

CDSS NEWS

SUMMER 2009



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

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COUNTRY DANCE AND SONG SOCIETY
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.

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

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, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the editor for guidelines or send submissions to news@cdss.org.

UPCOMING EVENTS (balls, 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 ADS (50 words maximum) are free for CDSS members and \$5 for nonmembers.

DISPLAY AD SIZES & COSTS
full page, 7-1/8" wide x 9-2/8" high, \$350
half page horizontal, 7-1/8" wide x 4-3/8" high, \$185
half page vertical, 3-3/8" wide x 9-2/8" high, \$185
quarter page, 3-3/8" wide x 4-3/8" high, \$120
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



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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.



Photo: Lynn Martin Graton, courtesy New Hampshire State Council on the Arts.

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'Neil; since then, he has written over a thousand. It appears, however, that his greatest

joy comes from what he sometimes calls "boom chucking," providing the propulsive rhythms for a contra dance band that set feet and bodies moving on the dance floor. He can be heard on *Chasing the New Moon* and other recordings; his tunes are in *Bob's Note Books* (Volumes 1-10).

CHUCK WARD has been on the country 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 camps throughout the United States. He also is cofounder of the Bay Area Country Dance Society. Chuck can be heard on several CDSS recordings.



Photo courtesy Sharon Green

Youth Projects Intern Job Available

CDSS is looking for a self-starter to continue and expand the work of Ethan Hazzard-Watkins (YPI 2008-2009). The ideal candidate will have excellent communication skills and experience in traditional English and American dance, music or song (display dance experience would be especially helpful). This part time position will begin in September 2009 and last for one year. Please contact personnel@cdss.org if you are interested, or know someone who might be suitable.

Fundraiser for Youth Scholarships

A few weeks ago (Saturday, April 18), I held a small fundraiser at my local contra dance (Glenside, Pennsylvania) to raise money for youth scholarships to Pinewoods dance camp (I used the event as my senior project for graduation). The idea was to create a volunteer contra dance band (I was in it with four friends, two of them also being high school students), and have buckets for people to donate in (the total was \$88). A few years ago, I benefited from this scholarship when I attended English Dance Week. I had an amazing time, and would love for others to enjoy the same sort of experience as I did.

Anna Alter, Elkins Park, PA

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 their 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 like this about your local or regional community. If you want suggestions about how to get started, feel free to be in touch.

Ethan Hazzard-Watkins, ethan@cdss.org

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 Alisa Dodson, Susan Leuchter, Kari Smith, and Tony himself, for all their behind-the-scenes arrangements.



Ring o'Bells Morris, at the "Tony award," March 2009. Top row, left to right: Bonnie Milner, Jane Finlay, Erika Burdick-King, Sarah Henry, Maggie Bye, Louise Sherman, Yonina Gordon. Middle row: Deirdre Bialo-Padin, Nancy Metz, Anna Nowogrodzki, Barbara Gorin, Eleanor Anderson. Bottom row: Hara Reiser, Diane Rasweiler, Maggie (Schiele) Sullivan, Barbara Finney, Sarah Pilzer, Sally Lackman, Jan Burdick. Photo courtesy Hara Reiser.

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. Parents looked puzzled, wary about their 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 it 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 down of melody and harmony, and an occasional word floated out to us full of feeling, rhythm and vigorous 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 beautifully rendered. 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 fellowships, will honor 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 Dances with Calls & Fiddling*. To hear him call *Sweets of May* or play *Reel Joliette*, see the NEA's website, http://www.nea.gov/honors/heritage/fellows/fellow.php?id=2009_06. For more on all of this year's honorees (including Mike Seegar who won the Bess Lomax Hawes Award), see <http://www.nea.gov/honors/heritage/fellows/NHFIntro.php?year=2009>.



Obituaries

Brooke Billings Leonard

Brooke Billings Leonard, 70, a native Montana, died February 18, 2009 at her home in Gaithersburg, Maryland of cancer. Brooke was a longtime member of CDSS and the Folklore Society of Greater Washington, as well as a past member of folklore societies wherever she lived. She moved to Maryland in 1981 and quickly became addicted (her word) to dance, and regularly attended contra, English country, Scandinavian, zydeco, swing and other dances in the area. She was a regular at Dancing Buffalo, Almost Heaven, and Chesapeake dance weekends, and attended many other dance camps around the country. Sometimes one or more of her children and their families would join her at camp. Her son, Marc Leonard, and his wife, Robin Brown, of Bellingham, 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 AAUW, and avid outdoor enthusiast always ready to go exploring, always taking her wildflower field guides with her. She had boundless curiosity and had she lived to 300 she couldn't have done all the things that interested her. Graceful and gracious, present in the dance, welcoming to newcomers, a willing and tireless volunteer, and always a hell of a lot of fun, she will be missed very much.

Morna Leonard

Christine Helwig

Christine Helwig was one of the loveliest people I have ever known. She was a true lady, gentle, refined, quietly brilliant, and with a twinkle that sparkled at unexpected moments. She was happily married to Edward Helwig, and they had two daughters, Minka Wallis and Christa Patterson, who survive her. She also leaves a sister, Suzannah Horger, five grandchildren and eleven great-grandchildren. After Ed died, in 1998, she moved from Larchmont, New York to Whitney Center, a retirement home in Hamden, Connecticut, where she died on March 20, 2009 after a long period of declining health.

Christine graduated from Vassar in 1934, served effectively as Town Supervisor of Mamaroneck for many years, as her brilliant mind was combined with a quiet voice and gentle charm. She served equally effectively on the Board of Pinewoods Camp and on the Executive Committee of CDSS, 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 was cofounder, with Marshall Barron and Grace Feldman, of the Friday night dance series at Neighborhood Music School in New Haven. Christine taught with clarity and graciousness, and branched away from the beloved, classic Playford dances (1651-1728) only 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 to tunes by Henry Purcell (1659-1695). 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 dances 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 to have been her friends.

A celebration of Christine's life was held in New Haven in April. Donations in her memory may be made to CDSS 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 2008 at his home in Ashland, Oregon. He was 58.

Paul was instrumental in popularizing contra dance in Portland. He started a third Saturday dance in 1986 at the Pass 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 Sannella.

