wonderful time. Dancing in a new community, hearing and seeing how they are as a community is rewarding. On several occasions I've heard how hosting the CDSS meeting provided a venue for the contra and English dance communities to get to know each other better and to dance together." Below are the key contributors for the weekend, although there were countless people making food and sitting at tables, housing not only all of the Exec members but all of the out-of-towners, decorating, setting up, arranging food, setting up, teaching beginners, playing music, calling, running for batteries and other errands:

- Daniel and Jane Pennington—arranged for the use of the bank and hosted the Sunday morning brunch; Kay Runge—cooked Saturday night dinner, hosted board members; Jessica Nicholson—coordinated the Saturday night dinner, hosted our meeting on Saturday; Kathy Nace—hosted Friday night after party and baked scones; Byron Wiley—was on the weekend committee, helped a lot with sound, led the Scandinavian music Saturday night at break; Jill Brandenburg—housing coordinator, hosted board members; Jerome Grisanti—organized the callers all weekend, hosted the English dance; Bayliss Harsh and Doug Dubois—hosted the Friday night Uptown Hoedown dance; Greg Allen—hosted the hoedown, the family dance and the English dance, hauled and ran sound twice, played music for all of the three dances, hosted board members, helped behind the scenes all weekend, John Craft—helped carry things; Theresa Martin—cooked Friday night dinner, was on weekend committee, made flyer and buttons, hosted board member; and especially Jill Allen, who coordinated the entire weekend while playing, calling and helping with everything at all three dances, arranging for all of our "locations," hosting board members, and cooking a great dinner for those coming in early on Thursday evening.

Jerome Grisanti of Maryville, Missouri did a great job of organizing all the callers to create four great dance events. Some of the local callers who helped were Jerome, Jill Allen, Lisa Harris, Otis Watson, Jim Williams, Terry Rousse. Brad Foster (CDSS's director), board and Exec members Scott Higgs, Pat Petersen, Bruce Hamilton, Carol Barry, Sam Rotenberg (board member spouse), and myself pitched in with this as well to make a very well-rounded weekend of dancing.

Thanks to those not named who also contributed. What a welcoming community. Thank you so much to everyone who participated to make this weekend go smoothly. We all felt well taken care of.

A History of the Lawrence Barn Dance Association
by Jill Allen

The community of barn dances now held in Lawrence evolved from the UK Folk Dance Club. Catherine Baer, a KU student, came from a family of folk dancers. Her father, Richard, a caller from Chicago, visited Lawrence during the 1980-1981 school year and called the Lawrence group's first barn dance. Both he and Catherine were influenced by activities at Folklore Village near Dodgeville, Wisconsin. In 1982, during a barn dance at the Winfield festival, Catherine decided Lawrence should have regular barn dances. She taught herself to call dances, and by the end of that September, Catherine and dance veteran Bayliss Harsh founded the Lawrence Barn Dance Association. The first dance was held in St. John's Elementary School. Other early callers were Offenbeck-Hall and the Ecumenical Christian Ministries building near the KU campus. The dances have moved from the Lawrence Arts Center to the Lawrence School of Ballet to the Lawrence Senior Center and occasionally even to a barn south of Lawrence. Lawrence has enjoyed at least a barn dance a month for eight years. After Catherine graduated, John Forbes, Mike Rundell, and a number of others assumed the calling honors. John brings his years of living in the famous dance capital of Berea, Kentucky to this area. Mike follows his uncle, Daniel O'Connell, and a grandfather, U. S. "Shorty" Wood, who were barn dance callers. Dozens of Lawrenceviqns have served on the LBDA board, ensuring that each dance would have a hall, a band and plenty of dancers. (The Kansas City Contra dance Crosscurrents was starting about the same time as the contra dance here in Lawrence. Liz and Tom Shneider and Ed and Teresa Gebauer together got it going. They now have two very active monthly dances.)

I had a bachelor's degree in dance and always loved dance. In the early 1980s I went to a Community class in Kansas City, through the University of Missouri. It turned out to be the local contra dance. I fell in love with it and never looked back. My tap dancing turned into clogging, and I soon learned to call and play piano for dances. Greg and I met at the dances soon after I began dancing. We formed the band Fox on the Run about ten years ago and we've been playing for community dances, weddings and all kinds of parties ever since. We started the family dance series thirteen years ago which is still going strong. Jerome and I started the English dance in January 2009. With some jump starting by the CDSS board, and thanks to interest in the community, we are looking forward to a growing English dance series.

