



## EARLY DANCE AT PINEWOODS '81

By Christine Helwig

During English Week at Pinewoods '81, our chairman, Tony Barrant, offered a rare learning opportunity for campers interested in the evolution of our country dances. He scheduled two classes designed to use the evidence from contemporary sources about the steps and styles of a given period; to try these steps with experienced dancers; and to experiment with different interpretations of the original texts.

The class called "Baroque Style in English Country Dance" was limited to the period 1690-1721. Country dances from various editions of Playford (Edition 9, 1695; Edition 11, 1701; and Edition 17, 1721) and Walsh, 1718-19, were compared with contredanses choreographed by Feuillet (*Recueil de Contredanses*, 1706) and Dezais (*Recueil de Contredanses*, 1712) both published in Paris. Additional evidence about the specific steps used at that period was found by Margaret Daniels in the *Petits Recueils Annuels* (published in Paris, 1702) which contain some "contredanses" with choreography in Feuillet notation.

Our interest was not only in comparing the figures but in the extent to which these steps could be appropriately used in country dances. The dances included some in which the figures and the music were identical, or nearly so, in both English and French sources. These were, for example, *Bore la Bass*, Playford 1695, and *Bourée la Basque*, Feuillet 1706; *Jameko* or *Jamaica*, Playford, and *La Bonne Amitié*, Feuillet; *Nobody's Jigg*, Playford, and *La Conti*, Dezais 1712. Some dances such as *Hackney Minuet* or *Belvedera*, Walsh 1719, and *Jack's Farewell*, Playford 1698/Walsh 1718, were selected because they were clearly "upon minuet airs." And with such dances as *Draper's Maggot* and *Hole in the Wall* we experimented with *fleuret* or *bouree* step - one of the steps mentioned expressly by Feuillet (along with *pas de gavotte*, *chassés de côté*, and "certains petits sauts") as "*les pas les plus ordinaires aux contredanses*."

The class not only had the opportunity to see copies of some of the music and choreography from Feuillet and Dezais which Peggy Daniels and I, as joint leaders, distributed in class, but were invited to use as much of the original source material as we had been able to bring to camp. Pinecones housed this material and was a busy place, especially on the "free" evening when the "library" was open for all campers.

"A New Look at Old Favorites" covered a longer time span, 1651-1780. Our particular inter-

est in this class was to see what changes have been made in the original figures or music by those who adapted these dances for 20th century use. Some of the dances we studied were: *Dargason* or *Sedany*, *Hit and/or Misse*, *Cuckolds all Arow* (*Hey Boys* in Sharp) and *Step Stately*, all from the first edition of Playford 1651; *Childgrove*, 1701; *We'll Wed and We'll Bed* (*Dublin Bay*) from Walsh 1719; *The Bishop* and the *Dressed Ship* (Apted) from Thompson 1780. In each case, we looked at original texts and music and experimented with different interpretations - especially in those instances where there seemed to be an awkward figure or lack of flow in the dance. Many members of this class had worked with reconstructions on their own, and this made the study of these dances particularly rewarding.

The interest that some of us have in original source material was sparked first of all by Cecil Sharp's own comments about the problems of reconstructing early dances, especially some where directions are unclear or do not fit the music (see *Country Dance Book VI*, introduction). It is here that Sharp states that some of his interpretations (notably of "the side") might prove incorrect in light of further evidence. Since 1922, additional research has indeed shown the probability of different and at least equally valid interpretations of both figures and steps. Much of this research was done by Patrick Shuldham Shaw and for many of us his visit to this country in 1974 gave real impetus to our interest in the origins of our dances.

Another reason for curiosity about original texts and music comes from the statements of editors and collectors that dances have been substantially altered; that "a poor tune" has been replaced by "a better one" \*(a practice not unknown in the Country Dance Books); and even that "a good many attractive tunes seem designed for a step or rhythm quite different from those with which we are familiar"\*\*\*!! In all cases the intent is a laudable effort to clarify original (and sometimes cryptic) instructions and to make the dances more interesting and acceptable to contemporary dancers. But who can fail to be curious about these adaptations - especially when a dance or its music seems in some way unsatisfactory? The comment in Apted that some tunes seem to call for some step unfamiliar to us is a clue that leads us directly to original 17th and 18th century sources with their choreographed figures and steps.