"I knew of him because of the dances he had written," Paul said, "so I signed up for the Lady of the Lake dance week, met Ted and Jean there, then two weeks later went to the Mendocino dance camp where Ted was also on staff. Jean 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 traveled numerous times to NEFFA 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 strove to find the words to explain a dance (or figure) with the fewest words possible. And I tried to arrange for the best music possible. I wanted the most fun for the most dancers possible."

Paul worked most often with Jigsaw—Heather Pinney, George Penk, Clyde 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 worked as a stage manager at Quintessence, Miracle Theatre and Theatre Vertigo. On a snowy 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 for Miracle Theatre. If you would like to make a donation in Paul's memory, please send it to: Miracle Theatre, 425 SE 6th Avenue, Portland, OR 97214.

courtesy Mary Devlin, 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 he first developed in 1995. The 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 a marvel, consistently displaying an exceptional sense of spatial relations and creative problem-solving. He was a longtime advocate for energy efficiency, incorporating conservation-minded principles into his plans for clients and practicing them in his private life. Rich riding his

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"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 participation as he's observed it during his work for CDSS. Although he isn't coming into the office these days, you can still reach him at ethan@cdss.org if you need advice or have a question.

Always a procrastinator, I'm writing on my last day at CDSS 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



Talking to groups in northern California in April 2009. Photo: Bruce Hamilton.

correspond with many of you, and to learn about what's going on throughout the CDSS community. Rather than chronicle the things I've done as Youth Intern (for that, check out <http://www.cdss.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 almost everywhere. 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 to expand and enliven our scene, and it's exciting to see

CDSS—along with countless other organizations and individuals—lining up to offer support, training and encouragement.

Intergenerational Communities

At the same time, CDSS group affiliates and other organizations are working to draw more young people into their activities as 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 CDSS Starter Kits, especially the tips on how to recruit young people (<http://www.cdss.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, apply for a grant from the CDSS 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 muck-boot wearing farmers learning fiddle in rural Maine, from punk anarchists organizing contra dances in California, to Christian homeschoolers

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Eleanor Fahrney.

A Stellar Scholarship Adventure Changes the Lives of Youth

by Eleanor Fahrney

The fifth annual Stellar Days and Nights was held February 19-22, 2009, at Adventure Unlimited Ranches in Buena Vista, Colorado. The event featured incredible contra music by Lift Ticket (Seth Houston, Rex Blazer, TJ Johnson and Russell Shumsky) and fun swing tunes by Liz Masterson and the Augusta Swing Serenaders (Liz, Marv and Kathy Reitz, Ray Leake). David Kirchner (St. Paul, Minnesota) called contras and squares. Lindy Hop, taught by David Vinson of Denver, was enthusiastically received. Our delicious food was spearheaded by Beth Gibans of Joseph, Oregon.

In addition to the fabulous talent, this year's "Stellar" stood out from previous years because of the greater mix of participants. Forty-six percent of those attending received scholarships of varying amounts. Scholarships were offered on a need-basis¹ in exchange for volunteering and, in particular, to youth. When we solicited feedback after the event, a second-time participant wrote: "There is very little that I can think of as a suggestion . . . Best of all I like the scholarship program and all the young people present."

Despite the involvement of the young Arkansas Valley Music and Dance (AVMAD) board that organizes Stellar (all of us are under 40), we had low involvement of young people at our weekend over the past four years.

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. Consciously 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



Stellar merchandise; photo: Seth Roberts.

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/choreographer 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. Kat Sanden, 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 dance² 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 ropes—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 I 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

Left to right: The welcoming community of Stellar; Cliff Fowler and Megan Smith at one of the Lindy Hop classes (photos: Seth Roberts). Lindy Hop instructor David Vinson, helping volunteer scholarship recipient Pat Stear (photo: Heather Barron).



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 35, 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 only 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 raise funds 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

Wendy Graham and Sam Roberts. Photo: Heather Barron.



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 believed 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.folkmaids.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 contras, the hip-hop contra featured Kat and Morgan Williams beat-boxing with Russell Shumsky on percussion.

RIT Orientation Contra Dance

by Jane Knoeck



Photo: Rebecca McCallum

CDSS affiliate Country Dancers of Rochester has been having weekly dances for almost thirty years. Our attendance has varied over the years, but the group has been sustained in part by some dancers who were charter members and continue to dance and also by a steady crop of newcomers. Over the past couple of years, we've had the good fortune to see some of our local college students become regular dancers. As might be expected, this has resulted in renewed vitality at our dance. The Advisory Committee has decided that we need to promote and build on this trend, both for the spirited dancing that is generated by younger folks and to strengthen community ties between local residents and the students at the colleges and universities in our area.

An idea was spawned after one of our Thursday contra dances. Local fiddler Rebecca McCallum, one

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, charisma and energy made Nils Fredland 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. We asked 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. In 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' clear teaching and wise choice of the dances all went very well. Some of the dances he chose included Le 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 CDSS through the literature and flyers that we received.

The grant money received from CDSS 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 CDSS for its support of this project. We look forward to using the materials provided to us to help promote CDSS 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 English country dances on first and third Sundays, 6:30-9:30 pm.

For information on CDSS's outreach grant program, see <http://www.cdss.org/outreach.html>.

(Ethan, 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 CDSS and for all of you over the past year. I hope to see you at a dance somewhere, sometime soon.

Good luck!

Ethan Hazzard-Watkins

(Obituaries, continued from page 6)

aging bike the mile 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 Wardsboro, 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 inveterate 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 catalogue 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 edit it easily to add their own stories and pictures, and a few people have added stories already. Please take a look (<http://richmorse.pbwiki.com>) and feel free to add your own stories and pictures.

courtesy The Button Box

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.

Mid Heath and Heather

Musical notation for the tune 'Mid Heath and Heather' in G major, 2/4 time. The notation consists of three staves. The first staff contains the melody with notes G, C, D, G, D, G, C. The second staff contains the accompaniment with notes D7, G, Gm, Eb, Bb, F, Gm, Dm, D7. The third staff contains the melody with notes G, D, C, D7, G.

© 1995, E. Bogue (dance), Jan Coray (tune); used by permission

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 Roodman'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

Musical notation for the tune 'Woodlands Walk' in G major, 2/4 time. The notation consists of three staves. The first staff contains the melody with notes Dm, Dm, F, C, Dm, Dm, Dm. The second staff contains the accompaniment with notes F, C, Dm, C, F, C, F, Bb, F, Dm. The third staff contains the melody with notes C, F, C, Dm, Am, Dm.

