

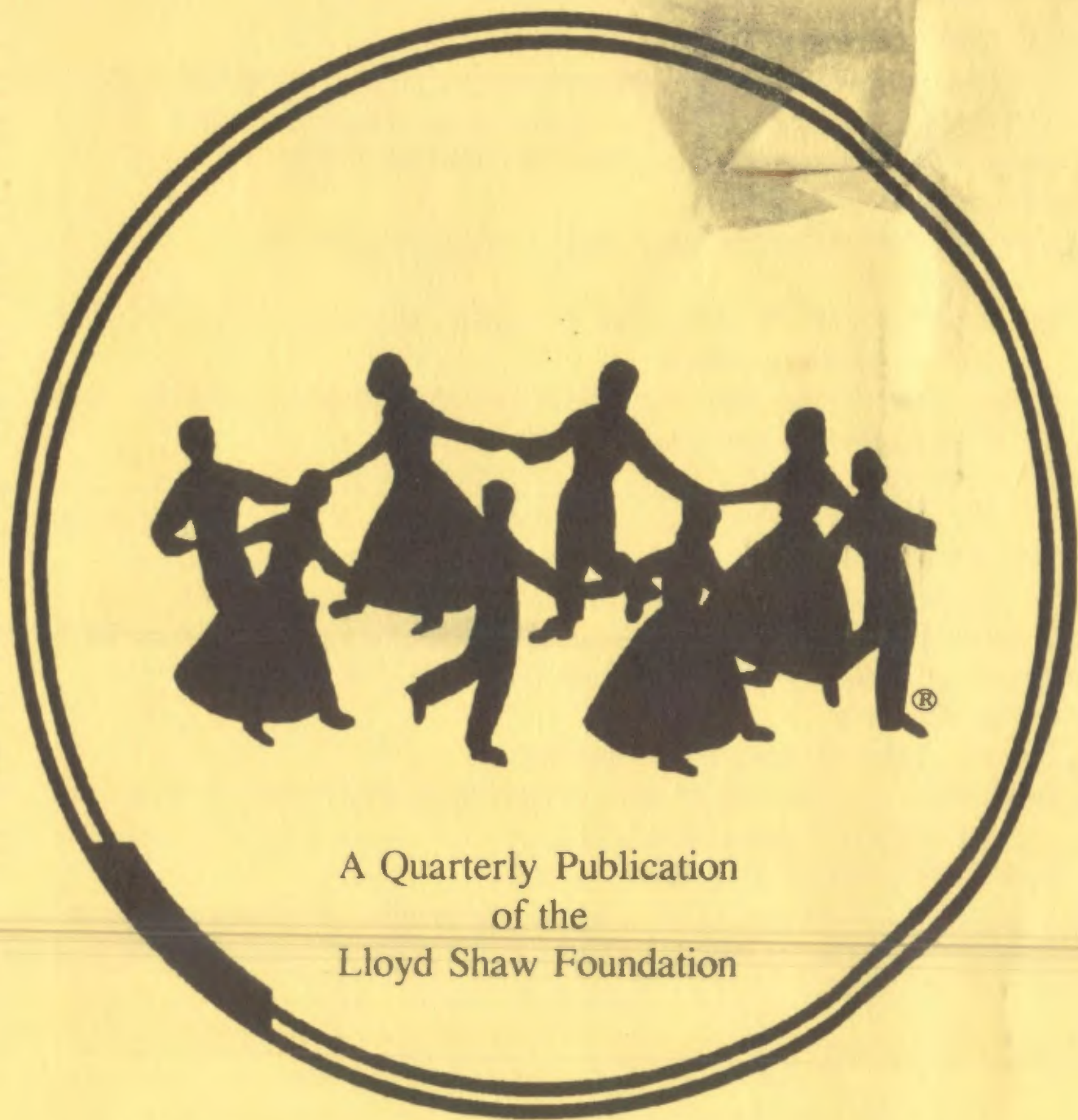
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The American Dance Circle

SEPTEMBER 2001

Volume 22, Number 3

THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Form elsewhere in this issue.)

Square dances, contra dances, round dances, mixers, and quadrilles are chief among the kinds of dance the Foundation seeks to preserve and foster. The Foundation engages in a wide variety of activities, including:

- training teachers and dance leaders
- producing records, kits of dance materials, and other materials for dancers and dance leaders
- sponsoring recreational dance weeks
- publishing books and other printed materials pertaining to dance
- preserving dance material of historical interest through its Archives.

PUBLICATION INFORMATION

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Full page -- \$ 60 Half page -- \$ 30

Make checks payable to the Lloyd Shaw Foundation

Full page = 4" wide X 7" tall Half page = 4" wide x 3 1/2" tall

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LETTER FROM THE PRESIDENT

by Bill Litchman

At this moment of writing, the Rocky Mountain Dance Roundup for 2001 is history and the Cumberland Camp 2001 is still in the future. It is a moment suspended in time with a sense of accomplishment and satisfaction for a camp that was enjoyable and memorable in a beautiful place and a sense of anticipation and eagerness for another in a different beautiful place.

Both camps are so individual and so different, but both are valuable for the lessons that they share. Rocky Mountain Dance Roundup is in a rustic location in the Black Forest of Colorado, just north of Colorado Springs, with a beautiful view of Pike's Peak as seen from an open meadow with tall pines all around. We come there knowing the beauty of the place, and still we come away feeling renewed in body and spirit.

La Foret is set at about 6500 feet in elevation in a ponderosa pine forest with many acres of beautiful trees and trails. I found I could walk around the outer loop road in about 20 minutes which was about the ideal length of time for a good walk and yet didn't cut into the time for dancing.

On one of those walks around the property, as I was nearing a small bridge over a ravine where my path would require me to leave the road I was following and make my way through the trees to another, higher road, I stopped with the

feeling I was being watched. Sure enough, off to the right, just where I was about to go, about 20 feet away, was a 3-point buck deer standing looking at me with his large ears pointed right at me, staring intently. The wind was from him to me and so he couldn't identify me by smell but only by sight. The fact that I was wearing a large, black Stetson hat probably confused him. We stood there for a good 15 minutes, he not moving a single muscle and me itching to have him do something, anything.

Then, after what seemed to be an interminable wait, his tail twitched, then his ear, and then he glanced away and back again (quickly) and we stood for another two or three minutes until, tiring of this game, he twitched his tail again and walked very slowly forward and to my right, up a slight slope. It was then that the doe stepped out of the trees behind him and walked up the slope, too.

She was slightly smaller than he but not much; neither of them were very large; both looked lean and trim and knew their way around the area with ease. They took their sweet time going up the slope, covering a distance of about 50 feet in about seven minutes or so while I still stood in the roadway, watching them. It was a beautiful sight, somehow consistent with the feeling of the place and the activities we were doing. Dance, friends, music, peace, conversation, and nature all rolled into one.

Cumberland Camp will also be fun and a new and good experience, but it will be different. I've never seen deer at the Kentucky Leadership Center, but they and all of the rest must be there. I am looking forward to this experience just as much as I did at La Foret.

