CDSS Lifetime Contribution Award

The Country Dance and Song Society is pleased to announce the recipients of our 2007 Lifetime Contribution Award—Margot Gunzenhauser, Dudley Laufman and Patrick Napier. Awards will be presented in person to Margot on September 9 during a ball commemorating twenty-five years of square and contra dance activity in Denmark, in Lyngby; to Dudley on October 19 at the annual Pourparler conference, in Williamstown, Massachusetts, and to Pat during the Berea College's Christmas Country Dance School, in Berea, Kentucky.

Margot Gunzenhauser

For her exceptional contribution to the mission of CDSS by introducing traditional style square and contra dancing in Denmark and, directly or indirectly, bringing thousands of Danes to appreciate traditional American music and dance, we hereby award the 2007 CDSS Lifetime Contribution Award to Margot Gunzenhauser of Lyngby, Denmark.

Born in New York in 1949, Margot learned basic square and folk dancing skills at school and camp and started teaching international folk dancing and English country dancing when she was a student at Earlham College in Indiana. She danced her first contra dances with Ralph Page at dance camps in the late 1960s and learned English country dancing from May Gadd, Genny Shimer and others.

Margot moved to Denmark in the early 1970s, and by the early 1980s, she was part of the budding Danish bluegrass and oldtime music scene. Together with her banjo-playing husband, Vagn Jakobsen (who died in 1990), she played music, served on the board of the association Oldtime, Bluegrass and Country in Denmark and edited its magazine for several years.

After starting Denmark's first English and American dance class near Copenhagen in 1981, she found that the intricacies of calling and choreography increased her enjoyment of square and contra dancing, and she became more and more involved in dance activities. Together with John Ramsay's son Loren and his wife Inge-Lise, who had settled in Copenhagen, she organized a series of open live music dances that helped build up the first dance community.

By the late 1980s, Margot had published a comprehensive instructional book (later released in the United States by McFarland and Company as *The Square Dance and Contra Dance Handbook*), had started offering intensive two-weekend caller's courses that attracted more than five hundred students over the next fourteen years, and was arranging tours of Denmark for well-known U.S. callers like Bob Dalsemer, Ted Sannella, Tony Parkes, Larry Edelman and Tom Hinds. They, as well as the many other fine callers and musicians who have since appeared in Denmark, supplemented earlier annual workshops by Rickey Holden and helped pave the way for the expansion of the activity by spreading the joy of American dancing and music.

In 1987, Margot founded the association Square Dance Partners, which immediately became a member of CDSS and for many years acted as the focal point of traditional square and contra dancing in Denmark. With other local associations growing in number, Margot took the initiative in 2000 to create a more formal national organization, Traditional Square and Contra Dance in Denmark (TSCDD), and served as its first president.

Although participation has declined somewhat in the last few years, at its peak, the Danish dance scene was stable at about two hundred twenty-five local dance classes a year in the winter season, run by eighty to ninety dance groups and a number of adult education programs, and with an estimated six to seven thousand people involved to one extent or another in dancing.

There are still numerous dance classes and open dances at many locations in Denmark, as well as five or six long-running major dance weekends organized by local groups. Margot says the Danes love to have visitors and that American dancers, callers and musicians are welcome to contact TSCDD for information if they are planning a trip to Europe.

Dudley Laufman

For his years of promoting simple community dances, and for his pioneering efforts to spread the joy of dancing without which there'd be no modern contra dance community, we hereby award the 2007 CDSS Lifetime Contribution Award to Dudley Laufman of Canterbury, New Hampshire.

Although he started as a caller nearly sixty years ago, it wasn't until the 1960s that Dudley Laufman began to have an impact on the national scene. Starting in the 1960s and especially in the 1970s, Dudley began calling dances from Maine to Connecticut, and traveling farther afield on special occasions. He and his musical cohorts formed the house band

at the Fox Hollow Festival in upstate New York at which many folkies from across the country first encountered contra dancing. He took a group of musicians and dancers to perform at the 1965 Newport Folk Festival, and he also appeared with his Canterbury Country Dance Orchestra at the National Folk Festival at Wolf Trap, outside Washington, DC, in 1974. The Canterbury Orchestra's albums—generally considered to be the first LPs of contra dance music—had an enormous impact, bringing the sound of New England dance music to musicians across the country. He encouraged musicians to sit in with the band, and many of the one hundred or so musicians who played with Dudley over the years became vital leaders subsequently as callers and musicians in other bands around the country.

