

Country Dance and Song Society News

Issue 206 January/February 2009

In This Issue...



Tony Barrand teaching at Pinewoods, 1992; photo by Stephen Spinder, courtesy CDSS Archives. See the article on page 7.

...Allen Dodson interviews Lifetime Contribution Award recipient Tony Barrand; our new "Yoga for Dancers" columnist tells us how to stand up; we have a college essay about calling dances, reports on the recent Youth Dance Weekend, Maple Morris Ale, and Clownfish Rapper's trip to England; the story of how Chattahoochee Country Dancers created a dance DVD for beginners, and a story of one woman's quest to dance in all fifty states; plus there are two tunes by Larry Unger, Graham Christian takes a look at another dance title, there are events listed through April, ads about even more events, and goodies from Store.

New Deadlines for Outreach Applications

CDSS Outreach Grants have supported over twenty-five exciting events and projects throughout the United States and Canada in the last seven months! To help us process the steady influx of applications, we are establishing the following deadlines: January 1, April 1, July 1 and October 1. Since this issue of the *News* will reach your hands early in the new year, these deadlines will go into effect as of April 1, 2009. Between now and then, applications will be accepted at any time, although we strongly encourage you to apply at least one month prior to your event. Beginning on April 1, applications will be processed on a quarterly basis. To apply, visit

www.cdss.org/grants. Got questions? Contact me at leadership@cdss.org or 413-268-7426, extension 105. We'd love to help you create an event or project that will enrich your community wherever you are!

Linda Henry, CDSS Outreach Manager

2009 Camp Fees

Some camper fees will be going up this year, but we have decided to contain them as much as possible. No, we're not compromising on staff and meals! We are, however, caught between our rising costs and concern that significantly-increased camper fees could hurt attendance, so we have decided to hold those fees to around a two percent or less increase this summer. (We're grateful to Pinewoods Camp for holding their increase below the rate of inflation; our Timber Ridge costs will increase well above inflation, Ogontz slightly under.)

Because your camper fees have, for many years, helped subsidize our broader mission, we will be doing more fundraising this year, both at camp and in general, and hope you'll consider us in your donations, either with an increased gift, or, if you've not given before, with a first-time donation.

Brad Foster, Executive and Artistic Director

P.S. We've added a Young Adult Leadership Course to our Timber Ridge program; see page 5.

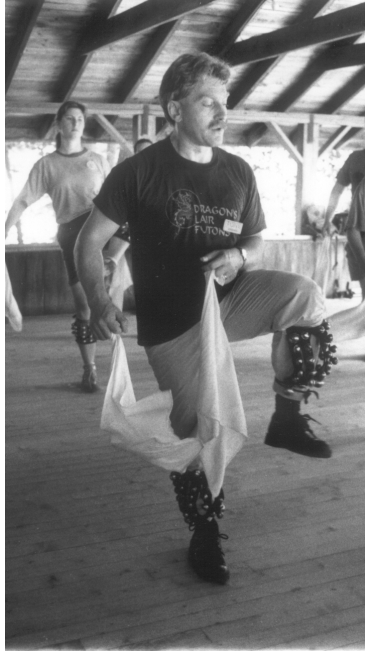
Winter Holidays and Weather Note

The CDSS office will be closed on Thursday, January 1, possibly January 2, and again on Monday, February 16. In winter, if the weather is iffy and you plan to visit us, call our office first to make sure we'll be here. Be safe!

Country Dance and Song Society
Continuing the traditions. Linking those who love them.

“The dance should be in your body”—an Interview with Tony Barrand

by Allen Dodson



CDSS is proud to recognize Dr. Anthony G. (Tony) Barrand as the 2008 recipient of its Lifetime Achievement Award. Tony's contributions have been numerous: he is a founder of the Marlboro Morris Ale; an archivist, historian and author on morris dance; and a singer of English and American song, both with John Roberts and as a member of the ensemble Nowell Sing We Clear. As a faculty member, first at Marlboro College in Vermont and later at Boston University, Tony has directed the work of many students who have contributed to our understanding of Anglo-American dance.

In 1986 he was diagnosed with MS, which over time has curtailed his dancing but not his commitment and interest in filming dances and working with students. He currently is a faculty member in the University Professors Program at Boston University, and continues to perform with John and Nowell Sing We Clear.

Tony has been involved with so many different dance activities and groups through the years, as well as singing solo and with others, that even in the course of a two hour interview it wasn't possible to talk about all of them. What follows are excerpts from my interview with him at his house in October 2008. I've provided some notes to assist with context and to bridge between topics, but otherwise have let Tony speak for himself.

~ A.D.

ALLEN: I remember reading a review of your book *Six Fools and a Dancer* in an English publication which referred to you as “an Englishman who only learned Morris dancing once he moved to America.” Is that pretty much right?

