

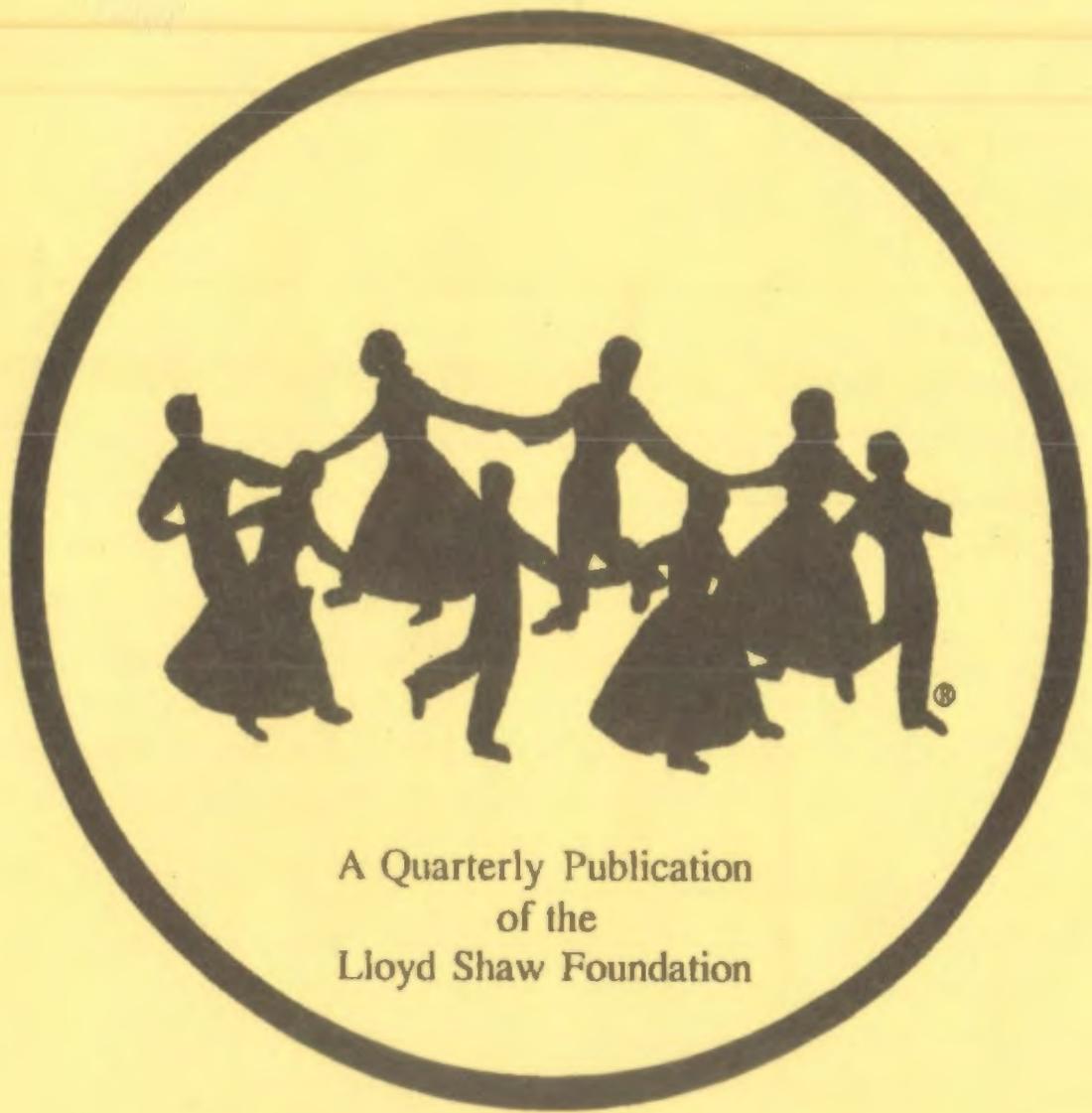
Welcome!

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Questions about this collection can be sent to the Lloyd Shaw Foundation using addresses found on the web site.



**The
American
Dance Circle**

September 2010

Volume 31, 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 Chair, back inside page.)

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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Advertisements for dance-related materials, activities, and events of a non-profit nature may be placed in the *American Dance Circle* at the following rates for camera-ready copy:

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

Make checks payable to the Lloyd Shaw Foundation

Full page = 4.5" wide X 7.5" tall Half page = 4.5" wide x 3.5" tall

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LETTER FROM THE PRESIDENT

Hi, welcome to *The American Dance Circle* for September, 2010.

I'll start this article with a short explanation of the leadership of LSF. The Board members (called Directors) are elected in October by the general membership (you'll receive the ballots shortly, if you haven't already). We currently have five Board members and a term for them consists of three years. They can serve only two consecutive terms. However, after being off of the Board for a year they are eligible to be nominated, elected and can serve for two consecutive terms again. And on and on.

The Officers consist of Past President, President, one or more Vice Presidents (although, in all of my association with LSF, I've never seen more than one), Secretary and Treasurer. The Board of Directors elect the officers, sort of. The Past President can't really be elected and the Secretary and Treasurer are usually volunteers that are willing to do the job and go to the Board meetings. They are approved by the Board. What about the President you ask? The Vice President is elected by the Board. **What about the President?** Well, the President serves for two years then the Vice President becomes the next President. This gives him or her time to observe the President and see how things are done. Then, they become President, they can continue to operate the same way or make some adjustments to that way.

My two years are up in December. But Bob Tomlinson (the Vice President) will be retiring from his job next year and has asked me to stay on as President for another year. I have consented to do that.

So I will be the LSF President for another year.

I can hear some cheers and some groans out there.

Have you ever wanted to be more involved with the LSF but don't want to be an officer or a Board member? There are a couple of committees that you could serve on, as they say in commercials on television, "from the comfort of your own home."

The first is the Seed Money Committee. The committee consists of three members with one of them being the chair person. The description reads, "The seed money program is an important part of the Lloyd Shaw Foundation's commitment to the preservation, restoration and teaching of the folk dances of America. The project was envisioned as being supportive to local dance organizations having a special event (such as a weekend workshop/dance event) and granting them up to \$500 to help with the expenses of setting up the event. We would also provide free advertising in our quarterly magazine."

The person and/or the organization seeking seed money would fill out the application (it's on-line at <http://lloydshaw.org/About/SeedMoney.htm>) and send it to the chair person. The chair would then forward it to the other committee members and they would discuss the application among themselves. Then the chair would forward the application and the decision of the committee to the President or Board member directing that committee. If the decision is yes, the director would get together with the Treasurer, review the application and (depending on the financial status of the Foundation) decide to grant the seed money or not.

While you serve on the committee for a year (or longer, if you want), you're only doing something when somebody wants Seed Money.

The second committee is the Nominating Committee. This committee also consists of three members with one of them being the chair person. The bylaws say "The Nominating Committee shall be appointed at least sixty days before the annual membership meeting, and it shall present at the annual meeting a list of Director Nominees. Additional nominations to fill directorships shall be invited from the floor; however, the persons who are nominated from the floor need not be present at the annual meeting, but must have consented to the nomination. Also, additional nominations may be made by petition signed by not less than ten members in good standing, and be delivered to the nominating committee not more than forty five days and at least ten days before the annual meeting."

