



# CDSS NEWS

WINTER 2014-2015

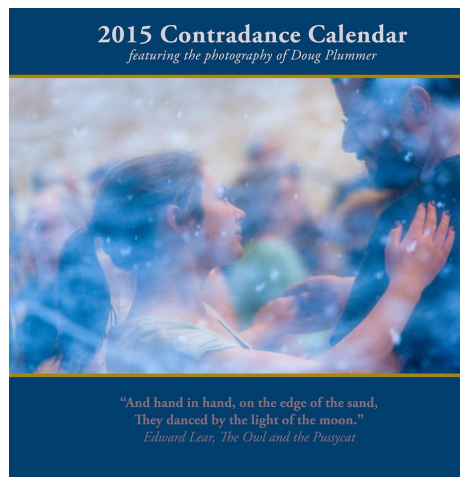
COUNTRY DANCE AND SONG SOCIETY  
*Continuing the traditions. Linking those who love them.*



# Balance and Sing Store Update ~ Winter 2014-2015

**Hey! We have a new Store! We have replaced our store software with a much more user-friendly one. Visit us at [STORE.CDSS.ORG](http://STORE.CDSS.ORG).**

To celebrate, we're having a special SALE on all Great Meadow Music releases and CDSS publications through December 31. In case you don't know, Great Meadow is the backbone of contra music, and we're pretty nifty ourselves. We're taking an extra 10% off these items, in addition to CDSS member discounts. Happy holidays!



## Contra Calendar 2015

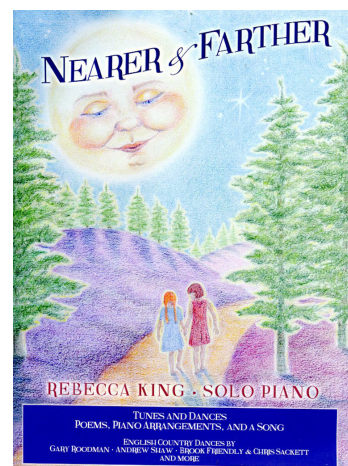
*by Doug Plummer*

Get them while they are still here! We have a limited number of Doug Plummer's 2015 Contra Calendars featuring Doug's amazing photographs. Represented this year are Ralph Page Dance Legacy Weekend, NEFFA Thursday Contra, Bob McQuillen Memorial Dance, Emerald City Contra, Northwest Folklife Festival, Green Lake Dance, Bellingham's Ferry Boat Dance, Wasatch Wiggle, Louisville's Fleur de Lis Fling, South Coast Folk Society, and more. Perfect for any dancer and contra musician on your list! \$20

## Nearer & Farther

*by Rebecca King*

Beautiful English country dance and contra dance tunes, many composed by, and all performed on solo piano by, Rebecca King. From the first tune, O Frabjous Day, to the last, Waltz for Young Daughters, the recording is a pleasure to hear. The companion book features music for the tunes, the occasional poem, and dances by Gary Roodman, Andrew Shaw, Brooke Friendly and Chris Sackett, and others. Book \$15, CD \$15



► *You can make your annual donation through the new store too!*

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# CDSS NEWS

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This newsletter is published quarterly by the Country Dance and Song Society. Views expressed within represent the authors and not necessarily of CDSS. All material is published by permission.

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Contact the Board at [office@cdss.org](mailto:office@cdss.org); we'll forward your message.  
Board bios and photos at <http://www.cdss.org/governing-board.html>.

We occasionally email store and office updates.

Be sure your inbox will accept mail from [news@cdss.org](mailto:news@cdss.org), [office@cdss.org](mailto:office@cdss.org) and [store@cdss.org](mailto:store@cdss.org) to receive them.



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

front and back covers: Community dance for veterans and families, Louisville, KY; see article on page 11 (photos: John Nation)

# Letters and Announcements

## SUBMITTING ADS AND ARTICLES

Articles, letters, poems and photographs about contra and traditional square dance, English country dance, morris and sword dance, dance tunes, folksongs, and the dance and music community are welcome. Newly-composed dances and tunes also are welcome, as are new looks at historical dances and tunes. Please contact the Editor for guidelines or send submissions to [news@cdss.org](mailto:news@cdss.org) (maximum size for most articles: 1,500 words, 750 words for essays and event reviews). We may edit for length and clarity.

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

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

## DISPLAY AD SIZES & RATES

full page, 7-1/8" wide x 9-1/4" high, \$440  
half page horizontal, 7-1/8" wide x 4-3/8" high, \$250  
half page vertical, 3-3/8" wide x 9-1/4" high, \$250  
quarter page, 3-3/8" wide x 4-3/8" high, \$175

CDSS members may take a 50% discount from these rates. Anyone placing the same size ad in three consecutive issues may take a 10% discount. Please include a note saying which issue(s) your ad is for.

## SENDING ADS

Ads must be black and white or grayscale. Please send electronically to [news@cdss.org](mailto:news@cdss.org) (PDF, JPG or TIF, with 300-600 dpi, fonts and images embedded), with check or Visa/Mastercard info sent same day.

## DEADLINES

Spring—February 1st (issue mailed early March)  
Summer—May 1st (issue mailed early June)  
Fall—August 1st (issue mailed early September)  
Winter—November 1st (issue mailed early December)

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## SUPPORT

CDSS is a 501(c)3 organization; dues and donations are tax deductible. For the many ways you can support us and the community at large, visit <http://www.cdss.org/ways-to-give.html>. Your help is much appreciated.

## PLANNED GIVING

Does your will include the Country Dance and Song Society? If not, please consider ensuring that the programs, publications and services that matter to you continue in the future with a bequest. It's practical and tax deductible. For information, go to <http://www.cdss.org/planned-giving.html>.

## To Ask or Not to Ask

Princeton Country Dancers is wondering if any other dances have wording for a button that female dancers could wear that lets male dancers know that they don't want to be asked to book dances with them, but would prefer to pick their own partners, e.g., something like "I am asking."

