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**The
American
Dance Circle**

SEPTEMBER 2007

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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 recordings, 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.

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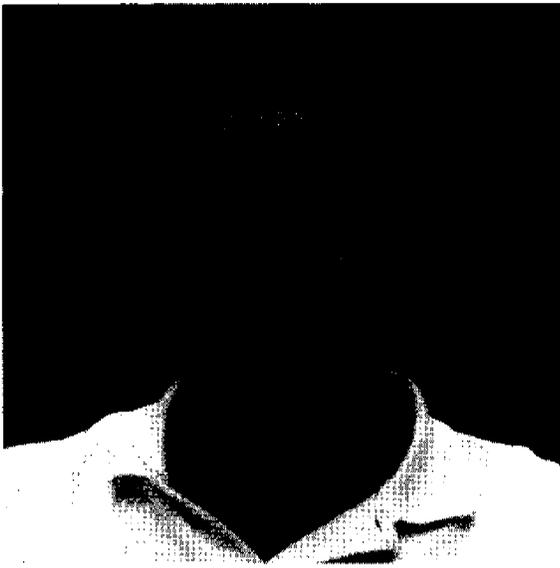
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LETTER FROM THE PRESIDENT

Dear Friends,

Anne and I are pleased to have been able to meet many of you this year at our summer camps. We were able to attend both RMDR and Cumberland Dance Week. They were both enjoyable and filled with laughter and camaraderie. The experience renewed our joy in dancing and our commitment to keeping up with old and new friendships. Our great pleasure continues to be meeting the diverse and vivid people who fill our camps with laughter and fun and learning.

Both of our camps were forced into new times this year. Additionally RMDR needed to find a new venue. The unfortunate result was that some regular attendees were not able to adjust their plans for the summer in time to participate. They were missed. But, in both camps new people were welcomed and new friends made. This was especially true at RMDR. The people at Colorado College could not have been more helpful, or enjoyed the presence of our dance week more fully. In 2008, Cumberland Dance Week will return to its normal period spanning the last week of July and the first week of August. (July 27 to Aug 2)

The Foundation is preparing for its annual election for

the Board of Directors in September. There is more information on the nominees and the election in this ADC issue, but I want to thank Marie Armstrong, Bob Riggs, and Norma Bowers for their service these past three years. The Board has been fortunate in the past few years to have had a minimum of concerns to confront. The Foundation has been and continues to be well.

This year the Foundation will be moving to address a long needed addition to our offerings. As a group dedicated to preserving dance and music we have long recognized the benefits of, and lack thereof, a "program" of instruction for educators on the presentation of dance/music in the classroom(s). While all of our camps have at times offered expertise and mentoring on both a group and individual basis, we have long discussed the usefulness of a formal continuing education program to attract educators to our camps. The move of RMDR to the campus of Colorado College provides us with a quality opportunity to finally achieve this goal. A small group of LSF people have agreed to work to this goal, and the college has stated its willingness to back our efforts. The Board of Directors also supports this effort. We will keep you informed as to the group's progress.

Our dance camps are quality exercise with fun and fellowship; those who have not attended need you to encourage them to try. They need to be shown what they are missing!

Happy Dancing!

Bob Fuller

KRIS LITCHMAN RECEIVES SILVER BOOT AWARD

Note: Cheyenne Mountain High School students who danced on Lloyd Shaw's exhibition team received a silver boot pin at graduation. On the boot was a turquoise stone for each year that the student had been a member of the team. To recognize LSF members who have made significant contributions to the Foundation's work, a similar pin with three turquoise stones on it is awarded. At RMDR in June Kris Litchman was the recipient of a such a silver boot. President Bob Fuller made the following comments.

For many years Kris Litchman has supported the Lloyd Shaw Foundation and her husband in a wide range of dance programs.

She has taught for the Foundation at university dance workshops, at workshops at the LSF Dance Center, and at the Ghost Ranch Thanksgiving Camp in New Mexico.

She has served on the Board of Directors, and she has organized, directed and participated in youth programs at both RMDR and CDW.

During her association with the Foundation, she has volunteered to co-manage the Sales Division and assisted in the formation and operation of the Lloyd Shaw Foundation Archives.

More recently she assumed the long-term responsibility of recreating the LSF Elementary Kit. This involved many hours of compiling and organizing many diverse source materials into what is being accepted as a useful, high quality product for elementary educators.

It is with pleasure that I am able to present to Kris the LSF's Silver Boot award for her long years of service and more specifically for her work to produce our Elementary Kit. On behalf of the Foundation, thank you and congratulations.

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

A previous article in this series (March 2007) featured Julie's Reel by Penn Fix, in which a cross trail and weave sequence very similar to a Hey for Four is along the sides of (rather than across) the set. That reminded me of interlocking reels (or heys) - in Julie's Reel the weaving motion is with the same dancers until reaching the ends of the set where the dancers continue the weave by going around the end of the lines. This article will explore interlocking movements, particularly interlocking reels.

Perhaps the simplest interlocking movements occur early in square dancing. In a standard square of four couples, an early call is "Walk (right shoulder) around your corner and see-saw (left shoulder) your tau (partner)". Number 1 man first goes around the #4 lady while the #1 lady goes around the #2 man, then each returns to their partner for the see-saw. When all eight dancers do this simultaneously, four interlocking figure eight patterns are formed.

Interlocking reels of four can be set up from a square or from a mescolanza formation - get the dancers into a circle with partners facing each other and ready for a grand right & left or weave the ring. The men are facing counter-clockwise and the ladies are facing clockwise. Each dancer is also back to back with a dancer in the next couple around the circle. Assume that the couples are in standard numbering sequence around the circle - number one man is back to back with #4 lady, while #1 lady is back to back with #2 man, and similarly for the others. A right shoulder lead past the partner for all couples into a reel of four will have the #1 man (after passing the partner) going left around the #2 lady, back to the partner for a right shoulder pass and then left around the #4 lady and back to face the partner to complete the reel. With all dancers moving simultaneously there will be four interlocking reels of four. An interlocking figure can be defined to be the same figure performed by adjacent groups, but in which dancers from one group are needed to participate with the other group

while both groups are doing the same figure. Other methods of getting the dancers into position prior to interlocking reels can be developed as desired.

My thoughts about figures as being interlocking were re-kindled at the York Contra Holiday weekend in 2004 when Grant Logan called a dance he had developed and named

Laura & Jim's 25th Anniversary

Duple improper, double progression

A1 Actives and couple below - BALANCE (in a circle, 4 cts) & MEN CROSS (4 cts, right shoulder pass) - and CIRCLE LEFT (8 cts)

A2 Same couples - BALANCE (4 cts) & LADIES CROSS (4 cts, left shoulder pass)

CIRCLE RIGHT HALFWAY (4 cts) & PASS BY (4 cts) the one below by the left shoulder [to face a new corner]

B1 All - REELS OF FOUR (interlocking; the active dancers start by passing right shoulder with the facing dancer) (the reel ends with the active man facing out, partner behind, ready to)

B2 Actives - CAST DOWN (one place, man leads) and-SWING (end to face down and face the next couple)

The title is recognition of the 25th anniversary of the marriage of Laura and Jim Wilbur of Dresden, Ohio, a caller in that area who is active in contra dance groups.