TONY: Yes. Actually the first time I saw morris dancing was at Swarthmore College! I was born in Lincolnshire, and when I was young my parents moved to Bletchley—on the edge of the Cotswolds, where many morris dances come from. But I never saw any of them. I then went to school at the University of Keele (Staffordshire). Keele was set up after the war and had a different approach to undergraduate studies than the other British universities. Traditionally you were admitted to a college at Oxford, Cambridge, wherever, and quickly you decided on a focus of study and studied in that department. Keele had a foundation year where you were exposed to various departments. Also,

Keele was very interested in bringing in ideas from American small colleges into their program, and so had one year exchange programs with Swarthmore on the east coast and Reed College on the west coast. I attended Swarthmore in the late sixties for a year on this program, and that's where I first saw morris dancing.

ALLEN: Do you remember much about it?

TONY: At one time I had some photographs, but seem to have lost them over the years. There was some event after finals but before commencement where the dancing took place. I saw a set of men dancing what I now realize was a twentieth-century imitation of nineteenth-century morris. And women danced also: a dance over pipes (Headington Bacca Pipes jig) and a Nutting Girl jig.

ALLEN: And that started your interest?

TONY: (laughs) Well, no, not really. I remember watching it, but it didn't "take." But in 1972 John Roberts and I were hired by CDSS to be on staff at Pinewoods [at] Folk Music Week. There were a bunch of what later became the Greenwich Morris Men on crew, and toward the end of the week they came out and danced a couple of dances one evening. And that was it. I thought, "I have to know how to do this!"

ALLEN: What appealed to you, exactly?

TONY: Well, it was very masculine, and very physical. I had played rugby in college and enjoyed physical activity, so that appealed to me. And also the togetherness and power of the dancing. I just had to do it. Tony Saletan hired John and me again in 1973 for Folk Music Week, and Jim Morrison taught me the Bampton Fools Jig and Genny Shimer taught me the Nutting Girl jig. When John and I would do concerts I would dance them as part of our performance—John had learned concertina so would play for me.

And then in 1974 I went back to Pinewoods—to what was then called simply Dance Week—to learn morris. Ronald Cajolet (Cajy) taught Headington. So that's what I learned.

By now, Tony had finished his classwork in psychology from Cornell, and had accepted a job at Marlboro College. The small, experimental nature of the program there suited him perfectly and he began teaching morris dance to some of his students.

TONY: In the fall of 1974 I started Marlboro Morris and Sword. The first members were students, both male and female, and also some guys that had danced with Roger Cartwright (American Travelling Morrice) and found out about it.

ALLEN: So you began as a mixed side? Was that a conscious decision?

TONY: No. Sharp's *Morris Book* referred to both sexes dancing morris, so I didn't think much

about it. Though I think fairly quickly we were dancing with the men on one side of the set and women on the other. It was an aesthetic decision—I just thought it looked better. I taught what I had learned at Pinewoods—Headington—and we danced at our first May Day in 1975.

The timing was fortuitous. The English folk revival was in full swing. Bands like Steeleye Span and Fairport Convention, singers like Martin Carthy and the Watsons, were household names in England, and their music became more available and more appreciated here. Many of them were involved in a revival of morris dance, too, and as more Americans learned about morris, interest grew.



Tony at the Working Waterfront Festival in New Bedford, MA in 2005. Photo courtesy the Festival.

TONY: The original Marlboro team grew and fairly quickly split into two teams: I led the men, still dancing Headington. Andra Herzbrun (now Horton) was a member of the original team, but she wanted a group she could teach too, so the women's side was formed and started dancing Ilmington with galleys.¹

ALLEN: Which brings us to the Marlboro Ale?

TONY: Yes. Well, if you talk to anyone from Ring o'Bells they'll tell you the first Ale was in 1975. They had actually been at

Pinewoods in 1974, and when Andra and I were married the Marlboro Men danced and Ring o'Bells came and danced as well. But the first official Ale was the next year.

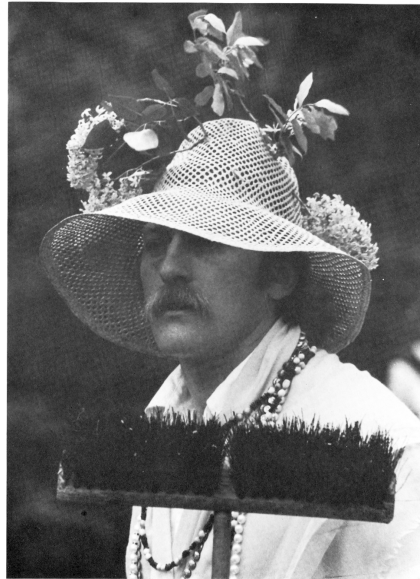
ALLEN: What did you hope to accomplish?

TONY: I suppose two things. One was to get together and teach, learn new things. For many years part of the Ale was about teaching new dances, new dance styles. And the second was to meet other teams, to see other teams dance. I think in 1976 we had Ring o'Bells, Greenwich, Dudley Laufman's Canterbury side, maybe. And Pokingbrook, which I think were mixed in those days...my involvement with the Ale went through to about 1986, by then I was teaching in Boston.²

During the late 1970s, Tony's intellectual curiosity about morris and related dances continued to grow, and he started a project that would eventually result in the largest video archive of display dance ever recorded. It began with a primitive video recorder and a feeling that there was much more out there than what he'd seen so far.