*Larry Koplik, Belle Mead, NJ*

## Encounter at a Campground

I drove from San Diego to join my sister at Lake Powell in early September of 2012, and on the way camped alone at Bonito Campground across from the Sunset Crater Volcano National Monument in Arizona. I set up my tent near the campground hosts, and across from two other tents whose occupants were away. After tramping about the fascinating geology of the Sunset Craters and visiting the neighboring ancient pueblo ruins, I returned at dusk to eat a hard-boiled egg and cold soup for dinner. As I finished, I was hailed from the neighboring tents by a hearty British accent wondering if I would "like a spot of hot tea?" I joined the father and son duo, the son probably in his 50s, the father in his 70s, to find that the son was an expat working in San Francisco, and that his father, from a town in the Cotswolds, joined him each year for strenuous hiking, and their next stop was the Grand Canyon. The father genially asked me if I had ever been to England. "Yes," I replied, "I was there only a few years ago with my Morris dancing group." Pause. "Morris dancing?" "Yes." "You're a Morris dancer." "Yes." Pause. With vigor: "I come all the way from England, and I can't get away from the bloody Morris dancers! Go to the pub for a quiet pint, and there they are, the bloody Morris dancers! Out for a stroll in the town, and there they are, the bloody Morris dancers! And they're not ploughboys and farmers now, no, they're all Systems Engineers!" I was laughing so hard I could not reply. He fixed his gaze on me, and then asked "Is there anything else we should know about you? Have you been to prison?"

*Martha Wild, San Diego, CA*

## TradMaD Camp

In 2015, Folk Music Society of New York celebrates its fiftieth anniversary. The club was started in 1965 by a group of enthusiasts who had attended Pinewoods Camp and came home wanting more. In celebration of this milestone, FMSNY, along with associated organizations (Folk Song Society of Greater Boston and others), and with help and advice from CDSS and the folks from Youth Traditional Song Weekend, will be running TradMaD (Trad Music and Dance) Camp at Pinewoods, from Saturday, August 29 to Friday, September 4, 2015 and it will be for singers, pickers and dancers of all ages. Keep an eye on the website, <http://www.tradmadcamp.org>, for ongoing updates.

*Suzanne Mrozak, TradMaD Committee*

## Hungarian Jane Austen Ball

The atmosphere of a reputable, exciting epoch came to life (October 4-5, 2013) in the Prónay Castle with our Jane Austen Ball, the first of its kind in Hungary. Nearly fifty people attended this unique, sold-out event from all over the world. We had guests from the United Kingdom, the Netherlands, Malta and Germany as well; all of them travelled to Hungary explicitly for this event.

The Ball was located in the Prónay Castle, Alsópetény, one of the few fortunate noble residences in the county of Nógrád to see a revival, which, with its elegant interiors, antique furniture, and nostalgic but vivid venues, was truly the ideal location of this exceptional event. Due to the increased interest we already have started to sell the next year's tickets—that Ball will be October 2-3, 2015.

See our short film about the 2013 Ball on Youtube, [http://www.youtube.com/watch?v=qg\\_w\\_eIWII](http://www.youtube.com/watch?v=qg_w_eIWII). For pictures of the 2014 Ball, see <https://www.facebook.com/janeaustenbal>. For more information, do not hesitate to contact us: [www.jane-austen.hu](http://www.jane-austen.hu).

*Júlia Dóra Molnár, Alsópetény, Hungary*

## New ECD Group in Ontario

I want to let CDSS members know about the newest English country dance community in Ontario. Lord Greys ECD Society was formed September 2013 after a pilot workshop in May. We usually meet on third Sunday afternoons in the Marsh Street Centre, a wonderful community hall much like the Grange halls of New England. We have been averaging about forty-five dancers and almost all are new to traditional and structured dance. To celebrate the first year, we hosted Lord Greys Apple Blossom Ball, on May 10. The dance mistress was Sheila Scott of London, Ontario, with musicians Steve Fuller and Maureen Keating.

Clarksburg is on the south shores of Lake Huron/Georgian Bay, two and a half hours northwest of Toronto. Our web site is [www.lordgreysdance.weebly.com](http://www.lordgreysdance.weebly.com). My website is <http://www.countrycaller.com>. "Dancing is a fine thing..."

*Lorraine Sutton, teacher for Lord Greys, Clarksburg, ON*



## Welcome

We're delighted to announce that Barbara Finney and Joanna Reiner, excellent ECD callers both, will be English dance editors for the newsletter. And a big thank you to another fine caller, Robin Hayden, for her long tenure as editor. (You also may know her as CDSS's intrepid Development Director.)

## Archives Donation

We are thrilled to announce that Jim Brickwedde recently transferred archives of the *American Morris Newsletter* and the History of Morris in North America Project to CDSS, in order to have the materials become widely accessible for research purposes at the CDSS Library in New Hampshire. The AMN archives trace its history from early editorship under Fred Breunig, the years under Jim's editorship (1979-1993), and a few items from succeeding years, and include historical information such as team rosters, team photos and original manuscripts. The History of Morris archives are Jim's personal research which began during a London residency (1982-83) and continued into the mid-90s, and were collected in order to examine the story of how morris spread across North America. Anyone who wishes to look at the AMN or HoM material while it is at the CDSS Office should contact Pat MacPherson, [pat@cdss.org](mailto:pat@cdss.org), 413-203-5467 x 106.



## Lifetime Award Party

The celebration for Jim Morrison was wonderful—we'll have photos on our website later. In the meanwhile, read about Jim's life at <http://www.cdss.org/jim-morrison-2014-lifetime-contribution-award.html>.

## Note

The quotation from Allan Block's poem, "After His Death," in the last issue was used by kind permission of his son, Paul Block.