The values the Foundation espouses are worth taking the time to enjoy. So much of the world whizzes by so quickly, some feelings very intense and others light and airy, but the ones that last are the ones you pause and wait for as the experience of the deer on that road in the Black Forest showed me. It was worth the wait, not just the deer but the whole experience of dancing with friends in that place. Cumberland, I am sure, will be the same.

CONDENSED MINUTES OF THE LLOYD SHAW FOUNDATION MEMBERSHIP MEETING LA FORET CAMP, COLORADO, JULY 4, 2001

President Bill Litchman called the meeting to order, thanking those who had worked for the LSF in the past year and welcoming all to the meeting.

Membership Chair Ruth Ann Knapp reported that the LSF currently has 422 members. She pointed out that members can renew for more than a year at a time, which would be particularly convenient for international members.

Diane Ortner made a number of reports. She served as Office Manager on a trial basis and reported that the job takes an average of 15 hours per week, maintaining the mailing list, working on promotion, and carrying out tasks for committees. She reported that Terpsichore's Holiday 2000 had 180 people in attendance. She also reported that the Secondary Kit is in the last stages of production.

Kris Litchman reported on the Elementary Kit, for which music has been digitized. The project is awaiting further directions from the board.

Bob Riggs reported on RMDR, which had a registration of slightly fewer than 50. While the \$500 cost was higher than the cost at the universities at Laramie, WY and Las Vegas, NM, it was still below the rates at other national dance camps.

Enid Cocke reported that Cumberland Camp 2000, which featured outstanding live music and an excellent family program, was near the break-even point. This camp has developed a strong sense of community among its participants.

Donna Bauer reported on the LSF Dance Center in Albuquerque, which is in active use by dancers all week and is providing a valuable locus for dancing. The Center grosses about \$2000 per month, which covers its expenses.

Bill Litchman reported on ongoing work at the Archives. He and Bob Brundage spend about 15 hours there each week. A shipment of 15 boxes of dance material has just been received from Mae Fraley. Bill also reported on the Educational Resources Division. Last winter's sale has cleaned out all the recordings. Books and the Contratoons sets remain. Other LSF music can be ordered on custom CDs. Bill also encouraged

people to explore the LSF webpage and make suggestions.

Lew Cocke, who assumed the duties of Treasurer in February, reported that assets in cash accounts are currently \$68,415, and total assets, excluding property, are \$147,070.

Gail Ticknor gave the Nominating Committee report. There are three slots to be filled on the Board. The Committee nominated Marie Armstrong, David Glick, DeWayne Young, Irene Sarnelle, and Celeste Gryniewicz. Bob Riggs, Gail Ticknor, and Bob Fuller were nominated from the floor.

The minutes of the previous year's meeting were approved, and, there being no direction to the board from the membership, the meeting was adjourned.

Submitted by Enid Cocke



MINUTES OF THE LLOYD SHAW FOUNDATION BOARD OF DIRECTORS' MEETING LA FORET, COLORADO, JULY 4-5, 2001

The meeting was convened by President Bill Litchman. Board members Gail Ticknor, Allynn Riggs, Donna Bauer, and Bob Fuller were present. President Litchman invited others in attendance to participate in the discussion.

The size of the board, which can be from five to fifteen, was discussed. The Board voted to keep it at its current size of seven.

The next topic of discussion was the future of the LSF. Frank Plaut, who had consulted a lawyer specializing in non-profit organizations, reported that legal procedures must be followed if a decision were made to dissolve the organization. Any assets would have to be turned over to another non-profit. Others commented that the LSF has physical and financial resources but not the volunteers to carry out its tasks. Others suggested that work might go on at the regional level.

Marie Armstrong commented that the LSF provides a valuable umbrella for dance activities, and Bob Riggs noted that the LSF has value as a recognized, respected entity. Concern was expressed about the unfilled positions and the work that would be involved in marketing the kits. Marie Armstrong sug-

gested prioritizing, making the camps the first priority and dropping the kits. The Board voted to suspend work on the Elementary Kit. Diane Ortner said she would complete the work on the Secondary Kit.

Linda Bradford commented on the great value of the Archives, but Bill Litchman said it was underused and understaffed. He estimated that \$50,000 a year would be needed to staff it adequately and to attract and serve users. Enid Cocke suggested the formation of a committee to explore funding options thoroughly, and failing that, to find a satisfactory recipient for the collection. Bill Litchman appointed DeWayne Young, Cal Campbell, and Linda Bradford to serve with him on such a committee.

The following officers were elected: Bill Litchman, President; Bob Fuller, Vice President; Lew Cocke, Treasurer; and Lovetta Wright, Secretary. Marie Armstrong and Lovetta Wright volunteered to share the office manager and secretary functions.

The meeting was suspended to reconvene the next day.

The meeting was reconvened on July 5. The first topic of discussion was the dance camps and the need to structure communication between the board and camp directors so that the board would be aware if extra help is needed. After discussion, the board voted unanimously to approve the following motion: The Board must be informed of camp leadership nine months prior to the commencement of the event, or the event will be canceled.

President Litchman appointed an Executive Committee to consist of the four officers plus the Past President. Should an Executive Committee meeting be called, Board Members would be invited but not required to attend.

A motion was made and passed to direct the Archives Committee, appointed the previous day, to do the following: 1. Find funding. 2. Locate a permanent home. 3. Provide staffing. The committee will have full authority consistent with available resources and legal approval within this mandate.

A budget was presented by Lew Cocke. After discussion and adjustments to expense items, the Board approved the budget.

President Litchman stated that the areas of responsibility for all board members now in office would continue un-

til the results of the election are known in the fall.

The meeting was adjourned.

Respectfully submitted,

Enid Cocke

A SMOOTH CONTRA
by Enid Cocke

The way to discover good contras is to dance them. There are hundreds of contras, many of which may look about the same on the printed page. But marry a well-choreographed contra to good music and teach it to a floor of dancers, and you have something special. Such was the case at RMDR when Allynn Riggs called Heiner Fischle's contra, "Anne's Advice." The dance flowed beautifully.

We were lucky to have Heiner with us all the way from his home in Germany. He readily gave us permission to print his dance in the *ADC*.