The list is legion of others active in the traditional dance community who started in that same manner. Inspired by Dudley's small town New England dances, folks spread out across the country taking that vision with them. It's extraordinary how much of this contra diaspora from New England can be traced to Dudley. San Diego, St. Louis, Bloomington, Portland, Seattle, Madison, Houston—look at the history of many dance communities across the United States, and chances are you'll find a Dudley influence. Bob McQuillen and others credit Dudley as the individual most responsible for introducing new tunes into the contra dance musical repertoire, incorporating music which he picked up from the Country Dance and Song Society and the English Folk Dance and Song Society.

Dudley organized some of the country's first community-based morris teams in Canterbury, New Hampshire, a team for adults and one for children. He was on staff at Pinewoods, and performed at Brasstown, the Knoxville Festival, Fiddle Tunes and Northwest Folklife in Washington State, and countless other venues. He and his partner, Jacqueline, who call themselves Two Fiddles, presented their program of "New England Barn Dances" at the 1999 Smithsonian Folklife Festival. He is also the recipient of the 2001 New Hampshire Governor's Arts Award for Folk Heritage.

For several decades, Dudley worked extensively in northern New England schools, often booking the entire school year with residencies, a pioneer in bringing traditional dance to young persons. He turns seventy-seven next February and until recently his calendar showed between two hundred fifty and three hundred community dance gigs a year. His residencies include traditional music, dance, poetry and seasonal songs—if it's March or April, you can count on hearing the Maple Syrup Song at one of his performances. He participated actively on the rec.folk-dancing discussion group and now is a frequent contributor to the trad-dance-callers discussion group on the Web. He has published numerous albums and books of music and dances.

No individual alive today has done as much for the preservation of traditional New England dancing as Dudley.

Pat Napier

For his long service and inspirational teaching to his local community, we hereby award the 2007 CDSS Lifetime Contribution Award to Patrick Napier of Bowling Green, Kentucky.

Pat Napier is a living legend in Berea, Kentucky. He has been teaching Appalachian dancing and stories since the 1930s. A paper he wrote for a Berea College recreation class early in his career has been the gold standard for folk dance teachers and instructors, and is still being used today. For over fifty years, he has been a much-loved staff member at Berea College's Christmas Country Dance School as the teller of Jack Tales and teacher of the Big Set and Kentucky Running Set dances.

As a boy, Pat was a student of the legendary Frank H. Smith who worked for Berea College and the Council of Southern Mountain Workers in the 1930s and '40s. From him Pat learned singing games such as "Paw Paw Patch," "Old Bald Eagle," and "Jump Josie." Learning folk games and dances from Smith and others, Pat attended his first Mountain Folk Festival in 1942.

"We practiced square dancing," he said, "but used a two-hand swing mostly. The closed swing was used in our folk games but usually not permitted in the square dancing. The teachers finally got over this problem."

Pat's introduction to the Big Set was in the spring of 1943 when he entered Berea College. "Uncle Frank," as Smith's students called him, invited Pat to join the Country Dancers, and, at an early session, Smith announced Pat would call a square dance.

"As many of you know, says Pat, "there's a difference between a good caller and a beginning caller so I did a very poor job."

However, he made up for it. He joined the Merchant Marines in 1943 and wrote down all the dance figures he could remember, practicing his calling on the fantail of a Liberty ship in the South Atlantic and South Pacific oceans using imaginary dancers. Returning to Berea in 1946, he rejoined the Country Dancers as a caller and subsequently wrote the booklet *Kentucky Mountain Square Dance* as a paper for a Recreational Leadership class in 1949.

Pat Napier has worked quietly his entire life to bring history, tradition, music and dance into the lives of those who are most often overlooked. He has spent his whole life preaching and teaching Eastern Kentucky dance traditions in rural areas of the state. A firm believer of the community-building power of traditional dancing, he has been a mentor and inspiration to hundreds of people in Kentucky over the years.

Thanks to Margot Gunzenhauser and Jorn Borgreen for information about Margot, David Millstone for information about Dudley, and Patrick Napier and Katy Tarter German for information about Pat. Photos courtesy Margot Gunzenhauser, David Millstone, Pat Napier; used with permission. The CDSS Store carries Margot's book, two of Dudley's books and Canterbury Country Dance Orchestra and Two Fiddles CDs, and we've just sold out of Pat's book. (from the CDSS News, issue #198, September/October 2007)