## Amazon Smile

CDSS is eligible to receive donations from [amazon.com](http://amazon.com)! Before you browse or shop, go to [smile.amazon.com](http://smile.amazon.com)—you'll be prompted to select a charitable organization. For eligible purchases, the Amazon Smile Foundation will donate 0.5% of the purchase price to your charitable organization. Be sure to select Country Dance and Song Society in Easthampton, Massachusetts. Thanks!



# Director's Report—Arts Exist to Serve Communities

by Rima Dael

*Arts organizations are “indispensable partners in improving lives. It is the creation and support of healthy, vital communities that provide the ultimate justification for the allocation of financial and human resources that the arts require. Communities do not exist to serve the arts; the arts exist to serve communities.”*

— Doug Borwick (<http://www.artsjournal.com/engage/building-communities-not-audiences/>)

Those words from Doug Borwick capture so wonderfully the sentiments of our beliefs at CDSS. A shift in our thinking—to think of our work and its impact more broadly—leads us to ask, “How do traditional participatory dance, music and song communities thrive in today’s rapidly changing environments?” This is the question our programs, services and resources will address.

Our core programs and services have not changed—camps, group liability insurance, conferences, publications, online resources, store, and library and archives will continue, but we want to be sure too that what we offer helps your community thrive in today’s environment.

In our daily work, we receive questions that generally concern three areas:

- How to create a pipeline so dance, music and song can continue in a community. (Or how to start a dance, song circle, jam, house concert, workshop or event.)
- How to find resources, identify needs, and problem solve with issues that come up in a community.
- How to communicate within the dance, music and song community, and with the broader communities, on the importance and relevance of the participatory arts that we do.

CDSS is here because of the hard work and passionate support of our founders and the many individuals and groups who believe deeply in the transformative nature of participatory dance, music and song. Sustainability is an ongoing commitment and not just a one-time investment. Our Centennial in 2015 presents us with an opportunity to talk with you further to bring forth new ways to serve our communities. And it will be a time to fundraise to increase our resources to better plan for our mutual sustainability and resiliency.

We know that change is constant. Technology changes how we communicate. We know and are experiencing demographic shifts, generational shifts and economic shifts. We also know that past performance is no longer a good indicator for the future. In a rapidly changing environment, only those organizations that are flexible, adaptive and productive will excel.

So, back to the question at hand, “How do traditional participatory dance, music and song communities thrive in today’s rapidly changing environments?” We have some good ideas but we don’t have a definitive answer...yet. We need to test our ideas. We are working hard to figure this out and we’ll share what we learn. CDSS is committed to answering this question and committed to using our organization and our backyard as a laboratory for ideas, creative experiments and collaborative problem-solving toward the many possible solutions to this question. This is the heart of what we look forward to in 2015 and beyond. Let’s work together to create resilient dance, music and song communities in the twenty-first century.



cosponsored by CDSS & others

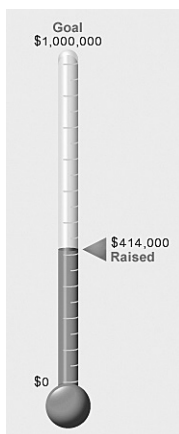
**Puttin' on the Dance #2:  
Hands Across the Border  
A Dance Organizers Conference**

**March 20-22, 2015, Ottawa, ON**  
[puttinonthedance.org](http://puttinonthedance.org)  
**Join in the fun and the learning!**

# Celebrate the Joy—Centennial Updates

## Spread the Joy!

Thanks to more than one hundred fifty donors, we now have raised over \$414,000 towards our \$1M goal for the campaign as of November 1! We are extremely grateful to all who have already made their gift or pledge. If you have not yet had a chance to contribute, now's the time! We are hoping to reach \$500,000 by December 31, so that we can begin the Centennial year halfway to our goal. For more information about the goals, strategy and progress of the campaign,



or to make a gift or pledge yourself, go to <http://store.cdss.org/component/mijoshop/product/943-cdss-centennial-campaign-spread-the-joy>.



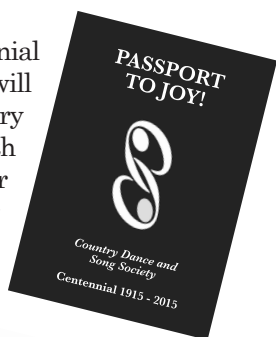
## Pin It!

We recently shipped these beautiful cloisonné lapel pins to over a hundred Spread the Joy donor households all across North America. We're poised and eager to send one to YOU in thanks for your gift to the Spread the Joy campaign! Many, many thanks to Deborah and Tom Kruskal for their work with the manufacturers on the design.



## Passport to Joy

As part of our Centennial celebration, every CDSS member will get a Passport to Joy booklet in January 2015. Take your passport booklet with you wherever you dance, sing or play music. Participating series or events will have a Passport to Joy sticker for you! At the end of 2015, you'll have a record of all the amazing things you did, and a really cool keepsake. More details at <http://www.cdss.org/passport-to-joy.html>.



## Become a Passport Destination

Organizers! Holding a traditional dance, music or song event in 2015? Your beloved regular series? A morris ale, Playford Ball, dance weekend, pub sing, international rapper sword contest, May Day celebration, Sacred Harp convention, leadership conference or musicians' workshop, family camp or community gathering?

Send your 300 dpi color logo (or the name of your organization if you don't have a logo) to [admin@cdss.org](mailto:admin@cdss.org). We will include you in our list of Passport to Joy Destinations and send you a sheet of Passport to Joy stickers to distribute to participants! You do NOT need to be a CDSS Affiliate to participate!

## Online Group Directory

As part of the Centennial Celebration, we are working on a new and improved online Group Directory which will have multiple ways to search—by date, name, location, event type and more. You do not have to be a CDSS Group Affiliate to be listed! This Directory will be posted in early 2015.

We are reaching out now to groups we know about, asking you to complete a form that gathers current event(s), multiple events, contact information, logo and/or a photo. Even if you think we already have your contact info, please submit the form if you haven't already. If you do not submit a form, you won't appear in the directory. We don't want that to happen!