TONY: I was starting to feel that some of the stuff I had learned, and that we were doing, was wrong. For example, there's a photograph of William Kimber (the Headington concertina player) holding really long handkerchiefs. He's holding them in his hands and they're practically touching the ground. And in Headington, as you know, the hankies are bunched up for the dances. And we were using these small things—it just didn't look right.

In 1976 the Headington Quarry dancers came to Washington, DC and danced at the Smithsonian as part of the Bicentennial celebrations. So I went down and filmed them. Some of what they did I didn't like—they did four traditions, I thought, you're from Headington, you have a great dance style there, why do you do anything else—but watching them gave me a different feel for what the dances were like.



Tony as "Mother"; photo by Rosemary Donovan.

ALLEN: In what way?

TONY: They danced—well, the movements were powerful. We danced the arm movements with our arms; the Headington dancers danced them from the shoulders, with the upper body, and it looked much better. Much more strong. Big, strong movements.

ALLEN: It strikes me that you had a very wonderful and unusual situation here: a lot of freedom to collect and experiment. Did you stay working on your own, or were there people you asked for advice and came to recognize as mentors?

TONY: Roy Dommett and Ivor Allsop. Roy came to our Ale in 1978, and in 1979 I took a trip to England with the idea of filming as much dancing as I could, with the help of a grant from CDSS to buy film. Roy was more out there (compared to the English morris establishment) than I was in some ways—he had a street dance side with both sexes dancing together, for instance—he was very helpful to me. So I'd say he became a mentor. And Ivor Allsop—I went to film Handsworth's longsword dance because Dinah Breunig wanted to teach the Marlboro women a longsword dance, and that's where I met Ivor.

ALLEN: And you became more involved with CDSS's efforts.

TONY: Yes, by 1978 I was teaching at Pinewoods and in 1979 CDSS began offering separate English and American dance weeks. In 1980 I created the kind of camp I wanted at Pinewoods—an English dance week where if you wanted to you could do nothing but morris all day. There was a ritual dance track, there was a social dance track, you could mix the two. CDSS gave me the freedom to do all this. Pinewoods was a place where I could experiment with different ways of teaching—a wonderful opportunity.

ALLEN: You taught workshops for other teams as well, didn't you? I'm thinking of your work with Mayfield Morris and Sword on the west coast.

TONY: Yes, in the eighties sometime...I taught them the Lichfield that Marlboro had started to dance in the late 1970s.

ALLEN: What attracted you to Lichfield? It's such a wonderful dance tradition.

TONY: Well, I liked the idea of dances for eight [most morris dances have six dancers]; it gives you a lot of opportunity for interesting figures.

And the story behind the revival of the dances is so interesting, and no one else was doing it!

ALLEN: If you had to describe your aesthetic of morris, what would it be?

TONY: That's a good question! Well, in my book I make the point that there is an aesthetic, it's not just getting up and dancing but it's developing a particular style and approach to the dance. And beyond that—well, the dance should be in your body. You shouldn't have to think. Things like learning a dance from one position, and that's your position—[the] Headington [tradition] does that. You don't have to think.

Tony has been singing with John Roberts for nearly forty years now, as a duo and as part of Nowell Sing We Clear.³ I asked him to tell us about how they met.

TONY: We met at Cornell. We were the only two Englishmen in the Psychology Department, so the school figured we would want to room together. Never mind that we wanted to get away from England! Well, John had done a stint in India first... We started singing together in 1969. I think our first gig was at a farm for juvenile delinquents near New Bedford, Massachusetts. We went to Fox Hollow, met Maggie Pierce...in fact, we met Margaret MacArthur at Fox Hollow, her husband was Dean of the Faculty of Marlboro College. That's how we ended up at Marlboro.

ALLEN: And had you learned traditional English songs growing up?

TONY: Oh, no. I played guitar. Rhythm and blues. But John had some recordings of traditional English songs. I remember people were surprised, me being from England, that I sang American songs, and I thought I should learn some English material. So we started with things John had and went from there.

ALLEN: And then you became part of Nowell

Sing We Clear. How did that start?

TONY: (smiles) Patrick Shuldham-Shaw!⁴ Another CDSS connection. He taught at Pinewoods—Dance Week—in 1975. And that Christmas he put on a show at Cecil Sharp House: one half told the Christmas story using traditional religious songs, and the second half was secular carols. It was a great thing, and I wanted to do something similar. And in 1976 Fred Breunig moved to Brattleboro [Vermont]. Creating Nowell gave John and me a chance to play with Fred and Steve [Woodruff]. Our first performance was in 1976 in Bethlehem, New York, near where the Old Songs Festival is. I

think we did it that first year at Deerfield Academy—we performed there for many years. And I had learned that the word “carol” refers to dancing, too, so we included sword dancing and a mummers play in the show early on.