(continued on page 2)

Clearly there is increasing interest in such research, and it is time to pool our new information not only with our own CDSS members who have been working with original texts but with the experts in other aspects of historic dance research, for there is much to be learned from them. Such studies neither can nor should change or supplant the many dearly beloved dances of our recreational repertoire in English Country Dance. We should certainly continue to enjoy the dances from the Country Dance Books, from Apted, Fallibroome and other collections - they have a life of their own!

But in the course of looking anew at the sources from which our repertoire is drawn, we can continue to discover new and beautiful dances as Pat Shaw and Tom Cook have done in England, and Frank Van Cleef has done here in America. The vast opportunity that awaits us was highlighted during our Bicentennial, when Kate Keller, Ralph Sweet, Joy Van Cleef and Jim Morrison found and published for our pleasure today some of the dances enjoyed by our 18th century forebears. We should make it our business to continue such research and encourage those who can add so greatly to our knowledge and understanding of our heritage of dance.

Those who met during English Week on the common ground of interest in, and knowledge about, historic dance are grateful to Tony for making it possible for people with like interests to find each other. Now it is up to us to keep in touch, to share our knowledge and our discoveries so that all will be enriched.

Christine Helwig  
Larchmont, NY

\* Quotes are from The Apted Book of Country Dances

*Editor's Note: Why not send your ideas and discoveries to the News? We'll send special questions on to Christine, who will be glad to act as an exchange center.*

### Centers and Associates List

We said the Centers and Associates listing would be in the December issue, but alas it was a lie; the questionnaire sent out to the affiliated groups is more complicated than in former years, as we seized upon it to gather data for future conferences too, and the groups are being very slow in returning it to us. So look for the listing in a forthcoming issue (note the crafty avoidance of a specific date). BH

### Thanks to Jerry Epstein

The CDSS News is now being published on a regular basis, with all the work of production handled through the office. The response of our members has been very enthusiastic, so that we feel the amount of time spent on the News is well worth while.

Getting out the newsletter was formerly handled by volunteers; we owe a tremendous vote of thanks to Jerry Epstein, who served as Editor from 1974 on, and who managed to produce issues that were interesting and informative, with the help of numerous other volunteer workers. The newsletter appeared whenever it was feasible, but it could not be anything but somewhat sporadic. When it was decided it must come out more frequently, he consented to oversee it for a time as Executive Editor. Now his own commitments have proved to be so demanding as to prevent his continuing; but CDSS does indeed appreciate the many years he served as News Editor and is grateful for his contribution.

Genny Shimer has, to our great pleasure, accepted our invitation to replace Jerry as overseer and Executive Editor of the News.



### LETTERS

Dear CDSS:

I would be interested in a couple of organizational discussions.

1) How do other centers deal with equipment ownership? Is it best for the instructor to own records, sound equipment, costumes, and the like or the group. If the former, what are any tax implications? What could a group do to protect itself from losing everything when the instructors move on? If the group owns these things, who decides on the use of it? What rules do other groups have on who can use it? For example, if the instructor wants to use club equipment for a paid activity, do other clubs charge for its use; what about another club member? What happens if the group disbands?

2) My second issue deals with live musicians. What arrangements do other clubs and centers have with musicians? I am especially interested in special event arrangements. Specifically, in the case of a workshop during the day, a dinner, and a dance at night. The band is hired, for pay, to play at the dance. Should the band be invited to participate (for free) in the work-



### KNEELAND ROMP

a longways for three couples by Gary Roodman

Music: "Le Basque" by Marin Marais (1656-1728), recorded by James Galway on Annie's Song and Other Galway Favorites

- A1 1-4 First couple cast into second place, second couple moving up.
- 5-8 First and third couples circle left once around.
- A2 1-4 First couple cast into first place, second couple moving down.
- 5-8 First and second couples circle left once around.
- B1 1-8 First couple lead down the middle and back, and cast into second place.
- 9-12 All take hands along lines, set to R and L, moving forward, and then turn single back to place.

- B2 1-4 Couple in first place turn by the right hand once around; couples in second and third places face partners and do two changes of a circular hey, giving hands.
- 5-8 Couple in third place turn by the right hand once around; couples in first and second places face partners and do two changes of a circular hey, giving hands.
- 9-12 Couple in first place turn by the right hand once around; couples in second and third places face partners and do two changes of a circular hey, giving hands (progression).\*

The whole dance is then repeated twice, the third and second couples in turn acting as first couple.