If you are an active group, go here: <http://cdss100.org/cdsscent/group-directory-registration>. If your group is no longer active, go here: <http://goo.gl/forms/IgCYpHBZug>

If you have questions, or problems submitting the form, please contact Christine Dadmun, 413-203-5467 x 104, [christine@cdss.org](mailto:christine@cdss.org).

NOTE: JavaScript Bug Eats Some Early Info: Our web developers got carried away with the directory form in late summer and we did not receive the info some of you submitted. Please fill out the form again if you haven't already. We apologize for the inconvenience.



# Centennial Tour 2015—Halifax, Nova Scotia

To celebrate CDSS's Centennial we're going on the road! Each Tour stop will be a community residency, an opportunity for each participating group to use its existing strengths to focus on their longterm resilience and growth, create a "pipeline" of new talent, or reach out to new audiences.

We're very excited about these partnerships, and are looking forward to kicking off the Tour next spring. For information about the Tour and other Centennial projects, see <http://www.cdss.org/centennial-tour.html>.



Photos by Glane



## A Network of Fun

The Halifax Tour Stop is a joint effort by the two contra groups who run monthly contra dances on Saturday evenings. Our musicians play traditional jigs, reels, waltzes and polkas, with influences from Cape Breton, Québec, New England, the British Isles, Scandinavia, bluegrass and elsewhere. We avoid date conflicts and encourage dancers to attend all events.

CONTRA TIME DANCERS grew out of a previous group and includes a core of experienced dancers. Their caller has years of calling and teaching experience in modern square dancing and a love of contras nurtured by her New England childhood. The program usually includes mixers, contras of various types, and one English country dance. HALIFAX CONTRA DANCES formed when a group of musicians were inspired by contra experiences in Ontario and Massachusetts to form a band and encourage their friends to support them. Their caller began when the band formed and developed his skills through attending workshops and mentoring by the callers of the other group.

We are delighted to report benefits so far from planning Contra Fest 2015, the local CDSS Centennial Tour stop:

- Volunteers eager to call resulted in a series of caller workshops and some new skills are already being used.
- To inspire interest outside of Halifax we have held pre-events in three communities with encouraging results.
- Communication, cooperation and cross-pollination between the groups have increased.
- Halifax Contra Dances has become part of the Nova Scotia square, round and contra community and now benefits from the services offered.
- We have also strengthened our connections to leaders of English country, Scottish country, Irish and step dancing.
- Our publicity efforts included a feature article in the main Nova Scotia newspaper in August that increased interest and resulted in several new dancers.

Excitement is building and already we see progress in pursuit of our vision: "We aspire to providing a network of fun, friendly and multi-generational community and contra dances in Nova Scotia; therefore our mission is to develop the skills of dancers, dance leaders and musicians, so that we can share our enthusiasm for this healthy recreation with new participants."

For more information, see our website, <http://www.contrafest.ca>; the article about our groups in the Spring 2013 issue of *CDSS News*, <http://www.cdss.org/newsletter-archives/search/welch.html>; and an article this summer in the *Chronicle Herald Arts and Life*, <http://thechronicleherald.ca/thenovascotian/1233095-halifax-group-dancing-up-a-storm>.

*Dottie Welch, Halifax Dance Community*

## Halifax Tour Staff



The staff for the Halifax Tour stop are musicians Betsy Branch and Sue Songer (Portland, Oregon), musician Eric MacDonald (Portland, Maine), musician/caller Erik Weberg (Portland, Oregon), and caller Lisa Greenleaf (Bolton, Massachusetts). This staff group is full of performers at the top of their field. Individually they are also strong teachers, with vision, and the ability to create goals and provide practical tools to help students achieve and grow. The Halifax community has shown from the start of the Tour planning process that they also have a strong vision. Community and staff are meeting to combine their ideas; by the time the Tour stop happens in September the experience will be exciting, rich and rewarding for all involved. I can't wait!

*~ Nils Fredland, Tour Manager*

## CDSS Centennial Tour

**Halifax, NS  
Sept. 26-Oct. 3, 2015**

<http://www.cdss.org/centennial-tour.html>

# Farewell, I Must Be Gone—a Reflection

by Emma Breslow

“The road is calling as leaves are falling;  
It’s back to home; my travels are done now.  
So I’ll sit by the fire and drink a toast to all of you;  
Farewell, I must be gone.  
Farewell, I must be gone...”

*Round by John Krumm, “Fall (The Road Is Calling)”*

Our voices mingled with the warm light of the pavilion, spreading out into the dark forest beyond and weaving into children’s dreams. The last notes drifted away across the pond and we stood in silence: fifty people, connected by our circle, there, that night, and joined by so much more. Only there amongst the pines were we surrounded by understanding. Only there did people love the traditions we loved, the song and dance that connected a community spread across two continents, spread across time, back to fifteenth century England. I looked around the circle, seeing my friends, acquaintances, and I knew even those who were strangers to me sensed the joy of dance, the energy that flowed from the dancers and band, the wordless connection and the communication through subtle signals of joined hands. We spoke a language never taught in a school. Each person felt the magic of that small dream world, where the rain made the beech leaves shine, the sharp scent of pine needles rose with the sun, and we marked each beginning and end with a song.

And now it was ending. Too few hours away, the last sunrise promised to cast golden blushes on the soft waters and feathered trees. The road was calling, the leaves were falling. September was near, and school was waking from its brief slumber. Soon it would have a hunger that would only be satisfied by eating every last minute of my time. Soon would return the late nights, the pressure, the petty drama and cold cement walls. Soon I would be alone in a crowd once again, the words contra and morris and rappersword as foreign of words to my classmates as 老师 and 美国人. Yes, I would see my friends. Yes, I would learn. Yet there would be an integral part of myself most of my peers could not imagine.