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

Dancing Around

by Jonathan Jensen

1. C Dm G⁷ C

I love to dance a pol-ka, I love to whirl a - cross the floor.

2. I dance to a swing band— I like a swing band— that plays a jive - y rhythm—

3. I like to tan - go I like to tang - o 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^{#dim} A A G

V: Grandmoth - er heard him, his song was so sweet, she danced to the fid-dler on lit-tle bare

D D D⁷ G G^{#dim} A

feet. She was fif - teen and fair with black braid - ed hair, and did-n't she dance in her

D A G D A

day? O - ver the years I re - mem-ber she said, one night as she

G D D D⁷ G G^{#dim}

kissed me and put me to bed, "When I was a maid and my song was played, oh

A D D G

did-n't I dance in my day? Ch: Did-n't I dance, did-n't I

G^{#dim} A D

dance, did - n't I dance in my day?"

Mother, she danced
In a long, silken gown,
Hair done in curls
The belle of the town.
There was many a man
Who asked for her hand
And didn't she dance in her day?
Now when she dances - just once in a while,
She says, "I remember those days and I smile
As I think of the night
My feet danced so light
Oh didn't I dance in my day?" CHORUS

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

Yoga for Dancers—Ease of the Knees

by Anna Rain

You've learned to lift your knee caps to take weight off and stabilize the knee joint.¹ By now, firming 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 buttock 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, bend at the hips, and lift the chest (see photo 2). The calves and Achilles' tendons, often lamentably short 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.



Photo 1



Photo 2

Remedy Hyperextension

When standing with your feet 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 kneecaps 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 "straight" 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 in the mirror for when the leg is absolutely straight. Likely you will *feel* like your leg is bent because your overstretched ligaments are accustomed to 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, allowing the outer thighs to 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.



Photo 3



Photo 4

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 run, walk or dance, the knee is protected from torque if the ankle is stable enough to move safely from 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 useful 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,



Photo 5. Photos courtesy Anna Rain.

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 towel rolled 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 at a time, opening 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, so can we 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 stretch my hips, my buzz 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.

¹ CDSS News, November/December 2008; January/February 2009.

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 tapsters recognized hops’ mildly preservative qualities, and hops gained wide acceptance as a balance to the sweetness of malt by the seventeenth century. By the late seventeenth 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.

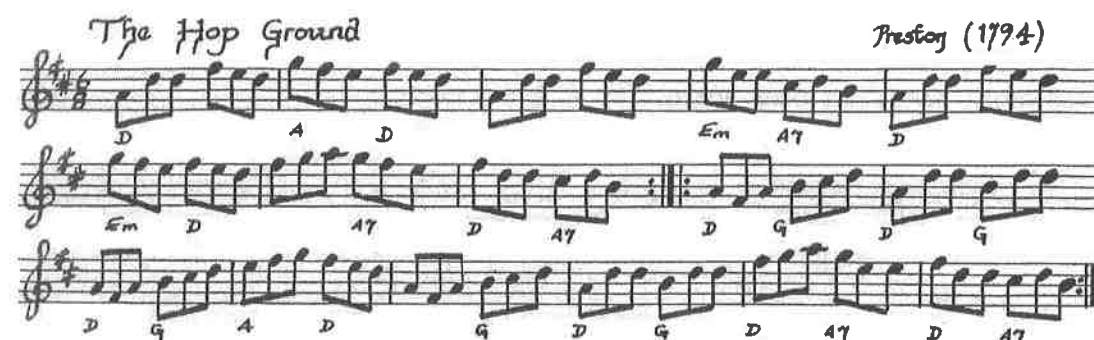
The dance’s infectious tune is one of the last of its breed—it is a “round-o,” which by derivation is an English corruption of the French *rondeau* or the

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-A-C-A-D, 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 *ouroboros*, the snake that devours its own tail. Round-Os were very popular in the seventeenth century—dancers know Hambleton’s Round-O 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-os as it salutes the *dernier cri* of English agricultural innovation.

The Hop Ground (Preston 1794)

Longways duple 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. |



From *Kentish Hops: A Collection of Country Dances Mainly from the 18th & 19th Centuries*, collected by A. (Bert) Simons (Barn Dance Publishing, 1990-1991; used by permission. Book available through the CDSS Store, www.cdss.org).

Balance and Sing

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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

\$24.00

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 vaudevillian 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

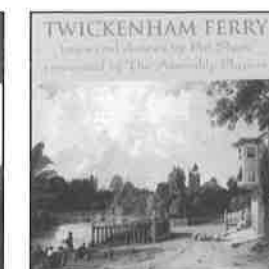
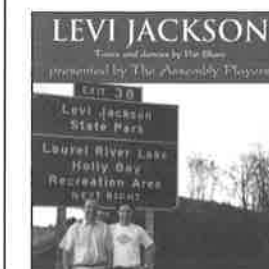
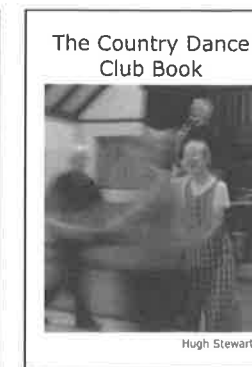
ASSEMBLY PLAYERS

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 Llay; 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 Slof Galliard, The Shy Merchant, Silver for the Matthews, Morecambe Bay, Levi Jackson Rag, John Tallis'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



Orpington, The Amazed Geneticist, Miss Avril's Delight, Miss Bedlington's Fancy, Miss de Jersey's Memorial, Mr Ganiford's Maggot, Sybil's Au Revoir, Round Pond, The Martial Baron, Heswall & West Kirby Jubilee, The Gay Gaddabout, Bare Necessities, The Pengwern Valley Galop, Another Nancy's Fancy, Pine Cones, Rant Gone Wrong, The Pride of Newcastle, Clarence House, Buzzards Bay, The Real Princess, and Twickenham Ferry. 2008.

CD	Levi Jackson	\$25.00
CD	Twickenham Ferry	\$25.00
CD	Long Live London	\$25.00
CD	Walpole Cottage	\$25.00

FOLKUS POCUS Under No Illusion

Folkus Pocus, consisting of Caroline (violin, flute, recorder) and Dan Hollinghurst (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 tune sets, including: Rare/Le 24 Juin/Wissahickon Drive, Parson's Farewell, Well Hall, C & J's Jig, Alterations, White Wheat, Star of Kinta, Pipe on the Hob/April Storm/Star Above the Garter, Hideaway, Rinaldo, Morpeth Rant, Bouzer Castle, Red House, Clopton Bridge, Mary K, Caribou Reel/Issadoun/Hommage à Edmond Parizeau, and Ashokan Farewell. 2008.