If you're in the Lawrence vicinity, check out these websites for dancing. You will be among friends and have a great time:

- www.lawrencebarndance.org/lbda.htm
- www.kansassfolk.org/index.htm
- www.crosscurrentsaculture.org/Bare%20Dance/Bare%20Dance.htm

Contributing to the article: Peter Ogle, Annie Laskey, Jane Srisivatsa, Jill Allen, Jerome Grisanti, Martha Allen. Photos: Rachel Wielow.
International Money Musk Moment Unites Dancers in Four Countries

by David Millstone and David Smukler

It all started with a piece of serendipity, a casual thought. At the annual Ralph Page Dance Legacy Weekend in January, presenting a "Cracking Chestnuts" workshop of some dances from our book of the same name, we discovered that we each had planned a book release party, a full evening of chestnuts, for the same date, March 14, one in upstate New York, the other in Vermont.

"What if each of us calls Money Musk as the first dance after the break?"

We knew that this was the custom, back in the day, at some local dances in the Monadnock region of New Hampshire; dancers who liked Money Musk would line up in anticipation, and those who didn’t could take a few extra sips out in the parking lot. Within a moment, we agreed that we’d do that, call the dance at about the same time on the same day.

"Could we recruit other callers to do the same thing? Wouldn’t that be fun!"

And so began the Money Musk Moment. We already knew that this dance presents more than a few challenges. No less an authority than Ralph Page, for example, had acknowledged its special and sometimes fatal attraction:

"Seems like everybody who ever heard of a contra dance wants to learn Money Musk. Often it’s the first contra they attempt, and after getting gloriously mixed up decide then and there that contra dances aren’t for them and stand steadfast in their determination. Did you run a hundred yard dash the first time you walked? Then why do you expect to dance Money Musk the first contra you try?" (Northern Jamboree, Vol. 2, #11, Oct. 1961, p. 20)

We each had presented the dance successfully in numerous occasions, but would others want to tackle it? Callers would have to consider many factors:

- Money Musk is a triple minor proper dance. Since these appear rarely on contra dance programs nowadays, many twenty-first century contra dancers do not understand how they work, and extra instruction is typically required.
- The style of the dance is old-fashioned. It involves a same sex (proper) right and left through, and the number one couple is an active couple, while two-thirds of the dancers are in a support role at any given time. This is not inherently difficult but the style is unfamiliar to many. Again, more instruction or explanation might be required.
- Money Musk has no partner swing. It also has no partner swing. That’s right—no swings at all! In contemporary contra culture, some dancers complain if they don’t feel they get their quota of swings.
- The timing of the center portion of the dance is subtle, and there are many variations. This creates a teaching challenge.
- Many cumbersomely traditional dancers have developed strong opinions about timing and style, which can create some tension on the floor, or between such dancers and their caller.
- The tune called Money Musk is a challenging one to play. And yet play it they must, as the tune is so closely associated with the dance. Would the caller have musicians ready to do justice to the tune?

We contacted other chestnut enthusiasts in the Northeast, and then issued a general invitation through the Trud-dance-callers and SharedWeight listserves. We also emailed callers and organizers for events found in the dance listings on TheDanceCyper.com and on Ted Crane’s database. Almost immediately, we found willing collaborators. One of the first to weigh was a caller in Auckland, New Zealand. Thanks to the International Date Line, his presentation would be on March 14, local time, but still March 13 here in the United States. Our Money Musk Moment was going international! Would others join in?

Mid-March came, and with financial backing from CDSS, David Smukler’s event offered free admission with refreshments for a full evening of chestnuts, instead of the usual forty plus dancers, more than a hundred turned out. David Millstone also presented a full chestnut program at his home dance to a large crowd, some of whom drove several hours for this special event. Each of us was pleased with our local results, and then we started receiving reports of Money Musk moments farther away—Maine and Michigan, Washington and Kansas, Denmark and Switzerland.