I thought of the past week. (Campers’ Week at) Pinewoods had quickly welcomed me back, despite my absence the past two years. The new dining hall, with its pale young wood, was the only place that had changed dramatically. All else matched my memories with eerie accuracy: the forest green door to the Camphouse, the birch tree that bent to dip its diamond-shaped leaves into the warm, murky waters of Round Pond, the daddy longlegs that persisted in haunting the corners and crannies of Pineneedles Cabin... I so often felt as though I were walking through my dreams and sketches, everything around me a photograph, frozen in time. I had changed and would continue to grow, but the essence of Pinewoods was eternal.

Standing in that circle, I remembered walking through camp the prior day with my new friend, Isabel. Everything had triggered a memory: the fallen green pinecones had been money when I was little and played at Pineville, the indent in a mossy slope had once held a nest of baby birds, I had once made faerie houses by those trees. I remembered stopping to look at a seemingly unremarkable pine tree, which I had suddenly realized had grown, the branches higher up now. Pinewoods, it seemed, was the one place that did not shrink as I grew. After all, a forest should not shrink.

The thought of leaving all that once again, allowing that world to morph back into mental images and longing sketches, details fading and shifting, made the air I breathed become heavier with each passing breath. Each person stood silent still, the last notes still ringing in our ears. I glanced over at Isabel. Her eyes shone as she gave me a tremulous smile. We laughed, and then broke into sobs as her mother gathered us into an embrace. I heard the circle around me break, echoing my laughter and tears. It was bittersweet, like the end of a song. Like the sweet notes fading into a sweeter silence and a bitter emptiness. It was time to leave.

Farewell, I must be gone...

*Emma Breslow has been going to Pinewoods since she was a toddler and was giving tours of the marble machines by the time she was ten. A senior in high school, she dances with Red Herring Morris and writes poetry and fiction in her spare time.*

**WEB EXTRA**—John Krumm’s tune notation will be on our website when this article is posted online. To hear a slight variation of the round, go to <https://www.youtube.com/watch?v=CAV4wVr97Lg>.



# Community Dance Works Wonders for Veterans with PTSD and Brain Injuries

by Deborah Denenfeld and Jean Borger



John Nation

*“They had a great time and I did, too. It’s been 12 years for Brandon with his brain trauma and ten for Jeff [not their real names]. I found Jeff living on the streets, and we took him in about three years ago. I have tried all sorts of things to see them smile—last night was the first unforced smiles I’ve seen from both of them. They’ve already thanked me numerous times and called today to make sure we can come again tomorrow. Thank you with all my heart for what you are doing for these veterans and their families!”*

The comment above is from a mother who brought her son and his roommate to the first Dancing Well dance series held in Louisville earlier this year. It highlights for me so many important things that I need to keep in mind as I do this work—from the difficult circumstances faced by veterans living with PTSD and traumatic brain injuries, to the remarkable transformation dance can bring to these individuals, to their heartfelt gratitude at being

given the opportunity to dance and socialize in this uniquely supportive environment.

“I smile from the time I get here until the time I leave,” writes one veteran participant with PTSD. “This dancing and the people here are a blessing.” His wife agrees: “It’s like he’s part of something. He belongs. I haven’t seen him smile this much in probably a few years.” His young son says simply, “I wish we could do this every day.”

We all know that dance changes lives, but sometimes that change is nothing short of remarkable. Over and over again, participants, initially tense and unsure of themselves, talked about how much fun they were having, how they couldn’t stop smiling, how they looked forward to each session.

Like the afflicted soldiers who participated in the dance series held at Fort Knox in 2010, the Louisville veterans reported remarkable benefits—from improved mood, memory, sleep and outlook on the future, to decreased anxiety and physical pain

levels. One veteran spoke directly about thoughts of suicide: “I know now that I’m not going to kill myself. I may think about it, I may feel like it, but I’m not going to do it...I now see I can get beyond those feelings.”

For myself, I felt humbled and blessed to be a part of such a positive and powerful experience for these men and women who have been through so much. I can’t say enough about the many Dancing Well supporters, donors and advocates who allowed the series to take place—you all are my heroes, and I am thrilled to be doing this work with your support and encouragement.

I also want to thank the Country Dance and Song Society on behalf of all the veterans and family members who participated. While Dancing Well must secure its own funding, CDSS serves as our fiscal sponsor, providing us with tax exempt nonprofit status.

I’d also like to give a huge shout-out to the dedicated volunteers without whom the Louisville series would not have been possible. We all know that our dance communities are full of incredibly generous people who care deeply about others, but sometimes we get the chance to see that caring in action.

Over the course of the series, we were supported by almost fifty volunteers from local dance communities who came and danced, made reminder phone calls, provided transportation, prepared and served refreshments, organized child care, distributed recruitment literature, and served as “buddies” to veterans who needed extra encouragement to feel comfortable participating.

Of the ten veterans who danced with us—in the ten-session series and the much-anticipated “reunion” dance that followed—seven had PTSD and three, traumatic brain injuries. Four of the vets were women. One spouse, one mother and four children also attended, either regularly or stopping in for a dance or two.

Each dance session lasted an hour and a half and included live music. I led traditional family dances and encouraged participants to mingle and reach out to each other. I reminded them to listen to their own bodies, modifying dance moves as needed to respect the physical injuries that so often accompany PTSD. This structured, supportive environment allowed veterans to set aside their cares and experience the powerful benefits of community, socialization and safe physical activity.

As one volunteer put it, “Even in the brief time I’ve known these people, they seem to be so much more comfortable in their skin. That’s something I’ve learned from contra dancing, and it’s nice to see that reflected in other people’s faces.”

Participants in Louisville repeatedly asked that the series be continued—they felt that the dancing had changed their lives for the better and they didn’t want it to stop. As a result, we are now working to raise funds and develop a structure for a permanent Louisville series before developing a comprehensive curriculum and taking Dancing Well on the road to serve other cities.

Here’s to spreading the power and many benefits of dance to an ever-widening community. On behalf of all our Dancing Well participants, thank you again!