I see to it that the committee gets a current membership list and bylaw requirements and I send the committee chair the information about the Board member(s) going off of the Board. This information is the name(s) and whether or not they could serve another term. We should have at least one (1) more nominee than positions. For example, let's say we have two people coming off of the Board with one in their second term and the other in their first term. The person in their first term agrees to run for a second so the committee would need to come up with two more nominees.

The Board meeting used to alternate between the western (RMDR) and eastern (Lake Cumberland) dance camps but, with RMDR no longer being held, all Board meetings are at Lake Cumberland.

If you are interested in either committee please let me know at LSFPres0810@gmail.com. I will be looking forward to many responses.

See you at a dance or in the next *American Dance Circle*.

SinSquarely,
Rusty Wright
LSFPres0810@gmail.com

THE SHAW FOLK RENDEZVOUS

By Allynn Riggs

Re-designed, re-formatted, and rejuvenated, the Rocky Mountain Dance Roundup (idle since 2008) became The Shaw Folk Rendezvous on June 25-26, 2010. A very brief history of this, the first Rendezvous, began last summer when participants from RMDR and the Folk Fellowship gathered in western Denver for an evening of dancing and a day of fellowship and discussion. Several people mentioned how much they enjoyed the impromptu gathering and expressed interest in doing something along the same lines with a bit more dancing. After months of ruminating and much discussion, mostly via e-mail, a date was chosen and a location was found that would suit the largest number of interested dancers.

With only six weeks to plan out the details and get out advertising, everyone stepped up to various tasks. A website was built and new advertising methods experimented with as people were invited via FaceBook, Enid wrote a short announcement of the 'new' event along with a registration form in the June issue of the ADC, down-loadable tri-fold flyers were available on the website as well, and everyone seemed to have a mailing list of interested dancers or passed them out at events. From this we garnered 48 participants for Friday night, 40 plus attended the five day-time workshops on Saturday, 37 gathered for the BBQ dinner and then danced until late Saturday night. Both evening dances offered a variety of leaders and dance formations rooted in the Shaw legacy. New folks and old friends shared in the delightful event, truly a rendezvous. The after-parties were accompanied by great musicians with three generations from one family adding a multi-generational spice to the multitude of voices. A goodnight circle brought the evenings to a close with requests that we rendezvous once again next summer.

If you attended the SFR and have photos, videos, or comments, you are encouraged to post them to the FaceBook event site.

LSF: BACK IN TOUCH WITH TEACHERS' WORKSHOPS

By Kris Litchman

There's a school in Colorado Springs School District 11 called Freedom Elementary, with a mission "to inspire a sense of wonder and a joy of learning as we prepare students academically and socially for a global environment." What venue could beat that for a teachers' workshop on traditional dance in schools?

For years, Chris Conboy and Enid Cocke tried to find a venue and school support for such a workshop. But changes in educational focus, purpose, curricula, and finances have stretched schools' resources. This year, however, Chris teamed up with Peggy Vigil, Physical Education Facilitator for District 11, to produce an early June Let's Dance Teacher Workshop, based on the LSF's elementary school kit, *Let's Dance*. Peggy particularly wanted to encourage music and PE teachers from each school to attend as a team.

The school district sponsored the workshop, found a venue, did the advertising, handled all the registrations and money, and outsourced the curriculum (*Let's Dance!* kit) and the instructors (Bill and Kris Litchman and Chris Conboy). (Yes, the lingo has changed....) Peggy included a kit with registration fees from schools in her district, and teachers told me this was very popular with them; they really like having something practical to take home. This way of presenting a workshop was a great opportunity for the Foundation to be involved in teaching teachers to teach dance.

An interesting sidelight: sound systems for dancing still have their problems. Though we don't have to deal with sorting through piles of scratchy records and finding record players with enough oomph in the sound system to reach around a gym, we do have to find ways of getting computers to speak with other computers and speakers, and to sort through files of music! (Who remembers those old school record players? Google

"Califone" just for fun; these long-ago vinyl-based music machines are still valued!)

Freedom Elementary is a new school, with state-of-the-art sound, high walls -- and a tough floor, which left our legs aching. But it didn't slow down the dancing. Two and a half days was barely long enough to give teachers a taste of how to use dance in their schools, though we got most of the 17 teachers (PE, music, classroom and special-ed math) on the mike for a brief opportunity to try out what they were learning. Jerry Wilson, Freedom Elementary's energetic and enthusiastic PE teacher, showed us parts of his own dance program, and provided 25 or so kids from his summer school program to dance with and for the teachers who wanted to practice their teaching skills.

By the last day, the list of dances teachers still wanted us to dance with them was far longer than we could accomplish -- a good sign. And people who started with little knowledge of dance instructions, movement patterns, or music were catching on; the dance room rocked with shouts and laughter.

The greatest measure of the workshop's success? Teachers told us they had sent messages via FaceBook, tweets, and twitters to their colleagues, telling them what they were missing!

KONTRAS...AS WELL AS LSF MUSIC AND DANCES...ARE ALIVE AND WELL IN DEUTSCHLAND

By Marie Armstrong

On May 29-30, 2010, LSF members Ronald and Brita Harriers of Bergish-Gladbach, Germany organized a weekend of contras as a memorial to Don Armstrong. The venue was St. Ludberg "guest house" operated by the Catholic Church, located in the Eifel Hills west of the Rhine. It was dancer-friendly and well suited for the forty invited participants.

The leadership of the program was shared between Brita and the transplanted American Carol David-Blackman of Aachen. Their different styles of teaching complemented each other beautifully—Brita an accomplished, polished and popular teacher, using primarily the German language (she is an English Country Dance leader), and Carol, a square dance caller and contra prompter whose bouncy vivacity and use of English as well as German added another ingredient.

The dances were Don Armstrong's contras almost exclusively, and the music all from the Lloyd Shaw Foundation. Ron was given permission to make CD's of LSF music for the participants and they carried home music, books, copious notes, which will ensure that these dances will be used again and again. The majority of the guests were leaders in the highly organized Senioren Tanzen, which numbers over 6,000 members in Germany. This organization has a basic standardized curriculum which must be used by all the scores of small groups (to which they may add their own). The curriculum now includes several contras and it is a certainty that more will be added.

I was pleased to be asked to contribute to the program. I opened the weekend with "High Country Mixer" a perennial favorite all over Germany, and with Carol's help in translation in the walk-thru prompted three of Don's contras, using music from the Heartlanders CD. Brita and Carol presented contras in every configuration—duples proper and improper, triples, mescolanza, and becket. An extra bonus was the presence of Erich and Adelheid Fritz from Backnang in southern Germany, who are well known to LSF members from their appearances at Granby and Albuquerque. They presented "Edelweiss" beautifully, and Erich added "Trail of the Lonesome Pine." I also enjoyed a long visit with Eva Hopfmueller of Freiburg, another friend well known to LSF members.