Money Musk has been around for a couple of hundred years, but it was a new experience for many of these dancers. Furthermore, many musicians learned the tune specially for the occasion and several callers had never before presented the dance.

The final tally: twenty-two locations, twenty-one callers, eighty-eight musicians, 1,376 dancers!

Participants shared generally positive comments about the experience:

- "Money Musk is one of my favorites. I particularly like when the active person swoops (or backs) into his/her spot in the lines of three—or as inactive, when two of you are receiving the "inoming" active with just the right timing. Plus while we were dancing it, it was wonderful to realize that this dance was being done by like-minded but unknown "friends" all around the globe, with great callers and bands all urging on the dancers!"

- "I received miscellaneous comments from the crowd including: ‘I enjoyed the same gender R&L through,’ ‘I remember dancing this twenty years ago when I did reenactment dances in Virginia,’ ‘I didn’t dance tonight but I remember watching my father dancing this when I was a child.’"

- "While I share at least some of the modern sentiment in favor of swings and of equally-active 1s and 2s, I also value variety and tradition, so I found it delightful to be doing these old chestnuts in the knowledge that dancers before me have been experiencing the same pleasures for centuries."

It would be misleading to suggest that everyone met with unqualified success. As noted above, Money Musk continues to present challenges to contemporary dancers, especially those familiar only with duple improper or Becket formation dances:

- Experienced and new dancers struggled with the triple minor progression, were challenged by the
Money Musk from Cracking Chestnuts:

So, just how, exactly, are we to accomplish the Procrustean task of fitting 32 bars of dance figures into 24 bars of music? Here is the most common phrasing found today:

Triple minor and proper

A. Actives turn by the right once and a half (8 beats) Go down the outside below one and join hands in lines of three (4) Go forward six and back (4)

B. Actives turn by the right three quarters until the active gent is standing between couple two facing down and the active lady between couple three facing up (8) Go forward six and back (4) Actives turn by the right three quarters again, so that they are progressed and proper (4)

C. Top two couples right and left four (16)

NOTE from David Smukler: The ones don’t need to go back after the forward six in the B part. The timing for the ones then begins: right hand turn three-quarters and fall back into boxes c-d-f facing up and down (8); forward (2); right hand turn three-quarters (6). In other words, the actives start their last turn early as the inactives fall back. This makes for less rushing and puts a creased half smile on Dudley Laufman’s face.

David Millstone concurs: I concur with everything my esteemed colleague Mr. Smukler has written on the subject, especially regarding the crooked half smile on Dudley’s face.

Money Musk in Verse and Prose

By Nils Fredland

If, when you think of this contradance thing One obvious word comes to mind...that is, swing You’re right, in a way, ‘cause the swing’s a big part But that’s not what makes contra dance close to my heart No A pavilion, full of young dancers, at dusk Stepping loudly while dancing the dance Money Musk That’s the thing...it’s three hundred balancing feet Coming down on this floor right on time...can’t be beat And the tune, played with horns! A version like no other So thanks to the caller, and the fiddler’s girlfriend and brother Danced first in New England two hundred years past Let us now do our part to make Money Musk last Friends, dancing these dances that have been around for a while That, to me, is the root of advanced dancing style

© Nils Fredland; used by permission

The Money Musk (for Jacqueline) by Dudley Laufman

It is my favorite dance in longways motion upon a wooden floor that swings and sways when the dance moves forward up and down to Money Musk played on the key of A.

The shuffle shuffling is what makes this dance, done with leather soles upon the feet and done with a certain nonbalance and just a little hair behind the beat.

Danced in Peterboro and in Rye (to Alan Kendal’s trumpet, Newt the Flute, Ralph Page chanting on his 78) or on Star Island ten miles out to sea.

Don’t matter where the place or weather just that we dance The Money Musk together.

© Dudley Laufman; used by permission

Money Musk Forever!

From Main Street by Sinclair Lewis (1920)

"...Carol read enviously...the reminiscence of Mrs. Mahlon Black, who settled in Stillwater (Minnesota) in 1848. There was nothing to parade over in those days. We took it as it came and had happy lives... We would all gather together and in about two minutes would be having a good time—playing cards or dancing... We used to walk and dance contra dances. None of these new jigs and not wear any clothes to speak of. We covered our hides in those days; no tight skirts like now. You could take three or four steps inside our skirts and then not reach the edge. One of the boys would fiddle a while and then some one would spell him and he could get a dance. Sometimes they would dance and fiddle too."