\*Note that in the progression the bottom couple moves to the top.

Gary Roodman dances in  
Binghamton, NY

### Le Basque



### Letters, cont.

shop (as dancers) and dinner or should they be expected to pay for these activities? I am finding that differing expectations on the part of sponsors and musicians can lead to hard feelings. What do other groups do in these situations?

I would be most interested in hearing how these issues have been handled elsewhere. Obviously, there is not one answer - what are the various options?

Thanks!

Don Corson  
Louisville, KY

We'd all be interested in any answers from other leaders.

Alex Humez and his 7-year-old daughter Andrea both encountered CDSS and our dancing for the first time last summer at Campers' Week. Alex and his wife Jean have been contra dancing once a week ever since, and now...

Dear CDSS:

A word about my rapper class, namely, Great! When I saw the local CDSS advertisement for elementary rapper classes, I figured that nobody would show up besides me, since most people who've ever heard of rapper dancing, I thought, would already know how to do it and so wouldn't want to diddle around with basics. Actually, some 25 people showed up--one fivesome came as a team all ready to go. Most of the people there had in fact done this sort of thing before but apparently figured that any opportunity to stomp around and flail away with a two-handled spatula was not to be missed. I managed to speak up faster than the other person on my team who had no previous rapper experience, so I've gotten to be the number 3 person (who basically only has to know left from right and be able to follow on number 2's heels--occasionally making room for number 4 to slither through on the fancier figures). So far, we all still have the number of fingers and ears with which we began, so we must be doing something right.

## Letters, cont.

The other people on my team are nice--three (experienced) women, and one (inexperienced) guy. Many familiar faces from the weekly contra dance which J. and I attend with a couple of friends on a regular basis. (We went last night, in fact, and didn't louse anything up, which is always nice. It's interesting to see how much better everybody who just started this year is getting, and it's a tickle to realize that you can actually learn something new once you've hit middle age and have a prayer of getting to be good at it.)

Alex Humez  
Somerville, MA

## CLASSIFIED

IRISH MUSIC CLASSES with Mick Moloney, Liz Carroll, and Billy McComisky. Step dancing too! July 11-16, 1982, at the Augusta Heritage Arts Workshop, Davis and Elkins College, Elkins, WV 26241. (304) 636-0006.

MICHAEL COONEY, the "one man folk festival," will perform in a rare NYC concert at Gerde's Folk City, Sunday, Jan. 17 at 8 and 10:30 pm. Both shows are benefit performances for SING OUT! Magazine. Tickets: \$6. Contact Folk City (212-254-8449) or SING OUT! (212-594-8105).

(Advertisement)

### PINEWOODS CAMP--JOBS AVAILABLE FOR SUMMER 1982

Pinewoods Camp is a nonprofit folk dance and music camp for adults. It is located in a pine forest between two ponds near Plymouth, MA. The camp season runs from mid-June through early September. Some participation in the program is possible. The following positions are available: head cook, assistant cooks, kitchen aids, pot washer, dish washer, grounds crew and bookkeeper.

Write to Jacqueline Schwab, 15 Spalding Street #3, Jamaica Plain, MA 02130 as soon as possible for applications and details. Applications will be considered in early February.



### NEED IDEAS FOR CHRISTMAS PRESENTS?

Let us mail a record for you to a friend for Christmas.

## The Christmas Revels Record

In Celebration of  
the Winter Solstice  
Traditional  
and Ritual Carols,  
Dances  
and Processionals  
Directed by  
John Langstaff

Booklet insert containing the words to all the music and extensive program notes written by Susan Cooper.

Send a card for us to enclose or we will enclose our festive Revels card for you.

Make checks payable to Revels, Inc. and mail to Box 290, Cambridge, Massachusetts 02238. Each record is \$8.50 including postage and handling. Orders must be postmarked by December 3 to ensure Christmas delivery. Include your name and address and the name and address of the recipient(s) of your gift.