As a footnote, I was fortunate enough to be there in the spargel (white asparagus) season and enjoyed this delicacy in every possible recipe. Mmmmmmm!

ENID'S DELIGHT REVISITED

By Enid Cocke

Years ago Philippe Callens did me the honor of naming a dance for me. It is a dance that really flows, with non-stop movement for all from beginning to end.

I have often played with setting contra dances to waltz time. Recently it occurred to me that Philippe's dance would be a great candidate since it flows so nicely and since it has no swings, which don't translate well to waltz time.

Enid's Delight to waltz time debuted in July at the Shaw Folk Rendezvous in Denver. I used the LSF recording of Westwind Waltz, which seemed to fit it beautifully. The strong transition to the B part of the music works well for the single file promenade. You can download the tune by going to the LSF website: www.lloydshaw.org and clicking on *Catalogue*.

Enid's Delight

Duple improper formation

- A1 Long lines forward and back (forward, 2, 3; step, lift; back, 2, 3; step, touch)
Left allemande neighbor 1 1/2*
- A2 Women chain across
All star left once around
- B1 Single file promenade, women leading partners on the men's side of the line (1's go up, 2's down)
Turn alone and come back, men in the lead
- B2 Star right with the same couple once around**
Women chain back to their original side.

* All movements are 12 counts.

**Since the women will chain out of the star, it makes sense for this to be a hands-across star so that they will already have right hands joined. For consistency, I would make both stars hands-across stars.

LINES ABOUT SQUARES

By Dick Pasvolsky

For this article I have selected four singing called dances that appeared in the *Double Square Dance Yearbook—1970*, edited by Bob Osgood. The book contained all of the square and round dances from the 1968-1969 issues of Bob's magazine *SETS IN ORDER*.

The dances that I have selected are: It's a Small World, Hey Good Lookin', Chime Bells, and The Auctioneer.

It's a Small World

By Bill Saunders, Santa Barbara, California

Record: Swinging Square #2342

Opener, middle break, ending

Well you docey the corner girl
And see saw your taw*
Join up all of your hands
And you circle the hall
Do a left allemande
Bow and weave that ole land
It's a small world anyhow
Do sa do to the corner you go
Do an allemande left
Promenade with your pet
There's so much that we share
That it's time we're aware
It's a small world after all.

Figure

One and three go up and back
Do a full square through
'bout four hands around to the outside two
Do-sa-do once around
Do an eight chain thru
It's a small world anyhow
There is just one moon
And one golden sun
With your corner you swing
Promenade everyone

Though the mountains divide
And the oceans are wide
It's a small world after all

Sequence: Opener, figure twice for heads.
Middle break. Figure twice for sides. Ending.
*Taw refers to the man's partner.

Hey Good Lookin'

By Deuce Williams, Dearborn Heights, Michigan

Record: Top #25191

Flip instrumental with Deuce Williams

Opener, Middle Break, Closer:
Ladies center, come back to the bar
Gents go in a right hand star
Star right and don't be slow
Back with a left and get back home
Do sa do around your Sue
With the corner star thru
Join up hands and circle left
Shufflin' easy around the set
Rollaway a right and left grand
Dancin', Prancin' around the land
Meet your honey, do sa do
Promenade, home you go
Hey hey good lookin'
What cha got cookin'
How about cookin'
Something up with me

Figure:
One and three half square thru
Circle four with the outside two
Head gents break, make two lines
Go up to the middle and back
Pass thru, wheel and deal
Substitute and pass thru
Allemande left then weave the ring
Got a hot rod Ford and a two dollar bill
Nice little place right over the hill
Do sa do then your corner swing
Promenade around the ring
Hey hey good lookin'

What cha got cookin'
How about cookin'
Something up with me

Sequence: Opener, Figure for heads, figure for sides, Middle break, Figure for heads, Figure for sides, Middle break, Figure for sides, Ending and Tag.

Tag:

Yes, how about cookin' something up with me
Just little ole me. What more do we need?

Chime Bells

By Reath Blickenderfer, Massilon, Ohio

Record: Top 25174

Flip instrumental with Reath Blickenderfer

Opener, Middle Break, Closer

Walk around the corner

Then you see saw your taw

Join hands and circle 'round the hall

Allemande the corner, do-sa-do your own

Four men star left around you go

Turn the partner by the right

And go left allemande

Come back and promenade around the ring

Chime bells are ringing

On the mountain so high

Upon a summers eve

Figure:

Four ladies chain

Turn a little girl and then

Heads promenade half way you go

Down the middle go right and left thru

Pass thru, circle up four half way

Swing that corner girl and

Go left allemande

Come back, do-sa-do and promenade

The Auctioneer

By Marshall Flippo, Abilene, Texas

Record: Blue Star #1825

Flip instrumental with Marshall Flippo

Opener, Middle Break, Ending
Now join up hands and make a ring
Then circle left like everything
Then reverse trail along in single file
The girls step out and take a back track
Turn 'em with a right when you get back
Left allemande, weave the ring awhile
Now pretty soon he began to see
How the auctioneer talked rapidly
Do-sa-do then promenade from here
He said oh my, it's do or die
I've got to learn that auction cry
Gotta make my mark and be an auctioneer

Figure:

Now one and three half square thru
Then do-sa-do that outside two
Go once around and make a right hand star
The heads star left inside the town
Turn that star, go once around
To the same old two then do a right and left
thru
Now dive thru, pass thru and swing thru
Then the boys trade and promenade that
Jane
"Twenty-five dollar bid
Now thirty dollar thirty
Will you give me thirty
Make it thirty, bid in the form of thirty dollar
Will you give me thirty
Who'll make a thirty dollar bid*

*Increase bid by five dollars each time
through.

Sequence: Opener, Figure twice for heads,
Middle break. Figure twice for sides, Ending.

LEW COCKE RECEIVES SILVER BOOT

At the Shaw Folk Rendezvous in Denver Lew Cocke received the Foundation's award to honor exceptional service to the organization. The award is derived from the silver boot pin that Lloyd Shaw gave to graduating members of the exhibition dance team at Cheyenne Mountain School. It consists of a silver cowboy boot with three turquoise inserts—a bolo for men and a pin that can also be hung on a chain for a necklace for women. In the days of Cheyenne Mountain School a student received a turquoise insert for each year served on the exhibition team, which toured the country.

Lew has been a Foundation member for about 40 years. He has supported his wife Enid in many endeavors including serving as her teaching partner and lending his computer expertise to her as the editor of this publication. About seven years ago when the LSF needed a new treasurer, Lew volunteered to take on the job. He transferred the accounts to his bank in Manhattan where he manages both the working account and several investment accounts. He also files the necessary tax forms and keeps the Foundation's status current with the state of Colorado. In addition he advises the Board on financial matters.

When Audioloft Studios announced that they were going out of business and could no longer handle LSF materials, Lew took the initiative to drive with Enid from Manhattan KS to Macks Creek, MO last December to retrieve the materials that were still likely to sell and to make the decision as to the disposition of the remaining materials. Many of those materials are still at the Cocke home in Manhattan.