Anne's Advice
by Heiner Fischle

Formation: alternate duple

Music: lively reel

<u>Music</u>	<u>Counts</u>	<u>Movement</u>
A1	8	With your neighbor dos a dos
	8	Same one swing
A2	8	Star R once around with opposite couple
	8	Ladies chain across
B1	8	Star L once around with opposite couple
	8	Ladies turn back and swing partner
B2	8	Long lines forward and back
	8	Circle L 3/4 and pass through

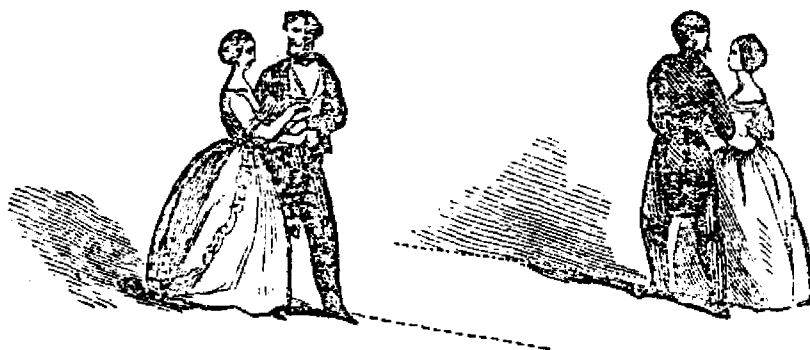
Dancer's commentary: As dancers, we "choreograph" every dance as we get to know it. We discover how to make one movement flow into the next. We learn where we need to be careful to get to the next movement in time or where we

can fill up the phrase a little longer so as not to arrive too soon at the next movement.

Here is what I found in Heiner's dance. At the end of the neighbor swing, the man has the woman's right hand in his left. He can lead her hand into the star and then change to put his right hand into the star. Since the Star Right will be followed by a Ladies Chain, it makes sense to do an English hands-across star so that the women have each other by the right hand to chain after completing the star. From the courtesy turn at the end of the chain, the joined left hands can flow into the star. Since the previous star was a hands-across star, it seems simplest to use the same type of star here.

Unfortunately I didn't note which dance tune was used, but certainly the tune contributed to the pleasure we found in the dance. Heiner suggests a lively reel. If you are a contra caller, you should always note the name of a tune that worked particularly well with a dance so that you can request it of the band the next time you call the dance.

Contra dance callers can do a lot to help people become smooth dancers. They can point out the connections between the movements and help dancers discover how to make the dance flow. The first walk through can give them the floor pattern. A second walk through can help dancers find those connections and add their styling to the dance.



LINES ABOUT SQUARES—IN CIRCLES

by Dick Pasvolsky

Recently, Lloyd Shaw Foundation member John Callahan, after having read the series of articles that I had submitted to the ADC on the Kentucky Running Set, sent me a copy of a booklet entitled Smoky Mountain Square Dances, authored by David B. Hendrix and published in 1941. The book was designed, Hendrix said, for group leaders, teachers and others who were interested in teaching groups the fundamentals of square dancing. He refers to the "new and more complicated" form of square dancing and forming groups (the Lloyd Shaw influence, but using the large circle formation, which was very popular in the Appalachian Mountain region in 1941, rather than the square formation to teach the figures.)

Hendrix devoted several pages to visiting couple dances and a section on what he called "Grand Circle" figures, all danced from the Appalachian Circle formation, which is a large circle of couples with the lady on the gentleman's right and his corner on his left. Couples in his circles were numbered 1, 2, 3, 4, 5, etc. He recommended that eight to sixteen couples comprise a circle.

From that formation, he would designate either "odds" or "evens" to lead out to the couples on their right to dance one of the visiting couple figures, then lead to the next couple to dance the same figure or, as the dancers learned more figures, a different one. Some of the "Grand Circle" figures would be used as we use openers, middle breaks, and closers: all circle left and right, swing, and promenade, or grand right and left to promenade, etc. He did not include allemande left. Others could be used as feature figures of the dance. Some of the figures were called "Twist the Grapevine" (like our serpentine); "Build a Bridge" (from a promenade, lead couple turn back and arch over the couples who have been following them, and each couple does the same in turn; "Ladies Turn Back" (like our back track); etc. One that I like especially is called "Form a Double Chain." For this figure:

On the call "form a double chain," all drop hands, then the ladies step forward and join hands to form a circle in the center as the gents join hands to form a circle on the outside to follow

the calls "ladies circle left and the gents circle right" and "halfway back" (reverse direction) until back to partners. Then, on the call (again) "form a double chain, your lady on your right," the gents raise hands and pass them over the heads of the ladies in front of them. All then circle left and back to original positions. Then, on the call "what's sauce for the goose is sauce for the gander, raise high boys duck under yonder," the gents raise their hands, still joined, back over the heads of the ladies and step forward under the upraised hands of the ladies. The ladies and gents will now have hands joined with arms in back of each other. In that position, they all circle left and right to home. Then all break and swing partners.

That figure may be a bit difficult for most beginner groups, but should be well worth a try for relatively sharp groups with some, or even just a little, experience.

As I read the book, I envisioned some ways of using the Appalachian Circle to not only enhance the teaching of square dancing but also provide some techniques to have fewer people sitting out and to allow more than two couples at a time to dance some of the visiting couple figures for some of my one-night stand groups. I call a square dance in which I have the active couple lead to the couple on the right and do dive for the oyster and dig for the clam, then lead to the next couple to do birdie in the cage, and to the last couple to do chase the rabbit. Then, following the customary pattern, I call a break figure and then have the next couple lead out to each of the other couples to repeat the same sequence of figures. Out of a small Appalachian Circle of six couples, I could have all of the odd numbered couples lead to the evens to their right to dance duck for the oyster, then lead to the next even couple to do birdie in the cage, etc. After another break, I would have the evens lead out to the odds to repeat the sequence of figures. Everyone was involved in every figure. The break figures would be of the type that Hendrix calls the Grand Circle figures.

If you have a circle of eight couples, you need only to add one figure to the three mentioned above, and have the actives lead to four couples. If you have a circle of sixteen couples and if you have the odds lead out to just four couples, then have the evens do the same, you will find that the dancers have danced with the same four couples who had danced with them

in the first sequence. In order to have all of the odd couples dance with all of the even numbered couples, you should have the odd couples lead out to the right eight times to do eight different figures perhaps, or do four different figures twice. Or you could be creative and throw another figure or two into the mix, making sure that the total number of figures in the sequence is eight. Then have the even couples lead out eight times to do the same figures or a different set.

You might even try doing some singing calls from the Appalachian Circle formation. If the tune is repeated for both verse and chorus (figure and break), you may have the active couples lead out any number of times. For instance, the record that I use for Coming Around the Mountain repeats the same basic tune throughout. So, not having to be concerned about the tune changing, I could have the active couples lead out as many times as I'd like, according to the situation, before changing to a break figure. If, on the other hand, I use a record on which the music changes from break to figure, I am locked into having to call the figure only three times before switching back to the chorus. One of the records in which the melody is repeated throughout the dance is "Coming Around the Mountain."

The figure that I use for an easy Coming Around the Mountain is one that Al Brundage introduced me to in 1950: After a break (circle left and right, then swing)

First couple to the right and circle
Two ladies do a dosado
Now the gents dosado, and once around you go
And both couples swing your mountain girls

A record that I use in which the tunes for the figure and the breaks are different is "Swanee River" (Lady Around the Lady, LS-521, 522.) For this dance, I can call the figure only three times before the music changes for the chorus. That should work well for an Appalachian Circle of six couples. The calls for the square dance are:

Break

Bridge: Allemande left and a grand right and left (sing)
Way down upon the Swanee River
Far far away (promenade your lady)

That's where my heart is turning ever (swing her)
That's where the old folks stay (couple one to the right)

Figure

Lady go 'round the lady
Gent go 'round the gent
Gent go 'round the lady
Lady go 'round the gent
Circle four hands half way
Duck right on thru
Swing your lady 'round in the middle
And take her on with you

Repeat the figure two more times for couple one to dance with couples three and four.

