



The American Dance Circle

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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 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.

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LETTER FROM THE PRESIDENT

By Bob Tomlinson

Dear Friends,

The Oglebay Institute (OI) Promenaders, a recreational folk dance group that met in my locality on Friday evenings, was discontinued almost twenty years ago. It had been comprised of aging members that had started dancing in the 1940's and 50's. As time went by new dancers were added. These new dancers were typically around the same age as the existing dancers. Of course this was no real problem until the core group was in their sixties. A concern set in, at that point, and efforts were made to recruit younger people into the group, and, as most of us have experienced, this only has minimal success. Typically, the younger people will stay a while and then drop out. A few of us younger people did stay, but our dance interests were different enough to start an additional group. We wanted to dance Contras, Squares, English, and newer international dances. These people were around my age, about 25 years younger than the current group. Most of us continued dancing in both groups. I had just started leading this new group in the late 80's, when both staff members for OI's folk dance programs died within a year or two of each other. I was hired as OI's Folk Dance Specialist.

Both of the older groups had evolved into essentially the same. The same people, the same dances, the same expectations. Those expectations were essentially, to dance the dances we already knew and to try nothing different. The only difference was that they had been led by different people. As Oglebay's sole folkdance specialist, I combined the two older groups. I then, set up and administered a training program for the dozen people that volunteered to run the programming. I continued to lead the newer group that we had started in the late eighties, but I knew that group would be facing the same fate as the "older" group in a few years.

With a core of 4-5 young people comprised of children and grandchildren of existing dancers and the addition of children of one family that home-schooled, we met in another room and danced at the same time the adults did. Some of the kids started bringing friends, especially the home schooled (HS) kids. Eventually, the HSers outnumbered the rest. The home-school network, which I was totally oblivious to, started asking me to do special events for their group. I always adamantly encourage parent participation. There are few stronger statements a parent can make than by embracing the same activities that they expect their children to embrace. Lead by example! This seems especially true for young boys and seems to help pave the way to continued dancing into and through adulthood.

The HS network had many combined activities. One of these activities included a book study of Jane Austin's "*Pride and Prejudice*." The girls were enamored with the accounts of the dances that Jane typically included in her novels, especially once they saw the 1995 PBS production of the same. I was asked if I knew anyone that could teach them the dances that were done during that time to the ten young people that were in the study group. I instantly recalled Gail Ticknor's encouragement (see last issue's column) and they seemed pleased when I offered to do it.

Five years later, Oglebay Institute now sponsors an additional country dance group of 20 people that meet weekly, and holds two dances a year that draw 30 – 40 people. We hold these dances at times when students are returning home from colleges and universities so

that previous participants can come and dance. I can envision these dances becoming “home coming” events. Many of these people have crossed over into our other folk and square dance groups, bringing new life to these groups.

Our thoughts and prayers are with Anne Fuller as she continues to recover from surgery as a result of injuries sustained during a traffic accident. She and Bob were involved in an accident on Mother’s Day May 13, 2012. Bob escaped with only very minor injuries. Anne was not as fortunate. She had surgery a couple of days later and was finally discharged from the hospital on May 26, 2012. Bob expressed gratitude that they were truly fortunate not to have had more severe trauma. It was wonderful seeing Anne at Cumberland Dance Week and to witness her amazing recovery in progress. She attained her goal of dancing a waltz with her husband by the end of the week. Her positive spirit is an inspiration to all who meet her.

It is hard to believe that one year has passed since my election as LSF President. This is definitely a learning process. I am truly inspired as I become aware of all the specific contributions of time and talent that continue to be made toward the work of the foundation. I am grateful to all of you, especially for those gentle (and sometimes not so gentle) nudges when some deadline is approaching. As always, I also invite your anecdotes, comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Kathy and I extend our fondest regards.

Bob

From the members:

I had a really nice letter and some pictures from member Dolly Weltin-Sauter. Dolly resides in Switzerland and writes:

Dear Bob Tomlinson,

This is my answer to your question in *American Dance Circle* March 2012: Why are you a member of the LSF? When I was 18 years old, I started to learn Swiss folklore dances but soon I got interested in learning dances from other countries (the first country was Scotland.) I became a member of the LAF Baden-Wurtemberg and when they organized a dance week in June 1984 with teachers from Mexico, I did not hesitate to register. There, I also met Don Armstrong for the first time, and with other callers I learned to dance the basic figures of modern American square dance.

Don came to Europe every year, to Germany, Prague, and also to Switzerland. I never missed a dance week with him. After some time he said to me, "I think you should become a member of LSF. I will arrange it." I think I was the first Swiss member and I am still the only Swiss member on the list. That is my story.

Many greetings from Switzerland I'm sending you,

Dolly

Thank you, Dolly. Don Armstrong has truly left his indelible mark on the world of recreational dance. You are but one more example. I wish you continued success in your dancing endeavors. Please forgive any transcription errors that may have occurred. Thank you for your continued support for the Lloyd Shaw Foundation, Inc.

I also heard from Marie Armstrong concerning the same article. She wrote that she was in the midst of packing to move into her present address and reminiscing as she going through her things. While reminiscing is not always painless, she holds onto treasured memories and always looks forward to the arrival of *American Dance Circle*. She doesn't have a chance to dance and stated that accounts of continued folk dancing in the ADC is "manna to my soul." She also reminded me that Don always had high expectations for me and that he would not have been disappointed. Thank you, Marie, for your encouraging words and thank you for all of your contributions to and support for to the Lloyd Shaw Foundation, Inc.

Finally, (at least for this issue) I heard from Naomi Rogers:

Hello Bob:

So glad you are our new president of the LSF.

I loved the article by Ryan Turnewitsch. What a trip down memory lane of so many dances we have done through the years! I especially remember "Dutch Crossing" at York. Each year we would try to master it. I thought it was the most challenging dance we did.

Also have fond memories of Cumberland camps. So special dancing with the children.

Can't do camps anymore but am still dancing at least three times a week: Swiss, squares, English Country and International Folk.

I'm sure you know Mae Fraley passed away last year.

My best to you and Kathy always,

Naomi

Thank you Naomi, I miss dancing with you at our different dance events. I'm glad to hear that you are still so active. I, also, think Dutch Crossing is one of the most challenging dances I've ever done. Thanks for your continuing support for the Lloyd Shaw Foundation, Inc.