## Having in Mind a Little Church in Pelham

When from this mote named Earth I shall be called  
Beyond the fireworks of the enormous stars  
Let it be given me to come again  
To memoried places and to happy hours

Then will I haunt unseen unknown unheard  
A little church and a dear polished floor  
And feet with wings and eyes with love aglow  
Kindled by songs heart-written long ago

And I shall carry to my bourn again  
Unweighted treasures, only the perfumed air  
Of a new melody or of a joyous dance  
Treasures for an eternity to share

Unlike the trinkets which Egyptian kings  
Vain of their slave-wrought pomp and circumstance  
Entombed for Heaven, artificed golden things  
Nor worth for taking, one sweet country dance  
--Milton Heimlich  
New Rochelle, NY

## Editor Sought

For Country Dance and Song magazine, published annually by the Country Dance and Song Society. The person should have editorial experience and be familiar with one or more aspects of the work of the Society as defined in the By-Laws, viz.: promotion of the knowledge and practice of traditional folk dances, songs and music, emphasizing Anglo-American and English traditions; the study, research and preservation of this material; promotion of classes, schools, etc.; teacher and musician training, etc. The magazine is the scholarly arm of the Society, and its editor will be expected to write and/or acquire material in the above areas with the help of the Society's Publication Committee. Payment is by the issue. Send resume to the Society.

## Papers Invited

A conference on "British-American Interaction in Music" is scheduled for July 1-4, 1983 at the University of Keele, Staffordshire, England. Arrangements on this side of the Atlantic are being made by the Sonneck Society, a research and education society for American music and music in America founded in 1975. Those interested in helping with arrangements and/or giving papers or presentations at the conference are asked to contact Kate Van Winkle Keller, 8102 Thoreau Drive, Bethesda, MD 20817.

## SALES

### RECORDS RECORDS RECORDS RECORDS RECORDS RECORD

We've acquired so many new records that these listings will be (relatively) brief. Note: 10th on the list doesn't mean "bottom of the hit parade" - they're all winners!

MAGICAL SONGS. CR 040. "for the middle young," written and sung by Malvina Reynolds. Based on her wonderful songbook There's Music in

the Air,\* Songs included are: "Kennebunkport," "Moringtown Ride," "The Whale," "Never Touch a Singing Bird" plus 10 others. \$8.75\*\*

SMOKEY VALLEY BOYS. RDR 0029. Here's the record Benton Flippen brought to sell at American Dance and Music Week at Pinewoods last summer. Benton and Larry Flippen, Hoyle Jones, Paul Sutphin and Gilmer Woodruff play "Lost Indian," "Whoa Mule," "Fortune," "Breakin' Up Christmas," "Pole Cat Blues" and 9 more tunes. If you loved AD&M last summer, this record'll bring back some fond memories; if you didn't go it'll give you an inkling of the type of wonderful sound you missed! (A member of this office staff has been known to clog to this music, too - it really does move right along...) \$8.98\*\*

NEW ENGLAND CHESTNUTS 2. FR 204. Contra music as good as it can possibly be: Rodney and Randy Miller, with Laurie Andres, Sandy Bradley and George Wilson. As the back of the album states: "-extraordinary musicianship on everyone's part combined with ears bent to each other make a band that is everything a contra dancer needs to reach (eu)-four-(ia) on the floor." Five sets per side, with times and suggested dances also listed. Side 1: "Ross' Reel/Lady of the Lake/Forester's Hornpipe;" "Steamboat Quickstep/White Cockade/New Rigged Ship;" "Road to Boston/Jenny's Gone to Linton;" "Glise de Sherbrooke/Whalen's Breakdown;" "Petronella/Green Mountain Petronella." \$7.60\*\*

DOUG MacPHEE: CAPE BRETON PIANO. RDR 7009. This record comes highly recommended by Randy Miller, and it seems like an important record for anyone who plays dance tunes on the piano to own. It's a collection of jigs, reels, hornpipes, slow airs, marches and strathspeys, including "Haslam's Hornpipe," "Grant's Hornpipe," "Miss Margaret Gillis Reel," "The Devil and the Dirk," "The Strawman," plus the clogs: "The Mathematician" and "Early Morn." This is a really fine selection of Cape Breton traditional music, played with impeccable style. \$8.98\*\*

SHAW TO SHAW. IC 298. The Ranchers play Pat Shaw. This record is out of print, but we have approximately 15 copies available. Side 1 is "listening music," Side 2 includes the following dances (plus instructions): The American Husband, Long Live London, The Waters of Holland, Long Pond, The Real Princess and Levi Jackson Rag. This record was privately produced, and is priced accordingly. \$15.00\*\*  
John McCurry's THE SOCIAL HARP. RDR 0094. Early American shape-note songs performed by southern traditional singers and led by Hugh McGraw, so much admired by Pinewoods Folk Music Week campers. One side consists of 10 singing-school pieces, the other of campmeeting and revival spirituals including: "Zion's Walls," "O Save," "The Royal Band," "Few Days," "Weeping Mary," plus five more. "The performers...are leading Sacred Harp singers from Georgia and Alabama and stand heir to a tradition of shape-note singing stretching unbroken back to the early 19th century." \$8.98\*\*