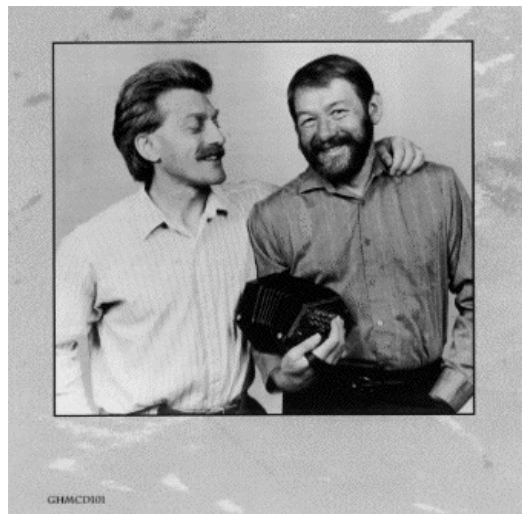
ALLEN: I heard that you got in some trouble—was it with a school system?—for performing “The Bitter Withy” as part of the Christmas story? [*The Bitter Withy is a traditional English carol in which the young Jesus builds a bridge*

from the beams of the sun in order to drown some rich lords' sons who were evidently bullying him. ~ AD]

TONY: I don't remember that, but I do remember singing that song once and a gentleman in the front row got up, started shouting it was blasphemy and so on, and wanted his money back! I like your story though.

ALLEN: Apart from building on Pat's original “folk Christmas” idea, did you have other goals in mind as Nowell developed?

TONY: Well, we didn't want to do what Revels did. We actually went up to New Hampshire once and auditioned for Revels—we were doing the Sleights sword dance, and you know it has five figures and each one ends with a lock. That



Tony with John Roberts; photo courtesy Tony Barrand.

was too much for them—they wanted to cut the dance and use only a bit of it. I thought the performance should work for the dance, not the other way round. We really wanted to be as authentic as we could. And also we wanted to take the show to the towns where people live, rather than have them go to a theater to see it.

Having taken morris workshops from Tony, I can testify that part of what makes him special is his academic approach to the dance—filming, notating, publishing what he has recorded—but to simply collect is not enough. The dance needs to have a life of its own, one gained through performing it and teaching it to others.

TONY: At Cornell I focused on perception psychology and psychological approaches to aesthetics. I taught at Marlboro for ten years; it was wonderful to be in a place where the students designed their own majors. I moved to Boston University in 1982 through the efforts of Sigmund Koch, who was interested in Empirical Aesthetics. Actually John Roberts and I almost ended up there earlier, in 1976. Koch wanted to hire several people, but the funding fell through. Anyway, he got funding for one person later and hired me. We had a sort of falling out, but I found a home in the University Professors Program—I still teach a class “Stalking the Wild Mind” —perception psychology—the students learn to dowse. And then I do a more folklore-type class where the students get to see and do morris dance, a longsword dance and a mummery play. Over the years I’ve had graduate students focus on modern dance, Indian classical dance, and Kari Smith did her dissertation with me on the Lancashire Hornpipe.

We concluded our talk with Tony’s reminiscing about an example of his work in American clog dancing—the Marley clog dances.

TONY: Rhett Krause was a student of Amherst College but had hitchhiked up to dance with the men of Marlboro Morris and Sword. He won a Watson Fellowship—people always talk about the Rhodes, but I think this one is better; you don’t have to go to Oxford, you can do what you want with it. And Rhett went to England for a year in 1982-83 with my 8mm film camera and filmed every traditional dance he could find. In

1988 he was an intern in the Boston area and his mother was at their summer house in Vernon, Connecticut because their next door neighbors, Dan and Sophie Marley, had sold their house, were in their eighties, and moving to Arkansas to live with their son. [Dan] asked where was Rhett and Rhett’s mother said at some dance thing in Boston. Dan said: “I was a dancer, you know.” “No, I didn’t,” said Rhett’s mother. “Oh, yes,” said Dan, “all our family were English clog dancers.” “Excuse me,” Rhett’s mom says, “I have to make a phone call!”

She called Rhett, who drove home and asked the old man if he knew any of the clog steps. “No,” he said, “my dad wouldn’t teach me because I held my arms out and he liked to dance with arms down by his side, but my sister Anna in the next town (Rockville) knows them all.” Rhett, who had lived next door to the Marleys all his life says: “Why haven’t you told me this before?” Dan’s reply: “You never asked.”⁵

Well, one thing led to another and beginning in 1989 Kari, then one of my students—she went to England, filmed many dancers there, and did her Ph.D. on nineteenth century clog dancing—she and I traveled to Connecticut frequently until 1996 to learn from Anna. We ended up collecting twelve complete routines. We formed a group the New Dancing Marleys (Kari Smith, Meg Ryan, Margaret Dale Barrand, Margaret Keller) to perform them.