Repeat the bridge, break and figure three more times with couples two, three and four leading out in turn.

Timing for a six-couple circle should be about the same as for the square. Because the music allows a bit more time than normal for the grand right and left for a four-couple set, I believe that dancers should have enough time to complete the break and arrive at home positions in time for the bridge. They may have time for only a very short swing, or none at all.

The call for the bridge would be "odd couples to the right and-." Then, after the odds have danced the figure with all of the three even couples, dance the break again, then have the even couples lead to the odds three times. Then, repeat the whole dance twice more, first with the odds leading out and then the evens.

Most of the calling when using the Appalachian Circle would, I'm quite sure, be done in the patter or prompting style, but appropriate singing calls could add variety to the dance programs.

The Sicilian Circle is another formation that may be used for teaching or just plain fun dancing. That is the formation that many of us use to teach two-couple figures to square dance classes. The Sicilian Circle is a circle of two-couple mini sets in which the two couples face each other, one facing clockwise and the other counterclockwise.

One of the best uses of the large circle formations may be to teach beginner dancers, at the very beginning of your dance, some of the figures that you plan to use throughout the rest of the program. Bill Person, one of New Jersey's best callers during the late 1940's and early 50's, always started his beginner dances by teaching most of the figures that he intended to use through the evening, using both the Appalachian Circle and the Sicilian Circle. Bill started the evening by having the "potential" dancers form an Appalachian Circle from which he taught figures such as: circle left and right in the large circle, swing, dosado, allemande left, grand right and left and promenade. Then he would have them convert to a Sicilian circle and taught them figures such as: star right and left, circle four, ladies chain, and, perhaps, right and left through if he felt that his group was up to it. Then, after a rest, he would have the "dancers" form squares to dance the figures that they had learned, with a few additions, perhaps, for special dances.

When teaching from the Sicilian Circle, most of us teach one or two simple figures to start, then have the dancers pass through to dance with the next couple coming toward them. Then, after having reviewed the figures already taught, we teach another one or two. Dancers get to practice the figures with most of the others in their group, and those who may have a difficult time learning get to dance with some of the stronger dancers and so learn much more quickly and retain better the material that they have learned.

Methods that I have used to convert an Appalachian Circle to a Sicilian Circle are: 1. Have the dancers promenade; then have every other couple wheel around to face the couple behind them. If they are already numbered, simply have the odd (or even) numbered couples do the wheeling. 2. Have the odds or evens California twirl to face the couples behind them (good opportunity to practice that figure.) 3. Have the odds lead to the right and simply circle 1/4 or 3/4.

The circle formations need not be used only for teaching purposes. After the dancers have learned the figures to be used, the caller can put together a very interesting dance by calling a planned series of figures or just "hashing it" by calling a series of figures in a variety of sequences; perhaps moving the dancers into the Appalachian Circle for a break type figure

and/or some visiting couple figures, then back to the Sicilian, etc.

One advantage of using the Sicilian Circle is that extra couples can join in, whereas, for square dancing, more often than not, after all sets are filled, one to three couples may be left over. In that circle formation, the extra couple just waits out one series of figures and then dances with the couple who has passed thru to them. The couple behind them will then be the lonesome couple for that one sequence. I use that technique often for teaching folk dances.

For the December edition of *American Dance Circle*, I plan to describe some of the figures, especially of the visiting couple variety, that I have enjoyed using or have read about, that might work well from the large circle formations. I do expect to include some from Hendrix' book. I am interested in hearing from some of you who have been using these circle formations for much of your dancing, calling or teaching (interesting figures, methods or comments--positive or negative-- about using these circles.)

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PLAY THE CASTAWAY GAME

by Enid Cocke

Music lovers are known to play the Castaway Game: if you were stranded on a desert island (but serendipitously equipped with a working CD player) what five recordings would you choose to have with you? It's a succinct way of evaluating what pieces of music enrich your life the most, which compositions it would be the hardest to live without. (Some candidates on my list would be the Brahms Requiem, Bach's B Minor Mass, the Rachmaninov Vespers, Mozart's Marriage of Figaro, and perhaps Beethoven's Fifth Piano Concerto.)

Dancers can play the game too. If you were planning the perfect evening of dancing, which dances would you choose? Think of a square dance, a round dance, a contra, an English dance, a Scottish dance, and an international folk dance. After you choose your dances, try to analyze what makes a dance a great experience for you.

I'll go first. My taste runs from the hauntingly beautiful to the most aerobic. When it comes to square dancing, nothing has been more exciting than a docey do hoedown such as Gib Gilbert called. At the same time I am a sucker for quadrilles and singing calls. A highlight every summer is dancing Rusty Wright's quadrille to the "Music Box Dancer." My favorite round dance would be a Dena Fresh dance, either "Today" or "Edelweiss." For contra dancing it is hard to beat "Rory O'More," but Don's Armstrong's "Kitty Hawk Reel" would be a close contender. When it comes to English, I'll go for schmaltz (remember, schmaltz can be good) and choose "Well Hall." On the other hand for a Scottish dance, I would choose "Postie's Jig." It's not just aerobic—it's anaerobic. (That means your cardio-vascular system can't keep up with your exertions, but Scottish dancing wisely gives dancers a rest so they can recover.) "Postie's Jig" adds the element of danger in that dancing couples can't be certain that the oncoming couple remembers whether it is their turn to arch or dive. When it comes to international folk dances, there are too many choices. I would choose a couple dance in waltz time. It could be the Israeli "Nigunim" or the Russian "Alexandrovsky" or a Polish "Kujawiak."

What makes a great dance? Choreography of course. The movements must flow logically and smoothly from one to the next. There must be something distinctive and memorable about the choreography as well, something that sets the dance apart from so many others.

The other element is the music. A dance is mere exercise without the music. I will always remember a time at RMDR when Bill Johnston was calling a Sicilian Circle dance. It felt heavenly, and I rushed up to him afterward to ask him what it was. He answered, "It's just an ordinary dance, but the music is right for it. The music is 80% of a good dance." I've never forgotten his words, and I find them validated again and again in my dancing experience.

I shouldn't forget the dancers. The pleasure of dancing with dear friends who also love to dance can raise many a dance to a higher plane.

So, dear readers, which dances lift you up and make the evening something to treasure? What makes a dance that you want to dance again and again throughout your life? Send me your nominees and tell me what makes the dance special for you. I hope we can have a continuing dialogue on the subject. I'll be interested to hear which dances make the list.

Write me at ecocke@ksu.edu or 2924 Hickory Court, Manhattan, KS 66503.