MARIE RHINES - THE RECONCILIATION. Fretless 118. Some very fancy fiddling by Marie, accompanied by Eugene Bourque, Glenn Carlberg, and

Sandy Davis. The record begins with reels and jigs including "Timour the Tarter" and "Farewell to Ireland"; includes a lovely version of "Sheebeg Sheemore," then a set named "The Reconciliation" - hornpipes "The Pansy Blossom," "The Handsome Plowboy" and "The Reconciliation" plus 2 reels--"Keep the Country" and "Bonnie Lassie." Side 2 starts with the Shetland tune "Sandy Burn Reel" and continues with spectacular versions of "Moneymusk," "Ficher's Hornpipe," "Cumberland Gap" and "Bill Cheatum." This is a real "virtuoso" performance! \$7.98\*\*

### DEVILISH MERRY - THE GHOST OF HIS FORMER SELF.

WB 002. Folks who were at Pinewoods Folk Music Week were fortunate enough to meet Larry McCullough, a most versatile musician and author of The Complete Tinwhistle Tutor. Larry plus Burr Beard, Jan Hamilton, Sue Powers and Larry Edelman have merged instruments, styles and repertoire (American, English and Irish) into unique and potent music. Contents include everything from "Dorset Four-Hand Reel/O'Neill's March/Tralee Gaol" through "The Breach of Killiecrankie/The Eight and Forty Sisters" to "Hobart Smith's Rag/Quince Dillon's High D Tune" and "The L & N Don't Stop Here Anymore." (Note: Larry plays whistle, bodhran, flute and harmonica, and also does vocals; he's coming out with a solo album soon, and we'll pass the word!) \$8.50\*\*

FENNIGMANIA. FHR 024. Fennig's All-Star String Band does it again! Bill Spence, George Wilson and Toby Stover (assisted by "Foots" Tingling and "Doc" Murphy) offer us their liveliest hammered dulcimer record yet. (The album cover alone had us grinning before we even heard the music, which kept us grinning!) Contents include: "The Shepherd's Wife Waltz/Brian Boru's March/McDermot's Reel," "Dixie Bee Line," "Cuffy/Sleepy Lou," "Still They Say She's Kind of Pretty/The Earl of Mansfield," "Frosty Fingers/The Snoring Mrs. Gobeil" plus lots more. \$8.50\*\*

CAROLAN'S RECEIPT. SH 79013. Harp music performed by Derek Bell, accompanied by Seán Potts, Paddy Moloney, Michael Tubridy, Seán Keane and Martin Fay. This record is, as the title indicates, devoted to the music of Carolan. To quote Derek Bell: "I try to present the actual melodies...in a clear, unmolested way, exactly as handed down to us, but freely using simple harmony, counterpoint, decoration...all in accordance with what was possible on his (Carolan's) instrument." Includes "Carolan's Concerto," "Blind Mary," "Sir Festus Burke," "John O'Connor/Ode to Whiskey," "George Brabazon," "Madam Maxwell/Carolan's Nightcap/Lady Gethin" plus 10 more. \$8.75\*\*

\* There's Music in the Air is also new to our sales department. Words, music and guitar chords for 50 children's songs, including all songs on the above record, plus, among others, "The Faucets are Dripping," "Pea Soup Song," "You Can't Make a Turtle Come Out" and many, many others. \$5.45\*\*

5 \*\*10% less to members.

# Events

**DEC 19 CDSS BENEFIT CHRISTMAS CONTRA.** Pat Rust and Sue Elberger calling, from 8 pm to 2 am. St Hilda's and St. Hugh's School, 619 W. 114th St., NYC. Contact CDSS, 505 8th Ave., NYC 10018, 212-594-8833.

**DEC 26-JAN 1 WINTER DANCE AND MUSIC WEEK** at Brasstown, NC. American dancing, music and storytelling sponsored by the John C. Campbell Folk School. Contact the Folk School, Brass-town, NC, 28902; 704-837-2775.