In 2000 I gave a talk about Anna and the New Dancing Marleys performed her dances at a dance colloquium in Washington, DC. Anna was too ill to attend, but we made a videotape of the performance and I showed it to her at the nursing home just before she died. “And you weren’t even dancing,” she said to me, meaning “you have learned from me and passed the tradition on to others.” She was very proud.

ALLEN: That’s a wonderful story to end with. Thanks so much for talking to me and I’m looking forward to seeing you receive your award from CDSS!

Tony Barrand will receive the Lifetime Achievement Award at a ceremony on March 28, at Oak Grove School, Brattleboro, Vermont, from 1 to 4 pm. Please RSVP to Alisa Dodson by February 1 (alisa@capercat.com). If you cannot

attend, written or audio-visual tributes also are welcome—send them to Kari Smith at kari@svcable.net.

A bibliography and discography of Tony's work is posted on our website as an addendum to this interview. For a list of his books and recordings we carry in the CDSS Store, see www.cdss.org/sales/index.html. (Look under the "English Country Dance" and "Folk Song" sections.)

¹ A kind of turn-to-place with a flourish.

² Teams mentioned in the article: Greenwich Morris Men, a men's side (or team), and Ring o'Bells, a women's side, are based in New York City; the Canterbury team is a mixed side in New Hampshire; Pokingbrook Morris in the Albany, New York area, has a women's side and a men's side; the late Mayfield Morris and Sword danced in and around Palo Alto, California.

³ The other members of Nowell Sing We Clear are Fred Breunig and Andy Davis.

⁴ Pat Shaw (1917-1977), the English country dance teacher and prolific composer of English country dances.

⁵ Rhett Krause wrote several articles for *Country Dance and Song*, our former magazine, including "Morris Dancing and America Prior to 1913 (issues 21 and 22), "Step Dancing on the Boston Stage: 1841-1869" (issue 22), and others.

Allen Dodson is a morris musician, morris dancer and English country dancer now resident (with his wife Alisa) in Hatfield, Massachusetts. He has participated in many of Tony's Pinewoods dance workshops, and while his first love is Cotswold morris, he has especially fond memories of Tony's Portuguese stick dance class!



This interview was published in the CDSS News, issue 206, January/February 2009. See below for a partial listing of Tony's articles, books, recordings and videos.

Anthony G. Barrand~Bibliography and Discography

Video Archives

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Recordings with John Roberts

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Mellow with Ale from the Horn (2002)*
Live at Holstein's! (2000)
Spencer the Rover Is Alive and Well... (2001)*
Across the Western Ocean: Songs of the North Atlantic Sailing Packets (2000, 1971)
Heartoutbursts: Lincolnshire Folksongs Collected by Percy Grainger (1998)*
Naulakha Redux: Songs of Rudyard Kipling (1997)
Dark Ships in the Forest: Ballads and Songs of the Supernatural (1997)
A Present from the Gentlemen: A Pandora's Box of English Folk Song (1992)
An Evening at the English Music Hall (1984)

Recordings with Nowell Sing We Clear

Nowell, Nowell, Nowell: Songs and Ballads (2008)
Just Say Nowell (2000)*
Hail Smiling Morn (1995)*
Nowell Sing We Four (NSWC vol. 4): Seasonal Songs & Carols (2002, 1988)
The Best of Nowell Sing We Clear 1979-1986 (1989)*
To Welcome in the Spring (2002)*

Other recordings

(Tony also has been featured in several anthologies with John Roberts and others, such as:)
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Homeward Bound, Revels Chorus and Band (2002)*
Pleasant and Delightful, Volume 2, Living Folk (1972)
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* available from CDSS

(compiled March 2009)

The Youth Dance Weekend

*by the Organizers of the Event**

September 12, 2008 marked the culmination of four years of dreaming, planning and organizing as a hall full of dancers kicked off the first annual Youth Dance Weekend (soon to be renamed something much hipper, we promise). There was contra, there were squares, there was English country dance, there was swing and that was all just in the first hour of the Friday evening dance. The rest of the weekend held much, much more in store for the eager participants. YDW was a blast for everyone involved, and also an organizational and logistical success, and we (the organizers) want to give you a taste of the highlights of the weekend from both perspectives.

YDW took place at Farm and Wilderness, a cluster of residential camp facilities nestled beside a lake in the rolling hills of central Vermont. Farm and Wilderness has a long history of connection to traditional music and dance, and with lots of cabins, a beautiful lakefront, a great dance hall with a nice floor and a well-equipped kitchen, it served as an ideal setting for our weekend. Somewhat to our surprise, YDW turned out to be something of an international gathering, with plenty of participants attending from the Northeast and mid-Atlantic states, several from the Midwest, a van-load from North Carolina, a contingent from Canada, and a few dedicated folks from California, Hawaii, Arizona, Montana and Texas. Of the 170 or so people in attendance (including staff and organizers) forty-two percent were age 18-22, forty-three percent 23-28, nine percent 29-35, and six percent 36 and over. We didn't accept campers under 18 for reasons of liability and insurance, and we were grateful for the participants of all ages who added a lot to the weekend.