CD \$20.00

KGB Red Light of Evening

Almost as soon as KGB was formed 15 years ago, fans asked when they were going to record a waltz 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 waltzes of many moods and genres, all written by members of the band. Tunes include: Sunny Day, Flathead Lake, Speak of the Deverills, A Field of Shooting Stars, February/Just In Time Waltz,

Alpenglow, Broken Chair/Red Light of Evening, Brown Eyes, Wilderness Waltz, Birdsong Spring, Rain on the Window/Flowing to the Sea, Judy Rose, Gracia/Claude'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 \$15.00

MONTVILLE PROJECT

Montville Project, Volume 2—55 More Essential New England Dance Tunes

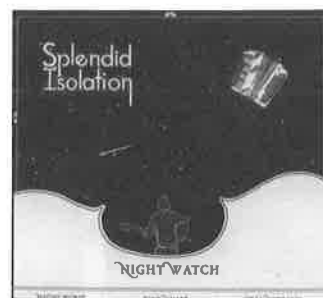
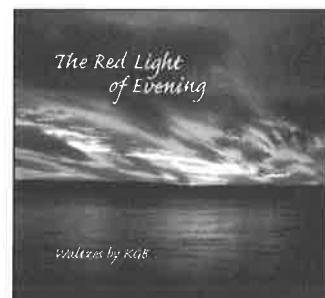
As with Volume 1, the goal in making this album is to present a selection of dance tunes with a variety of rhythms and meters that represent rock-solid basic repertoire of the New England dance tradition. These tunes have stood the test of time; many have been echoing in our dance halls for a century 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 (tenor banjo, melody banjos, 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, Tulip Tune, Javelina Hunt, Dromore Wood, Princess Nancy, Reel Béloeil, Trioliposka, Lads of Laois, Vals Del Albaicín, Beaumont Rag, The Wee Beastie, The Meelick Team, Beauties of Autumn, and A Dream for Dorothea. 2008.

CD \$16.00



For Morris Aficionados

Morris season may be over for some, but rehearsals start up agin soon. It's a great time to look over your bells and replace those that aren't ringing as well as they should.

Jingle bells

One-piece "sleigh"-type jingle bells with stamped metal loop, good for morris dancing. Large bells have slightly thicker metal and deeper ring. Medium size is excellent for children's bellpads. Made in the USA of brass plated steel.

Large jingle bell (1-1/4 inch diameter)	30¢
Medium jingle bell (1 inch diameter)	20¢

Morris bells

The "traditional English" morris bell. The medium size is the one most commonly used on bell pads. Made in England with a brassed finish. (Size 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):

IVOR ALLSOP (Anthony G. Barrand, ed.)

Longsword Dances From Traditional and Manuscript Sources

A must have. Notation of 27 longsword dances and sword plays, mainly 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

LIONEL BACON

A Handbook of Morris Dances

Published in 1951, the "Morris Bible," includes common dances and music, as well as many previously unpublished dances from Sharp and other collectors. Hardcover looseleaf. 350 pp. 1986 ed. BK \$60.00

ANTHONY BARRAND

Six Fools and a Dancer: The Timeless Way of the Morris

A history of the morris—its 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 CHAPRU

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, Bledington and more, in keys commonly played by morris musicians of today. Intro/music theory sections designed for the budding musician. Suitable for all instruments, with chords for melodeon, accordion and guitar. Each volume 32 pp. 1988.

BK	Mally's Cotswold Morris Book, Vol. 1	\$13.50
BK	Mally's Cotswold Morris Book, Vol. 2	\$13.50

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

Companion CDs to tunebooks of same title. Tracks include tunes from Adderbury, Bledington, and other Cotswold traditions, played on melodeon by Dave Mallinson. Dance tempo. Practice your morris dancing, playing, or just listen. 2001

CD	Mally's Cotswold Morris, Vol. 1	\$16.50
CD	Mally's Cotswold Morris, Vol. 1	\$16.50

Okay, we snuck in a couple of CDs there. If you're stuck inside on a rainy day and are looking for ways to postpone your housework, put on one of Dave Mallinson's CDs (above) or one of the CDs below and dance around your living room.

Lost Morris: Tunes from Lost Cotswold Morris Traditions

Tunes from "lost" traditions of Lower Swell, Shipston-on-Stour, Clifford's Mesne, Brill, Filkins et al. Some tunes, such as Constant Billy and Maid 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. 2005 CD \$16.50

The Magic of Morris

Two-CD set of morris music old and new, by the Morris Ring and Talking Elephant Records, runs over two hours. Musicians include William Kimber, Fr. Kenneth Loveless, Ashley Hutchings, Albion Band, Chris Leslie, Black Pig, Cry Havoc, Silurian Border Morris, Crucible, much more. Eight page color booklet. 2005. CD \$28.00

The Music of Cry Havoc

(The English Folk Dance Project—Cotswold Series, Vol. 1) 24 Cotswold morris tunes for practicing your dancing, playing or just listening. Various dances from Bampton, Headington, Fieldtown, Adderbury, Bledington, and more. Dance length recording. 2001. \$17.75 CD

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, performed with great artistry by Ashley Hutchings et al.

Morris On (1972, reissued 2002)	\$19.25
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 dance revival, with his favorite tunes (performed by himself on concertina, John Graham, John Kirkpatrick, and others), songs and stories. "Enhanced" CD has files of photos and archival film clips (does not require DVD player). With 64-page booklet. 1999 CD \$29.25

CDSS is the morris source • www.cdss.org

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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 will 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/nonproffitax-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, 990EZ, or if gross receipts are less than \$25,000 annually, a 990N. You can 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 and 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.