How about you? Do you have any anecdotes to share about your experiences along these lines? We would like to hear about it, no matter how short. As always, I also invite your comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general.

Bob

Here I Am

By Laura Light

Here I am
A bent piece of grass
over an old wooden violin
the softest
and the strongest
I've ever been
Older, no wiser,
but with the strength of youth
all around me
I rest in a river of music
and dance in a sea of friendship.

This was the winning entry in the Cumberland Dance Week poetry contest. As our readers, surely know, Laura is a superb violinist/fiddler, a wonderful teacher of other musicians, and a yoga leader as well.

A CUMBERLAND DANCE WEEK REPORT

By Lalah Manley

Invited by friends for years, declining for the same number of years minus one, my husband, son and I finally attended Cumberland Dance Week for the first time this last July. In hindsight, I can only say that sometimes I can be so dense when an opportunity for unusual joy is staring me in the face. We applied for and received Lloyd Shaw Foundation scholarships, stating with true intent that we wanted to give Kylin, our 6-year-old, the opportunity to immerse himself at length in a community that was dancing together. Within six hours of arrival, we saw that begin to unfold, and I knew we'd both be back and proselytizing for CDW in the meantime.

Sunday night included the first of many family dances. The leaders were extremely well-versed in both drawing

children into these experiences, and in building skills cumulatively toward more complex dancing. The long arc of a week's experience moved them from following a beat to listening to what the music tells you to do to turning this way or that to sashaying with a friend to x to y to z, landing firmly in the child dancing a waltz (for example) without the word having been spoken or explained! One tiny step at a time, all through play and fun. This is a natural flow and what I want for my son, in as much of life as possible.

Toward the end of this first dance, Kylin asked a young friend to dance with him, and they went across the room to participate in a square dance. I was sitting out, watching my historically very shy son follow the calls of a dance, lead his friend when it was clear the friend didn't understand, wait his turn to move, and hold hands with the adults around him. (For context: at the doctor's office yesterday, Kylin never once made eye contact with nor said one word to the new-to-him doctor. You'll see why that square appeared to me to be a miracle.) I don't think he received significant help in any of this. I was floored by his ability to listen and follow the instructions - that was huge enough. It was also extremely surprising to me that he knew what the calls meant. See? There's the impact of environment on growth. He's gone to dances with us for years but not participated. CDW was the cross over point for him. For us as a family, really.

For my own part, I took part in the rapper sword class in the following week. It was hard and incredibly rewarding as a result. Each sword team involved six people, and each position required slightly or wholly different maneuvers of the dancer. If someone was out, you couldn't just slide up and take their place, you'd have to learn their dance. This meant we each had a responsibility to the group to show up and to do our part with integrity. Also, the dancing itself required close verbal and nonverbal communication of a sort I perpetually fear we are losing to video games and online chatting in our youth. Therefore, the rapper sword experience was its own aha -- where do we find fun activities that require such responsibility and communication for either adults or kids, in play? I'm not saying the opportunities don't exist; I'm saying rapper sword had it in spades.

The swords themselves are in no way sharp, but because you keep the flexible steel blade bent between two wooden handles for most of the dance, they have tremendous potential energy in them. We were learning a particularly difficult move when someone's hand got twisted and they let go of their handle. I got a big thump to my head with the handle thus released. It was shocking – tears and snot and tingly limbs and all. That moment increased our awareness as a team that what we were doing could hurt each other (more responsibility). It also meant that when we completed our final performance with few hitches and no injuries, I was completely elated. Hard work in a setting with potentially real consequences is much more satisfying than safety and half-effort. What a huge influx of energy! And what a life lesson. Again, where are those opportunities for our children? Rapper sword is not contemporary, and it's not available to most people; I feel absolute tenderness toward CDW for making this available and possible for me, and eventually for my son.

A related Kylin story: in the toy-building class, Kylin and several others worked together for three days to build a 'marble run' out of cardboard boxes and tubes. I saw this small cadre of child-sized engineers run a marble through the whole contraption, and yell "WE DID IT!" (with enthusiastic high five) when the marble popped out the other end. Maybe that's another aspect of what I'm talking about above. Moving through numerous failures alone or with others builds competence and pride. My son had attended a number of themed camps over the course of the summer, none to the depth or authentic experience of what we experienced at CDW. I'd been looking for that depth for him without having the words for it, but now I know exactly how to describe it.

Cumberland Dance Week was all new to me, but has obviously been going on long enough that many wonderful elements have been implemented and polished over the years. One of my favorites was the daily gathering at the fireplace. From 11:30-12:00 every day, people shared their absurd-to-sublime offerings in little 2-7 minute bursts. A family of four sang a funny song with significant audience participation (absurd). A 7-year-old played "Busy Bee" on the keyboard (innocent, sweet). A college-aged fiddler who grew up at CDW

and who was one of the main band talents for the weekend played a new tune he'd just written with his guitarist friend (sublime). Eight- and ten-year-old siblings played a Bartok duet on violins (beautiful). An elderly guitarist sang his regret over having hurt his friend's feelings (sublime, destroying). Two siblings tap-danced in synchrony while their older brother accompanied them on violin (jaw-dropping). I could go on and on. Listening to these different levels of musicianship, day after day, made me want to pick up my horn again. Or learn a joke. Or teach a round—or something, anything, to share. (And I can be almost as shy as my son.)

The traditional last song on the last day of the fireside gathering was one that had come to Laura Light some years ago. I can't remember much about the melody or even the lyrics now, given that I was bawling throughout, but the gist was that we have a responsibility to the community to bring our light, our love, our peace, our joy, our talents to the community at large. The community will never be all that it can be until we do -- until we ALL do. I was struck by the ways I hold myself back. I was also very clear in my body that what I continue to want to do is help others bring more and more of themselves to their communities, to their families, to themselves. I am grateful to CDW for many things – lessons in responsibility, communication, parenting, persistence, and openness, not to even mention the dancing or the community – but that moment of knowing again what my specific life is meant to be about was a gift that is with me still. Bless you, Lloyd Shaw Foundation, for the mountain of good you do in this world.

Lalah is an Atlanta contra dancer and organizer.