We enjoyed the brassy sound of Elixir

playing for contras, squares, English and swing dancing throughout the weekend, with stellar calling by Nils Fredland. We were fortunate to have Elixir—one of a handful of hot young bands becoming popular with dancers of all ages—headlining YDW this year. They were joined by fiddler and singer Naomi Morse, who sat in on contras, English and swing, as well as leading shape note singing and playing for couple dancing. Sam Weiler made the trip all the way from California to call for English dances, and a plethora of talented campers helped out with music and calling for other events. The job of making the band and callers audible fell to Brian Gallagher who did a phenomenal job with the help of equipment that was generously loaned to us by Bob Mills.

A tremendous amount of camper talent allowed us to augment the hired staff and have dancing continue late into the night. We had camper photographers and videographers, a huge group of camper callers who helped make the caller workshop a tremendous success, lots of musicians jamming all over the place at all hours, some massive singing sessions (scheduled and unscheduled), an awesome morris performance by a handful of Maple Morris attendees during the Saturday night dance, campers and staff playing for Kerry sets at 1:30 in the morning on Saturday...the list goes on and on. We asked each camper to do one hour of volunteer work during the weekend, and some

did much more than that. The weekend was not without its logistical glitches, but things got done, problems got solved, and people figured things out. We're totally grateful for that participatory spirit.

One of the unique aspects of YDW compared to other camps we've attended is that we deliberately tried not to over-schedule



Logo drawing by Jordy Williams. Photos courtesy the organizers.

ourselves. Throughout most of the weekend we planned only one concurrent event, which helped build a sense of a shared experience and encouraged people to try things they might not otherwise have tried. We also had only one main hall, where we danced and ate meals, which was directly adjacent to the kitchen.

Although this meant a bit of work moving tables and benches on and off the floor, the proximity of everything gave the weekend a cohesive feeling, allowed the kitchen crew to enjoy the music as they cooked, and gave us the chance to overlap meals with dance sessions. During the early morning waltz and Scandi sessions we moved some of the tables away, giving folks the option to eat, listen, dance, sip tea, or hang out.

On Saturday morning we woke up for a 10:00 am English dance session, where Sam Weiler led a selection of English dances to music by Elixir. Many of the dancers at the weekend had never tried English dancing, and it was important to us to create a setting where they could have fun trying it for the first time. After a sampling of English during the Friday dance, we were excited to see three full sets, perhaps around a hundred people, waking up to give it another try. We had another cluster of four English dances during the Saturday evening dance, where Softly Good Tummas and Barbarini's Tambourine were particularly big hits.

We also made swing and blues dancing a part of the weekend, with an hour long set before the Saturday evening dance, and selections sprinkled in to the other dances. We knew that a good number of our participants were great swing dancers, and that both Elixir and Husetop (the vocal trio of Naomi and Erica Morse and Anna Patton, with Owen Morrison) could offer great swing dance music. This was a nice compliment to the contra and English dancing, but turned out to be something that a good number of people didn't know how to do. Next year we plan to offer a swing dance workshop at some point, so people can pick up some basic skills and enjoy this part of the program.

The Saturday afternoon advanced contra dance session featured an energetic rendition of Money Musk, introduced by an original poem by Nils extolling the virtues of the dance, to a kickin' version of the tune with three fiddles and horns playing an arrangement by Owen Morrison. The

packed hall of youngsters whooping their way through this classic dance (with no swinging!) was quite a sight.

On Saturday afternoon we held the Bread and Butter discussion session, so named because it was central to our sense of the purpose of the weekend. We estimate that eighty percent of the weekend participants attended the session, and we spent about an hour together considering the challenges that our various dance and music communities face. We posed questions together (such as "How do you get contra dancers interested in other styles of dance?" or "How can we help others dance under control?"), which we wrote up on large pieces of paper taped around the room. We passed out markers for people to write down their ideas, and set everyone free to brainstorm. (You can find the results, which include a lot of great ideas, at www.youthdanceweekend.org/bnb).

The large colorful pieces of newsprint remained up on the walls all weekend for folks to add to, comment on and discuss. At the end of the session we had a brief presentation from three representatives of CDSS: Chris Levey (Board member and chair of the Youth Task Group), Linda Henry (Outreach Manager**) and Ethan Hazzard-Watkins (Youth Projects Intern and YDW Committee member) to let people know about the resources available from CDSS as they go out into the world and try to put some of these ideas into action.

Bread and Butter was followed by concurrent callers' and musicians' workshops, giving aspiring performers a chance to discuss, share ideas, and learn from the staff and committee members. Rebecca Lay ran the calling discussion, while Ethan facilitated the musicians' group. The calling discussion was attended by about thirty-five aspiring and/or current callers of



Photos courtesy the organizers.

contras, squares and ECD. Much of the discussion focused on how to get started in calling. Topics included How to Get Hired, What/How to Practice, Where to Find Material, How to Find Calling Buddies, and much more. Everyone left the group with new connections and new ideas about all of the various aspects of leading traditional dance. About twelve people attended the musicians' session, where they learned a tune together by ear, discussed band interactions and how to arrange music for dancing, and talked about ways for young musicians to get gigs and find mentors. A group of musicians from the Boston area discovered each other and started brainstorming about putting together new events in their area.