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UPDATE

DON ARMSTRONG MEMORIAL DANCE

May 25, 26, 2002
Albuquerque

Two days of Don's legacy of dance philosophy – contras, quadrilles, English, folk, singing squares, and more, presented by his fellow leaders in his memory. Now including Rusty, Enid, Bill Litchman, Paul Moore, Glen Nickerson, Ed Butenhof, Grant Logan, Bob and Allynn Riggs, Bob Osgood, Cal Campbell, Stew Shacklette, the Ticknors, Ken Kernen, Fred Martin, and Erich Fritz from Germany And YOU can participate and add your favorite Armstrong dance memory. Just advise Marie.

To be held at the LSF Dance Center in Albuquerque from 10AM Saturday, May 25th to midnight Sunday May 26th. You are on your own for meals and accommodations, but there are plenty of opportunities in Albuquerque, and many of them near the Center.

To provide for coffee breaks and some hearty after-party snacks we are requesting that you send \$10 per person with reservations, and DO send a reservation to Marie. This will give us some indication of how many to expect. Erich is bringing a group from Germany!

For all information, sending your reservation and your check:

Marie Armstrong
8021 Linville Road
Oak Ridge, NC 27310
Tel: (336) 643-2975
Email: mararmst@bellsouth.net

CIOFF-USA CONFERENCE

by DeWayne Young

An extraordinary gathering of America's folklore organizations was convened in Silver Dollar City (Branson), Missouri, April 20-22. Rex Burdette, USA Delegate to CIOFF, invited delegates from various American folkarts groups to meet together for a first-ever conference to plan for a more united American networking.

The delegates met for a gala introductory banquet and were entertained by the "Coeeee Australian" ensemble appearing at World-Fest, America's largest international folk festival, at Silver Dollar City, April 6-May 6.

Working sessions met to discuss possibilities of networking under the CIOFF-USA organization, how to more effectively use the combined talents and memberships of USA organizations, and to plan for unified USA projects. Rex Burdette offered venues for American ethnic and national groups to appear at World-Fest and the Great American Music Festival at Silver Dollar City in 2002.

Delegates attending represented the National Folk Organization of the USA, Lloyd Shaw Foundation, the USA Youth Commission, National Clogging Organization, Western Music Association, International Bluegrass Music Association (IBMA), Folk Alliance, WorldFest New York Inc., Society for the Preservation of Bluegrass Music of America (SPBGMA), National Traditional Country Music Association, the CIOFF-USA webmaster, Worldwide Association of Performing Artists, Clog America, International Arts Exchange, and members of CIOFF-USA and CIOFF International.

The consensus of the delegations was to join together as CIOFF-USA, while retaining the identity and function of each individual organization. CIOFF-USA could thus lend itself to better representing and serving America's folkarts and folk cultures both at home and abroad.

For more information, contact Rex Burdette at Email: cioffusa@aol.com.

DIANE ORTNER RECEIVES AWARD

by Enid Cocke

A foundation like the LSF relies on the generosity of its volunteers. Over a decade ago Diane Ortner received the silver boot award for her extensive service to the organization. However, since then her donation of time and talent has been, if possible, even greater. She continued until 1999 to serve as director of RMDR. She also served as editor of the *American Dance Circle* from 1990 to 2001. She has worked over the last several years to spearhead the effort to revise the Secondary Dance Kit. And a couple of years ago she volunteered to serve as prototype office manager. She created a central office, serving as the communication center, carrying out tasks for the various committees, and coordinating promotion. She logged her hours and wrote up a job description.

At the cotillion ball on the final night of RMDR, we took Diane by surprise. Bill Litchman and I presented Diane with a beautiful silver necklace, which Bill had purchased in Old Town in Albuquerque. As I said in my remarks, we know that Diane does not crave recognition or the limelight, but we hope that she will recognize our need to express our love and gratitude to her for all that she has done for the LSF.

We look forward to dancing with Diane for many years to come and to seeing her wear the lovely necklace. The next time you meet her on the dance floor, give her a hug and say thank you.

PATTER CALLING WORKSHOP

by Donna Bauer

Circle to the left, going down south,
Take a little moonshine in your mouth,
Halfway round, go the other way back,
Make your feet go clickety clack,
When you get home, you're gonna stop and dance,
Swing that girl with a hole in her . . . stocking,
Knees keep a knocking and her petticoat's rocking.
Allemande left with your left hand, partner by the right,
Right and left grand.*

The above patter is just an example of what the participants may learn to call at the workshop on November 9th and 10th at the LSF Dance Center in Albuquerque.

What to expect at the workshop

Participants will receive instruction from Bill Litchman and John Bradford, two of the finest traditional callers in the country. John grew up attending Lloyd Shaw's summer classes, and Bill learned to call in the Lloyd Shaw tradition as a student at the University of Colorado in Boulder. For many years, both attended the Lloyd Shaw Fellowship in Colorado Springs, under the guidance of Dorothy Shaw.

The three workshops will be designed to give access to both written and recorded materials, along with personal guidance from the instructors, which will give participants knowledge of and practice in the basics of calling traditional patter square dances and singing calls. The participants will also learn how to successfully blend their voices, use the music, give commands in a timely manner, use the microphone effectively, and present an evening of recreational dancing.

The workshop will also provide for and emphasize the materials suitable for recreational dance groups such as churches, schools, and community groups that wish to have an evening of traditional square dancing.

Definition of patter

The word "patter" refers to the sequences of words that a caller uses to keep time with the music and also to provide amusement for the dancers but which are not essential for telling the dancers what to do. Patter can refer to almost anything such as: people, animals, songs, poems, the country, the pearly gates, cowboys, or just rhyming gibberish. Patter calls can also make some reference to people or events that are familiar to the group involved. John Bradford makes reference to one event in his e-mail to me that makes mention of Pappy Shaw and Fred Bergin. "Pappy Shaw explained one summer that he and Fred barely covered expenses with their sales of records. Of course, we all could see that Fred drove a Cadillac and Pappy an Oldsmobile '98. That night Sherman Walker

included in his patter as people were promenading:

Poor old Fred and poor old Pappy,
They sure are poor, but they sure are happy,
In a Cadillac and an Olds '98,
They'll meet each other at the poor farm gate."

As you plan to attend this wonderful workshop, begin to think of the patter that you like best. Here are some examples of some favorites:

Ingo, bingo, sixpenny high,
Big pig, little pig, root hog or die.
by Pappy Shaw **

Allemande left on the MK and T,
Grand right and left on the D and RG,
Wanta play railroad train with me,
Chugga chugga, chugga chugga, chee chee chee,
Now promenade around with me.
by George W. Bradford **

Don't be bashful, don't be shy,
I'm all tired out, let's say goodbye.*

As participants will pay for their own housing and meals, the registration fee for the workshop is only \$40. Also, there is a \$5 discount for early registration (before October 1, 2001) and a 15% discount on the workshop fee for LSF members.

To register, send your name, address, telephone number, registration fee, and E-mail address (if any) to Donna Bauer, 461 Cordova NW Albuquerque, NM 87107. Donna can also be contacted at dfbauer@aol.com.