A1 and A2 are "zero" movements until the pass thru to face a new corner results in the first progression. The interlocking reels of four are done by the active dancer, the next two facing dancers and the previous corner (now behind the active dancer.) In the first sequence, man #1 starts by passing lady #4 (his "new" corner) by the right, goes left shoulder around lady #6, passes lady #4 again by the right, and then left shoulder around lady #2 (his original

corner, who was behind him at the start of the reel.) Couple #2, facing up at the head of the set, (and the couple reaching the foot) join in the reels by crossing right shoulder past their partner to the opposite line, go left around the next dancer in the opposite line, go right shoulder past their partner (back to their own line), then left around the active dancer to complete the reel. The #3 (and other) actives also progress down the set and dance with similar sets of dancers. Each reel ends in the starting location except that the active dancers end facing to the caller's left (man facing out, lady facing across.)

With the man leading, lady following, the actives cast down one place – as the actives reach a progressed position down the set, the man turns back to swing his partner. The swing results in the second progression with the active couple now having the lady on the right of the man, facing down improper (crossed over) and ready for the next sequence.

Note: the passing by of the corner [to get to the new corner] in A2 is by the left shoulder to retain the body flow from the circle right halfway. It might be well to remind the dancers that passing by the left is not part (or the start) of the interlocking reel – the reel starts with the right shoulder pass with the new corner. On the cast down in B2, the lady should follow her partner and not cast down through the center of the lines.

Also note that the active men and active ladies are in separate, parallel reels along the sets until reaching the foot of the set where they join a reel by going around the end and dance with those from the other line.

This is an interesting dance, but not necessarily recommended for inexperienced dancers.

For dancers needing more time, the interlocking reels can be reels of three in lieu of reels for four. The use of interlocking reels (or heys) can add complexity to an evening of dance, but it can also add interest and be "something different."

RMDR GOES TO COLLEGE

By Enid Cocke

Ninety four years after Lloyd and Dorothy Shaw graduated from Colorado College in Colorado Springs, RMDR has found its way to their campus. The college had many assets to offer us: a helpful professional staff, an excellent dance floor, good acoustics, central AC, excellent food, nice student apartments, and convenience for our off-site participants.

We had an exceptional wealth of dance leaders this year. We welcomed back Justin Judd del Sol and Rusty Wright, whom we had sorely missed last year. In addition to our regular staff, there were John Bradford who came down from Denver to do a traditional square dance session, and Tom Masterson, whom we hadn't seen for several years, who came from Boulder to do a folk dance session. Bill Litchman called some squares and added significantly to the band with his clarinet. It was a special pleasure to have Onie Senyk with us for the first time in a number of years. She taught English and Scottish dances, many of which she and her husband George had choreographed. A highlight of the week was the dance she completed after George's death, Mr. George Senyk, which you will find on the following pages.

With the loss of Joe Fairfield, it wasn't clear what kind of band we would have, but we ended up with an outstanding one with Bill Litchman on his clarinet, Dale Sullivan playing fiddle, Lew Cocke on piano, and Ron Tomocik playing his accordion. To his delight, Lew ended up playing a Steinway concert grand piano. The piano we found waiting for us in the dance area turned out to be unplayable - it was out of tune and had a broken pedal - but the Steinway was sitting unused in the corner of the lounge of the student center where we met. There was some discussion about whether it was permitted to move the Steinway, but after some negotiation it ended up on our hall, to the pleasure of all.

In addition to the teaching staff and the leadership of Bob and Allynn Riggs, we are grateful to Linda Bradford (registrar), Donna Bauer (sales), Carolyn Barham (silent auction), and Norma Bowers, (her after-party punch).

MR. GEORGE SENYK

By George and Onie Senyk

As noted in the RMDR article, Onie Senyk came with many dances that she and George had choreographed. Some of them were inspired by a certain figure that they wanted to incorporate into a dance. Onie said that when George went into the hospital for the last time, he told her that she had to finish this dance. The central figure is the progression of the women up their line and down the men's line with two-hand turns. People at RMDR loved the dance and asked to do it again and again.

Music: Miss De Jersey's Memorial (Played by Bare Necessities on the CD "Take a Dance.") 4 X 48
3/4 time

Formation: 4 couple set

A1 (8) All up a double and back. Face partner, set and turn single R-face

A2 (8) In foursomes star right (hands across) six steps and turn single left; star left (hands across) six steps and turn single right.

B1 (4) 1st lady sets, advancing to 1st man. They turn with both hands once around. Meanwhile ladies 2, 3, 4 balance forward and back and cast (turning over the left shoulder) up their line one place.

(4) 1st lady sets advancing to 2nd man and they turn two hands once around while 2nd lady sets advancing to 1st man to turn two hands. Meanwhile 3rd and 4th ladies balance forward and back and cast up the set one place.

B2 (4) 1st lady sets, advancing to 3rd man and they turn two hands once around while 2nd lady sets advancing to 2nd man and turns two hands around and 3rd lady sets advancing and turns two hands around with 1st man. Meanwhile 4th lady balances and casts up the set one place.

(4) 1st lady sets to and turns 4th man, 2nd lady sets to and turns 3rd man, 3rd lady sets to and turns 2nd man while 4th lady sets to and turns 1st man.

C1 (4) In long lines ladies fall back a double and come forward a double while men come forward a double and fall back a double.

(4) Ladies facing down invert the line while the men set and turn single left.

D1 (4) 1st couple weave down the set starting on the inside (between the 2s, around the 3s, between the 4s) while the others move up progressively one place.

(4) All turn partner with both hands once around.

REPEAT THREE MORE TIMES.

THE LSF RECEIVES RECOGNITION

CIOFF-USA has awarded a "CIOFF-USA Honor Roll" certificate to the Lloyd Shaw Foundation. (CIOFF is the acronym for Conseil International des Organizateurs des Festivals Folkloriques - International Council for the Organizers of Folk Festivals.) The citation reads:

"For dedicated and exemplary service to the preservation of traditional music, dance and folk arts of the United States of America through their support of teaching materials, performances and workshops, embracing each day with the desire and ability to preserve our traditional arts. Through their continued guidance and efforts over many years, the traditional folk arts of the USA have been preserved and performed by new generations of artists. CIOFF-USA hereby recognizes the Lloyd Shaw Foundation as members of the CIOFF-USA Honor Roll."

The award was presented at the annual membership meeting at RMDR, June 2007. The plaque was given to Donna Bauer to hang in the LSF Dance Center in Albuquerque.