For his many years of service to the LSF, the board is pleased to honor him.



**Lew Cocke after receiving the Silver
Boot award**

CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

In Scottish country dancing, the poussette is a form of progression in which the first and second couples in a proper dance exchange places - the first couple (1s) moving down the set and the second couple (2s) moving up the set. It is normally done in eight pas de basque steps (or traveling steps, very much like a two-step in modern round dancing.) The active man (and his partner - the 1s) move down the men's side of the dance while the inactive man (and his partner - the 2s) move up on the woman's side. Here is the description as shown in reference 1. My added comments are in brackets and in italics.

"Poussette ... Partners join both hands and take one pas de basque step in each of the following directions. In this formation the men begin with the left foot, women as usual with the right.

1. Take a step away from the middle of the dance. [*1st man moving backward, 2nd man moving forward*]
2. Pull with the right hand and turn so that the men have their backs to the top of the set.
3. Take one step-1st couple down and 2nd couple up.
4. Pull with your right hands and turn so that the men have their backs to the women's side of the dance.
5. Take one step into the centre. [*the 1s and 2s are now improper*]
6. Pull with the right hand and turn round to your own side of the dance. [*1s & 2s are now proper*]
7. Drop hands and dance back one step.
8. Dance back another step into the line of dance. 1st couple are now in 2nd place." [end of transcribed description.]

Another description is found in Reference 2. *"poussette:* Designated couples give both hands to partner. Dance together completely around the other couple. 1st man and 3rd woman move backwards. When the dance is done in duple form, the shuttle type of poussette is also appropriate." [*I will refer to this type as the "Colonial version" in order to distinguish it from the*

"*Scottish version.*"] The accompanying diagrams in ref. 2 illustrate both a circular pattern (triple minor, in which the 1s and 3s dance counterclockwise [ccw] around the 2s) and a diamond shaped pattern (duple minor), in which the 1s and 2s "shuttle" ccw around each other. Both versions are from proper (uncrossed) formations, and both are non-progressive in that each couple returns to their starting position.

In the Colonial version, the active (#1) man starts by moving backwards, "pulling" his partner with him, while the inactive (#3) man starts by moving forward "pushing" his partner, (or the #3 lady "pulls" her partner). Reference 2 describes the move as "1st man and 3rd woman move backwards." The terms push and pull are often used by contemporary dance leaders to help describe and clarify the starting direction for the dancers. Note, however, that the position of the dancers relative to their partners does not change as the movement proceeds, causing the 'push' to become 'pull' and the 'pull' to become 'push' during the latter half of the movement - the dancers remain facing their partner throughout without turning.

The December 2005 issue (Vol. 26, #4) of this publication discussed Heys, and included a dance *The Flowers of Edinburgh*. That dance had been collected by Cecil Sharp and was evidently from the mid to late 1600's. The final movement in that dance was "first and second couples swing and change, (progressive)." The subsequent issue (Vol. 27, #1) featured several versions of that dance starting with the Sharp version, but did not include a version subsequently forwarded to me by Roland Forbes. He had found it in the EFDSS Community Dances Manual #6 as a North Country variation. This version had the final movement as "dance round 1-1/2 (progression)." It is not difficult to see the similarity between the swing and change move and the dance round 1-1/2 move. (But, which was first in use?) The similarity between the Colonial poussette and these two moves also seems obvious.

John F. Millar in *Country Dances of Colonial America* states that Scottish country dances were once

indistinguishable from English dances, but that inadequate research by Jean Milligan led to Scottish dancing being totally different today. This could imply that the 'dance round' or 'swing and change' progression preceded the Scottish poussette. It could also imply that the 'Colonial poussette' described above was a logical extension of the English 'dance round' except that the Colonial poussette does not include the extra 1/2 move to result in progression.

A similar move is in the dance *Camptown Races* by Jerry Helt (found in the contra syllabus of the 28th National Square Dance Convention held in Milwaukee, Wis.) The first 16 counts of this duple improper dance were described as:

A1 With the corner — Wheelbarrow Dosado [full around the other couple].

Although the direction of first movement was not specified, since both the active and inactive men were facing their corner and a normal dosado moves clockwise around the other dancer, it seems natural for both men to start by 'pushing' the corner and then moving clockwise around the other couple. It is the same as the Colonial poussette except that in the wheelbarrow dosado the couples move clockwise and the move begins by moving down and up the set rather than across the set. Note that progression does not occur with the wheelbarrow dosado.

A progressive variation of the Colonial poussette has been called as *Wheelbarrow Reel*. It is found by that name in a four couple proper (uncrossed) dance by Don Armstrong. The top couple progresses to the foot of the set as follows: The 1s (man pushing) progress around the 2s to a position between the 2s and 3s, then (man pulling) around the 3s to third place, and finally (man pushing) around the 4s to end at the foot, all still proper. In his Calvin Crest Contra, another duple improper dance, Armstrong has the 1s dosado their partner, then the 1s and the 2s do a 3/4 poussette ending with the ladies back to back ready to do a Hey for Four across the set. Since the 1s are crossed over, the 3/4 poussette must have the men pushing their partner to start and moving

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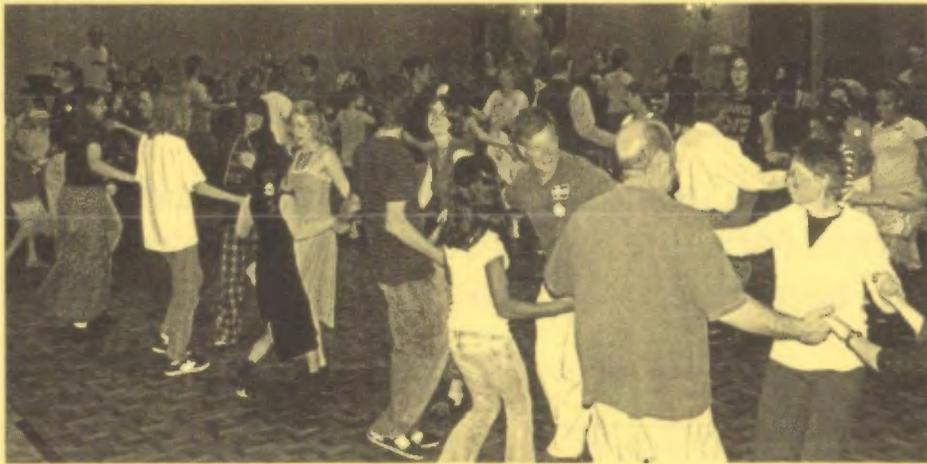
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Terpsichore was the Greek Muse for "The Delight of Dance," and Terpsichore Dance Holiday is a delightful chance to dance indeed!



For five nights and four days we ring in the new year with dancing, singing, music-making, crafts, nature walks, swimming, and meals at the beautiful, four-star, Stonewall Resort in Roanoke, West Virginia.

We offer programs, activities, and classes for campers ages four and up. This year we will feature contras and squares, English Country dances, Irish set dances, swing, waltz, International, and couple dances.

Every night after dinner there is a group sing around the beautiful stone fireplace in the resort lobby.