*Deborah Denenfeld is the founder and Executive Director of Dancing Well: The Soldier Project and can be reached through [DancingWell.org](http://DancingWell.org). Jean Borger is a freelance writer and editor with a passion for dance and community arts programs; she can be reached at [jeanmarieborger@gmail.com](mailto:jeanmarieborger@gmail.com).*

*For the earlier history of Dancing Well, see Deborah’s article, “Traditional Dance for Soldiers with Post Traumatic Stress Disorder,” CDSS News, Summer 2011.*



Photos for this article by John Nation. Above: the Louisville dance series; right: caller and Dancing Well founder Deborah Denenfeld.



# Ferry Boat Contra Dance

by David Means



The ferry was an hour late, but it was a warm sunny afternoon, and we were surrounded by about a hundred and thirty contra dancers, so no one was out of sorts. The occasion was the (more or less) annual Ferry Boat Contra Dance. There is one Washington State ferry which has moveable chairs on its main passenger deck, and we take full advantage. As soon as we are allowed to board, we haul instruments and sound equipment onto the ferry and clear all the moveable chairs from the main deck. This creates a dance space with only a few obstacles (poles) in it. This year, the band was Toad Mountain Ramblers (Mike Schway, Dave Nerad, Clyde Curley), and the dancing was led by Lindsey Dono. Three lines of dancers filled the space, and as soon as the boat was underway, the dancing began.

Apparently, the crew have gotten used to this event, for the captain executed a series of slow left and right turns while we danced; the effect was that the contra lines drifted to starboard and port, perilously close to the abovementioned posts. Throughout, the normal (non-dancing) passengers came to see what was going on in the forward cabin, and some even stayed to dance a little bit. All were welcomed into the dance, and most left happy that they had joined in. The merriment went on for an hour, until the ferry completed its outward run; then we took a break and devoured a large number of snacks that dancers had brought to share. As soon as the ferry started its return run, we began to dance again, until about five minutes before the end of the journey. Then we had to put everything back in the same arrangement that we found it in, pack up the sound equipment and instruments, and depart as if nothing had happened.

The most impressive thing about this event is that it happens with so little effort on the part of most dancers. The planning is carefully done well beforehand, so that everyone can concentrate on having a good time while in attendance. Kudos to the Bellingham dance organizers, whose skill and energy made for a wonderful event.

*David Means enjoys English country and contra dance in the Pacific Northwest, and participates in organizing dance events there. He is nearing the end of his second term on the CDSS Governing Board.*

# Contra Dancing Comes to Paris

by John Sweeney

Laurette Tuckerman, an American living in Paris, had a dream; she wanted to dance her beloved contra dances in Paris. Laurette met me at a contra dance in London, run by the London Barn Dance Company at Cecil Sharp House, and once she knew I called contra dances, and lived a few minutes from the Eurotunnel, she took the first steps in making her dream come true by booking me to call in Paris.

We needed a small band that could play superb contra dance music, make an amazing, uplifting room-filling sound, and fit in one car with Karen (my wife) and me, plus all our PA and instruments. Gareth and Linda, the English Contra Dance Band, fitted the bill perfectly; even better, Gareth offered to drive!

Laurette managed to book a superb hall in the American Church in Paris, right on the banks of the Seine, with beautiful stained glass windows—you can see the pictures if you search Facebook for “Paris contra dance”—for May 31, 2014.\*

So, band, caller, venue, date all arranged! What else do you need? Oh yes, dancers!

Laurette embarked on a massive campaign contacting all the American communities and dance communities of every type in Paris, together with general advertising through any media she could access, including, of course, the Internet.

The final piece of the jigsaw was funding; Laurette went dancing in America and persuaded the Country Dance and Song Society to provide some money to help cover some of the costs. Everything was now in place and we waited for the big day...

The plan was to run a two-hour workshop in the afternoon, followed by a buffet meal, then a contra dance in the evening. The biggest challenge now was to work out how much food her children and their friends should prepare since Laurette had no idea whether we would get twenty people or two hundred people!

Gareth and Linda stayed with us on the Friday night and we set off for the Eurotunnel just before 7 am. The journey went smoothly; we even found a parking space outside the church and had time to have lunch outside in the sunshine!

Before we had the equipment set up people started arriving! By 4 pm we had about fifty people to start the workshop. Most people stayed for the evening dance and more turned up just for the evening; in total about eighty people attended one or both of the sessions.

The dancers were a complete mix of ages and dance skills; some were Americans who had done some contra dancing, others were from the Parisian Irish, English and Scottish country dancing groups with some dance skills but no knowledge of contra, and, of course, lots of people who had never danced before. Though the majority were French they all had some knowledge of English so I taught and called all the dances in English, with the aid of demonstrations and occasional translations.

I had spent a lot of time planning the structure of the workshop; we started with easy dances to introduce the first-timers to contra dance concepts and basic moves, then built slowly on that foundation, adding more interesting moves with each dance to spice things up. We had more ladies than men, so we used coloured sashes to make it easy for me to make sure everyone was in the right place during the walk-throughs.

By the end of the workshop all the dancers were coping well with heys, ladies' chains, petronellas, right and left throughs, and waves in simple dances. After an excellent buffet we started the evening session. Building on the skills they gained from the workshop and with the help of the few experienced contra dancers we were able to dance a wide range of great dances such as Tica Tica Timing (diagonal 3/4 circles, ladies' chains and petronellas), Trip to Lambertville (tidal and ocean waves) and Butter (ladies' chains and heys).

The dancing was amazing! Karen danced every dance, helping the dancers get the feel of good contra dancing; she remarked that the dancers were growing in enthusiasm and confidence throughout the day, and that by the middle of the evening it was as good as a regular contra dance.

For variety I added some squares and circle mixers, then finished the evening by repeating a couple of the dances from the workshop so that the dancers could relax and enjoy the fabulous music. Throughout the sessions Linda and Gareth were smoking hot, filling the room with their wonderful music and inspiring the dancers to put everything into their dancing. The atmosphere was electric!