LINES ABOUT SQUARES

By Dick Pasvolsky

The basis for my article for the June ADC was dances that had names before sight calling came into general use. Those dances were longer than the groups of figures that we call modules today. When we called those dances during the late forties and early fifties, we usually used a short opening, a middle break and a closer.

I have selected four dances of the late forties and early fifties as they were printed in Lloyd Shaw's "Cowboy Dances." They are: Run Away to Alabam', Old Arkansas, The Singing Quadrille and The Ocean Wave.

RUN AWAY TO ALABAM'

The Call:

1. All eight balance, all eight swing

A left allemande and a right and left grand
Meet your partners and promenade

2. a) Now swing, swing, and everybody swing
b) Swing them ladies to the center and let 'em stand
c) Gents run away to Alabam'
Pass your partner and swing the next
Repeat (b) and (c) three more times, four times in all.
On the last repetition calling:

Pass that gal and swing your own

3 Promenade Indian style
Lady in the lead single file
Stop and swing her once in awhile

Repeat three more times or until straight.

Repeat two and three except this time with the men to the center, calling: Gents to the center
And let 'em stand
Gals run away to Alabam'

THE EXPLANATION:

1. Self explanatory
2. All swing partners
3. Ladies are swung to middle of the set where they stand back to back.
4. Men circle to the right around the ladies and continue past their partners with whom they swung
Men repeat this until they come to their original partners to swing back to home position.

THE SINGING QUADRILLE

THE CALL:

- 1.a) Dos-a-dos your corners
b) Dos-a-dos your partners
c) Allemande left your corners
d) Allemande right your partners
And swing them twice around
e) Balance to your corners
f) Swing your corner lady
And promenade the hall
Repeat three more times
 - 2.g) First couple down center
And there they divide
The lady goes right
And the gent he goes left.
h) Balance your corner
j) And don't be afraid
k) Dip to your corner
And waltz promenade
- Repeat for second, third, and fourth couples

THE OCEAN WAVE

The Call:

1. Honors right and honors left
All join hands and circle to the left
Break and swing and promenade back
2. a) First couple to the right
b) Wave the ocean, wave the sea
Wave that pretty girl back to me
c) Wave the ocean, wave the shore
Wave this time and then no more
d) On to the next and the second follow up
e) Wave the ocean, wave the shore
Wave this time and then no more
f) On to the next and the third follow up
g) Wave the ocean wave the sea
h) Balance home and everybody swing
3. Now allemande left with your left hand
Right to your partner and right and left grand
Meet your partner and promenade
Repeat for second, third and fourth couples

THE EXPLANATION:

1. Self explanatory
2. a) First couple advances to second couple
b) First couple passes between them, the lady circling around the second man and the gentleman circling around the second lady. The first couple meets in the center and swings once around.
c) They again pass through and circle with the second couple exactly as in (b). They meet and swing a second time.
d) They advance to the third couple and on the words "second follow up" the second couple swings once in place (in order to give first couple the proper interval of lead), and then

the second couple follows the first.

e) The first couple passes through and around the third swinging always when they come back together exactly as in (b) and (c). This time the second couple follows through and around the third, swinging in the same way but timing the swings and passage so as not to interfere with the other couple.

f) The first couple, after their second swing, advances to the fourth couple. While they do so, the second couple executes their second swing. And on the words "third follow up" the third couple swings in place (in order to give the second couple the proper lead) and then follows the other to the fourth couple.

g) Now a procession of three couples passes between and around the fourth couple exactly as in (b) and (c) and each couple swinging each time they meet in the center. With a little care and careful timing, there will be no confusion on the part of good dancers. Each must make a good large circle out and the fourth lady and fourth gentleman, in order to leave adequate time for the other couples to swing. And each couple must be careful not to come together between the swinging couple and the, fourth couple, but come in from the side or even a little behind from a good large circle, before they take their swing.

h) Each couple takes the final swing and returns to place. However, if the first couple swings directly to place, they are apt to collide with the second gentleman who at the time is coming from the side to meet his lady. So, if the first couple swings directly back or towards the second couple's position and then around to its own place, this collision can be avoided. The second couple, of course, goes naturally to its own position and avoids collision with the third. While the third swings to place, the fourth couple, which has been waiting patiently standing till now, also swings in place, and all are ready for the ending.

OLD ARKANSAS

THE CALL:

1. Salute your company

And the lady on your left
All join paddies
And circle to the left
Break and swing and promenade back

2. a) First lady out to the couple on the right
 - b) Swing your paw
 - c) Swing your maw
 - d) And don't forget old Arkansas
 - e) On to the next
- Repeat 2 from (b)
Repeat again omitting last line

3. Balance home and swing 'em all night
Allemande left, go left and right
Meet your partner and promenade

Repeat 2 and 3 for second, third and fourth ladies

The "swing your paw, etc." is sometimes heard

Swing that Indian
Swing that squaw
And now that boy from Arkansas

Or when it is wished to send the gentlemen around instead of the ladies, it is:

First gent out to the couple on the right
Swing your maw
Swing your paw
And don't forget your mother-in-law
(Or Don't forget to swing grandmaw.)

Explanation: This is a dance used for the sake of its comedy

1. Self explanatory
2. a) First lady advances to the second couple.

b) She takes regular swing position with the second man and they swing once around.

c) She takes regular swing position with second lady (which is a bit confusing and provocative of laughter since neither lady knows which will take the man's position) and they swing once around.

d) She returns to her partner and swings with him.

e) She goes on to the third couple and does the same with them, then on to the fourth couple.

Note: When lady swings with lady or man swings with man, this awkwardness can be avoided if each grasps the arms of the other just below the shoulders, thus making their holds identical.

A QUERY FROM FOLK VALLEY

By Gene Schlomer

(Folk Valley is the community group that was led for many years by Kirby Todd, a dear friend of Lloyd and Dorothy Shaw. Gene was a student in the university dance classes that Kirby taught, and he also attended the Lloyd Shaw Fellowship, which was directed by Dorothy Shaw.)