Evening dancing, beginning with family dances, follows the group sing. By 9:30 the younger campers are snug in their beds, and the adults are then free to dance the night away (babysitting is provided).

On New Year's Eve we have a special dance party to celebrate our time together. On New Year's Day we bid each other farewell...till next year! Please join us!

For more information visit www.danceholiday.net



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RATES: All rates increase \$20 after Nov. 1, 2010

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Children—ages 4-12	\$260
Commuter—Adult meals and activities	\$365

Registration: This registration is for **one room**. Use additional forms for additional rooms. Enter names as you want them to appear on nametags.

Family name(s) _____

Adult _____

Adult _____

Child/teen _____ Age _____

Child/teen _____ Age _____

Child/teen _____ Age _____

Child/teen _____ Age _____

Address _____

City _____

State _____ Zip _____

Phone _____

Email _____

Return this form with your check, payable to the Lloyd Shaw Foundation, for a \$100 deposit **per person** (or full fee) to Registrar: Barb McRae, 2630 Lillian Rd., Ann Arbor, MI 48104. All fees due before Dec. 1 to secure a space. Sorry, we are not able to accept credit cards.

counterclockwise around the other couple. This fractional usage of the term agrees with the Colonial poussette in direction of motion, but is done from an improper (rather than proper) position of the dancers.

Poussette is derived from the French verb *pousser* meaning "to push" and with the addition of "ette" becomes "little push." One dictionary defines *poussette* as "to swing in a semicircle with hands joined with one's partner in a country dance." It dates the move to the mid 1800's, which indicates to me that the English "dance round" became the Colonial poussette, which in turn preceded the Scottish poussette. Fractional use of the poussette occurred as choreographers over the years developed additional dance routines. The Scots may have been the ones to add progression as an integral part of their movement.

References

1. 101 *Scottish Country Dances*, October 1957 reprint. compiled by Jean C. Milligan, Collins: Glasgow & London.
2. *A Choice Selection of American Country Dances of the Revolutionary Era 1775-1795*, Keller & Sweet, Country Dance & Song Society of America, 1975.

DANCE RETURNS TO CHEYENNE MOUNTAIN SCHOOL

People in the Cheyenne Mountain School district are keenly aware of the heritage left to them by Lloyd Shaw, the Superintendent from 1916 to 1951. A group of them have banded together to found and support the Cheyenne Mountain Heritage Center, which publishes a fine quarterly magazine on the history and heritage of the Cheyenne Mountain region of Colorado Springs. Recently Meryl Folsom, a traditional Caller in Colorado Springs, prepared some Cheyenne School students to perform some of the dances danced by the Cheyenne Mountain School Dancers in their famous exhibitions.

REFLECTIONS ON CUMBERLAND DANCE WEEK

Effi Brandenburg

Cumberland Dance Camp is a fun, well-organized family camp. The setting is beautiful and serene. The staff is talented, caring and flexible. There is a choice of classes for adults and opportunities to personally offer a class if you have a talent to share. The music is out of this world! All the teachers and musicians interact with the dancers throughout the day.

The staff for the children is fantastic—loving, patient, responsible, creative, and loads of fun! The children are divided into age groups and are offered dance, nature walks, games, and craft classes. There are opportunities for the children to interact with the adults as well during the daily morning and evening community dances. The last evening the children display their crafts and perform what they have been taught during the week. It is absolutely amazing what the teachers are able to accomplish with the children.

Our 12-year-old grandson accompanies us to Cumberland Dance Week and has been dancing with us all his life. He told us, "I wish this camp lasted two weeks. Please let me come back next year! If I would rate it on a scale from 1 through 10, I would rate it as a 12!" Folks, it's tough to please a young person reaching adolescence, and an only child at that—I would say that speaks volumes about the camp!

The camp fosters a real sense of community. The community dances, the daily gathering where anyone wanting to share a talent does, and sitting on the porch every evening in a circle in rocking chairs sharing stories builds life-long friendships. We and many others have been returning year after year. We have tried numerous other camps, but continue to agree this is our favorite! So if you haven't tried Cumberland Dance Week you are missing out. I asked one new camper if the camp met his expectations and he answered, "It exceeded my expectations!"

Ralph L. Reiley

I remember being skeptical about our first trip to CDW because the schedule was so full. The schedule looked like every minute was planned out. My first impressions were soon proved wrong, I was having a great time. I had been a contra dancer for many years, and had done a few dance weekends, but it did not prepare me for what I encountered at Cumberland. Dancing from morning till late at night for six days in a row was something new for me. By the end of the week I was totally exhausted, dreading going back to the real world, and wishing the year would go by quickly so we could come to Cumberland again.

Now that I have seven consecutive Cumberland weeks under my belt, the week has taken on a new measure of importance. I have seen kids grow up there into outstanding teenagers, and now they are becoming outstanding young adults. I see my own two kids doing things at Cumberland I had no idea they could, or would, do. I took the callers workshop, and I have called dances. At the age of 50, I began to learn to play the violin.

Cumberland Dance Week is sponsored by the Lloyd Shaw Foundation, an organization dedicated to preserving traditional American dance and music. I think Cumberland works with this mission on a number of levels. Callers teach what they know to dancers, as well as to other callers. The musicians pass traditional tunes on to others. And those who do not call or play music get to dance all day and into the night. The camp is family oriented, but single adults can have a great time there as well. Life comes in all ages, and Cumberland reflects that.

I can not afford to give my family the lake house, mountain cabin, or beach house for summer vacations, but I have been able to give them Cumberland. It is our place now, even though we only have it for one week a year, and we share it with 150 or so other people. It is those 150 or so other people who make Cumberland the magical place that it is. We have made so many good friends there. We are now counting down the days for Cumberland 2011, only 359 more to go.

Rachael White

I am Rachael White. I am 28 years old and I've been coming to Cumberland Dance Week since 2003. Even though I have cerebral palsy and can't dance with everyone else on the dance floor, I love to attend the dances and be with my friends there. It's special to reunite with friends that I only see at Cumberland. Often during the dances I sit in my chair and move my arms to the tune of the music. My friends at Cumberland love to see me dancing this way. My parents, Al and Alice White, play music for the dancing sometimes, and I enjoy listening to tunes that Daddy wrote. I have also loved going to the children's activity classes over the years and making friends with the teachers. I've been taking part in the Nature Walk class with the 9-12 year olds. This year's Nature Walk class has been especially exciting, walking down steep muddy terrain without an actual trail. I impressed the teacher Sam Droege with my navigational skills on my crutches, though I was grateful for the extra assistance during the really challenging sections I faced. Sam and I have been good friends over the years since he first started teaching Nature Walk classes at Cumberland. Other exciting times of camp resulted in surprises, such as when a severe storm struck the first night around 1:00 am. I like to stay up late, and was still on the front porch when most people had gone to bed. The rocking chairs that people sit and chat in were empty, as I ran from one side of the porch to the other, staring at the fierce rain being illuminated by the lights.