Helpful websites

www.irs.gov
www.cdss.com/nonproffitax-exemption.html

The CDSS Exec Goes to Lawrence, Kansas

by Linda Lieberman

On 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/sing 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 dance and music community. This time, they went all out and welcomed the "traveling Exec" with open arms. Part of the welcome was the amazing weather. A sixty degree day in the Midwest in the middle of February is almost unheard of, but Lawrence came through and the weather was warm and dry. The weekend officially began with the Friday night Uptown Hoedown, with a wonderful 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 our meeting was in a comfortable bank boardroom and Jessica Nicholson catered our every whim. Later that evening some of us called at a family dance, along with Jill Allen and Jerome Grisanti (music by Jill, Greg Allen and Gary Lieberman), which happened before the regular contra. Another great meal was provided, this time by Kay Runge. The evening dance was very 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 Rachel (Winslow, 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, making maps, running sound, cleaning up, 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 dance, 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 three of the 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 Rouse. 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 old time barn dances now held in Lawrence evolved from the KU 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 sites were Off-the-Wall-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 Rundle, 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 Lawrencians 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 Shraeder 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 Communiversity 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.lawrencebardance.org/lbda.htm
—www.kansasfolk.org/index.html
—www.crosscurrentsculture.org/Barn%20Dance/Barn%20Dance.htm

Contributing to the article: Peter Ogle, Annie Laskey, Jane Srivistava, Jill Allen, Jerome Grisanti, Martha Allen. Photos: Rachel Winslow.





David Millstone

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 Junket*, Vol. 2, #11, Oct. 1951, 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 neighbor 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 curmudgeonly 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 chestnuts enthusiasts in the Northeast, and then issued a general invitation through the Trad-dance-callers and SharedWeight listservs. We also emailed callers and organizers for events found in the dance listings on TheDanceGypsy.com and on Ted Crane's database. Almost immediately, we found willing collaborators. One of the first to weigh in was a caller in Christchurch, 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 chestnuts 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 an inactive, when two of you are receiving the "incoming" 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

varied timing of the allemandes, and at times confused by the same gender R&L through. However they helped each other and managed to dance well with the repetition.

- It didn't go very well—they had trouble with the timing of the balances, and remembering who was in and who was out as they got to the ends of the lines.

For a look at all the comments, and a tally of the participants, visit the website that documents the event in detail: www.davidsmukler.syracusecountrydancers.org/bring_back_mm.html.

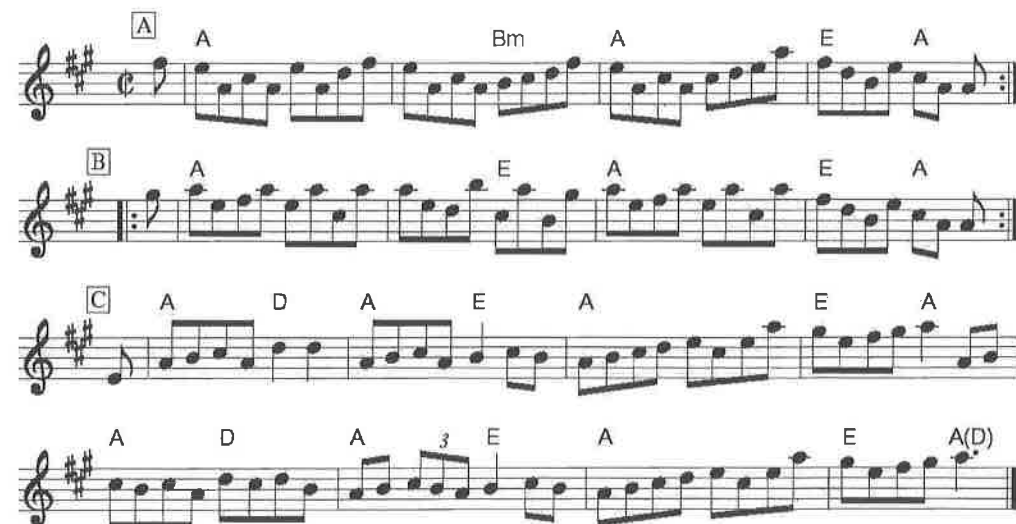
This "Bring Back Money Musk" site includes links to audio and video clips of the dance, including stylish animated versions of origami cranes dancing.

Granted, some of the dances happened as much as a week later than the Official Date. We rationalize that for a dance this old, one week can count as merely a "moment" in its history. And, after all, the International Money Musk Moment was not a sporting competition. Participants were promoting a fine old dance, and sharing a connection to a tradition of contra dancing that is rich and varied.

With that in mind, next year we go from a moment to a month: March of 2010 will be International Money Musk Month. Join the movement!

Dauids Millstone and Smukler coauthored Cracking Chestnuts: The Living Tradition of Classic Contra Dances (CDSS, 2008).

Money Musk



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 becomes: right hand turn three-quarters and fall back into lines-of-3 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 crooked 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

Untitled

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
Stomping 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 thumping is what makes this dance,
done with leather soles upon the feet
and done with a certain nonchalance
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.

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

© Dudley Laufman; used by permission

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 waltz 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 smug 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.

Money Musk Forever!

Good Fortune

by Jenny Beer

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 shiny 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 a assigned partner for the entire ball. The local circles have been practicing for months. The ball is divided into six 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 Murrow, Sharon Green, and the

Flying Romanos. In 2007, Ikema-sensei traveled the other direction, shepherding seventeen dancers for a weeklong 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 lively the English country dance scene has become! 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 fall colors lit 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 the annual weekend workshop, held in a spacious carpeted room on the top floor of a Seitoku University highrise with a 270 degree view over the endless city. Each participant

"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."



Photos courtesy JennyBeer.



"...the Japanese approach to teaching English country dance is quiet and meticulous."

received Bare Necessities' Volume 11 (A New English Ball: Modern Dances from England) as part of their fee, and we then taught most of those dances. In addition to myself and Ikema-sensei, the teaching team was Sachiko Kondo and Maasaki Obata. Professional pianist Masayoshi Hattori accompanied with masterful solo piano. The "hits" were Turn of the Tide, Delia, and Fast Packet, which participants requested throughout the following week when I visited five of their various 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.

Perhaps because many of them have participated in Scottish country dancing for a long time, the Japanese 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 seemed disconcerted but pleased with the fact that there is no central authority who legislates how dances or figures must be executed. It also surprised them that American callers often mentioned the people who wrote these dances or tunes.



Photos by Jenny Beer. Ikema-sensei is shown just above, with his wife.

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 blurred 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.

Recently 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. Issac have ever imagined this?