Laurette's dream had come true; she was contra dancing in Paris! Everyone agreed that it had been a great success and Laurette is already planning the next one, May 30, 2015.

\* [facebook.com/events/629009663843375/](https://www.facebook.com/events/629009663843375/)



# CDSS Sings—Sacred Harp and Community

by Sharon McKinley

You like to sing, but don't like the idea of auditioning for a chorus. You can't sight-read. You just love to raise your voice with others in song. A friend invites you to a Sacred Harp singing. What's that, you wonder. You show up, pick a voice part, and sit down in a group arranged around a hollow square. Someone gets up to lead, and you're swept away in a wall of joyful sound. You join your friend in the middle of the square as they lead a song. After a few hours, there's a break for a potluck meal, followed by more singing. You're hooked.

I can say that I was hooked just that easily. But hooked on hymn singing? Really? Well, yes, because this is a very special kind of hymn singing. Sacred Harp, while having the word sacred right in its name, is a community activity indulged in by an incredibly eclectic variety of people. Its roots are still deep in some Southern churches, but elsewhere, it's an open community event, and is enjoyed by many for the musical experience and that sense of community.

Shape-note notation was an early nineteenth century system meant to facilitate sight-singing of both sacred and secular music. Dozens of hymnbooks were among the works produced using shape-note notation. One of the best known of these is *The Sacred Harp*, first published in 1844, which is still in use and being updated today. The harp is the human voice; there is no easier way to make music.

Yes, the texts are unabashedly religious (it's a hymnbook, after all), and many are downright morbid to modern sensibilities. The songs ask questions: And am I born to die ("Idumea")? Will God forever cast us off ("Mear")? It also answers them: And I'll sing Hallelujah ("Hallelujah"); I'm bound for the promised land ("Promised Land"). Life was much more matter-of-fact back then. We live, we die, and we sing about it. There's salvation on the other side. And there's no need to believe any of it in order to participate. I can't quite explain it. You'll just have to try it.

When I first heard Sacred Harp music on the radio by chance in the 1990s, I thought "I've got to do that!" Why? I'm not sure I could have told you, but many hymns feature stark, open chords and a modal feel. The singing style is a bit raw. I just fell in love with the sound. I found a local group, sponsored by

the Baltimore Folk Music Society and run by BFMS stalwarts Joanne DeVoe and Tom Padwa, with Mary Kay Friday who came up monthly from DC. After a while I became a regular. Although I no longer participate often, I still have a passion for it. The best thing about shape-note singing is that anyone (and I mean ANYONE) can participate. Many groups provide loaner books, and every song is taught using the shapes. If you can't follow the music, you follow your neighbor. I can sight-read, and although that's not helpful when you're trying to read shapes, it helped me learn quickly. But those who can't read a note just follow the others, and make glorious music together.

I heartily recommend Sacred Harp to anyone who loves to sing. It's a great way to meet people and participate in non-concert choral music. Many groups meet monthly on a weekend. Some communities offer all-day or weekend singings or conventions, for example the Folklore Society of Greater Washington's two-day Potomac River Convention. Even MORE food there. Come join that mighty wall of sound, and the community that goes with it.

*Sharon McKinley has been singing in choruses since she was 6. She is involved with several folk and dance communities in the Baltimore-DC area, and enjoys sharing her love of music and dance with everyone. Sharon joined the CDSS Governing Board in 2014.*

*For more information on Sacred Harp and local groups, go to <http://fasola.org>. You also can find background information on Sacred Harp, including samples of audio and printed music, in this Wikipedia article, [http://en.wikipedia.org/wiki/Sacred\\_Harp](http://en.wikipedia.org/wiki/Sacred_Harp).*

*To see video and photographs of the 2010 Potomac River Convention, go to <https://www.flickr.com/photos/maryann/4529520146/in/photostream/>.*

*For other articles about Sacred Harp and shape-note singing that have appeared in the CDSS News, see "The Shenandoah Harmony" (book review), Spring 2014; "Imagining 'The Last Words of Copernicus'," Winter 2013-2014; and "Come Sound His Praise Abroad"—Sacred Harp Singing Across Europe," Winter 2012-2013.*



# Box the Ocean

by Madame Padovan's School of Dance,  
a.k.a. 10-12 year olds' class at CDSS Week at Timber Ridge

Formation: Improper Contra

Tunes: The Humpty Dumpty Jig, Mackaronie Reel

- A1    1-4    Bail the ocean (ones balance toward the twos)  
      5-8    Bail the sea (twos balance toward the ones)  
      9-16   Bail that pretty girl back to me (ones split twos and go around them back to place)
- A2    1-8    Neighbor balance and box the gnat  
      9-16   Neighbor do-si-do
- B1    1-8    Long lines forward and back  
      9-16   Ladies pull by right to partner and swing!
- B2    1-8    Ring of four balance and spin to the right one place  
      9-16   Balance the ring once more and pass through to new neighbors.

Some dance and tune composers start really young. This dance is a group composition by the 10-12 year olds' class at CDSS Adult and Family Week at Timber Ridge Camp last summer, and the accompanying tunes were composed by Leo Maring (age 10). DeLaura Padovan led the class, and students included: Rosa Bernstein, Avery Bowen, Rachel Grupp, Terry Grycewicz, Alyssa Hildebrand, Collin Hildebrand, Laurel Holland, Lily Ji, Leo Maring, Zoe Bordwin, Julian Dean, Lissa Haskell, Elise Reeder, Alexander Roodman, Elizabeth Seay, Ben Thoburn, Cerri Wimett, Ruby Ginsburg, Cora Laub, Aelliana Seidenstein, and Marguerite Vallespir.