SKYE BOAT WALTZ

By Enid Cocke

Music: Skye Boat Song, lead sheet from *A Little Couple Dance Music* by Peter Barnes

Formation: Couples in a circle in butterfly position, M's back to COH

Footwork: Opposite, instructions given for M

Measures

1-4 SIDE CLOSE; SIDE CLOSE; VINE TWIRL;

Do 2 step draws in LOD while circling joined hands CCW (for M) twice; M vines in LOD L, R behind, L; R in front, L, close on R while W does a 6-step R-face turning waltz under lead hands to step into closed position, M's back to COH

5-8 DIP, MANEUVER, TWO TURNING WALTZES

M dips back on L, maneuvers 1/4, two R-face turning waltzes, ending facing in butterfly

9-16 REPEAT 1-8

17-20 BALANCE TOGETHER; APART; WRAP AND WHEEL

Balance together, arms wide; balance apart; W turns L-face under M's L arm to wrap; wheel CW to face COH. (The wrap and wheel is a continuous motion: M will make a half turn to his R; W's action feels like doing 3/4 of a dos a dos.)

21-24 BALANCE FORWARD; AND BACK; UNWRAP

In this wrap hold balance toward COH; and back; in 6 six steps, keeping hands joined, M steps in place, while W turns R-face to unwind and face M in butterfly position.

25-32 REPEAT 17-24

From this reversed position, repeat the previous 8 bars to return W to outside and M to inside in butterfly position.

About the song: I grew up hearing the tale of Bonnie Prince Charlie (Charles Edward Stewart), who tried to reclaim the throne of England in the 18th century. (His grandfather James II was the last Stewart king of England, and he was deposed after a short reign because he tried to return England to Catholicism.)

Bonnie Prince Charlie sailed to Scotland from his home in France in 1745. He rallied many of the Scottish clans and enjoyed some initial successes, but his troops were massacred in the Battle of Culloden Field the next year. His supporters helped him elude the British and return to France. The song tells about his escape to the island of Skye with the help of a woman named Flora Macdonald.

The circling of the hands in the dance evokes the lapping of the waves on the boat. Here is the text to the song.

Chorus:

Speed, bonnie boat, like a bird on the wing,
Onward, the sailors cry.
Carry the lad that's born to be king,
Over the sea to Skye.

Loud the winds howl, loud the waves roar,
Thunder clouds rend the air;
Baffled our foes stand on the shore
Follow they will not dare.

Though the waves leap, soft shall ye sleep
Ocean's a royal bed;
Rocked in the deep, Flora will keep
Watch by your weary head.

Many's the lad fought on that day,
Well the claymore could wield,
When the night came, silently lay
Dead on Culloden's field.

Burned are our homes, exile and death
Scatter the loyal men;
Yet, e'er the sword cool in the sheath,
Charlie will come again.

CUMBERLAND DANCE WEEK REPORT

By Candiss Barnaba

Cumberland Dance Week in Kentucky is most definitely the highlight of my summer, if not my year. CDW is an inter-generational, international dance camp for people of all expertise levels. The Lloyd Shaw Foundation supports the week-long camp in a continual effort to pass on traditional dancing to new and/or younger dancers. Lodging for the week is provided by the Kentucky Leadership Center. The three buildings of the KLC contain everything - lodging rooms, classrooms, and dance hall/dining room.

I'm 18 years old now and have been attending Cumberland Dance Week for four years, and I absolutely love it! I would not miss it for anything. The camp consists of workshops, dance parties, and community time. Adults and younger children's classes are separated, and there are usually two to three different choices of classes to attend each period. Although you sign up for classes at the beginning of the week, they are very relaxed and welcoming if you choose to switch classes. The variety of classes is astounding! They vary from "Playing in a Dance Band" to "Rapper Sword" to "Teaching Beginners How to Dance." The teachers are very welcoming and, since they take classes and dance with you, they are also your friends. My favorite class is usually Rapper Sword or, when offered, a Swing class. The types of classes change each year with the people who attend.

Another really awesome attribute of this dance camp is the live music. Almost every single class and every evening dance party has a live band. Many of my friends are the musicians as well. The element of live music while you're dancing is amazing. In the Rapper class, Shelly Rhodes plays the fiddle. While the instructor is teaching the steps, Shelly learns right along with the rest of the class. During the evening dances, the live band is fantastic! Dancing to live music is something every dancer should experience.

The evening dances are beautiful. The entire camp gathers together to dance all at once. After a community dance that consists of easier dances so the younger campers can participate, the younger kids go to a craft class or something else fun and age-appropriate. Then the evening dance parties begin. Every dance is called by a different staff leader and there is such an easy, relaxed atmosphere that any dancer feels comfortable and welcome. The generation gaps seem to shrink as the nights and days of camp progress.

Aside from the dancing, there are music workshops and singing lessons and craft classes, as well as impromptu activities offered by campers. This year there were classes dedicated to playing guitar and fiddle, singing sea chanteys, and hair braiding. The meals are amazing as well. On cheesy biscuit night, you should see the mad rush! There are also so many camp traditions like the daily rendition of "Slap, Bang" and the last-night trek to the lake.

Not only does Cumberland Dance Week teach dancing; it promotes fellowship and community. Every staff member is fully committed to CDW and everything it promotes. Every returning camper is dedicated to helping usher in the new dancers. Every Cumberland Dance Week attendee leaves with knowledge, confidence, new friends, and an invitation to return next year!

Eric Schreiber, chair of the CDW organizing committee added the following information.

We had a total of 140 full-time and part-time attendees this year, including 95 adults, 17 teens, 24 children, and 4 wee tots! Due to the generosity of our donors and the Lloyd Shaw Foundation, 17 individuals or families were able to attend on partial or full scholarships. LSF members comprised 25 of the 95 adult attendees. We expect another great turnout in 2008 (July 27 -, August 2, 2008), so please register early by contacting our registrar, Fred Wade, at: cdw@lloydshaw.org.

THE WORLD SPINS AWAY

By Susan Young

Driving to Cumberland,
With my family in my car,
Anticipating the week before us,
My responsibilities seem far.
 In those moments together,
 The world spins away!

Greeting and hugging,
Friends new and old,
Familiar smiles on faces,
The stories retold.
 In a happy reunion,
 The world spins away!

Rocking in rockers,
A fiddler nearby,
Rumbling of scooters on porch boards,
A child's happy cry,
 In the peace of the recess,
 The world spins away!

Swinging a partner,
Looking into his eye,
Energy surrounds us,
The world passes by.
 In that magic moment,
 The world spins away!

This poem, composed at Cumberland Camp, won the poetry contest there. The author is from Elsay, IL. She and her daughters Valerie and Libby have attended Cumberland Dance Week several times.

SOME THOUGHTS ON CUMBERLAND DANCE WEEK 2007

By Joe Doherty

Coming back from my second Cumberland Dance Week, I remain convinced that it is filling a unique and needed niche in the dance community. Cumberland does not just one but two things exceptionally well, probably better than any other dance event I've been a part of.