**DEC 27-JAN 1 CHRISTMAS COUNTRY DANCE SCHOOL.** Sponsored by the Berea College Recreation Extension in cooperation with CDSS. Workshops in American dance (square & contra) and clogging, English & Danish country dance, English ritual dance & Lancashire clogging, singing, recorder and dulcimer. With T. Auxier, Edna Ritchie Baker, John Forbes, Elaine Ford, Barbara Harding, Donna Hinds, Griff Jones, Loyal Jones, Stan Kramer, Donna & Lewis Lamb, Wilma & Tully Carew, Ann Leach, the McLain family, David Macemon, Warren May, Patrick Napier, Tony Parkes, Martin Ramsay, Peter Rogers, Genevieve Shimer and Louise Topp. Contact Berea College Recreation Extension, CPO 287, Berea, KY 40404, 606-986-9341, Ext. 513.

**DEC 31 NEW YEAR'S EVE DAWN DANCE.** With Applejack. In the Gibson-Aiken Center, 207 Main St., Brattleboro, VT, at 8 pm. Tickets \$6 by mail until Dec. 21 from Applejack, Box 67, Saxtons River, VT 05154; \$7 at the door. For information, call 802-869-2602 or 802-387-4644.

**FEB 19 PLAYFORD BALL.** With the Claremont Country Dance Band and Marshall Barron, in Berkeley, CA. No dances will be taught; some will be prompted. A brief description will be sent to all participants. Advance registration required. Sponsored by Bay Area Country Dance Society. Contact BACDS, 3358 Bryant St., Palo Alto, CA 94306, 415-493-6790.

**FEB 20 DANCE BAND MUSICIANS' WORKSHOP.** With Marshall Barron, in Oakland, CA, from 10 am-4 pm. Sponsored by Bay Area Country Dance Society. Contact BACDS, 3358 Bryant St., Palo Alto, CA 94306, 415-493-6790.

**FEB 20 2ND ANNUAL MENDOCINO WOODLANDS BALL.** At the Pauley Ballroom, UCB, in Berkeley, CA, 8 pm to 1 am. Dance to the music of Balkan Camp, Scandia, Folklore Camp, BACDS English & American Weeks, and the Razmataz UnCamp. Proceeds benefit Mendocino Woodlands Camp. Sponsored by Bay Area CDS, 3358 Bryant St., Palo Alto, CA 94306, 415-493-6790.

**MAR 12-14 AMERICAN DANCE WEEKEND.** In Aptos, CA. Featuring traditional American square, contras, clogging and singing, and a special callers' clinic. With Brad Foster, Sandy Bradley, Greg & Jere Canote, Laurie Andres, Cathy Whitesides. Sponsored by Bay Area CDS. For details and registration information, contact BACDS, 3358 Bryant St., Palo Alto, CA 94306, 415-493-6790.

**MAR 13 PLAYFORD BALL.** Sponsored by Boston CDS. For more information, contact the Country Dance Society, Boston Centre, Inc., 309 Washington St., Wellesley Hills, MA 02181, 617-235-6181.

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## COUNTRY DANCE & SONG SOCIETY

NEWS STAFF

505 8th Avenue, New York, NY 10018

EXECUTIVE EDITOR Genevieve Shimer

EDITOR Bertha Hatvary

This newsletter is published ten times a year for the information of Society members. Views expressed in letters and signed articles represent those of the author and not necessarily of the National Council, the Executive Committee, or the headquarters staff.

We urge all members to send articles, reviews, announcements, etc. to the editor by the first of the month; the issue will be put in the mail early in the month following.

Display advertising is available at \$30 for a full page, \$18 a half-page, \$10 a quarter-page. Members may have a classified ad up to 40 words for \$1. The Society reserves the right to refuse any advertisement. Prices are based on camera-ready copy.

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Are you a  
CDSS  
member?

If you're not a member of CDSS and would like to support its work in traditional dance and song, consider joining us. Annual dues are:

     \$20 Individual      \$10 each additional person at the same address  
     \$12 Fulltime      \$6 additional to receive English Dance & Song,  
student or magazine of the English Folk Dance and Song  
senior citizen Society

     \$10 more for membership in N.Y. Pinewoods Folk Music Club (family, \$13)

There is a CDSS Membership Fund to allow individuals to become national members at less than the regular rate in case of financial need.