Jenny Beer lives and teaches dance in the Philadelphia area. Her blog is www.culture-at-work.com/japan.html. Additional photos of her Japan trip may be seen at www.flickr.com/photos/jbviews.

I said [to a homesick contra dancer], "Hey, if you find a hall, I'll call."

Well, finding a dance-sized 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. We 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.



Upcoming Events

These are the bare bones—date, event name, sponsoring group, contact information. The next deadline is August 1 for events on and after October 1, 2009. Send information to *CDSS News*, PO Box 338, Haydenville, MA 01039 or events@cdss.org. These events, and others, 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 2-6 **July 4th Weekend at Pinewoods.** Plymouth, MA area. CDS Boston Centre, www.cds-boston.org/camp.html. *

Jul 3-4 **Days of Dance.** Jonesborough, TN. Historic Jonesborough Dance Society, 423-913-3246, www.historicjonesboroughdancesociety.org. *

Jul 4-11 **American Dance and Music Week.** Northern CA. Bay Area CDS, Loren Kalmen, 775-240-6117, www.bacds.org/amweek. *

Jul 5-11 **Traditional Song Week.** Asheville, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.

Jul 5-12 **Family Week.** Sonora, CA area. Bay Area CDS, www.bacds.org/familycamp. *

Jul 6 **(six consecutive Thursdays) Historical Dance with a Modern Flair.** New York, NY. Country Dance New York, info2@cdny.org, www.cdny.org. *

Jul 6-10 **English Scottish Session.** Plymouth, MA area. CDS Boston Centre and Royal Scottish CDS, www.cds-boston.org/camp.html. *

Jul 11-18 **English Dance and Music Week.** Northern CA. Bay Area CDS, www.bacds.org/eweek. *

Jul 12-18 **Celtic Week.** Asheville, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.

Jul 12-18 **Contra Dance Musicians' Week.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Jul 17-19 **Traditional Music Festival.** Marquette, MI. Hiawatha Music Cooperative, 906-226-8575, www.hiawathamusic.org.

Jul 18 **Picnic Contra.** Alpine, NJ. Country Dance New York, 212-459-4080, www.cdny.org. *

Jul 18-25 **Family Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 18-25 **Teachers Training Course at Pinewoods.** Plymouth, MA. Country Dance and Song Society, Steve Howe, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 19-25 **Cumberland Dance Week.** South central, KY. Lloyd Shaw Foundation, 734-913-0867 or 770-972-5430, www.lloydshaw.org/. *

Jul 19-25 **Old Time Music and Dance Week.** Asheville, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.

Jul 19-25 **Northern Week.** Olivebridge, NY. Fiddle and Dance, 845-246-2121, office@ashokan.org, www.ashokan.org. *

Jul 23-26 **Falcon Ridge Folk Festival.** Hillsdale, NY. Falcon Ridge, 866-325-2744, www.falconridgefolk.com.

Jul 24-26 **Midsummer Madness.** Eugene, OR area. Eugene Folklore Society, 541-517-2721, kzucchini@yahoo.org, www.eugenefolklore.org. *

Jul 25-Aug 1 **Folk Music Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 25-Aug 1 **Morris Dance Intensive at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Jul 26-Aug 1 **Cumberland Dance Week.** South central, KY. Lloyd Shaw Fdn, 618-374-2024 or 770-972-5430, cdw@lloydshaw.org, www.lloydshaw.org/. *

Jul 26-Aug 1 **Contemporary Folk Week.** Asheville, NC. Swannanoa Gathering, 828-298-3434, www.swangathering.com.

Aug 1-8 **American Dance and Music Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 1-8 **Family Week 1 at Ogontz.** Lyman, NH. Country Dance and Song Society, Steve, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 2-9 **Dance Week.** Elkins, WV. Augusta Heritage, 304-637-1209, www.augustaheritage.com.

Aug 2-9 **Vocal Week.** Elkins, WV. Augusta Heritage, 304-637-1209, www.augustaheritage.com.

Aug 2-9 **Old-Time Week.** Elkins, WV. Augusta Heritage Center, www.augustaheritage.com.

Aug 7-9 **Heart of the Alleghenies Folk Music & Dance Festival.** Bradford, PA. 814-368-4057, howard@blumenthals.com. *

Aug 7-9 **Augusta Festival.** Elkins, WV. Augusta Heritage Center, www.augustaheritage.com.

Aug 8-15 **English and American Dance Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, Steve Howe, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 9-14 **Maine Fiddle Camp--Session 2.** Montville, ME. director@mainefiddle.org, www.mainefiddle.org. *

Aug 9-15 **Southern Week.** Olivebridge, NY. Fiddle and Dance, 845-246-2121, office@ashokan.org, www.ashokan.org. *

Aug 14-16 **Balance the Bay.** San Francisco, CA. Bay Area CDS, www.bacds.org/btb. *

Aug 15-22 **Early Music Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 15-22 **Folk Holiday Week.** Somerset, England. Halsway Manor, 01483-577089, www.halswaymanor.org.

Aug 16-23 **CDSS Week at Timber Ridge.** High View, WV. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 16-23 **Advanced Dance & Music Course for Young Adults at Timber Ridge.** High View, WV. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 16-23 **American Dance Leaders Course at Timber Ridge.** High View, WV. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 16-29 **Pride & Prejudice Tour.** England. Trips by Ken McFarland, ken_mcfarland@earthlink.net, www.reeljig.com/mcfarland.

Aug 19-24 **The Woods.** Muskoka, ON. The Woods, 416-461-1864, www.the-woods.ca.