First is the dedication to preserving a variety of dance and folk traditions. People come to Cumberland to have fun and for a sense of community, but there is also a healthy sense of responsibility. The organizers of the event continue to succeed in bringing variety, with this year's event featuring classes on everything from swing dance to English country, from rapper sword to storytelling, from shape note singing to a class on teaching beginners to dance. Other than Cumberland, I have not seen a dance event with this kind of variety and emphasis on keeping the traditions alive.

I believe that Bob Tomlinson's class on Teaching Beginners to Dance deserves special note not merely for preserving a specific tradition so much as aiming to teach people to go out and keep this kind of thing alive as individual dance ambassadors. This is another example of something I haven't seen anywhere except Cumberland: not just a class on how to be a dance teacher for complete beginners but such a class having a substantial number of eager participants as well.

Another instance of this kind of teaching that immediately comes to mind is the way that the three late night dances were structured. During these dances, anyone who wanted to was welcome to call a dance, and was also given the option of receiving advice afterwards from whichever experienced caller was overseeing the dance that night. Considering both the ability for new callers to get advice as soon as they finished the dance and also the friendly and welcoming attitude of the dancers, I can think of no better place to get started as a beginner caller.

The second thing that impresses me so about Cumberland is how well the family dance philosophy works

and how committed so many of the attendees and organizers are to that ethos. Through most of the day, the children are in age-appropriate classes, but no one could mistake these for simple "babysitting." Since I sat in on Glen Morningstar's youth "Dancing through History" class for most of the week, I can speak most directly about that one. While I helped out and watched the 9-12 year olds interact, there was no denying that they were learning to dance. This was made clear to everyone at each of the evening community dances. With everyone at the camp dancing together, the youngsters were dancing just as enthusiastically and just as well as the adults.

Besides the community dances, the other place where the community spirit of Cumberland was especially visible was at the fireplace gatherings. This is a half-hour block of time where it seems like the entirety of the camp packs in by the fireplace for music, stories, and jokes. All are invited to share, and many do.

Yet another thing that makes Cumberland so special is the complete lack of recorded music. We were treated to live music not just for the dances, but also for the workshops. The musicians are consistently both impressive and fun, and through the course of the week some even established "theme songs" for a few of the callers. George Paul's klezmer rendition of the Jamaican classic, "Yellow Bird" is especially worthy of note.

The venue itself is about as good as it gets for an event like this. Isolated from the "real world" and in an absolutely gorgeous location, I can't imagine the Cumberland Dance week being held anywhere other than the Kentucky Leadership Center. The Kentucky Leadership Center staff both works very hard and also is exceptionally friendly. This year several staff members even placed bids in the silent auction.

The Cumberland Dance week is a wonderful event, and is doing some really special things. It's rather amazing that one dance week can truly be enjoyable for people of all ages, while also actively preserving numerous dance and folk traditions. I've felt truly welcomed there for two years now, and eagerly look forward to coming back for my third.

CUMBERLAND MEMORIAL SCHOLARSHIPS

By Fred Wade

Cumberland Memorial Scholarships were originally established in 2001 as the Truus Van Der Sluijs Memorial Scholarships, honoring the contributions to folk dance fellowship made by Truus through her joyful dancing and sharing of her loving spirit. In consideration of the subsequent deaths of Lee Ticknor, Carolyn Milburn, and others, the fund was renamed in 2004 as the Cumberland Memorial Scholarships to honor beloved dancers who during their lives supported folk dancing in general and Cumberland Dance Week in particular.

At least one scholarship is to be awarded each year to enable a deserving applicant who could not otherwise afford to attend CDW to receive up to a full waiver of costs for tuition, room, and meals. Each scholarship is available only to a person who has never attended a folk dance camp but whose financial need and whose joy in and dedication to folk dancing are affirmed in writing by persons who support the application.

The purpose of this message is to inform you of the fund's status, to invite you to consider a donation to this fund, and to enlist your help in identifying potential scholarship recipients. In 2002 the first full scholarship was awarded. In 2003, four were awarded, two in 2004, one in 2005, and one and a half in 2006. This year the fund will generate at least two full scholarships.

A full scholarship for one individual costs \$590. Contributions of any amount are appreciated, but the fund specifically encourages full, one-half, or one-quarter scholarship donations. Application for a scholarship should be by letter, discussing the influence of folk dancing and associated music in the applicant's life and how this scholarship will enrich his/her dance experience.

We urge you to look among the members or your dancing communities for potential applicants and urge them to apply, sending letters of support. Donations and application should be sent to Cumberland Registrar, 1436 Charles Street. Wellsburg, WV 26070.

WHAT CAN YOU DO FOR THE LSF??

1. Attend our great dance weeks
2. Encourage your friends to come
3. Renew your membership in December
4. Give your friends a gift membership
5. Tell local teachers about our dance kits
6. Show the DVD, *A Visible Anthem* to your dance friends
7. Send news and articles to the ADC editor
8. Make a donation to support the work of the Foundation
9. Visit the LSF website for more information: www.lloydshaw.org

This holiday season join the Lloyd Shaw Foundation for

Terpsichore's Holiday 2007



Dancing in the New Year

December 27, 2007 to January 1, 2008
Stonewall Resort, Roanoke, West Virginia

Join us for 5 days and nights of dancing,
singing, live music, activities, meals, and
4 star accommodations at West Virginia's
Stonewall Resort.

Classes & Activities include: Contra & Square Dancing,
Waltz, English Country Dances, Morris,
Model Rocketry, Round Dances, Dance Band,
Swimming, Longsword, Juggling, Arts & Crafts,
Singing & Storytelling

Featuring: Bill Wellington, Gaye Fifer,
Jonathan Sevier, Renee Brachfeld, Julie Gregorio,
Enid & Lew Cocke, The Groovemongers,
The Avante Gardeners & more.

For more information or to register
visit www.danceholiday.net
or call 301-587-1525

Terpsichore's Holiday 2007 Rates

Except where indicated, single and double occupancy rates include one room with either a king size or two queen size beds, meals and all camp activities, classes and dances. Register for additional rooms using separate registration forms. Suites include 1 bedroom, living/dining room with sleep sofa and kitchenette. A rollaway bed may be added to any room but is subject to regular rates. Rates below do not include 9% West Virginia State Sales & Occupancy Tax.

	Before Dec 1	After Nov 30
Two or more adults sharing a room	\$510.00 each	\$530.00 each
Adults in their own room	\$695.00	\$715.00
Add suite upgrade	\$510.00**	\$495.00**
Teens – age 13 to 17 sharing a room with a paying adult...	\$300.00	\$320.00
Youth – age 6 to 12 sharing a room with a paying adult...	\$235.00	\$255.00
Adult – Meals and Activities Plan	\$325.00	\$345.00

**Suite rates are based on regular room rates plus \$495.00

While we do not have a daytime program for children 5 and under the hotel does have its own program that will provide baby-sitting and activities for children ages 3 to 5 for a separate charge. Children age 5 and under rooming with paid adults stay and eat for free.