**WEB EXTRA**—See the dance and hear the music at <http://youtu.be/Z0nsa1WjwLk>.



# Tunes for Box the Ocean

by Leo Maring

## The Humpty Dumpty Jig

© 2014 Leo Maring

Jig ♩=120

Em Am Em B Em Am

Em B Em Em Em

B Em Em B Em

## Mackaronie Reel

© 2014 Leo Maring

Reel ♩=120

G D

G C D C G

G G D D

G C D G

*Tune notation by Dave Wiesler*

# Yoga for Dancers—Keep Practicing: Release Attachment to Immediate Results

by Anna Rain

In yoga philosophy, the balancing concepts of *abhyasa* and *vairagya* guide one's practice. From the Sanskrit, *abhyasa* is translated as continued practice; I tell my students it means "Do a pose (or two!) every day." *Vairagya* has several layers of meaning, the most basic being "detachment from perceived outcome." I've had the experience more times than I can say of being frustrated by a pose (or a situation in my life...), and I give up on being able to change where I am. At the same time, however, I continue to practice (or do whatever good work I am committed to doing), and months later, when I've forgotten my attachment to the pose or the situation, I find that suddenly, the capacity to do the pose or to be comfortable in the situation is miraculously within my grasp!

Engagement of both concepts is vital: if I practice faithfully but am attached to a particular outcome, success is elusive; if I am a star at detachment (the negative aspect of which is "not caring") but am not faithful in my practice, I'll get nowhere. B.K.S. Iyengar likens these ideas to the two wings of a bird. One cannot fly with only one wing.

In your quest to open the shoulders and give more space to the breath (see the last article, "Open the Shoulders, Open the Breath," Fall 2014), I give you another pose with which you can practice *abhyasa* and *vairagya*. Results may come slowly: resist discouragement and commit yourself to the precise actions described. Daily attentive practice will bring remarkable benefits in the future.

## Interlocked Hands with Arms Overhead

This pose helps open the shoulders and is beneficial to the hands. Be patient with yourself. If you have stiff hands or stiff shoulders, this may feel challenging. If you work at a desk, focused on a computer for hours each day, I can tell you now that your body wants this pose. When you take breaks

from your desk, this is an excellent pose to counteract the computer hunch that most of us have when we work on a screen. Doing this pose attentively and regularly will, in time, bring you results.

- Interlock your hands, taking note of which thumb is on top [*far left photo*]
- Turn your hands so your palms are opened away from you
- Straighten your arms in front of you
- Press your fingers into the backs of your hands so that the palms are as flat as possible [*center left*]
- Rotate externally the inner upper arms UP (biceps roll from the inner arm up and over to the outer arm)
- Take the arms overhead, and make the arms as straight as possible [*center right*]
- Maintain the rotation of the inner upper arm (with arms up, the inner upper arm—near your ear—rolls back, toward the wall behind you) [*far right*]
- Press toward the ceiling with your flat palms
- Keep the shoulders away from the ears
- Aim to bring the arms vertical, in line with the body (this takes time!)

When you achieve correct action with the arms, you may feel your thoracic spine (in-between the shoulder blades) resisting. This is common: the thoracic spine is the stiffest part of the spine, and your arm action offers you the opportunity to draw those vertebrae into more perfect alignment. Take your intelligence there, move the thoracic spine in (toward the front body) and up, and re-energize the arms.

After doing the pose on the first side, bring your





arms down, bring the palms together, switch the interlock of your fingers (with the other thumb on top—this will feel like the “wrong” way), and repeat all actions on the other side.

If your hands are particularly stiff, help them open this way. Follow the first four steps above, then:

- Press the palms into a wall in front of you
- Spread the palms, pressing the entire circumference of the palm into the wall
- Lift the inner upper arms
- Roll the shoulders back (don’t let them tip toward the wall)
- Draw the spine up
- Do on both sides (switch the interlock of the fingers for second side)

Now re-establish the long tall spine—as you did the previous pose, your front ribs may have poked out and your back body shortened around the waist. Do the pose again, and this time, see if you can maintain your well-lifted rib cage. Notice that you may be able to straighten your arms OR keep your spine long: doing both actions at once seems impossible. Again, be gentle with yourself. Try letting go a bit of one action, establishing the other, and then see if you can regain the first. Example:

- Be in the pose, with palms to ceiling and arms fully extended
- Observe the torso: is it long and lifted? Or has it shortened, possibly in the back body?
- Bend the arms slightly to release them, then
- Draw the side body and back body up, away from the waist
- Slide the shoulder blades toward each other, and THEN
- Maintain all these actions and re-straighten the arms

...or the converse:

- Be in the pose with arms fully extended
- Release the spine slightly, then
- See if you can deepen the rotation of the inner upper arm as you tighten the elbows, THEN
- Maintain those actions of the arm and re-lift the spine

Daily practice of shoulder opening—with the necessary attention to keeping the spine lifted and tall—will make your shoulders resilient. Over time, with dedicated practice, you’ll develop the habit of rolling the shoulders back (seeing that the front ribs do not incorrectly compensate by poking forward).

After some weeks or months of practicing both the lying-down shoulder opener (see Fall 2014) and the interlocked-fingers pose, you’ll correct the over-stretched trapezius (the muscle that receives a shoulder rub) back into its structurally supportive position. The pectoral muscles—in the front armpit—will also expand and become more supple. Flexible shoulder joints are a boon to dancers and musicians alike: the work we do in opening our own body (*abhyasa*) brings results down the road (*vairagya*): we are less likely to be injured by repetitive musical practice or by an errant twirl from a fellow dancer.

Eventually, when the shoulders are comfortably back and down and the spine is long and lifted, you’ll have created the optimal structure (the hardware, if you will; see Fall 2014) for supporting the broadening of the rib cage, which then welcomes the gentle deepening of the breath. Into that open, full space, the software of your breath has the opportunity to expand, bringing you renewed energy.

*Anna Rain is a certified Iyengar yoga instructor. She is profoundly grateful for the organizers who make dance and music events happen. Her current favorite English country dance is Jenna Simpson’s Gambols.*

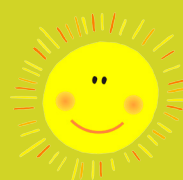
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