"She reflected that if she could not have ballrooms of gray and rose and crystal, she wanted to be swinging across a puncheon-floor with a dancing fiddler. This snug in-between town, which had exchanged ‘Money Musk’ for phonographs grinding out ragtime, it was neither the heroic old nor the sophisticated new. Couldn’t she somehow, some yet unimagined how, turn it back to simplicity?"

From Chapter 12

Do you have a favorite Money Musk poem or quote? Send it to news@cdss.org.
I imagine 350 plus English country dancers in a large gymnasium—no, it’s not NEFFA! Almost all of the dancers are women over age 60, dressed in shabby ball gowns or matching embroidered folk dance dresses. Those dancing the men’s role wear vests and tights or trousers.

This is Tokyo’s twelfth annual ball, hosted by recreational and folk dance alliances west of the main city. Each attending club dances in a designated place on the floor, and each dancer has assigned partner for the entire ball. The local circle of circles has been practicing for months. The ball is divided into sections—starting with couple dances such as a polonaise, a tango, a few waltzes, then quadrilles, which are quite the rage. These are followed by traditional Japanese circle dances, then English country longways dances, mostly in waltz time, and then Sicilian circle country dances.

Having lived and danced in Japan in the 1970s and the early 1990s, I was curious. I’d only known of one small English country dance group in Tokyo. Where did all these English country dancers come from? Turns out that recreation professor Hiroyuki Ikema decided to retire from decades of Scottish country dancing, and nine years ago turned his entrepreneurial skills to English country dancing. Now there are more than ten clubs who hold daytime classes in community centers, drawing their initial members from recreation, international folk, and Scottish dancing.

Each year, Ikema-sensei has brought over someone from the United States, to date, Bruce Hamilton, Gene Murrrow, Sharon Green, and the Flying Romano. In 2007, Ikema-sensei traveled the other direction, shepherdiong seventeen dancers for a weekend visit to California’s Bay Area. Five dances and a ball in six days! Thanks to Sharon Green, I was able to fly across the country to help host this whirlwind dance tour. Some local dancers were a bit shy about asking the Japanese guests to dance and were delighted to find them skilled partners. Meanwhile the Japanese dancers were drinking in the live music and enjoying the loose, more interactive dance style of the Americans.

This past November, they invited me to see first hand how the English country dance scene has become. I suspect for the Japanese to connect with Japanese country dances, these leaders were nurturing. My plane landed in Japan with the full moon over the Pacific above the left wing, the sun setting behind Mount Fuji in an orange sky over the right wing... and that good fortune carried through the whole visit.

"I set out for Japan eager to connect with the dance groups these leaders were nurturing. My plane landed in Japan with the full moon over the Pacific above the left wing, the sun setting behind Mount Fuji in an orange sky over the right wing... and that good fortune carried through the whole visit."

Ikema-sensei had expertly planned the twelve days down to the smallest detail, and everything went smoothly. He graciously accompanied me on the train to each new location, as well as on an outing to a mountain temple where we admired the bright red foliage by the sunset. His expertise was invaluable in helping me communicate effectively with the dancers. At 78 years of age, he was ready for a week of relaxation and sleep by the time I left.

Eighty dancers attended a weekend workshop, held in a spacious carpeted room on the top floor of a Seiitoku University highrise with a 270 degree view over the endless city. Each participant received Bare Necessities’ Volume 11 (A New English Ball: Modern Dances from England) as part of their gift, and we then taught most of those dances. In addition to myself and Ikema-sensei, the teaching team was Sachiko Kondo and Masaki Obata. Professional pianist Masaaki Hattori accompanied with masterful solo piano. The "huts" were Turn of the Tide, Delia, and Fast Packet, which participants requested throughout the following week when I visited five of their local dance classes.

The smallest group had about twenty dancers; the largest drew more than seventy. Most people only attend their local club. Four dancers hosted me in their homes, where I was treated to fine food, Japanese baths, and other adventures such as a house concert of Japanese banjo-like shamisen and taiko drums, and a trip to the Bonsai Village gardens. In addition, each dance group had arranged for tea and homemade goodies, and delicious group lunches. It was seventh heaven.