Please send the completed form and a deposit of \$100 per person, payable to the Lloyd Shaw Foundation to:

Jeff Kenton, 714 Chesapeake Ave, Silver Spring, MD 20910

The balance is due by December 1. Contact the camp director with questions at 301-587-1525 or jkenton@verizon.net

Cancellations

Any cancellation before December 20 will be refunded all fees minus a \$50 processing fee. Cancellations after December 20 will result in the loss of all fees.

Scholarships

Several scholarships are available for those who want to contribute to the event and need financial assistance. To apply for a scholarship, download, review and complete the scholarship packet located on the register page of the Terpsichore web site. Mail the scholarship form and this registration application along your deposit. Keep in mind that the scholarships require the attendee to pay some portion of the camp fees and work during the event.

www.danceholiday.net

Terpsichore's Holiday 2007 Registration

Enter names as you want them to appear on nametag.

Adult _____

Adult _____

Child/Youth _____ Age _____

Address _____

Street _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

Number of vegetarian diners _____

How did you hear about this event? _____

*NOTE: Meals and Activities plan does not include dinner on Dec 27 or breakfast on Jan 1st

Quantity		Total
_____	Adult in their own standard room	_____
_____	Adults sharing a standard room	_____
_____	Suite Upgrade	_____
_____	Adults – Meals & Activities Plan* (NO ROOM)	_____
_____	Teen – ages 13 to 17	_____
_____	Kids – ages 6 to 12	_____
	SUBTOTAL	_____
	Add 9% WVA Sales and Occupancy Tax	_____
	Less Lloyd Shaw Foundation member discount at \$10 per adult member	_____
	TOTAL DUE	_____

LINES ABOUT SQUARES

By Dick Pasvolsky

Marching to Pretoria and Polka Dots are not square dances but square dancers like to dance them, so I thought that they would be appropriate for a column on square dancing.

Marching to Pretoria

(LSF 184-45, called by Bob Howell)

The formation is two concentric circles of couples (couples facing couples) lady on the man's right. Square dancers are comfortable with this formation.

- 8 TWO LADIES CHAIN
- 8 CHAIN BACK
- 8 RIGHT HAND STAR Once around with the opposite couple.
- 8 LEFT HAND STAR Once around with the opposite couple: then, with the lady in the lead, single file walk. At this point, the concentric circles are moving in opposite directions, (inside circle walks RLOD, outside circle walks LOD). Get ready to start singing.
- 8 MARCH In single file (Sing through the next 32 counts) "We are marching to Pretoria" ...Reverse direction
- 8 MARCH THE OTHER WAY BACK Back to the same couple with whom you started. "Pretoria, Pretoria"
- 8 RIGHT AND LEFT THROUGH WITH THE OPPOSITE COUPLE..."we are marching to Pretoria"
- 8 PASS THROUGH WITH THE OPPOSITE COUPLE
"Pretoria hooray" And couples wheel to the left.

Note: The "pass through and wheel to the left" are all accomplished in the last 8 counts, and a progression has taken place. Start the dance over with a new opposite couple. The "Marching to Pretoria" chorus takes 32 counts.

You finish it as you wheel to face the new opposite couple. The chains and stars also take 12 counts which you dance without vocalizing.

Several years ago, probably during the seventies or eighties, Callerlab recommended as an experimental figure, a figure that they called "Hey Down the Middle." We know it as Hey for Four. Several years later, after I had learned Polka Dot at one of Don Armstrong's Contra Weekends at York Pennsylvania, I was calling for a club whose membership included several of the dancers who had learned Hey Down the Middle and I told them of a fun dance in which Hey for Three was the basic figure and required only five dancers and told them that I would teach it for any who would like to try it during the break between square dance tips. As I recall, I got ten volunteers. It was a big hit, so I continued to offer it between tips for several months after that first try.

Polka Dot

The dance is usually danced by five individuals*. Occasionally it is danced by five couples or more than one dancer in one or more of the positions, in which case the dance is called Shepherd's Crossing.

Formation: Four individuals in a square or diamond and one person (#5) in the center facing position #1.

Music: LS CD-1003, Track 2, October Rose, Composed by Ruth McLain Smith and played by the McLain Family Band.

- 16 Dancers #5, #1 and #3 do a right shoulder hey for three, ending with #5 facing #2.
- 16 Dancers #5, #2 and #4 do a left shoulder hey for three, ending with #5 facing #1 with right hands joined
- 8 Dancers #5 and #1 balance, then turn right half way. #5 Remains in the #1 position, facing in, and #1 moves to join right hands with #2.

- 8 Dancers # 1 and #2 balance, then turn right half way. #1 remains in the #2 position facing in and #2 moves to join right hands with #3.
- 8 Dancers #2 and 3 balance, then turn right half way. #2 remains in the #3 position facing in, and #3 moves to join right hands with #4.
- 8 Dancers #3 and 4 balance, then turn right half way. #3 remains in the #4 position facing in, and #4 moves into the center to face the new person now in the #1 position. All dancers now have a new number and the dance starts again.

Dance five times through.

Note: If danced as couples (Shepherd's Crossing) or with more than one person in some or all positions, the heys are danced as though one person were in each position. In the last half of the dance (the balances and turns) each eight count action may be started (if desired) with hands joined in a circle with a four count balance left and right and followed by a circle left halfway around, progressing as above.

*The dance may be danced with individuals of any gender in any position.

Another dance for five dancers was sent to me by LSF member John Callahan. It is called **Double Dot** by Stew Shacklette.

Formation: same as Polka Dot.

Music suggested: "Sheep's Hill" or any 5X32 bar jig or reel.

- 8 Center person and the two people standing at #1 and #4 positions star right
- 8 Center person star left with the other two persons at the #2 and #3 positions.
- 16 Center person and dancers at #1 and #3 positions dance a hey for three (right shoulders)

- 32 Center person and dancer at #1 position set right and left, then arm turn right 1/2.. New center person now moves to #2 position, and turns right 1/2 ending with #1 dancer in #2 position and #2 dancer in center facing #3 dancer; who sets and turns right 1/2 and #3 moves to #4 dancer and does the set and turn right 1/2 ending with #4 dancer in center facing #1 position to start from the beginning with all dancers in new positions.

Repeat the dance four times.

A CALL FOR COPIES OF YOUR ADC

Marta Nicholas, the daughter of the late Adolph and Anne Weinstock, is trying to fulfill their wishes by placing complete sets of the *American Dance Circle* in libraries of their choice. She is looking for the following issues:

June, 1992

September, 1996

June, 2004

If you have any of those copies and would be willing to donate them, please contact her:

phone: 773-288-1538

e-mail: mnichol16@earthlink.net

MOORE ON CONTRA: LAH BAH-STRANG

By Paul Moore

This is perhaps the strangest title I've ever used for a contra column, but there is a reason: the title is an approximation of how to pronounce a French-Canadian tune and dance: La Bastringue. It has become as close to being the French-Canadian folk anthem as any tune. However, in New England it is known better as a dance. In fact, one New Hampshire fiddler liked to use La Bastringue as the opening number of a dance because it got people up on their feet and dancing. The title is variously translated as "dance hall," "dance hall band," and "honky tonk." Take your choice.