Folk Valley, Inc. is a recreational dance club, located at Marsailles, Illinois. Coming this October we will be celebrating our 65th anniversary with a special dance. After many years of dancing, our Newcombs are exhausted. We are looking to purchase a newer, solid state, turntable capable of playing 45's and LPs with all the amenities callers need, and two speakers, with or without stands. We understand there are other more high tech systems utilizing CD's, however, the five callers/promoters felt this would be the reasonable way to go. Secondly, we are considering the use of a guest caller, specializing in one night stand dances, for the October 20, 2012 anniversary dance. We dance in a community center with a wooden floor located at Harding, Illinois. So, if someone has a calling system that would fit our needs, or if interested in being our guest caller, I can be reached at [easchlomer@gmail.com](mailto: easchlomer@gmail.com). Happy dancing!!!!

GLEN NICKERSON, 1923-2012

By Enid Cocke (from a bio provided earlier by Glen)

Glen Nickerson, contra authority and our longtime author of "Conversations about Contras," passed away on July 17 after having fallen and suffered a stroke about three weeks earlier. A funeral service was held on August 10 and a memorial service on August 12. His ashes were interred next to those of his beloved wife Flo, who died ten months earlier. Paul Moore reported that he attended the service and that he collected some contra materials, which he will get to the Lloyd Shaw Dance Archives at the University of Denver.

After Glen's graduation from the University of Florida as an engineering student, he and Flo moved to the Seattle area in 1952 where he worked for Boeing as a field service engineer. The company sent him to Louisiana in 1953 and then to Florida in 1954 as a KC-97 tanker engineer. He returned to Seattle in 1955. In 1957, as the Apollo moon shot program was beginning, he accepted a transfer to New Orleans to work on that program.

It was there that he and Flo were introduced to square dancing and joined a local club. They attended the National Square Dance Convention in 1965 and met Bob Osgood and were introduced to contra dancing. They returned to Seattle in 1966, where Glen worked on the Minuteman program, and he and Flo joined a local square dance club. Glen took retirement from Boeing in 1976 and in 1977 formed a Boeing employees' contra dance club, which will begin its 35th year in October.

Glen and Flo began attending Bob Osgood's Asilomar dance weeks in 1972, mainly because Don Armstrong was on the program to present contra dancing. At the 1974 Washington State Square Dance Festival, the Nickersons were asked to conduct contra dance classes, resulting in a 26-week set of dances that culminated in a dance with Don Armstrong as guest caller. That evening Don invited Glen and Flo to attend the Lloyd Shaw Fellowship in Colorado Springs. They attended that week and began a long association with the Foundation. They also attended Ralph Page's Year-end Camp in Keene, NH

and Don Armstrong's Thanksgiving Contra Holiday in Binghamton, NY and later in York, PA.

Glen and Flo stopped square dancing locally in 1996 and round dancing in 2008-2009. They moved to a retirement facility in Federal Way, WA in 2003, but Glen was still very much connected with dance leaders and the LSF. Whenever I had a question about a contra or was trying to find a particular one, Glen was my reliable resource.

I will always be grateful for the years of articles that Glen provided. In addition, whenever there was a question about a contra or a query to find a certain one, Glen was always ready with the answer. We will sorely miss his keen mind and his generous spirit.

Glen and Flo's daughter, Lianna Thea (née Jean Nickerson) wrote, "I like to picture the folks together again, dancing the night away."

Here are some contras that Glen Composed.
Thanks to Paul Moore for submitting them.

Mary's Delight

Duple, Improper
(Preferred tune: Redwing)
Based on a dance by T. Neil Smith

- A1 With neighbor balance and star thru
Half promenade across
- A2 Ladies chain across and chain back
- B1 Same ladies turn right to face partner
Partner swing – face across
- B2 Right and Left Thru
Same four circle left $\frac{3}{4}$ and pass thru

Mill Creek

Duple, Improper

32 bars

(a variation of Glen's Green River)

- A1 Neighbor dosado
Same four circle left
- A2 Veer left and promenade with N
Wheel around – come back
- B1 Men hook elbows to a weathervane
Ladies chain across
- B2 Star Left
Star right

Brown Eyed Maid

Duple, Proper

Preferred tune: "Mistwold"

- A1 Ones with couple below star right
Star left
- A2 Ones in the center, go down in four
Centers wheel, ends turn alone – come back and cast off
- B1 Ladies chain
Chain back
- B2 Those four star left once
Ones half figure 8 above (to new couple)

Sorensen's Promenade

By Glen Nickerson

Becket

(Preferred tune: "Just Because")

- A1 With couple across half promenade

Partner allemande left

A2 Ladies chain
Chain Back

B1 Diagonally left half promenade (make it wide to fit music)
Go forward and back

B2 Circle left straight across
Left hand star (adjust to skirt skater's for ½ promenade)

HOEDOWNS ARE MUSIC TOO

By Paul Moore

Years ago I attended a caller's seminar taught by the great Bill Peters. Bill probably knew more about square dance than any caller I can think of, and he could prove it by calling truly exciting dances.

Bill was very serious about his calling – which does not mean that he made his dances serious. What I mean is that he seriously studied choreography and music. Bill wrote some of the most valuable texts for callers – texts that every caller should have in his library and reread regularly. He had a great sense of humor and of play, and he knew how to make an evening fun. He could consistently call good dances because he prepared for every dance. Many of us think that because we can “sight call” we do not have to prepare for a dance. Bill took another approach.

He knew that every dance has its ups and downs, and he controlled the flow of the evening by his selection of dance material and music. For example, to open a dance callers want to invite the dancers to be involved and feel comfortable. We need the dancers to get lifted up and to get used to our style. Bill generally chose a singing call that had some lift to it, was up-tempo, but not hard-driving. It also helped if most dancers were familiar with the song and could sing along. As for choreography, Bill kept it simple but threw in a couple of calls or combinations that told him how well the people danced.

Bill explained how he started the dance by telling the dancer through his choice of singing calls that the evening was going to be fun. Then he raised the tension and the drive with more complex choreography and used a singing call that was faster and more hard driving. For the third tip he backed off and let people relax to a slower tempo and a more mellow melody. But all of Bill's comments were about the singing calls, and I wondered "what about hoedowns?" How does Bill select patter music for each tip? His answer surprised me: he reached into his record case and pulled out the first hoedown he touched. He did not plan his hoedown music with the same care as he did his singing calls.

If my experience has any validity, square dancers spend more time on patter than on singing calls. If that is so, why not choose the patter music with the same care?