I enjoyed the Fireside gatherings everyday, where people gather to sing and share talents. Mommy and Daddy sang a song that Daddy had just written about going traveling. I loved Jim Tait's magic tricks and balloon sculptures. It reminded me of Kentucky Summer Dance School, which took place in the same location before Cumberland Dance began, and I took part in a magic show that the children's chemical magic class did on the front porch. I was a young teenager back then and attended Kentucky Summer Dance School for two years.

Cumberland Dance Camp has carried on great opportunities for children, and each year, children and

adults get to dance together in a Community Dance before the children are led off to do their own activities. Such interaction is good for everyone. I love seeing my three-year-old niece Sage dance with my sister Hazel, who has been the Wee Tots Coordinator the past three years.

Since I love to write, I have been submitting my writings to the yearly silent auction at Cumberland, with the money going towards the Lloyd Shaw Foundation. Over the years, I have made friends this way, with people reading my writings and sometimes bidding on them. I find such writing to be a great way of expressing myself, since my cerebral palsy keeps me from talking very clearly. This year's poem that I submitted was especially successful, selling for \$40.00 by the time the silent auction was over. Before this year, \$25.00 had been the usual final price of my writings. I also have been taking part in the annual dance poetry contests these past few years, even though such contests can be a challenge, since I have to remain anonymous. I tend to focus on how I'm like everyone else on the topic of folk dancing, even though I have cerebral palsy and dance my own way. This year, I summed up my whole Cumberland experience in my dance poem that I submitted. I did not win the contest, but I feel like my poem is a good one to share anyway.

The familiarity of the surroundings,
The faces of my friends,
The dances done to lively music,
Being at Cumberland is like coming home.

I feel joy with being with everyone
And spending time together all week.
Memories are being formed in this special place.
May the dancing and the fellowship carry on.

HOME

By Libby Young

This is the first-place winning poem from the poetry contest conducted in July at Cumberland Dance Camp. Libby is a high school senior in Elsah, Illinois. At the camp this year she led Traditional Games for the 5-8 and 9-12 year olds.

The summer's here, and most start to cheer.
For the few who go, the wait starts here.
The packing begins.
The rest is nothing but grins.
In with the dresses, the shoes, the hats, all must be
 ready to go.
Your stomach starts to dance in three-four time that you
 know.
The day finally comes, the morning too early.
The cars start to head on the trek they make yearly.
The next step to get ready is for your right and left ear;
Pop music on the radio isn't fit to hear.
We are driving to Kentucky, flying past the fair
To see our friends and meet some, at the camp we love
 so dear.
Twelve miles to go, it is close to twelve hours.
Looking out the window, we see tobacco instead of
 flowers.
Seeing the archway, we yell hip hip horee!
The rocking chairs are waiting just to greet me!
Friendly faces and familiar places, it's as homelike as can
 be.
Greeting squeals and giggles in the hall.
This is a family camp, but we are family for all!
My best friends, I rarely get to see,
Have nothing to do but to spend the week with me.
Laura plays the fiddle, and she sings pretty blues
While George plays the piano without any shoes.
Dancing in skirts and giving weight,
If only everyone were as lucky to have this fate.
The music plays, the callers call.
The dancers dance; it's an experience for all.
We're all characters, as strange as can be.
But look into our eyes, we're more loving than most you
 see.

Folk dancing can be anything from contra to square.
We even have belly dancers who look quite fair.
From the tip of our toes, we're bursting with spirit.
In all the classes, there's music--you'll hear it.
The wild kids are crazy,
And their teachers can be called anything but lazy.
Late nights, we watch Fred Astaire and Vincent Price.
The music at the dances is nothing but nice.
After the dance, the parents all rock.
They rock and they drink until two o'clock.
This is the only place I want to be.
You can go to sleep at three. In the morning you jump
out of bed
Because the Avant Gardeners are playing in your head.
Some say that all roads lead to Rome.
In my mind they lead to Dance Camp, my home.

ELECTION OF BOARD MEMBERS

In September LSF members will receive ballots for electing board members. They may vote for two of the following three nominees.

Kari Frenz

I feel that dance is an important way to keep hold of past traditions, and connect with people in today's busy world. I first became introduced to folk dancing while in college by a class taken to fulfill general electives and have been dancing ever since. That class presented me the opportunity to learn both with Gail Ticknor and Irene Sarnelle. Through that introduction, I have helped plan historic balls, taught dances in the preparation workshops, called at the events, gone into elementary schools and performed and taught the dances to the children. I've been involved in folk performances for different communities as part of a group, and have had the opportunity to teach some waltz and contra basics to college students where I now work. Whether it is English country, contra, old or new squares, circles, lines, international, folk, or, most recently, US style clogging, I dance at least once a week, more often if possible.

Although I have only been a member of the Lloyd Shaw foundation for a short time, I am very enthusiastic about the mission of the foundation. I think it is especially important that the younger generations are exposed to dance because that is how it will continue to be passed down through the centuries. Through my master's work in general education, I found that though some teachers would be interested in incorporating dance into the school day, the majority felt they lacked the ability to do so. I would love to see the educational component of the foundation grow to aid these teachers.

I would bring to the board a love of dance, experience with the community of higher education, and a desire to see new people welcomed into the world of dancing. I am able to attend every board meeting. Thank you for your consideration.

Nancy Kane

A strong advocate of dance and arts education, Nancy has been teaching and choreographing since 1986, working professionally in the U.S. and Europe. She is immediate Past President of the National Dance Association (a part of the American Alliance for Health, Physical Education, Recreation and Dance) and is the official NDA liaison to Callerlab. She serves on the AAHPERD national advocacy committee and is currently committee chair for the Dance Educator of the Year award, seeking to promote excellence in dance education across the U.S. For Lloyd Shaw, she has taught Irish step dance, Irish songs (accompanied by husband, John), Irish dance games, ceili dance, set dance and couples dances at the Cumberland Dance Weeks over the years. Educational background: B.F.A. Dance (University of Colorado), M.A. Dance Studies (Laban Centre of London), Ph.D. Dance Education and Administration (New York University).

A New York State native, Nancy currently teaches dance and stage combat (armed and unarmed) at SUNY Cortland (where her tap students are required to learn clogging and the folk history of tap!) and teaches Irish dance at the Performing Arts Institute. She runs the

dance program at the Trumansburg Conservatory of Fine Arts, teaching Irish dance for children and adults, ballroom dance, tap, jazz, musical theatre, ballet, and creative movement. She is working on a second master's degree in Kinesiology (Exercise Science), in which her class projects have helped students and professors understand the physical demands and benefits of dance.

Nancy is also a versatile professional actor and singer – she's competed in vocal competitions from opera to Irish singing (qualifying for the Irish World competition in 1996). She lives near Ithaca, NY, with her loving husband, John Fracchia, six cats, and koi. Her hobbies include sewing, baking, collecting dance and etiquette books, and watching silver screen-era films.