First the song. It tells the story of an older man who asks a young lady to dance the vigorous La Bastringue. However, part way through he becomes concerned that the dance will be too tiring for her. She scoffs at him and continues to dance when he has to go sit down. Another version has the lady dance a young man into the ground. Either way, it is the woman who has the endurance over the man.

When I was calling in the German-speaking section of Switzerland, I was surprised that the dancers did not need any instruction. I was even more surprised when they all sang the song in French. So here are the lyrics in French, followed by the English translation.

Mademoiselle, voulez-vous danser la bastringue, la bastringue?

Mademoiselle, voulez-vous danser? La bastringue va commencer.

(Mademoiselle, would you like to dance the bastringue? Mademoiselle, would you like to dance? The bastringue is about to start.)

Oui, Monsieur, je veux bien danser la bastringue, la bastringue

Oui, Monsieur, je veux bien danser c'est pour vous

accompagner.

(Yes, Monsieur, I would like to dance the bastringue.
Yes, Monsieur, I would like to dance in order to
accompany you.)

Mademoiselle, il faut nous arrêter la bastringue, la
bastringue.

Mademoiselle, il faut nous arrêter vous allez vous
fatiguer!

(Mademoiselle, we must stop the bastringue.

Mademoiselle, we must stop. You will tire yourself!)

Non, Monsieur, je sais bien danser la bastringue, la
bastringue.

Non, Monsieur, je sais bien danser. Je suis prête à
r'commencer!

(No, Monsieur, I know how to dance the bastringue.

No, Monsieur, I know how to dance. I'm ready to start
again!.)

Mademoiselle, je n'peux plus danser la bastringue, la
bastringue.

Mademoiselle, je n'peux plus danser, car j'en ai des
cors aux pieds!

(Mademoiselle, I can't dance any more the bastringue.

Mademoiselle, I can't dance any more because I have
corns on my feet!)

The traditional dance that goes to the tune is a single
circle dance, all done in a 2-step rhythm. All dancers are in
a circle, with the man's partner to his left. Hold hands about
shoulder high, to form a "W" position. Everyone starts on the
right foot (not opposite foot work).

Each numbered section is eight counts.

1. Everyone does two forward 2-steps, with a shout
when the right foot touches next to the left. Then
go back two 2-steps.
2. Repeat forward and back.
3. Keeping hands shoulder high, everyone faces

slightly to the left (clockwise) and does four forward 2-steps - turning to face right (counter clockwise) on the last step. (circle left)

4. Going counter clockwise, do four forward 2-steps - face center on last step (circle right)
- 5 & 6. Men release hands with lady on the right, raise the left hand for partner to turn under the arch (lady turns toward the man). The man walks four steps to end facing his partner in closed position. All swing partner for 12 counts. End facing counter clockwise, men in the center, ladies on the outside of the circle (standard promenade direction).
- 7 & 8. The man keeps his right arm around the lady's waist and she keeps her left hand up on his shoulder to promenade eight forward 2-steps. On last step, face in to center, and change hands to "W" formation for the top of the dance.

If the dancers are new or do not know how to 2-step, the whole dance can be done with a square-dance sliding step. Also, there are some dancers who get very dizzy swinging for 12 counts: you can substitute a dosado and swing for the twirl into a swing.

I have found that this dance works beautifully on one night stands. It is simple enough to teach quickly, but it is so much fun the dancers are excited all the way through. I do make another adjustment to add a little more pizzazz: first, I do not have the new dancers 2-step; second, I have them promenade 8 steps (instead of 16), then have them do a 'butterfly whirl.' A butterfly whirl is simply as a couple face the center, then continue all the way around again to face the center (wheel around $1\frac{1}{4}$). Please, this is a prompted dance. The caller must give the first beat of the phrase to the dancers. Learn how to prompt ahead of each 8-beat phrase.

The music La Bastringue is available from a number of sources. My favorite version is on Folk Dancer, and is available from Stew Shacklette at the Kentucky Dance Foundation. E-mail: FDRC@aol.com.

BOARD NOMINATIONS

There are five officers continuing on the board this year: Rusty Wright, Irene Sarnelle, Neal Rhodes, Bob Tomlinson, and Eric Schreiber. Five members have agreed to have their names put in nomination to fill two additional places on the board: Norma Bowers, Susan Burt, Ron Counts, Beth Molaro, and Allyn Riggs. They were asked to write statements giving the following information: their work background, their dance background, what assets they would bring to the board, what they would hope to accomplish as a board member, and whether they could commit to attending board meetings for the next three years. LSF members will receive their mail ballots later in September.

NORMA BOWERS, LEE'S SUMMIT, MO

Dance is an important method of learning and expressing respect, manners, pleasure of company, regard and concern for our fellow human beings. All of which enrich, and are important to, our daily lives.

The Foundation gives us the opportunity to learn about, experience, and preserve this part of life as it was in many different times and cultures.

I have been a member of the Missouri Town Dancers-1855 for over 20 years. Our principle source of dances and music of our time period is the LSF. Without the Foundation and Diane Ortner, we would probably never have located the information needed to do interpretive performances. We thank you.

What I can bring to the board is the viewpoint of historian and nonprofessional dancer.

It is my desire that the foundation find ways to encourage and involve more young adults and families. We must be able to "pass the baton" to generations to come.

As a board member I will plan to attend every annual board meeting.

SUSAN MEREDITH BURT, NORMAL, IL

I first started folk dancing in college, then learned Morris dancing, then Scottish country dancing. Larry and I met at Scottish country dancing in Montreal, and subsequently have danced together for more than 30 years, doing Morris, English, contra, waltzing and couple dances. We had a brief flirtation with clogging done to rock and roll music—but that didn't work out so well. We are trying to learn cha-cha and salsa, but all we manage to do is to make our teacher laugh at us. At home, our main dance affiliation is with the Central Illinois English Country Dancers; I am one of several people who teach and call for that group.

Our first Lloyd Shaw Foundation camp was in Kentucky, and we have been reasonably faithful attenders of both Cumberland Camp and Terpsichore's Holiday for years (I'm not sure how many years—all I know is that I need a dance camp fix every six months). I don't see that need changing at all over the next three years—so attending the board meetings will not be a problem.

When I am not dancing (or making quilts—a skill I learned at dance camp), I teach Linguistics at Illinois State University; you might say that is my day--night and most weekends--job. I am currently working on a book about Hmong, a language brought from the country of Laos to Wisconsin and Minnesota, as well as other states.

I have never served on a board before, and so would bring to the foundation not so much experience as those liberal arts skills of a college professor—abilities in writing, teaching and analysis. I would advocate for those values that have meant the most to me and my family at dance camps we have experienced: good music, inter-generational learning, creativity, and involvement.