Hoedown music comes in three basic types flavors (rhythms): 2/4, 4/4, and 6/8. Don't panic. I will not be too technical here, and I will make some overly simple general statements just to open the topic.

4/4 music is march music. Played at 120 beats per minute, you have the tempo of a military parade. The rhythm sounds like *chunk - chunk - chunk - chunk*. Some hoedown tunes have the 4/4 rhythm with very little melody on top. Those hoedowns are great if you are trying to get dancers to move to the beat or if you do not want any distraction from the calls. On the other hand, 4/4 is the standard rhythm for Rock'n'Roll and Country/Western music. There are a lot of 4/4 hoedowns with good melody lines played by the lead instruments.

2/4 music is a little more exotic. I describe it as *boom-chuck boom-chuck*—or you can count the beats as *one-and-two-and, one-and-two-and*. The rhythm has a lightness to it. And it lifts people up and makes them step lightly. A lot of Scottish reels are 2/4, and so are Sambas.

6/8 music is a jig. Most people think of jigs as Irish or Scottish, but there are some good square dance tunes written in jig-time. Where both 4/4 and 2/4 can be counted as *one-and-two-and*, jigs take the "and" beat and cut it into two so it

counts *one-and a-two-and a*. My favorite syllables to describe a jig are *higgledy-piggledy*, with the accent on the first syllable. Notice that in all three rhythms there are two major downbeats per measure. The dancers still step to the downbeat, but callers may have to adjust their style of patter.

Be serious about your selection of hoedown music. If your goal is to show off how well you know your choreography, stick to 4/4 that has very little melody to it. If you want to lighten things up and get the wind in people's faces, use 2/4 with some chatter fill-in. If you want folks to get a little silly and start speaking in funny (and phony) Scottish accents, try a jig.

The fastest, and most effective, way to add variety to your program is to change the rhythm and tempo of your music.

PERSONAL LIABILITY INSURANCE FOR DANCE LEADERS

By Ruth Ann Knapp

The following is available to LSF members through Callerlab. The insurance year is April 1 to March 31. Since the LSF membership year is January 1 to December 31, please be sure to keep your LSF membership current to retain your insurance coverage

Currently the 2012-2013 Group Liability and Accidental Medical insurance has been placed through Northwest Insurance Brokers of Meridian, Idaho with Philadelphia Insurance Company and Philadelphia Indemnity as the carriers. The insurance costs \$33.00 per year and is available to LSF membership residing in the United States. Coverage is for general liability, bodily injury and property damage claims in the amount of \$2,000,000 per occurrence with an aggregate limit of \$3,000,000 per caller per event. Certificates of insurance can be issued.

If you wish to be insured, please send a check for \$33.00 made out to Callerlab to Ruth Ann Knapp, 2124 Passolt,

Saginaw, MI 48603-4017. She will send a letter of confirmation of membership to Callerlab with your check. To speed the process of handling, please indicate on the envelope "INSURANCE". Your confirmation letter from her will tell you what 800 number to use to receive a Certificate of Insurance.

SHAW/FOLK RENDEZVOUS REPORT

By Allynn Riggs

The Outpost dance hall in Denver, Colorado again hosted the third annual Shaw Folk Rendezvous held July 13-14, 2012. This unique event began with an evening dance on Friday with a variety of leaders offering a great selection of dances so that all who attended could enjoy each dance regardless of their experience. The group sing at the end of the evening was filled with favorite folk songs and great harmonies.

The Saturday workshops were led by five fabulous leaders. We started with Bill Litchman entertaining and educating us with traditional squares. Next Randy Barnes teased us with a potpourri of dances which delighted all. Then dancers scattered to a variety of restaurants or picnic groupings for a leisurely lunch. Once back at the Outpost Rusty Wright put us through our paces in an interesting selection of contras. Folk came next with Tom Masterson leading the intent dancers masterfully. The afternoon workshops ended with the lovely Enid Cocke leading dances in $\frac{3}{4}$ time in a variety of formations. Many, many thanks to these five individuals who presented each of their sessions in the spirit of the Foundation's mission. We are grateful for their expertise and willingness to share.

Saturday evening began with requests and two and a half hours of an amazing variety of offerings by callers/promoters from the front range of Colorado mixed with the five workshop leaders. Again, the evening sing at the conclusion of the event filled our souls with harmony and joy. The Canon Waltz brought the event to a fitting close.

George Smith, owner manager of the Outpost, and his crew again served an outstanding barbecue dinner with enough variety for all. We are so pleased to be able to hold the

Rendezvous at this historic location. The décor is delightful with the fascinating antiques and ever present 'sayings' posted all around the hall – you will have to come next year to read them. Designed and built for square dancing 51 years ago The Outpost continues to be a cornerstone of the dance activity in the Denver metro area. We look forward to returning the second weekend of July ... July 12-13, 2013. Plan now to join us—make the Shaw Folk Rendezvous part of your Colorado vacation!

DANCE CENTER CALENDAR

By Donna Bauer

- Sunday: Alternate dance classes on Sunday afternoons
High Desert Dancers 5:45- 7:00 PM
- Monday: Yoga 7:00-8:30 PM
- Tuesday: Private lessons 10:30 – 1:00 PM
Karate 5:30 – 6:45 PM
Tango 8:00 – 11:00 PM
- Wednesday: Irish 6:00 – 7:00 PM
Scandinavian 7:30 – 10:00 PM (1st, 3rd & 5th)
- Thursday: Karate 5:30 – 6:45 PM
UNM Con. Ed. Ballroom Dancing 7:00-8:30 PM
- Friday: Private Ballroom Lessons
English Country Dance 7:30-10:30 PM
- Saturday: Irish Step Dancing 8:00–1:00 PM
Tango 2:30-4:30 PM
Folk Dancing 7–10:30 PM

I was up at the center tonight to begin another dancer in the small room for dance practice. While I was there another person was having a lesson with his instructor. When he came

out of his lesson, he came up to me and said that he really wanted to thank me for giving him the opportunity to use the space. He said that he and his wife had participated in the Senior Olympics in Ballroom Dance in Las Cruces and received first place in their competitions. They come to the center at 6:00 AM and they live in Edgewood, so it is quite a trip." This is what makes it so worth it for everyone that comes to dance.