Allynn Riggs

Involved in the folk dances of the United States for her entire life (both her father and husband are square dance callers), Allynn brings over 41 years of dance experience to the LSF Board. She has been an active member of the Lloyd Shaw Foundation since 1989 and served as co-director with her husband, Bob, of the Foundation's Rocky Mountain Dance Roundup for 11 years. Ever keeping an open mind when it comes to the dance activity Allynn assisted in the re-organization of RMDR to it's 'new' program and offered the blended name of The Shaw Folk Rendezvous which draws from the strengths of two folk dance weeks previously held in Colorado (RMDR, last held in 2008 and the Folk Fellowship, which dissolved several years earlier). Learning to blend past with the present and moving forward to the future - the folk process - strengthens the dance activity.

Allynn is committed to sharing the diversity of dance and music which Lloyd Shaw so enjoyed himself. By serving on the board, Allynn will continue to retain, document, support and teach dance in the spirit of the Lloyd Shaw Foundation. As our society moves forward, so should the Foundation - with strong belief in and support of the dance and music history which forms the true foundation of our activity. Let's celebrate the past, present, and future together and pass it on to the coming

generations—if we know and understand our past, we can build a better future. However mechanized our society becomes, there will always be room and need for music and dance - humans need both to survive. Let's make sure dance is part of the future!

DANCE CENTER CALENDAR

By Donna Bauer

Sunday:	Alternate dance classes on Sunday afternoons from	2:00 – 6:00 PM 6:00 - 7:30 PM
	High Desert Dancers	
Monday:	Private Practice	5:00 - 8:00 PM
Tuesday:	Private lessons	10:30 – 1:00 PM
	Karate	5:30 – 6:45 PM
	Tango	8:00 – 11:00 PM
Wednesday:	Irish	5:00 – 7:00 PM (2 nd and 4 th)
	Scandinavian	7:30 – 10 PM 1 st 3 rd & 5 th)
Thursday:	Karate	5:30 – 6:45 PM
	Tango	7:00 – 11:00 PM
Friday:	Ballroom Lessons	4:00 - 6:00 PM
	Tango	8:00 - 10:30 PM
Saturday:	Irish Step Dancing	8:00 AM- 1:00 PM
	Tango	2:30 - 6:45 PM
	Folk Dancing	7:00 – 10:30 PM

CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP MEETING, JULY 19, 2010

President Rusty Wright called the annual membership meeting to order and read aloud the Minutes of the 2009 meeting. They were approved as read.

Treasurer Lew Cocke said net worth went down by \$26,000 for repairs to the dance building in Albuquerque, but funds came out of building reserve, not the general account. With the closing of Audioloft, the LSF's longtime handler of LSF books and recordings, Neal Rhodes is selling all tunes in MP3 format on the web, and Lew is currently selling kits, relieving the LSF of the quarterly fee it formerly paid Audioloft. Endowed funds are doing all right. Terpsichore's Holiday broke even last December, and Cumberland is in process. A \$5000 bequest from Gail Ticknor is in the scholarship fund. LSF expenses currently slightly exceed income. Lew suggested that the Archives Endowment could be put to a new use now that the Archives are housed at the University of Denver.

The membership report from Ruth Ann Knapp was read. Membership is up a little with a total of 175 households. Marsh Affinity will no longer cover affiliates of Caller Lab, so the LSF no longer has this service. Callerlab is looking for a new insurer that will cover affiliates. In the interim members can use CDSS.

Bob Tomlinson gave Donna Bauer's Dance Center Report. The building continues to be occupied every day of the week. The roof was reworked for a cost of \$27,736 with \$26,000 paid from the building fund and the rest from the general fund.

Enid Cocke, editor of *The American Dance Circle*, gave an update. She explained the content and solicited submissions.

Cumberland Dance Week: total attendance is 106 plus some part-timers. About \$1000 in scholarship funds were used. They will fall short of the goal of the goal of a \$2000 surplus, but they won't need to ask for funds from the LSF. Fees have gradually gone up and attendance is declining. The Planning Committee will meet several times this week to figure out how to keep the camp viable. There is a possibility of a grant that

could be applied for. Darryl Web said some were interested in daily rates, which is always an option. Other camps that required full fee and week-long attendance have closed.

Lew Cocke reported for Terpsichore's Holiday, which finished the year about \$27 in the black in spite of the declining economy. It appears that the coming year is the last year of the commitment to use the Stonewall Jackson Resort. It was suggested that the committee make an effort to lock in rates for future years.

The Elementary Workshop report by Chris Conboy was read by Rusty Wright. Kris and Bill Litchman prepared 30 kits, which were purchased by the Colorado Springs School District. Sixteen students attended. Kris and Bill conducted the workshop with the assistance of Chris Conboy. The attending teachers worked for Continuing Education credit given by the school district.

Pres. Wright called for additional business. Ed Austin suggested that the LSF should contribute something in tribute to people such as Bob Howell who have passed on.

Rusty Wright read Donna Bauer's Nominating Committee report. There are three nominees: Kari Frenz, Nancy Kane, and Allynn Riggs. Beth Molaro is going off the board. Allynn is eligible for a second term.

Allynn Riggs reported on the Shaw Folk Rendezvous, June 25-26. There was dancing Friday night, Saturday morning, afternoon, and evening. Another year they will avoid the weekend of the National Square Dance convention because quite a few Denver dancers were away in Louisville. Ed Austin asked about publicity in the Denver region. They built a website and connected it to facebook.

The meeting was adjourned.

Respectfully submitted,
Enid Cocke, Interim Secretary

CONDENSED MINUTES OF THE ANNUAL BOARD MEETING, JULY 19, 2010

President Rusty Wright called the meeting to order at 2:28 PM, July 19. Other officers in attendance were Treasurer Lew Cocke and Vice President Bob Tomlinson. Board members Enid Cocke, Bob Fuller, Allynn Riggs, and Lynn Schreiber were present.

Bob Fuller read the minutes of the 2009 Board Meeting. The minutes were approved.

Treasurer Lew Cocke presented an estimated budget, which would show an annual loss. Bob Tomlinson recommended putting the Archives account money in an endowed account where it will generate some income. Allynn Riggs moved that an operating endowment be set up with the money left from the Archives, the proceeds of which will be available for general expenses as the board chooses. Lynn Schreiber seconded the motion. The motion passed unanimously.

Old business. Rusty said that nothing had been done concerning grant applications. Lynn said she would contact Joanie Caldwell who suggested last year that she could help with them. Bob Tomlinson said there is grant money available in the Wheeling area that might be tapped. Lynn said she could also look into possible grants and write grant applications.

Rusty reported that Tom Dillander at Palomino records said they were ready to make kits and be ready for sale as of August 1. He said he could sell kits for \$95 for a \$25 commission. Neal Rhodes has sold about \$300 worth of tunes but hasn't checked to see if people were members, who are entitled to a discount. Enid explained to the board that she and Lew left various materials at Audioloft to be destroyed. There was little likelihood of their being sold, and they had been produced in excessive numbers. There is a difficulty with setting up membership discounts with Palomino. The solution can be for the member to send a copy of their receipt to the treasurer to receive a rebate.