Aug 21-23 **Sugar Hill.** Bloomington, IN. BOTMAD, www.bloomington.in.us/~botmdg/sugarhill/Sh-web.htm. *

Aug 21-23 **Splash Dance.** Black Mountain, NC. Old Farmer's Ball, 828-253-3994, www.oldfarmersball.com/splashdance.htm. *

Aug 22-29 **Campers' Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Aug 29-Sep 5 **English Dance Week at Pinewoods.** Plymouth, MA. Country Dance and Song Society, 413-268-7426 x 3, camp@cdss.org, www.cdss.org/camp. **

Sep 4-6 **High Tea and Whiskey** (Eng & Am Dance Weekend. St Louis, MO. Childgrove CD, 314-872-3239, www.childgrove.org. *

Sep 4-7 **Dance Camp North.** Fairbanks, AK. Contra Borealis, 907-457-8957, bbraley@acsalaska.net, www.contraborealis.org. *

Sep 4-7 **Northwest Passage Weekend Dance and Music Camp.** Rhododendron, OR. Portland CD Community, www.portlandcountrydance.org. *

Sep 5-8 **Labor Day Weekend.** Plymouth, MA area. CDS Boston Centre, 617-926-1708, www.cds-boston.org/laborwkd/2009. *

Sep 8 **Welcome Back English Country Dance.** New York, NY. Country Dance New York, 212-459-4080, www.cdny.org. *

Sep 9 **Opening Dance.** White Plains, NY. CD of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Sep 11-13 **French & English Historical Dance Weekend.** Plattsburgh, NY. Hill and Hollow, 518-293-7613, www.hillandhollowmusic.org. *

Sep 12 **Welcome Back Contra Dance.** New York, NY. Country Dance New York, 212-459-4080, www.cdny.org. *

Sep 12-13 **Greenwood Furnace Folk Gathering.** Central PA. Folk College, www.folkcollege.com.

Sep 18-20 **Squirrel Moon Contra Dance Weekend.** Dodgeville, WI. Madison Contradance, sprott.physics.wisc.edu/squirrel/flyer09.pdf. *

Sep 18-20 **Clogging Workshop.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Sep 25-27 **Levi Jackson Dance Weekend.** London, KY. Folk Circle, 859-986-8777. *

Sep 25-27 **Youth Dance Weekend.** Plymouth, VT. Youth Dance Weekend, info@youthdanceweekend.org, www.youthdanceweekend.org/. *

Sep 25-27 **Feet Retreat.** Danbury, NC. Folk Circle, Fiddle and Bow Country Dancers, 336-644-6522, www.feetretreat.com. *

Sep 26 **Jane Austen Dance.** White Plains, NY. CD of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Oct 2-4 **CDNY Synergy! Contra and ECD Weekend.** Sylvan Lake, NY. Country Dance New York, info2@cdny.org, www.cdny.org. *

Oct 3 **5th Annual Buffalo Big Dance.** Buffalo, NY. Queen City Contra Dancers, www.qccd.org. *

Oct 3-4 **Strafford Ball.** Strafford, VT. Stafford Ball, 802-222-5676, engineering.dartmouth.edu/~christopher_levy/ball/.

Oct 8-11 **Pourparler.** Dodgeville, WI. National Folk Org., 800-894-4378, www.nfo-usa.org.

Oct 9-11 **Mountain Madness: Contra Dance Weekend.** Jonesborough, TN. Historic Jonesborough Dance, www.historicjonesboroughdancesociety.org. *

Oct 15-18 **LEAF.** Black Mountain, NC. Lake Eden Arts, 828-686-8742, www.lakeedenartsfestival.org.

Oct 16-18 **Sharpes Assembly.** Sebring, FL. Sharpes Assembly, 321-427-3587, www.chagalo.org/ecd.

Oct 16-18 **All-English Fall Weekend.** Northern CA. Bay Area CDS, 510-654-7974, www.bacds.org/fw. *

Oct 16-18 **Eisteddfod-NY.** Ellenville, NY. Folk Music Society of New York, www.eisteddfod-ny.org. *

Oct 17 **Playford Ball.** Baltimore, MD. Baltimore Folk Music, playford@bfms.org, www.bfms.org. *

Oct 23-25 **Gender-role-free Dance Camp.** Becket, MA. Lavender Country and Folk Dancers, camp@lcfid.org, www.lcfid.org. *

Oct 24 **Portland English Country Ball.** Portland, OR. Portland CDC, mullooly@comcast.net, www.portlandcountrydance.org. *

Oct 25-Nov 1 **October Old-Time Week.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.

Oct 30-Nov 1 **Old-Time Fiddlers' Reunion.** Elkins, WV. Augusta Heritage Center, 304-637-1209, www.augustaheritage.com.

Oct 30-Nov 1 **Music City Masquerade.** Nashville, TN. Nashville Country Dancers, 615-400-5445, www.nashvillecountrydancers.org.

Oct 30-Nov 1 **Southern Appalachian Square Dance Weekend.** Brasstown, NC. Campbell Folk School, 800-365-5724, www.folkschool.org. *

Oct 30-Nov 1 **Fire Ant Frolic.** Austin, TX. Austin Friends of Traditional Music, 512-323-2307, www.fireantfrolic.com. *

Oct 30-Nov 1 **Wannadance Uptown.** Seattle, WA. Wannadance, www.wannadance.org. *

Oct 31 **Halloween Dance.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Oct 31-Nov 1 **Gypsy Moon Ball.** Indianapolis, IN. Indianapolis Traditional MAD, 317-488-7751, indycontra@gmail.com, www.indycontra.org. *

Nov 13-15 **Danceable Feast.** Eugene, OR. Danceable Feast, www.danceablefeast.org. *

Nov 13-15 **Atlanta Dance Weekend.** Atlanta, GA. Chattahoochee CD, 404-310-0929, jethi@mac.com, www.contradance.org. *

Nov 13-16 **Head for the Hills.** Kresgeville, PA. Princeton Country Dancers, www.head-for-the-hills.com. *

Nov 20-22 **Dance Weekend.** Lawrence, KS. Lawrence Barn Dance, www.lawrencebarndance.org. *

Nov 20-22 **Northwest Morris Weekend.** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Nov 21 **Fall Ball.** San Mateo, CA. Bay Area CDS, 510-653-7507, hmackay@sbcglobal.net, www.bacds.org/fw. *

Nov 27 **Thanksgiving Dance.** White Plains, NY. Country Dancers of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Nov 27-29 **Shell We Dance?** Fort Myers, FL. Fort Myers Dancers, 239-332-4846, www.chagalo.org/ecd/FtMyersECD.shtml

Dec 11-14 **Dare To Be Square West! 2009.** Seattle, WA. Seattle Subversive Square Dance Society, 206-335-4272, www.bubbaguitar.com/d2bs.