People there recounted how many of them have participated in Scottish country dancing for a long time and that approach to teaching English country dance is quiet and meticulous. Not my strong suit! But they were game to go along with a different approach. Their thorough foundation helped them absorb new dance patterns quickly. Some leaders who had seemed disconcerted but pleased with the fact that there is no central authority who legislate how dances or figures must be executed, also surprised them that American callers often mentioned the people who wrote these dances or tunes.

Japanese dance teachers focus on geography rather than the music or the context of a dance. The people who wrote these dances or play the tunes are just foreign names in books and on CD jackets to them.

I was warned to mostly teach elegant slow dances because they were too old for zippy ones, but I have blamed photographs of some white-haired women moving with a vigor that would have pleased Cecil Sharp! Thanks to copious use of demonstrations, the dancers mostly managed to figure out what I was trying to say in my unpolished Japanese. We had a lot of good laughs.

As the only English country dance teacher and leader, several dance leaders have visited Pinewoods and the Boston Ball. I hope CDSS can nurture this connection further, and maybe pick up some ideas from the Tokyo dance leaders’ successful strategies for hatching new country dance groups.

I want to thank again all the Japanese dancers for their open-hearted and attentive hospitality and for the chance to share our mutual joy in English country dancing. Would John Playford or Mr. Isaac have ever imagined this?


I said (to a homesick country dancer) "Hey, if you find a hall, I’ll call." Well, finding a dance-sixed hall in Japan that has a wooden floor and is affordable is frankly IMPOSSIBLE, so I didn’t expect the call that week saying “I’ve found one!” (The British-founded athletic club in Kobe). Had to scramble in a hurry to get enough music in time for the first session. Ran it more than a year, and had a great time with it. I learned I can teach dancing in two languages, but you can only call out prompts in ONE.
CDSS NEWS

SUMMER 2009

Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is August 1 for events on display in the August issue of CDSS NEWS, PO Box 1358, Hayward, CA 94544. Event dates and times, as well as any additional information or updates, are posted on our website (www.cdss.org/newsletter/events.html) and updated monthly. For information on regular dance series, see the CDSS Group Directory, published periodically or see the Group Affiliate links at www.cdss.org.

Jul 2-4

July 4th Weekend at Pinewoods. Plymouth, MA. 235-9538, haywardsquarecc.org, info@haywardsquare.org. *

Jul 3-4


Jul 4-11

American Dance and Music Week. Northern CA Bay Area CDC. Loree Kalunen, 775-240-4117, loree@cdss.org. *

Jul 5-11


Jul 5-12

Family Weekend. Senora, CA. Bay Area CDC, 415-549-2879, info@cdss.org, www.cdss.org. *

Jul 6


Jul 6-10


Jul 11-18

English Dance and Music Week. Northern CA Bay Area CDC, www.cdss.org/eventweek. *

Jul 12-18


Jul 12-18


Jul 17-19


Jul 18

Picnic Centra, Alpine, CA. Country Dance New York, info@cdny.org, www.countrydanceny.org. *

Jul 18-25


Jul 18-25


Jul 18-25


Jul 19-25


Jul 19-25

Northern Week. Olivebridge, NY, Fiddle and Dance, 845-645-2112, office@shokahosen.org, www.shokahosen.org. *

Jul 21-26


Jul 21-26

August 1-9


Aug 1-5

The Lloyd Shaw Foundation
Preserving America’s Dance Heritage - www.lloydshaw.org

PURAVIDA DANCE CAMP 2010
A DANCE ADVENTURE IN COSTA RICA

Saturday, January 16th - Saturday, January 23rd, 2010
Contras, Square, Swing, West Coast Swing.