Endowments. Bob Tomlinson presented proposed revisions to the bylaws concerning scholarship funds. The motion carried unanimously. Bob Tomlinson pointed out the board's fiduciary responsibility to use these endowed funds as specified, or the State of Colorado can take the funds. He said that we need a reversionary clause. Advice from Allyn's specialist was that things be kept general.

Discussion of camps. Bob Tomlinson would like to run a class on the running of a dance camp next year at CDW.

LSF Publicity. Karen Parker has suggestions for improving the LSF ad in CDSS Newsletter. She also suggested encouraging people to recruit and market for a camp. Lynn will talk to Karen and send recommendations to the board.

Allyn will ask Bob Riggs to help set up a new listserve for the board.

Rusty called for comments/acceptance of the slate of Board nominees. Bob Fuller moved acceptance, Allyn seconded, and all voted aye.

Question of Chris Conboy's request for reimbursement for her work on the educational workshop. Bob Fuller moved and Allyn seconded that Chris be sent \$200. Unanimously approved.

Bob Tomlinson proposed that the board approve a letter for Karen Parker to be sent to the bank for her to serve as treasurer for CDW. Lynn Schreiber presented wording for everyone's approval for such a statement. The motion passed.

Election of officers. The slate of Rusty Wright (President), Bob Tomlinson (Vice President), Lew Cocke (Treasurer), Anne Fuller (Secretary) was unanimously elected.

New Business: Bob Fuller mentioned the suggestion by Ed Austin that the LSF contribute to

memorial funds for people who have contributed substantially to the Foundation. Bob Fuller moved that an In Memoriam webpage be developed and added to the LSF website. Motion carried.

There being no further business, the meeting was adjourned at 4:30.

Respectfully submitted,
Enid Cocke, Acting Secretary

“LET’S DANCE!”

By Paul Moore

It is the heart of one-night stands again: family reunions, camps of all kinds, outdoor party nights, and so on.

Some of us have been calling for the same camp or family group for years, and we have seen generations come and go. Each group has several favorite dances that must be done each time. But there always seem to be some dances that do not go over as well.

As we begin to prepare for these party nights, we review our notes to make sure we include the favorites and can switch out the ones that did not do so well.

From here I can hear alarm bells going off in some heads. “What do you mean *prepare* and *review notes*?” “I’ve been calling for years and I have never had to prepare. I just use my first night of square dance class stuff.” “I just wing it. Once I get there and find out who the people are I can pull out stuff from my record case.” “I’ve done exactly the same program for all my party nights and people love it.”

Well, folks, here are a couple of hints. One: after every dance, club dance or party dance, you should review how the evening went. Did the dancers struggle with a particular figure or dance? How could I present it better? Did I pace the evening well so that people stayed to the end? Were there other factors that affected how the evening went? Do I need to get some new jokes? I noticed that the kids all did the chicken dance this year, but the older folks didn’t – maybe it’s time to give the chickens a rest.

How do you remember all your thoughts about the evening? Answer: notes. You can take a couple of minutes after getting home and write them down, or you can carry a small recorder and talk to yourself as you drive home. Either way, you have a record of how the dance went.

With the notes in hand, you can spend some time before the next dance with that group to prepare. If the chickens did not go over well, you have time to look for a substitute. Maybe it would be good to put in a contra dance in place of one square.

This type of preparation can be done easily if you have filled your office with volume after volume of dance books. Not to brag, but I have about 30 feet of shelf space dedicated to dance books. Some books are just about choreography; others are history and biographies of famous callers. I save all of my *American Square Dance* magazines (though it is time to organize them), and I have a complete set of *Sets in Order: Square Dancing Magazine*.

But when it comes time to plan a dance I dive into my three favorites: the first one is my notebooks of dances that I have selected. Notice I said *selected* and not *collected*. There is a big difference between the two words. I do have notebooks filled with collections of dances: everything that I lay my hands on gets tucked into a notebook so it gets lost in the same place as everything else I collected. Then I have the notebooks of selections: the dances that really appealed to me enough to learn them and to find the appropriate music for them. So my first search is in my selection notebooks.

Reference number two is *Dancing for Busy People* by Cal Campbell, Bob Howell, and Ken Kernen. This is one of the very best sources for community dance and one night stand material.

Reference number three is *Let's Dance!* published by the Lloyd Shaw Foundation. The editor, Kris Litchman of Albuquerque, New Mexico, brings years of valuable experience teaching dance to this project. She also went to some of the best dance educators in the world to get their recommendations.

The book is designed to be a progressive elementary school dance program, so there are notes for what dances are appropriate for what grade levels. I find,

however, that grade level/age group, etc. is irrelevant at a one night stand. What is important is whether the dances and the music are good. And the dances are good. Some are more complicated than others, but that does not mean the more complicated dance is better.

You will find line dances, couple dances, contra dances, square dances, etc. There are American folk dances to familiar tunes, and there are international folk dances that may be new to you. And you can use everything in the book (a nicely arranged and printed looseleaf notebook) because the dances are so well described. Formations for dances are clearly explained, the steps are described to be easily learned. There is a marvelous glossary to help out with the dance explanations.

But the kicker for the book is that it comes with two CDs of music. You do not have to go through your record case to find a piece of music to match a dance. It is right here. Each dance is referenced to the CD so you get the music that fits the choreography and the mood of the dance.

The edges of the pages of my copy are bent and filthy because I have gone through the book so many times looking for just the right dance. It has never let me down.

For more information go to www.lloydshaw.org.

A BRIEF EXCHANGE ABOUT CALLERS AND QUALITY

From: Bill Litchman in New Mexico

To: Audun Reitzel in Denmark

July 9, 2010

Audun, like you, I have not involved myself with FaceBook much. It's not a priority. Thank you for your email. I appreciate your friendship and being in touch with you from time to time. You represent to me the very best of dance leadership in Denmark. Thoughtful, considerate, kind, knowledgeable, and skilled. Just keep on being you!

Best to you, Bill

From: Audun Reitzel in Denmark
To: Bill Litchman in New Mexico
July 10, 2010

Bill,

Thank you for giving me credit. I do want to share this with you. When I went to my very first dance lesson late September '89 (Jørn Borggren was the caller and dance leader), I didn't have a clue about what this activity was, at all. My only priority was to dance something else but quickstep, jive, waltz, cha cha cha.

This spring I taught six new callers at a two-weekend Callers Basic course. The second weekend one of the new callers (Alice) asked me: How do you do your dance leader and caller job so well? You seem so calm, thoughtful, considerate, kind, knowledgeable, and skilled.

It was the exact same question I asked a US caller in the late 90s at Northwest Summerdance in Skyum. His name was Bill Litchman and he answered me:

Call as much as you can. Dance as much as you can. Join courses, watch, listen and learn - find some role models among the callers you dance to. Be friendly and open and always try to improve your skills. Keep doing this for twenty years and you'll be fine.

So I was proud that I could give the same answer.

I'm a product of all the callers I've met during these 21 years. BUT if you don't have it in your heart you'll not succeed. I hope that Alice will be in the same situation some time in the future.

As they say in CDSS, Continuing the traditions,
Linking those who love them.

This fall, October 30th, I have arranged my 20-year caller anniversary dance ball.

Audun

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