One of the absolute highlights of YDW was the food. The food was incredible. Rebecca Lay took on the task of sourcing and purchasing ingredients, and managed to feed one hundred seventy or so people mostly organic meals with almost entirely local produce at a cost of around seventeen dollars per person for the entire weekend. Sarah Pilzer was the amazing kitchen manager, who designed the menus, developed the recipes, wrote detailed instructions for every piece of every meal, and oversaw the army of volunteers who were in and out of the kitchen throughout the weekend for their hour or so of work duty. Sarah took what would seem like a recipe for disaster (one full time cook in an unfamiliar kitchen, dozens of volunteers, a hundred seventy hungry growing people anxiously awaiting their meals) and turned it into a culinary triumph. Kudos to both of them.

Some downsides to the weekend:

- ❖ It rained. Oh well. We dealt with it, and next year we promise perfect sunny autumnal weather.
- ❖ It was dusty. Really dusty in the main hall. We don't know exactly where the dust came from, but it hung in the air and coated everything. Next year we'll have a more comprehensive sweeping plan and have a better indoor/outdoor shoe policy.
- ❖ The logistics of housing were tricky. We thought "Why do other camps make so much work for themselves assigning housing ahead of time? Our campers are smart enough to figure it out on their own." We discovered, at the last minute, that our map of the facility didn't match the list of cabins. A good number of people wandered around looking for

nonexistent cabins and finding others that weren't on the map. People sorted it out but we might want to join the trend and assign housing ahead of time next year.

- We told our participants the facility was rustic ahead of time, but some of them were a bit surprised by the outdoor KYBOs (composting toilets) and open-air showers. We don't know if anyone was mortally (or morally) offended by these arrangements, but we think it turned out okay.

We organized the Youth Dance Weekend (YDW) with three goals in mind, and we were successful in meeting each of them. First, we organized an event that young people attended in droves, and where folks had a great time dancing, singing, playing music, and hanging out together. The camp was more than full, over eighty percent of our one hundred seventy participants were 28 or younger, our price structure was accessible to young dancers, and we still ended with a surplus. Plus, the weekend felt like a continuous, vibrant, smile-all-the-time kind of party. Second, we encouraged networking, leadership development and discussion of important issues in the broader dance community to be big parts of our event, and we know of many young people who went home excited about getting involved and organizing things in their local dance communities. Finally, we documented the steps we took over the past year putting together YDW, and we plan to compile a manual that will help other folks to organize similar events.

One of the things we found most exciting about the weekend was the sense of an evolving network of young dance and music leaders meeting each other, exchanging stories and experiences, and forging connections. People went home feeling like an important part of a national movement—a movement to promote music and dance traditions, to make sure young people everywhere get excited about this scene, and to ensure that our intergenerational communities thrive and grow. We look forward to another great weekend next year, and to continuing these conversations and connections. For more info on next year's weekend, keep an eye on our web site: www.youthdanceweekend.org.

P.S. We are very grateful to the New Leaders, Good Leaders fund and the staff of CDSS, as well

as countless other wise leaders in our community, for their generous support and assistance. We couldn't have done it without you!

* The organizers: Ethan Hazzard-Watkins, Brattleboro, VT; Sarah Pilzer, New York, NY; Brian Gallagher, Northfield, MA; Julia Nickles, Northfield, MA; Rebecca Lay, Brattleboro, VT; Maggie Zander, Ashfield, MA.

** Linda oversees grant applications for individuals and organizations seeking support for events, publications and other projects. If you are interested in applying for a grant contact her at linda@cdss.org.

The next Youth Dance Weekend will be September 25-27, 2009. See their webpage for information on performers — www.youthdanceweekend.org/. This article appeared in the CDSS News, issue 206, January/February 2009.

Maple Morris 2008

by Justin Morrison

The fourth annual Maple Morris weekend was a great success. We were hosted by Adam Brown in Ottawa and had sixteen participants from Ottawa, Toronto and Brighton in Canada, as well as participants from New York, Vermont, Massachusetts and Washington, DC.

On Friday night, we met at Adam's apartment, where we went over Ducklington's Black Joke and an invented Sherborne dance to the tune Schottische a Virmoux. This dance began life as a three-person jig at this year's Marlboro Ale. When some of the Maple Morrisers got together at the London (Ontario) Ale in June, we took the opportunity to develop it into a four-person dance.

However, on this weekend, we spent some time on Friday workshopping the dance together to make it into a full six-person dance. We continued to develop and refine the dance over the weekend, but it was on Friday night that we came up with a cool alternative to traditional corner-crossing caper figures (doing the caper figures together in groups of two facing up) and a chorus that we eventually called "the thresher." It was also on the Maple Morris weekend that the dance finally got a name—Crown Russe. It was great to toss around dancing ideas with some truly innovative folks, and it was really fun to have a dance that we had made together. When it got too late to continue making noise in Adam's backyard we went inside to play some tunes and have a spirited singing session.