Waltz, tango of Cajun. Local Seals.
Cultural Connection: Cabo Padre Reservations & Local Tours

Joy Unsung, Molly Mason
Peter Davis, Harry Aceto & Kathy Anderson, Coeling.
To register: http://www.puravidadancecamp.com
Info: Beverly-Lee Davis, 518-281-9105, bevladavis@voy.com

Dec 31

Christmas Country Dance School, Berea, KY. Christmas CD School, 608-885-3431, rcf@berea.edu, www.berea.edu/dance *

Jan 1

Winter Dance Weekend, Brevard, NC; John C Campbell Folk School, 800-365-5724, dancefolk@chalk.org, www.folklist.org *

Jan 1

Terpsichore’s Holiday, Roanoke, WV. Lloyd Shaw Foundation, 434-244-7858 or 540-885-0233, radiox@verizon.net, www.lloydshaw.org *

Jan 8


Jan 15-17

Ralph Page Dance Legacy Weekend, Durham, NH. NRFPA, 603-659-5612, rpfatone@nunet.com, www.nrfpa.org *

Jan 16-18

George Ablame Square Dance Weekend, Birmingham, AL. Birmingham FOOTMAD, 404-477-4242, footmodel@birminghambm.org *

Jan 16-23

Pura Vida Dance Camp, Costa Rica. Pura Vida 581-281-9105, bevladavis@voy.com, www.puravidadancecamp.com *

Jan 21-22

Florida Snow Ball, Tampa, FL. Tampa Friends of Old-Time Dance, 727-522-3172, bodonete@tampabay.com, www.florida-snowball.com *

Jan 30


Feb 5-10

Contra/Square Dance Week, St. Croix, U.S. Virgin Island. Tropical Dance Vacation, 413-575-6285, www.tropicaldancevacation.com *

Feb 20

Something To Do with Chocolate, White Plains, NY, CD of Westchester, 914-693-5177, www.geocities.com/dvcrestester *

Feb 26-28

Chance Dance, Cape Girardeau, MO. Cape Friends of Traditional Music & Dance, 573-334-4708, jeffordfestival@gmail.com *

Mar 29


Apr 7-14


Apr 24


May 7-9

Cascadia English Dance Weekend, Seattle, WA. Cascadia ECD Weekend, 206-329-7269, paul@beckett.com, cascadia.html *

May 29


* Sponsoring organization is a CDSS Group Affiliate.

» To list your special events, send information to newfs@cdss.org. The webpage is updated around the beginning of each month (deadline: before then, same small events; in the next paper these will be those on or after October 1 (deadline: August 1).

» NOTE—All sizes are changing to:

full page 7-1/8" w x 9-2/8" h
half page horizontal 7-1/8" w x 4-3/8" h
half page vertical 3-3/8" w x 9-2/8" h
quarter page 3-3/8" w x 4-3/8" h
eighth page 3-3/8" w x 1-7/8" h

These are noted, along with their rates, on page 2.
CDSS Mentorship Program

Mentorship relationships offer an opportunity for motivated students to seek out skills, knowledge and repertoire that they are excited to learn from experienced and respected leaders. Mentorship is more than just taking a lesson; it is an opportunity for student(s) and teacher(s) to work together over an extended period of time on a specific set of goals. We encourage you to consider what you would like to know and be able to do, and create a mentorship program to pursue those interests. The range of possible topics is considerable; here are just a few examples: morris dance repertoire, New England fiddle styling, piano accompaniment for English country dance, harmony singing, how to organize dances, calling square dances, music theory, etc. You can set up a mentorship program for an individual or for a group, such as a band or an organization Board.

CDSS offers the following types of support for Mentorship programs:

1. A sample Mentorship Agreement form that students and their prospective mentors can use to clarify their goals, design their process for working together, determine procedures for feedback and evaluation, etc. This form can be used as is or modified to fit your specific needs.
2. Assistance locating a Mentor. If you know what you want to learn but don’t know where to look for a teacher, contact us and we will try to help you track down someone with the skills you are seeking. (Note: CDSS does not endorse or guarantee the qualifications of any specific person; we can suggest people we know who may be able to help you, but you'll have to take it from there.)
3. Mentorship grants. If you need financial support to make a Mentorship program possible, you can apply for a grant from CDSS Leadership Funds to help defray the costs. You will need to fill out an Outreach grant application as well as a Mentorship Agreement form, and submit them to CDSS. We encourage you to also seek financial assistance from local dance/music groups and arts organizations, and to consider ways to make your mentorship financially self-sustaining.

The Mentorship Agreement form and Outreach Grant applications are on our webpage, www.cdss.org/mentorship.html.