We had the traditional square dance recently with the Mainstream Square Dancers with Doc [Bill Litchman] calling and they all seemed to have fun. It was really different for them as they are of course used to dancing one tip and then taking a break. Doc just kept doing one dance after another and those that wanted to take a break could do so. We averaged about 7 squares and they were real sports in doing some different figures. It was also different for them as they got to dance to live music so that was a treat. Scott Mathis summed up the evening by saying, "I have been waiting for this to happen for 30 years!"

LSF ELECTION FOR BOARD OF DIRECTORS POSITIONS

[In September LSF members will receive a ballot to elect two people to the Board of Directors. The statements of the three candidates for the two positions follow.]

BILL LITCHMAN

I have been involved with community dancing for more than 50 years in many parts of the world but my understanding of this wonderful activity didn't fully develop until 1969 when I first learned of the Lloyd Shaw Foundation. It was then that I was invited to the Lloyd Shaw Fellowship by Gib Gilbert and seconded by Dorothy Shaw. The inspiration delivered by Dorothy's comments during that first week was mind-opening. Over succeeding years, I was able to get enough of the philosophy of Lloyd Shaw to appreciate the teaching and leadership of people like Don Armstrong and many, many others who gave freely of their skills and knowledge. It has been a wonderful gift to be associated with the LSF.

I have given extensive service to the LSF over many years including being on the board, Director of the Archives, President of the Foundation, teacher on many educational courses, staff caller, teacher, and musician for our Cumberland Dance Week and Rocky Mountain Dance Roundup, editor of the *American Dance Circle*, co-creator of the LSF web site, co-director of the sales division, and co-editor of the Elementary Dance Kit. I was also fortunate enough to be directly involved in the purchase and management of the Lloyd Shaw Dance Center in Albuquerque.

We have now come to a time when the LSF can play an important role in promoting and building square dancing anew in this country. We can teach, lead, and support dance leaders if only we rise to this challenge. I hope to be a part of this.

KAREN PARKER

My first experience with folk dancing was in elementary school. Decades later, I still have vivid memories of this beloved activity and of leading neighborhood children in singing and clapping games. In 2001, I began contra dancing in Atlanta with my husband, but it wasn't until I attended Cumberland Dance Week in 2004 that I learned that there were organizations dedicated to preserving folk dance and music. In 2006, we joined the planning committee for Cumberland Dance Week and have served in various capacities, most recently as camp coordinators.

In addition to my involvement with CDW, I have taught folk dancing and singing games to homeschool children ranging in age from 4 to 14 (plus a few parents who like to join in) and will be teaching middle- and high-school-aged kids this fall. Teaching folk dancing was a direct result of my attending camps sponsored by the Lloyd Shaw Foundation. I videotaped and/or observed children's classes at CDW and Terpsichore's Holiday to prepare for teaching homeschoolers in the fall of 2008. I also gleaned a vast amount of information from Bob Tomlinson's How to be a Dance Ambassador class at CDW and "Let's Dance", the elementary dance kit published by the LSF. In 2009, I led CDW's dance class for ages 5-8.

At CDW 2007, I returned to clarinet playing after a long hiatus and occasionally play clarinet and piano as accompaniment for my dance classes. My husband, daughter, and I have been members of the Atlanta Open Band since its inception two years ago and play for community and contra dances in Atlanta and north Georgia.

Furthering the mission of the Lloyd Shaw Foundation is something that I have always done naturally, out of a love of folk dance and music, and the LSF camps have enabled me to pursue activities that bring me great joy. I welcome the opportunity to give something back to an organization that has given so much to me. It would be an honor to serve on the board.

BILL WELLINGTON

I was born in Framingham, Massachusetts in 1950. After graduating from Middlebury College I spent two more years in Framingham, and then moved to rural West Virginia in 1976. In 1977 I was hired to be artist-in-residence in Grant County, WV. This residency began my career as a professional musician, storyteller, and dance caller. In 1985 I moved to the Shenandoah Valley of Virginia and have lived there ever since.

While I was attending Middlebury College I had my first experiences with square dancing. I was simulta-aneously taking modern square dance lessons (I graduated as a member of the "Small City Steppers" in Vergennes, VT), and attending the weekly music jam of the Champlain Valley Fiddlers' Association. At the jam session there would often be a set or two of singing squares with a local caller. I organized several square dances at Middlebury, and called my first dance when the caller I hired couldn't get there. Since that time I have organized, called for, played for, and danced at hundreds of square and contra dances of all descriptions, and I hope to continue doing so for some time to come.

This year will be my fifth year as co-director of Terpsichore Dance Holiday. For me, this gathering embodies all that is wonderful about the world of folk dancing and folk music. It is truly an intergenerational group that attends TDH, and they are great dancers. We have many folks from the older generation (like me), but what really distinguishes us is the

large, enthusiastic group of teens and young adults who are all good dancers. There were 38 teens at TDH in 2011. Many of these youngsters have grown up going to Terpsichore and other family weeks, and this has made a huge difference in their lives.

I would like to join the Board of Directors of the Lloyd Shaw Foundation. This organization is dedicated to promoting and perpetuating folk dance, and events like Terpsichore and the Cumberland Dance Week are very effective vehicles for doing so. Many of the young people I mentioned above are now involved in leadership roles in their own dance communities. As the father of one, fifteen-year-old avid dancer, I have to stay in tune with how folk dancing can remain relevant and vibrant in the age of texting and techno-contra. I believe folk dancing is about the best legacy we can give the next generation, and I would like to help make sure that it remains so.

MINUTES OF THE ANNUAL LSF MEMBERSHIP MEETING

President Bob Tomlinson called the annual meeting of the membership of the Lloyd Shaw Foundation, Inc. to order at 1:05 p.m. on Monday, July 16, 2012 at the 4-H Conference Center and Camp in Nancy, KY. President Tomlinson welcomed all members and guests to the meeting.

Minutes of the 2011 meeting were read by Secretary Anne Fuller. Minutes were approved as read.

Enid Cocke, Editor, reported on the ***American Dance Circle***. The Foundation publishes four issues a year. She is still looking for someone to write a regular column on contras.

Donna Bauer, Manager of the **Dance Center** in Albuquerque, sent in her report. Bathrooms at the Center have been updated with oversized toilet paper dispensers and electric hand dryers. Both improvements should result in savings of time and money for the Foundation. Center calendar

remains fully booked and the groups who use the facility seem to really enjoy the space.