*Some of the above patter came from Carole Howard's book titled, *Just One More Dance* and **the other patter and information on the workshop were submitted by John Bradford.

DANCE CENTER CALENDAR

Sunday	5:30-7:00	High Desert Dancers
	7:00-9:00	Swing (1 st Sunday)
Monday	12:00-1:00	Private Practice
	7:00-9:30	Argentine Tango
Tuesday	5:30-6:45	Swing (private practice)
	7:00-10:00	Argentine Tango
Wednesday	6:00-7:00	Swing (private practice)
	7:30-10:00	Scandinavian (1 st , 3 rd , 5 th)
	7:00-8:00	Tango (2 nd , 4 th , private practice)
Thursday	1:00-3:00	Private Practice
	5:30-6:45	Karate
	7:00-9:00	Swing
Friday	1:00-3:00	Private Practice
	7:00-10:00	Argentine Tango
Saturday	9:00 AM-	
	2:00 PM	Irish Step Dancing
	2:30-4:30	Argentine Tango Club
	4:30-5:30	Private Practice
	5:30-6:30	Salsa
	7:00-10:00	Swing

News Flash

In the last ADC Donna Bauer reported on a large contra dance with Larry Edelman, which took place at the local square dance center in Albuquerque. The club square dance callers were impressed with the turnout and the enthusiasm of the dancers.

Now Donna has learned from Bob Brundage that the square dance callers are planning a modern square dance on September 29 that will have live music. They will be using a square dance band from the Albuquerque area called the Buckaroo Parkway.

BOARD NOMINATIONS

As noted in the minutes to the membership meeting, the Nominating Committee presented five names, and three more people were nominated from the floor, so there are seven candidates to fill three openings on the Board of Directors.

All candidates were asked to provide information about their dance background, their participation in LSF activities, what they feel they can contribute to the Board, their "day job," and their ability to attend two board meetings a year. This last question is crucial because the Board cannot conduct any business if it cannot assemble a quorum for its meetings.

Gail Ticknor, Staunton, Virginia

I attended international folk dances in Boston and Cambridge in the early 1950's and continued with international and also went to English and Scottish groups around Swarthmore, PA, during the early 60's. In Pittsburgh Lee and I did international and English and also started a Scottish group. In 1968 we moved to Williamsburg, VA, and finding no dancing there, started both an English country dance group and a Scottish country dance group. Our last move was to Staunton, VA, where we started an English group in 1990. Three times we attended the Royal Scottish Country Dance Summer School at St. Andrews University in Scotland to obtain their teaching certificates.

We have attended Cumberland Camp and Terpsichore's Holiday several times and have been on the staff at both camps. I have served one three-year term on the LSF Board.

I can contribute to the board clerical duties, as I do now such as handling seed money requests and finding nominees for the Board.

For a "day job" Lee and I work as volunteers in the library of the Museum of American Frontier Culture in Staunton.

I would certainly expect to attend the two meetings of the Board each year.

Marie Lowrey Armstrong, Oak Ridge, North Carolina

I have been engaged in recreational dance leadership since my marriage to the late Don Armstrong in 1954. We were charter members of the organization in 1964 of the Lloyd Shaw Foundation, in which I hold a life membership. I have served as director for many terms and have, together with Don, and alone, served on and directed camps and workshops throughout the years. That is the experience and knowledge I would bring to the Board.

I am retired, engaged in my home in North Carolina in church and sorority activities. After Don's death last year I fled from dance activity. It was just too painful. But I feel ready to resume some association with dance and the Foundation. I would make every effort to attend board meetings, for I realize the importance of physical presence in the deliberations of the Board.

Bob Fuller, Brandon, Florida

Robert Fuller is the son of Margaret and Bill Fuller of Lexington, KY. He began folk and square dance lessons with the Parks Department in Lexington about the age of ten. He then participated for ten years in a dance performance group that highlighted the American dance evolution from Europe to the mountain cabins of Appalachia.

Upon entering the Army, Bob became an occasional dancer. In 1986 he and his wife Anne were stationed in Stuttgart, Germany, where they came back into square and folk dance through the Happy Sliders, a German group of western square dancers. A highlight of this time was the visit of Don Armstrong and Diane Ortner to Germany to teach at Trossingen, a small town in the Black Forest.

Bob retired from the Army in 1995 and settled in Brandon, Florida. He attended the University of South Florida from 1997 to 1999 and graduated with an MBA. Since his retirement he and Anne have been regularly attending LSF events, as well as being introduced to the Sharpe's Festival at Sebring, Florida.

Bob was elected to the LSF Board of Directors in 1998 and was elected Vice President in 1999. He is able to travel and has attended all of the board and member meetings since 1999.

DeWayne Young, Blackfoot, Idaho

A native of Idaho, DeWayne was first introduced to international folk dance as a freshman at Brigham Young University. He has been engaged in performing and teaching international folk dance ever since. He was assistant editor and typesetter for *VILTIS* folk magazine from 1980 to 1994 and is currently involved in researching and writing a biography of Vytautas (Vyts) Beliajus, publisher and editor of *VILTIS*. With Vyts, Mary Bee Jensen, and George Frandsen, DeWayne co-founded the National Folk Organization of the USA to preserve and perpetuate the folk dance and folk arts of the US and to network with those involved in such activities. He has performed and taught folk dance in many countries, served as an adjudicator at folk festivals, and been a delegate to international conferences.

DeWayne has been a member of the LSF for four years and has taught international folk dance at RMDR for the last three.

Since retiring from the Idaho State Department of Labor in 2000, DeWayne has hosted national and international festival conferences and is presently the assistant editor of the National Folk Organization of the USA Newsletter.

"If elected to serve the Lloyd Shaw Foundation, I would endeavor to promote the LSF goals and activities through a multi-organization network. By working together, we can all benefit—in accomplishments, membership, events, media coverage, and recognition."

David Glick, Novi, Michigan

David is a physician as well as a contra dance caller. He has attended Terpsichore's Holiday and is currently serving as registrar for that event. He said he would try to attend the scheduled board meetings.

Irene Sarnelle, Staunton, Virginia

Irene is an LSF member and the Head of the Department of Physical Education at Mary Baldwin College. She has a Master's Degree in Kinesiology with a specialization in dance from James Madison University. She has taught various forms of folk dance and has gone into the school district to teach dance to children. She attends the monthly dances conducted

by Gail and Lee Ticknor in Staunton.

Irene reports that she would love to serve on the board and that she would be able to attend board meetings.

(You will notice from the minutes of the Membership Meeting, that the name of Celeste Grynewicz was also placed in nomination. Because of her employment situation at this time, Celeste was not certain that she would be able to attend board meetings and therefore decided to withdraw her name. She is currently making a substantial contribution as a committee member and staff member of the Cumberland Camp. We hope that she will be able to accept nomination to the board another year.)