Dec 12 **Holiday Dance.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Dec 26-Jan 1 **Christmas Country Dance School.** Berea, KY. Christmas CD School, 859-985-3431, ccds@berea, www.berea.edu/ccds. *

Dec 26-Jan 1 **Winter Dance Weekend** Brasstown, NC. John C Campbell Folk School, 800-365-5724, dance@folkschool.org, www.folkschool.org. *

Dec 27-Jan 1 **Terpsichore's Holiday.** Roanoke, WV. Lloyd Shaw Foundation, 434-244-7858 or 540-885-0233, radiowoof@verizon.net, www.lloydshaw.org/. *

Dec 31 **New Year's Eve Dance.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Jan 15-17 **Ralph Page Dance Legacy Weekend.** Durham, NH. NEFFA, 603-659-5612, rpdw@me.com, www.neffa.org. *

Jan 15-17 **Georgy Alabam Square Dance Weekend.** Birmingham, AL. Birmingham FOOTMAD, 404-377-6242, www.footmadbirmingham.org. *

Jan 16-23 **Pura Vida Dance Camp.** Costa Rica. Pura Vida 518-281-9130, bevlazardavis@nycap.rr.com, www.puravidadancecamp.com.

Jan 22-24 **Florida Snow Ball.** Tampa, FL. Tampa Friends of Old-Time Dance, 727-823-2725, tfotd@juno.com, www.floridasnowball.com. *

Jan 30 **Frosty's Meltdown.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

Feb 3-10 **Contra/Square Dance Week.** St Croix, U.S. Virgin Island. Tropical Dance Vacation, 413-575-6283, www.tropicaldancevacation.com.

Feb 20 **Something To Do with Chocolate.** White Plains, NY. CD of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Feb 26-28 **Chance Dance.** Cape Girardeau, MO. Cape Friends of Traditional Music & Dance, 573-334-4706, johndcoffman@yahoo.com. *

Mar 20 **Celebration of Spring.** Larchmont, NY. Country Dancers of Westchester, 914-693-5577, www.geocities.com/cdwestchester. *

Apr 7-14 **Contra Holiday in Medieval England.** Ely, England. Contra Holiday, 757-867-6807, www.contraholiday.net.

Apr 24 **April Showers.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

May 7-9 **Cascadia English Dance Weekend.** Seattle, WA. Cascadia ECD Weekend, 206-329-7289, www.paulbestock.com/cascadia.html.

May 29 **Ice Cream Social.** White Plains, NY. Country Dancers of Westchester, Leah, 914-693-5577, www.geocities.com/cdwestchester. *

* Sponsoring organization is a CDSS Group Affiliate.

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

☛ **NOTE—Ad 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.

PURA VIDA DANCE CAMP 2010 A DANCE ADVENTURE IN COSTA RICA

Saturday, January 16th- Saturday, January 23rd, 2010
 Contras, Squares, Swing, Western Swing,
 Waltzes, taste of Cajun. Local Salsa!
 Natural Adventures- Rainforest Hikes, Horseback Riding, Bird
 Watching, Swimming, Whitewater Rafting, Coffee Plantation Tour
 Cultural Connection with Cabeca Indian Reservation & Local Ticos

Jay Ungar, Molly Mason,
 Peter Davis, Harry Aceto & Kathy Anderson, Calling
 To register: <http://www.puravidadancecamp.com>
 Info: Beverly Lazar Davis, 518-281-9130,
 bevlazardavis@nycap.rr.com

Gypsy Moon Ball Oct 31 – Nov 1, 2009
 Indianapolis, IN

Gaye Fifer & Hu\$hmoney
 Meg Dedolph & 3rd Fiddle

www.indycontra.org
 indycontra@gmail.com
 765-720-0138

Planned Giving

Does your will include CDSS? If not, please consider helping to ensure that your favorite programs, publications and services will continue in the future with a bequest. It's practical, it's tax deductible, and it will be put to very good use.

For information, write to Robin Hayden,
 Development, Country Dance and Song Society,
 PO Box 338, Haydenville, MA 01039-0338, or
 robin@cdss.org, See our website at
www.cdss.org.



The Lloyd Shaw Foundation

Preserving America's Dance Heritage - www.LloydShaw.org



CUMBERLAND DANCE WEEK

July 19-25, 2009
 South Central Kentucky



An Intergenerational
 Dance Event -
 All Ages Welcome!

Outstanding Dance Leaders and Musicians—

Laura Light & George Paul (Avant Gardeners),
 Al & Alice White (Berea Castoffs),
 Martha Edwards, Michael Shapiro, & Ben Schreiber (Chicory),
 Brad Battey, Bob Dalsemer, Diane Silver, Jubal Creech,
 Kappy Laning, Sam Droege, Gene & Celeste Gryniwicz,
 and many more!

- ❖ Live Music
- ❖ Great Food
- ❖ Resort Facilities with AC Throughout

"... a soul-satisfying, foot-aching, joyous week."

Select "Dance Camps" on the LSF webpage,
 email cdw@lloydshaw.org, or contact:
 Beth Battey, 734-913-0867; or Neal Rhodes, 770-972-5430

TERPSICHORE'S HOLIDAY

December 27, 2009 -
 January 1, 2010

Stonewall Resort
 in Stonewall Jackson Lake State Park,
 Roanoke, West Virginia

Dance in the New Year with 5 days
 and nights of unforgettable fun at a
 plush resort with excellent dining in
 beautiful West Virginia!

Terpsichore's Holiday is a folk
 music and dance experience with
 a family program for ages 4 and
 up as well as lively dancing for
 dedicated dance gypsies.

A Holiday Dance & Music Event

Visit "Dance Camps" on the LSF webpage, or contact:
 Gaye Fifer 434-244-7858, GayeFifer@gmail.com;
 or Bill Wellington 540-885-0233, bill@radiowoof.com

MEMBERSHIP – Join us to enjoy and help
 provide events and materials that benefit
 the world of music & dance. Members
 receive a discount on all events.

Submit name, address, phone, and email with
 appropriate membership fee. Individual (\$25),
 Couple/Family (\$40), Club (\$40). See website
 for further information.

Send your membership to Lloyd Shaw
 Foundation, c/o Ruth Ann Knapp, 2124
 Passolt, Saginaw, MI 48603.

ARCHIVES – Moved to the Penrose
 Library Special Collections at the
 University of Denver. Contact: Bill
 Litchman, 1620 Los Alamos, SW,
 Albuquerque, NM 87104,
WMLitchman@yahoo.com

CDS, KITS, BOOKS

Primary Kit contains music CDs and all
 needed instructions for 81 folk dances
 especially for pre/grade/middle children.

Secondary Kit, similar format, but aimed at
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CDSS NEWS
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Haydenville, MA 01039-0338

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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.