Ruth Ann Knapp, **Membership** Chair, reported that numbers are very similar to last year, but neither 2011 nor 2012 reports include potential memberships added at Cumberland Dance Week.

President Tomlinson reported that **seed money** had been dispersed and seemed to be well used. One recipient, T Claw, sent a report of the dance series he had been able to establish with the grant he received.

Lew Cocke, Treasurer, reported on **Foundation Sales** and the financial state of the Foundation. The sales report was our first since Macks Creek closed and covered a period of about 2 ½ years. \$831.00 has been collected for kits, print resources, and MP3 sales. Treasurer Cocke reported that the cash flow for the Foundation is very similar to the previous year. A significant difference is the bequest from the estate of Don Obee and over \$11,000 returned from the Rocky Mountain Dance Roundup fund.

Event Directors were asked to report on respective events:

No one from the staff of **Terpsichore** was present but several attendees did report an increase in enrollment and a very successful fundraiser for scholarships that included not only the traditional silent auction but also a live auction. Terpsichore did finish in the black this past year.

Allynn Riggs reported on the **Shaw Folk Rendezvous**. This year there was lots of publicity through social media. The attendance doubled over the previous event. The organizers are trying to keep event scheduled for the second weekend in July for 2013.

Karen Parker and Darrell Webb reported on the **Cumberland Dance Week**. There are 47 new campers, a number of whom have come as a result of seed money granted to start a dance group in Somerset, KY. There have been 17

new Foundation memberships generated by camp attendance. The CDW staff is supplemented with 17 work scholarships. And the work done by the planning committee this past year has resulted in several cost cutting measures.

The Nominating committee submitted their report. There are two slots that will need to be filled on the Board of Directors for the Foundation. The committee submitted the names of Karen Parker and Bill Litchman. (The name of Bill Wellington was subsequently added to the slate.)

New Business:

John Loiacono suggested that there be some follow-up from the Foundation to campers who are not members. Nancy Kane brought Dance Education Information for the membership.

There being no other business for the membership, the meeting was adjourned.

Respectfully submitted
Anne Fuller, Secretary

MINUTES OF THE ANNUAL LSF BOARD MEETING

President Bob Tomlinson called the annual meeting of the Lloyd Shaw Foundation, Inc. Board of Directors to order at 2:10 p.m at the Cumberland Dance Camp. In addition to President Tomlinson those in attendance were board members Nancy Kane, Anne Fuller, Enid Cocke, and Allynn Riggs; Bob Fuller, Howard Karlburg, and John Fracchia.

Minutes of the 2011 board meeting were read and approved.

The treasurer's report was accepted as presented. Treasurer Lew Cocke asked for board input on how much scholarship money should be paid out each year. The steady state of about 4% does not take into account the rate of inflation and so we have actually been paying out slightly more than we make on income and investments. Nancy Kane moved

that the Lloyd Shaw Foundation Board limit Scholarship funds to 5% per annum of the balance of all Scholarship funds, subject to annual review of the Foundation Board. The Board will ask each camp for scholarship information by the end of September. Bob Fuller seconded the motion and the motion carried.

Old Business:

President Tomlinson presented the draft of a letter of support and affirmation for Donna Bauer in her role as administrator of the Dance Center in Albuquerque. He will send the letter to Donna as soon as he receives Foundation Letterhead from Bob Fuller.

President Tomlinson has met with Troy Schwarz and Kathy and Stew Shacklette about the Kentucky Dance Foundation activities. The Lloyd Shaw Foundation has offered to assist with the digitizing of the KDF resources. Allynn Riggs offered to ask Bob Riggs to contact Stew to offer help.

Nancy Kane shared a media kit from AAHPERD. She recommended an ad be placed in JOPERD, a journal that targets dance professionals as well as professionals in recreation, physical education and sports. Bob Fuller recommended that the Foundation place an ad at least 3 times in a 12 month period. Nancy, Kane, Allynn Riggs and Bob Tomlinson will be the committee to look into this.

There is some video equipment being stored at the Dance Center. President Tomlinson asked Enid to place a blurb in the ADC to the effect that the equipment may be had for a donation that will cover the cost of shipping. Allynn Riggs reminded the Board that Bob Riggs is also storing some sound equipment and that the speakers may still be usable.

Bob Fuller was asked to stay on top of the event insurance for our camps. He reminded us that any free-time activity is NOT covered by event insurance and should be covered by the site insurance. Camp literature should be very clear about any facility restrictions about where children are allowed to play.

As Bob Riggs is a member of CALLERLAB, Allynn asked that he be officially designated as a Lloyd Shaw Foundation representative so that he can be recognized as such at their meetings. Board consented; President Tomlinson will send a letter to CALLERLAB.

New Business:

Treasurer Lew Cocke recommends that the funds returned from the Rocky Mountain Dance Roundup be divided between the Dorothy S. Shaw Fund, which is a general scholarship fund, and the Fred Burgin Fund, a scholarship fund for musicians. The Board concurred. Nancy Kane asked that Diane Ortner be asked to write an article about funds for musicians for the ADC.

Cal Campbell has finished the digitization of the ADC. President Tomlinson will write a thank you letter to him. Cal is hosting it on his website and the LSF website can link to it. It is downloadable and searchable.

Enid will ask Dale Sullivan to write a cease and desist letter to people using the LSF logo improperly.

President Tomlinson will work with Neal Rhodes to correct errors on the Foundation website. He will also write to Jonathan Longcore to thank him for maintaining the website and to let him know that it will forthwith be maintained in house.

Election of Officers for Board of Directors:

Anne Fuller has resigned as secretary and Enid will place an article in the ADC about replacing her. Bob Tomlinson, Nancy Kane and Lew Cocke were elected by acclamation to continue in their respective positions.

The Lloyd Shaw Foundation website needs some work. There are corrections to be made and the design needs to be tweaked. Bob Tomlinson and Neal Rhodes will work on the technical aspects of it. John Loiacono recommended that we include more dynamic elements. With the advent of social media and instantaneous sharing (think YouTube) we need to consider a photo album, audio aspects, and maybe even a

video clip. John will be happy to help with the design when we are ready to make changes.