RON COUNTS, COLORADO SPRINGS, CO

I have danced for 54 years to include traditional and modern squares, contra, rounds, ballroom, lines, folk and English Country. I have called square dances for more than 31 years, prompt contra, English Country and cue basic rounds. I Chair the Education Committee at CALLERLAB. I am retired from the US Army and lead a group of ladies who perform International folk dances in local senior residences and nursing homes. Kit and I conduct Country Western Dance Parties twice monthly and sponsor ballroom dances twice monthly. We do many private and open dance parties each year.

I have been an LSF member for about five years and am responsible for the "Visible Anthem" project. I would work to increase the sales and marketing of products available from LSF and on expanding membership. I will plan to attend board meetings. I shall appreciate your vote.

BETH MOLARO, ASHVILLE, NC

Beth Molaro lives in Asheville, North Carolina, with her daughter Rebecca Grace where they are an active part of the thriving dance community there. Beth is a skilled and exuberant foot percussionist in the Appalachian flat-foot style and a budding banjo uke player.

Since 1994, Beth has called hundreds of dances from coast to coast as well as Denmark and Canada. She is in demand as a caller and teacher for weddings, family reunions and other gatherings as well as community dances both small and large, at dance weeks, weekends, and folk festivals. Beth calls high-energy, turbocharged squares and smooth flowing contras. She is known for her quick no-nonsense walk throughs and effective teaching for both the newest dancers and the most seasoned of dancers. Her vocal style is unique in the dance world. Her ability to sing the calls makes for an exciting blending of music and calls which she accomplishes with both clarity and musical integrity.

Beth's college degree from Pennsylvania State University is a BFA in Ceramic Art with a minor in Fiber Arts. For many year she made her living teaching pottery and selling her line of art vessels at art fairs along the East Coast. Beth offers a freelance knitting and finishing service for knitters and other needle workers. The business is aptly called "Ghost Knitting."

Beginning with her teen leadership as president of the local 4-H club, Beth has served on the board of several arts organizations in the past including Charleston Folk, Charleston Crafts Co-operative, SC Crafts Association and currently serves on the Board for the Old Farmers Ball in Asheville where she books the regular weekly dance and edits the Old Farmers Ball News, a bi-monthly newsletter for the Asheville Dance Community.

Beth looks forward to sharing her experience and enthusiasm for Traditional American Dance with the Lloyd Shaw Foundation.

ALLYN RIGGS, CENTENNIAL, CO

Allynn Riggs brings a unique perspective to the LSF Board. The daughter of a caller, she has always been dancing in some form. She met husband and partner Bob Riggs in 1974 while dancing with a college group. For 30-plus years, they have shared the square dance activity with thousands of people. They have attended callers schools, Callerlab conventions, seven National Square Dance conventions, and several USA West Conventions in their efforts to continue their education and understanding of the varieties of dance within the activity. As members of the LSF since 1989 they have learned much to enhance their interest in the folk dances of the US which supports the Riggs' personal mission to re-excite the public about the past and future of dance.

Even in her day job as secretary for a CPA firm in Castle Rock, Colorado she is surrounded by dance as her bosses square dance. Bob and Allynn have assisted the directors of two dance exhibition teams in research,

teaching, calling and performing. As a freelance writer Allynn has written numerous articles about square dancing for various publications.

Allynn would bring 43 years of dance experience and more than 30 years of leadership to the LSF Board. She calls, cues, and prompts a variety of squares, rounds, and contras. In an effort to understand dance music better she has started playing the flute again and is eager to join the camp band next year. She has been the co-director of the LSF Rocky Mountain Dance Roundup since 1999. She has served two terms previously on the Board during which she traveled to Cumberland Camp to attend the Board meeting. She would make every effort to do so again. Representing the western portion of the membership is a vital part of her commitment to the dance activity and the Foundation.

As a board member, Allynn would encourage a return to sponsoring seminars to “teach teachers.” She is excited that the first such seminar is proposed to be in Colorado Springs in 2008 —a true full circle to Lloyd Shaw’s summer gatherings. Through these seminars and her personal enthusiasm for the folk dances of the United States, Allynn hopes to remind us all of the joy and fellowship to be found through dance. She looks forward to serving the Foundation and the dance community as a Board member.



**CONDENSED MINUTES OF THE GENERAL
MEMBERSHIP MEETING OF THE LSF
Colorado College, June 20, 2007**

The meeting was called to order at 1:30 PM by President Bob Fuller. Other officers present: Rusty Wright, VP; Lew Cocke, Treas.; Norma Bowers, Sec'y.

The minutes of the 2006 membership meeting were approved as published in the ADC.

Lew Cocke gave the Treasurer's report giving the following reserves:

Total Cash and bank accounts	\$ 51,285.93
Total investments	116,286.71
Total assets	167,572.64
No liabilities	

Ruth Ann Knapp gave the membership report, saying membership was down slightly to 256. She still processes insurance for callers and leaders, available from CallerLab.

Donna Bauer gave the Dance Center report. A new air conditioner was installed and is performing well. Income is covering expenses. There is currently \$42,389 in the building fund to cover any expenses.

Enid Cocke gave the report for the ADC, thanking her regular contributors and encouraging all members to send in articles, dances, letters, and comments. She also read a citation from CIOFF, honoring the LSF for its work.

Lew Cocke reported that he receives regular reports from the Educational Resources Division, and that it is currently functioning in the black. Both kits are available from the ERD and can be produced and assembled as needed.

Ron Counts reported that all 150 DVDs that he made of *A Visible Anthem* have been sold and that he is producing more.

Bob Riggs reported an attendance of 41 at RMDR and proposed the dates of June 15-21, 2008 for next year's event. A committee is working to establish a teacher training workshop at CC in addition to RMDR.

Bob Fuller reported on Cumberland Dance Week, 2006, saying about 135 people attended, 60 of whom were children or teenagers. The camp continues to be successful.

Bob also reported on Terpsichore's Holiday 2006, which was held at Stonewall Resort in Roanoke, WV with 140 participants. They had a successful program and expect to do well in the new location.

Nominees for the Board of Directors, sent in by the Nominating Committee Chair Gail Ticknor are Beth Molaro, Norman Bowers, and Susan Burt. Nominations from the floor added Allynn Riggs and Ron Counts to the ballot.

Norma Bowers announced that she was resigning as secretary. President Fuller asked for volunteers to be the new secretary, and Anne Fuller agreed to serve if approved by the Board of Directors.

The meeting was adjourned at 2:30. PM

Respectfully submitted,
Norma Bowers, Secretary

CONDENSED MINUTES OF THE LSF BOARD OF DIRECTOR'S MEETING, JUNE 20, 2007 COLORADO COLLEGE, COLORADO SPRINGS, CO

President Bob Fuller called the meeting to order at 3:35 PM. Those present were Pres. Fuller, Treasurer Lew Cocke, Secretary Norma Bowers, VP and Director Rusty Wright, and Director Bob Riggs.