MEMBERS' BULLETIN BOARD

***WELCOME TO OUR NEW MEMBERS!**

Pat Carlin, Lexington, KY

Ellen Falzarano, South Windsor, CT

Barb Harrison, Reston, VA

Stephen Corrsin, W. Bloomfield, MI

Gary Chamberlain, Warner Robins, GA

Isobel Jackson, Englishtown, NJ

Denise Marie Stein, St. Clair Shores, MI

Mailing List

At the recent meeting of the Board of Directors of the Lloyd Shaw Foundation, Linda Bradford accepted the responsibility of maintaining our general mailing list. All changes of address should be sent to Linda. See her address on the inside of the back cover.

Office Manager

Marie Armstrong has accepted the Office Manager responsibilities. If you have inquiries of a general nature about the LSF and do not know where to send them, ask Marie! Her address is also on the back cover.

ADC Editor

The new ADC editor is Enid Cocke. She will welcome your suggestions, Letters to the Editor, and proposed articles.

ROCKY MOUNTAIN DANCE ROUNDUP--A PUZZLE FOR DANCERS

by Diane Ortner

Going to RMDR after two years away was like going home again! This camp has its own unique flavor, as do each of our camps, and it was wonderful to share the family reunion atmosphere with old friends. Even the challenging dances were made comfortable by the uncommon courtesy of loving friends. The selection of dance types was such that you could enjoy your dancing any way you wanted to -- even a jig around the junipers would fit right in!

There were lots of opportunities for whirling like a dervish and flirtation in the reels, but we also had a chance to rant and roar a little with traditional squares and "Northern Lights" with Bill Litchman. It was a real pleasure to take time to say, "Here's to the Fiddler" as Kimble Howard added her talents to those of Dale Sullivan, Joe Fairfield, Bill Litchman, Lew Cocke, and Ron Tomacik. Dancing "Alexandrovskia" to Ron's haunting, live music is a special treat.

La Foret provides a uniquely beautiful setting -- from Pikes Peak to flying eagles to fields of clover. Meals were great, ranging from barbeque with pork and beans to strawberry swirl to stir fry. Rooms are comfortable and cool at night, and you are too tired to notice if there is a snoring old woman next door. We could all say hail to the hall! as we danced in beautiful, warm, Ponderosa Lodge. Denver was having a heat wave, but with a fan in the doorway, we were comfortable all week long. Of course, Colorado offers unbounded opportunities for exploring the out-of-doors with numerous national parks and mountain rangers to explain and protect.

Some of us took a different journey to arrive this year -- it takes me three days to drive to RMDR now instead of just one -- but other attendees came even farther -- from Florida, Hawaii, and Germany! Quite naturally, when the week is over, the big question is, "Will ye no come back" because we all want to be sure that this great event will be there to be enjoyed again next year.

Editor's note: This article contains the names of 17 contra

dances from Diane's notebook. Can you identify them? See the the list on page 29.

CONTRA DANCING IN FLORIDA

Contra dancing in Florida is alive, well, and kicking, report George and Onie Senyk, chairpersons of the contra program at the 47th Florida State Square and Round Dance Convention, held in Lakeland over the Memorial weekend. In addition to three evening balls, the days were full of workshops for introduction to contras for square dancers as well as for more experienced contra dancers. There were also two sessions for the grand-pappy of contra dancing, English country dancing.

It was a pleasure to see so many dancers on the floor for all the sessions. Contra dancing was also featured by a demonstration by the Sharpes Assembly Contra Group, aided by several dancers from other areas, during the Sunday evening entertainment leading to the change over to next year's convention committee from the northeast area of Florida. Callers for this event were Onie Senyk and Dennis Ricker. Other contra callers were Jack Taylor, Ed Swan, Fred Minster, Eric Harris, Bob Parkhurst, and George Senyk.

Jack and Zonie Taylor were elected to the Florida Square Dance Hall of Fame for their many years of devoted and excellent service to the movement.

Youth Revive Dance Style of Cheyenne Mountain Dancers

by Allynn Riggs

The Rocky Mountain Dancers, a subsidiary youth team of the Colorado Dancers Performance Group, traveled to the 50th National Square Dance Convention in Anaheim, California, June 27-30, 2001. On the way out they performed at campgrounds, Knotts Berry Farm, and Disneyland. Once at the convention they performed up to eight times during the three-day event.

Begun a short 18 months ago this group of youths ranging in age from 11 to 22, have sought to revive "Pappy" Shaw's Cheyenne Mountain Dancer exhibition style and bring the 1930-1940's style of square dancing to a variety of audiences. Called and Coached by Bob Riggs and Peggy Pingle, they have already performed at the Denver Area Square Dance Council's Fun Friendship & Frolic Dance to celebrate the newly completed dance classes in modern western square dance in late April. The Rocky Mountain Dancers also performed with the aerial division of the Colorado Dancers at the Colorado State Square Dance Festival in mid-June. With two major performances under their belts, they were excited about dancing for thousands at the National Convention.

The exuberance and excitement of Pappy's high school team have been transferred to this group. After the State Festival performance we heard the kids say, "I wish we could have kept on dancing," "Why did we have to stop, this was so great!" and "I can hardly wait for California!" This enthusiasm is exactly what brought so many people to square dancing 60 and 70 years ago. Granted, not many of the dancers were able to perform a flying weathervane or flap, but the general idea was to get people dancing. Showing adults and other youth how much fun they have is important to the youth dancers in today's group.

Guided by some of the members of Calico & Boots, who have maintained most of the Shaw dance style since the 1940's, the youth dancers worked hard and long to be able to go to the National Convention. A group from Calico & Boots performed at the 25th Convention, so it seemed appropriate to return with a similar group 25 years later. Most of the youth

members are second or third generation square dancers whose parents currently dance with Calico & Boots in Boulder, CO, or the Sunflower Squares in Castle Rock, CO.

A strong connection to the Lloyd Shaw Foundation is apparent through the research and calling of Bob Riggs, and assistance in coaching by Andrea & Jim Barnett, all LSF members. At the National Convention both the Colorado Dancers and the youth sub-group, The Rocky Mountain Dancers, combined to perform the intricate Royal Set (eight couples in a square), Levi Jackson Rag, and the spectacular aerial and traditional figures of the Cheyenne Mountain Dancers.

After returning to the Colorado area both groups will be looking to expand their membership as well as perform for various audiences.

For information on both groups contact Bob & Allynn Riggs at (303) 741-6375 or email: RLRiggs@aol.com.

Here are the names of the dances mentioned in Diane's article about RMDR on p. 26:

Uncommon Courtesy -- Gene Hubert
Pork and Beans -- Henry Garfath
Juniper Jig -- Don Armstrong
Any Way You Want To -- Merle Breeding
Hail the Hall -- composer unknown to me
Strawberry Swirl -- Cary Ravitz
Whirling Dervish -- Becky Hill
Flirtation Reel -- Tony Parkes
Here's to the Fiddler -- Tony Parkes
Flying Eagle -- Mogens Hansen
Snoring Old Woman -- Chris Kermiet
Fan in the Doorway -- Gene Hubert
Mountain Ranger -- traditional
Rant and Roar -- Russell Owen
Fields of Clover -- Glen Nickerson
A Different Journey -- Glen Nickerson
Will Ye No Come Back -- Mike Richardson

STIR THE BUCKET

We were very sorry to learn of the death of **Evie Stopak**, a faithful friend of Terpsichore's Holiday.