We had booked dormitory space at the University of Ottawa, and checking in there presented the only notable problem of the weekend. We decided to go there after meeting and rehearsing at Adam's because the dorm buildings were open twenty-four hours. However, a combination of computer problems at the University and a series of (later comical) mix-

ups with our reservations meant that we were all up somewhat later than we intended. However, we ended up being charged for just one night instead of two, which reduced the expected cost of the weekend for everyone.

After a light coffee shop breakfast, we reconvened for another practice session on Saturday morning in an outdoor plaza of the University. Various attendees jumped in to teach dances to the group, both old favourites from previous Maple Morris events and new (to us) dances from the repertoires of teams such as Ring o'Bells and the Toronto Morris Men.

Once we had a solid repertoire of about six dances, we headed out to perform. Our first stand was in a pedestrian market at Sparks Street. It's an interesting phenomenon that once you are thrust into a performance mindset, everyone's dancing improves very quickly! After a lunch stop, we headed out to dance in front of the houses of Parliament. It seemed strangely Canadian that, dancing near the main entrance of the country's chief legislative body, our only encounter with the authorities was a casual instruction to stay out of the road and try not to block the path of the tourists.

What did put a swift end to the stand, though, was the rain shower that had been hovering in wait all morning. As we waited for it to pass, we gathered under a covered alcove, where we sang rain-themed songs for the captive audience of tourists. As it lightened up, we walked down to the Rideau Canal, where we danced beside the locks that let out into the Ottawa River for another large and appreciative audience.

After a walk back to the University area, during which several of us entertained ourselves by practicing some harmony singing, we had a great dinner of



Top to bottom: Sarah Pilzer leaping, team practice, Aiden Carey and Scott Tribble. Photos courtesy Adam Brown.

Indian food that Adam had cooked, followed by another fine evening of singing and music. We talked about the CDSS grant money, and Erica Morse distributed the materials she had brought with her. We also went over a Welsh morris dance from the Toronto repertoire that several people had recently learned at Pinewoods.

On Sunday morning, we travelled to the bustling ByWard Market area, where we found a secluded courtyard to hold another practice. This practice was mostly dedicated to refining and rehearsing our new dance. It came out a much improved dance, with everyone contributing useful comments and ideas. After that, it was out to dance for the crowds, where, in addition to the repertoire we already had, our esteemed delegation from Ring o'Bells (Eleanor Anderson, Sarah Pilzer and Julia Friend) performed a three-person jig. This Sunday also happened to be Sarah's birthday, so we had to recognize, that of course; as she said, "Morris dancers sure do know how to properly celebrate birthdays."

After a few stands in the market area we went to a nearby courtyard with a restaurant patio where a Thames Valley International-led Ottawa tour in July always stops. We knew we were in the right place when one of the restaurant's servers said "You guys are great! But there's an older group that comes too, right?" Here we danced for a very appreciative captive audience, and even did the Welsh dance from the night before. After this, we settled in for a farewell lunch and said our goodbyes.

After most people had left on Sunday, a few of us reconvened on Adam's porch for a talk over how the weekend went. We came up with a number of ideas to improve and expand Maple Morris next year, including:

- ❖ Adding a second, similar weekend in the northeast United States in the spring, organized by some of our American participants.
- ❖ Extending the event to a Thursday night to Monday morning long weekend. This would allow us more time for the useful and appreciated practice sessions and workshopping of dances together, as well as leave lots of time for the performance aspect of the weekend.
- ❖ Planning any future grant applications earlier. Although the money this year was used to defray food and housing costs, we realize the intention of the grant is to

specifically assist those in financial need, so we plan to gather information on exactly how many people are not able to come because of financial issues, so that any possible funds could be used specifically to help them.

The Maple Morris email list saw a lot of great feedback after the weekend, with comments such as "the dancing was amazing," "I had such a lovely weekend with you all, and feel it such a pleasure to be able to perform one of my favourite things, morris dancing with you fine folk," "I don't think I've ever had more fun morris dancing," and "thanks particularly to Adam for being such a wonderful host and to all those who travelled from afar for making this weekend—dare I say it?—the BEST MAPLE MORRIS EVER?"

Thanks to CDSS and everyone who contributed to the New Leaders, Good Leaders fund for helping to make this year's Maple Morris into the success that it was. For more photos and video from the weekend, see flickr.com/maplemorris and youtube.com/maplemorris.

Maple Morris 2008 participants: Adam Brown, Chris Bracken, Liora Goldensher, Scott Tribble, Moira Flanagan, Aidin Carey, Sarah Pilzer, Adrian Rigopulos, Eleanor Anderson, Julia Friend, Erica Morse, Emily Addison, Justin Morrison, Stefan Read, Tim Pyron, Stephanie Phillips.

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