There was not a quorum present, but the meeting continued to present and propose items. Motions will be presented electronically to the full board.

Anne Fuller's offer to serve as secretary was accepted by the directors present. Gail Ticknor's nominating committee slate was accepted with appreciation. The President will ask Dale Sullivan to conduct the election.

OLD BUSINESS

Lew Cocke presented the proposed budget for 2008 with no suggested changes from the 2007 budget. He stated that the balance in the operating balance is slowly decreasing, but that a possible source of money if needed is the Archives Endowment Fund income since the archives

have moved to Denver University.

Lew Cocke opened a discussion about liability insurance for LSF board members and officers. The consensus was that the insurance now carried is appropriate. People noted that the current provider, Marsh also serves CallerLab and other dance groups.

A Visible Anthem: concern was raised about the rights to the film. Enid Cocke will check with Cal Campbell and the Walsh Foundation.

NEW BUSINESS

There was a discussion about BMI/ASCAP licensing. Rusty Wright was designated to research the impact on LSF dance events and the possibility of LSF providing this service to members.

Rusty Wright raised a question about the sound quality of recent LSF CDs. President Fuller said that Bill Litchman had agreed to accept a presidential appointment as Artistic Director and the LSF liaison to AudioLoft. He will be asked to address this concern with Brad Edwards.

It was suggested that Neal Rhodes be contacted about helping expand and maintain the LSF webpage. Bob Fuller will contact Neal to see if he is interested.

RMDR 2008. Chris Conboy, Kris Litchman, Paul Moore, Enid Cocke, and Anne Fuller agreed to serve on a committee to develop a proposal to conduct a credit-bearing workshop in conjunction with RMDR for teachers of dance to elementary students. Bob Riggs, as RMDR Director, will also work with the committee. President Fuller said that all LSF camps should strive to make education credits available to participants.

The need has arisen for the LSF to formalize management arrangements with Donna Bauer, Manager of the Dance Center. The President will provide a letter for Board review.

The meeting was adjourned at 5:20.

Respectfully submitted,
Norma Bowers, Secretary

DANCE CENTER CALENDAR

By Donna Bauer

Sunday	High Desert Dancers Ballroom Dance	5:30 to 7:30 PM 8 to 10 PM (3 rd)
Monday	Tango/Folk	6:00 to 10 PM
Tuesday	Karate Tango	5:30 to 6:45 PM 7:30 PM to 10
Wednesday	Irish Step Dancing Scandinavian Dance Hungarian Dance	5:00 to 7:00 PM 7:30 to 10 PM (1st, 3rd & 5th) 7:30 to 9:15 PM (2 nd & 4 th)
Thursday	Private Lesson Karate Shintaido Tango	12:00 to 1:00 5:30 to 6:45 PM 7:00 to 8:00 PM 8:00 to 10 PM
Friday	Currently unscheduled	
Saturday	Irish Step Dancing Tango Int'l Folk Dance	8:00 AM to 1:00 2:30 to 4:30 PM 7:15 to 10:30 PM

WELCOME TO THESE NEW MEMBERS

Milly Blakeley,

Susan and Sashi Feinberg

Ralph and Daphne Reiley

We are glad to welcome back our member Milly Blakeley from Down Under who attended an LSF summer workshop in the 1970s where she got a “kickstart to leading folk and square dancing.” She has used the LSF Secondary Kit to lead dances for high school and family groups and now wants to update her materials from 45s to CDs.



EVENTS OF NOTE

Contradance Kentucky: Airdance with Kathy Anderson and Darlene Underwood, September 21-23, 2007, Frankfort, KY, at the Convention Center. Website: www.RAVITS.US/KFF

Sharpes Assembly, English Country Dance Weekend, October 5-7, 2007, Historic Kenilworth Lodge, Sebring, FL. Featuring Brad Foster of CDSS, Live music by Full Circle. Contact: Catie Geist, 321-427-3587, catiegeist@att.net, www.fullcirclemusic.info.

York Contra Dance Holiday November 22-25, 2007. Contact Barbara Johnston, 402 D St., Salida, CO 81202 or Grant Logan at grant.logan@3web.net

Terpsichore's Holiday, December 27, 2007-January 1, 2008, Stonewall Resort, Roanoke, WV. Registrar: Jeff Kenton, 301-587-1525, jkenton@verison.net. Watch the Terpsichore webpage: www.dance-camp.net

Rocky Mountain Dance Roundup, June, Colorado College, Colorado Springs, CO. Information: Bob Riggs, 303-808-7837, RLRiggs@aol.com _Registration: Linda Bradford, 303-239-8772, l_bradford@comcast.net.

Cumberland Dance Week,, Nancy, KY (South central Kentucky). July 27 - August 2, 2008. Registrar: Fred Wade at: cdw@lloydshaw.org.

Would you like to have your event listed here? Send your event information to the editor.

FOUNDATION INFORMATION

- Marie Armstrong, 8021 Linville Rd., Oak Ridge, NC 27310
(Office Manager, Board of Directors) (336) 643-2975,
greyhouse@bellsouth.net.
- Bowers, Norma, 623 Morone Drive, Lee's Summit, MO, 64063,
(Secretary, Board of Directors) nbowers1@kc.rr.com.
- Linda Bradford, 15127 W. 32nd Pl., Lakewood, CO 80401
(Mailing List, LSF legal address) (303) 239-8772
l_bradford@comcast.net.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS
66503. (Enid: Editor of American Dance Circle; Lew:
Treasurer) (785) 539-6306; ecocke@ksu.edu;
cocke@phys.ksu.edu.
- Robert Fuller, 293 Stone Rd., Paris, KY 40361, (President) (859)
362-3950; lsfpres@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,
(Membership Chair), (989) 792-6196.
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
(Archives) (505) 247-3921; (Past President)
wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,
Albuquerque, NM 87108. (505) 255-2661;
dfbauer@aol.com.
- LSF Educational Resources Division, P. O. Box 11, Mack's
Creek, MO 65786 (573) 363-5868; audiolft@dam.net.
- Bob and Allyn Riggs, 7683 E. Costilla Blvd., Englewood, CO,
80112 (Directors of Rocky Mountain Dance Roundup;
Bob: Board of Directors (303) 741-6375;
AllynR@aol.com, RLRiggs@aol.com.
- Neal Rhodes, (Board of Directors), 4737 Habersham Ridge,
Lilburn, GA 30047, (770) 972-5430, neal@mnopltd.com.
- Irene Sarnelle, (Board of Directors) 112 S. Washington. St,
Staunton, VA 24401-4264, (540) 885-6066,
isarnell@mbc.edu
- Eric Schreiber, PO Box 32, Elsay, IL, 62028, (Board of Directors)
(618) 374-2024; twoviolins@surfglobal.net
- Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,
43935, (Board of Directors) (740) 633-7248,
bobtomoh@earthlink.net.
- Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (505)
546-2953 (Rusty: Board of Directors, Vice President)
rustywright@swnm.com.

LSF Webpage: www.lloydshaw.org



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