Tali Stopak, another member of the Stopak clan, has had a very difficult time with an infection after arthroscopic surgery on her knee. She has had three subsequent hospitalizations since she had the surgery. Her husband Bob Mathis reports that she is still not walking and has difficulty bending the knee. We wish her a full recovery—in time to dance with us at Terpsichore's Holiday.

Lisa Halvorsen and Kendall Rogers were married in Norman, Oklahoma, on July 28. They scheduled the wedding so they could honeymoon at Cumberland Camp. Congratulations, Kendall and Lisa! The honeymooners had the company of two other newly-wed couples. **Bill Alkire and Susan English** were wed last fall, and **Brad and Beth Battey** were married this spring. What a fine way to begin married life together!

Diane Ortner reports from Virginia, "Now that I have stopped commuting between Kansas City and Virginia, my days are spent (a) hoping that it won't rain today, (b) cutting brambles, wild roses, etc., and trying to avoid poison ivy, (c) marking trees to be cut and trees to be saved, (d) putting together interesting things like chipper/shredders, and (e) tootling around in my new John Deere 'Gator.' So you can see that I am keeping very busy."

We were so sorry to learn of the death of **Truus Van Der Sluijs**. Truus and her husband Tony have been regular attendees at Cumberland Camp and at Terpsichore's Holiday. Don and Sylvia Coffee have established a Cumberland Camp scholarship in Truus' name. This will be a scholarship for first-time LSF camp attendees and will supply tuition, room, and board the first year and tuition only the second year.

Norma Davis

It is with sadness that we announce the death from cancer of Norma Davis, on July 16 in Corvallis, Oregon. Norma and her husband Alvin attended RMDR, Thanksgiving at Ghost Ranch, and Cumberland Camp. They lived in Los Alamos, NM, from 1969 to 1991, then retired to Corvallis. An art educator by training, Norma loved art, music, poetry, and dance. Her artwork, which included painting, collages, and sandcastings, was shown in Santa Fe, Los Alamos, Corvallis, and Eugene. Her poetry was published in various magazines and in a collection entitled, *Detained by Another Life*. We will miss her wise and generous spirit. Our hearts go out to Al and their sons Anthony and Loren.

COME DEATH

walk toward me

in your flower-printed silk
and fine mossy velvet or
in your impeccably tailored
black suit

come in all your perfection

extending your hand
and saying your name

draw me toward you

as my close friends do

hold me elegantly still

in dance position
then waltz me away

glancing over your should once

and with the smallest gesture
let them know how much
I liked to dance

by Norma Ruiz Davis, 1926-2001
reprinted from
Detained by Another Life

EVENTS OF NOTE

Fourth Annual Contra and English Country Dance Festival

October 5-7, Kenilworth Lodge, Sebring, Florida.
Directed by George and Onie Senyk.

Fifth Annual Central Iowa Traditional Dance and Music Festival

Ames, Iowa, September 14-16, 2001, featuring Ron Buchanan (squares, contras, swing), Scott Higgs (contras, English, Sweifacher) Larry Unger (tunes, banjo, guitar, band workshop), and Contratopia. See notice in the center of this issue.

Contra Calling Workshop

Manhattan, KS presented by Enid Cocke and Frank Arthur for the Flint Hills Barn Dance Association. Daylong workshop plus admission to the evening dance. Instruction in calling, timing, program planning, and working with musicians. Contact Enid Cocke, (785) 539-6306, ecocke@ksu.edu.

Patter Calling workshop

LSF Dance Center, Albuquerque, NM November 9-10, 2001. Here is your chance to learn to patter call traditional squares with two of the greatest practitioners of the art: Bill Litchman and John Bradford. Sponsored by the Lloyd Shaw Foundation. Send registration (\$35 before October 1, \$40 thereafter) to Donna Bauer, 461 Cordova NW, Albuquerque, NM 87107. See article else where in this issue.

York Contra Dance Holiday

November 22-25, 2001. Yorktowne Hotel, York, PA. 26th year. Grant Logan, Stew Shacklette, and Paul Moore presenting a broad spectrum of dance styles. To register, contact Barbara Johnston, 402 D Street, Salida, CO 81201.

Terpsichore's Holiday

December 27-2001 to January 1, 2002. Dance in the new year with LSF friends at historic Jackson's Mill in Weston, West Virginia. See the ad in the center of this issue.

Don Armstrong Memorial Dance Weekend

LSF Dance Center, Albuquerque, NM, May 25-26, 2002. Don Armstrong's favorite dances called by all of your favorite LSF callers from around the country. See notice in the center of this issue for details.

FOUNDATION INFORMATION

- Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
(Office Manager with Lovetta Wright) (336) 643-2975.
- Donna Bauer, 461 Cordova Ave, NW, Albuquerque, NM 87107
(Manager of Dance Center, Board of Directors)
(505) 345-8041; Email: dfbauer@aol.com.
- Chris Bischoff, 1013 Plum Creek Road, Taylorsville, KY 40071,
(Board of Directors) (502) 477-9192; Email:
maddog@iglou.com.
- Linda Bradford, 2005 Urban Drive, Lakewood, CO 80215 (Mailing
List) Email: lbradfor@jeffco.k12.co.us.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Past President; Editor of American
Dance Circle; Lew: Treasurer) (785) 539-6306; Email:
ecocke@ksu.edu; cocke@phys.ksu.edu.
- Robert Fuller, 727 Isleton Drive, Brandon, FL 33511
(Vice President, Board of Directors) (813) 662-2341;
Email: RFJ727@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603.
(Membership Chair).
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
(President, Archives Director; (505) 247-3921;
Email: wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
Albuquerque, NM 87108. (505) 255-2661.
- LSF Educational Resources Division, P. O. Box 11, Mack's
Creek, MO 65786 (573) 363-5868;
Email: audiolt@dam.net.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.
LSF Web Page: <http://www.lloydshaw.org>.
- Jack McIrvine, 19 Ridge Valley Drive, Bracebridge, Ontario,
Canada P1L 1L3 (Board of Directors) (705) 646-0763
Email - jdmc Irvine@e-velocity.net; Fax - (705) 646-0765.
- Bob & Allyn Riggs, 7683 E. Costilla Blvd., Englewood, CO
80112 (Directors of Rocky Mountain Dance Roundup;
Allyn: Board of Directors) (303) 741-6375;
Email: AllynR@aol.com.
- Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401
(Board of Directors) (540) 885-2612.
- Lovetta Wright, 4110 Del Sol Rd. SE, Deming, NM 88030
(Secretary) Email: lovetta@swnm.com.



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION
P. O. BOX 11
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FAX: (573) 363-5820

All orders should be sent to this address.



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