The Foundation is pleased to see that Bill Litchman leading traditional western squares was at least a small part of the David Millstone project, Dare to be Square. It was suggested that a venue be provided for Bill to train the new generation of Traditional Western Square Dance callers. The Shaw Foundation Rendezvous could be one such event.

2014 will be the 50th anniversary of the Lloyd Shaw Foundation. The Board will work on an event at the Dance Center in Albuquerque that includes Traditional Western Squares to celebrate that anniversary. Perhaps a similar event could be held in the east as well.

Bob Fuller moved that the Foundation approve support for travel expenses for callers to attend venues to promote Traditional Western Square dancing content and caller training in those venues. Enid seconded the motion and the motion carried.

Bill Litchman and Bob Riggs were suggested as callers who could fill that bill and be asked to be part of the staff for Cumberland Dance Week and Terpsichore.

The Board accepted the list of committee chairs and function appointments as presented by President Tomlinson. There being no other business before the board the meeting was adjourned.

A CALL FOR A SECRETARY

With the resignation of Anne Fuller as LSF Secretary, the board is seeking a new candidate. The qualifications include attendance at the annual board meeting, currently held at Cumberland Dance Week, and the ability to take minutes and maintain the files of the Foundation. If interested, please contact President Bob Tomlinson (see contact information on the back inside cover.)

A CALL FOR SQUARES

By Allynn Riggs

2014 brings The Lloyd Shaw Foundation's 50th anniversary. While I realize that seems a long time in the future, planning a celebratory event needs to start now. The Board of Directors is considering a dance event – possibly held at the Foundation's Dance Center in Albuquerque, New Mexico. No date has been chosen yet. I encourage you to share your ideas and assistance with the Board members to make this happen.

Now for an idea to celebrate dance in a tactile or rather textile manner. During the Board meeting at the Cumberland Dance Week in July, Anne Fuller, then secretary, reminded me of the quilted wall hanging I designed to celebrate the 30th anniversary of the Foundation. That piece was raffled off to raise money for the Foundation. The raffle winner, Ruth Ann Knapp, graciously donated the wall hanging back to the Foundation to be hung at the Dance Center in Albuquerque. Anne's idea involves a larger piece to either share the wall space at the Dance Center or to grace someone's bed or wall. While all the statistics have not been worked out I offer my services in designing and quilting another textile piece to honor this 50th Anniversary.

So with that in mind I am making a CALL FOR SQUARES from the Foundation's membership or any who have participated at a Foundation sponsored event. The idea is that each of you would make a quilt square that represents dance in some way and send it to me. I would need them in my hands by September 2013 so I can complete the design.

The cornerstones of this project will be blocks depicting the four dance events sponsored over the years by the Foundation; Rocky Mountain Dance Roundup, Cumberland Dance Week, Terpsichore Holiday, and Shaw Folk Rendezvous. I am challenging each of the camp directors to come up with a block design for their camp. The main criterion for these 'foundation' blocks is that the name of the camp must be visible and readable. All blocks should be unfinished 9"x 9" this will leave me ½ inch seam allowance and make the finished

squares 8"x 8". The design and finished size of the quilt/wall hanging will be determined by the number of blocks I receive. If possible use cotton fabrics and include a brief description of your block and how it represents dance to you, whether through fabric choices or the design itself. And speaking of block designs, I know there are at least a dozen pieced blocks with dance related names – if you need ideas check out the Encyclopedia of Pieced Quilt Blocks (it has about 5,000 block designs!).

As for color scheme, my original thought was blues, greens, & whites. Now I am not sure I want to limit choices. This way it will be more of a sampler quilt and the individuality of each block's creator will show.

Please mail your completed block, 9"x 9" unfinished, to Allynn Riggs, 7683 E Costilla Blvd, Centennial, CO 80112-1211 no later than September 30, 2013. I will keep the membership informed of my "collections." In the meantime – GET BUSY!!

STIR THE BUCKET

Ron Counts and Kit Galvin had to evacuate their home on the west side of Colorado Springs during the Waldo Canyon fire. Fortunately, their neighborhood was spared.

David Glick, who has moved with his wife **Melody** to North Carolina, wrote, "Melody and I had a wonderful dinner with **Marie Armstrong**. She is an absolutely delightful person!"



EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2012-January 1, 2013, Stonewall Jackson Resort, Roanoke, WV. Check the website: www.danceholiday.net to register. (See the centerfold in this issue for more information.)

The Shaw/Folk Rendezvous, July 12-13 2013, The Outpost, Denver, CO.

Cumberland Dance Week, July 14-20, 2013. Watch the CDW Website www.cumberlanddanceweek.org for coming information about CDW 2013



FOUNDATION INFORMATION

Linda Bradford, 15127 W. 32nd Pl., Golden, 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, Board of Directors; Lew: Treasurer) (785) 539-6306;
ecocke@ksu.edu; _cocke@phys.ksu.edu.

Robert Fuller, 293 Stone Rd, Paris, KY 40361, (Board of Directors) (859) 362-3950; RJF727@aol.com

Anne Fuller, same address. (Secretary) ARFuller@aol.com

Nancy Kane, 2735 Slaterville Road, Brooktondale, NY 14817, (607)539-3096, nancykane@frontiernet.net

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; wmlitchman@yahoo.com.

LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE, Albuquerque, NM 87108. (505) 255-2661;
dfbauer@aol.com.

Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO, 80112 (Board of Directors) (303) 808-9724;
Allynn.Riggs@gmail.com

Lynn Schreiber, PO Box 32, Elsay, IL, 62028, (Board of Directors) (618) 374-2024; lynn.schreiber@gmail.com

Bob Tomlinson, President, 71628 Treadway Road, Martin's Ferry, OH 43935, bobtomoh@earthlink.net

The Lloyd Shaw Foundation
2924 Hickory Court
Manhattan, KS 66503

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Terpsichore Dance Holiday 2012

Terpsichore was the Greek Muse for “The Delight of Dance,” and Terpsichore Dance Holiday is 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.

Camp begins on December 27 with dinner followed by an evening dance. The next four days are filled with daytime classes in dance, crafts, and singing. 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!

For more information go to www.danceholiday.net



Terpsichore 2012 Registration Form

	Before 12/01	After 12/01	Your Cost
Adult—alone or with children in a standard room	\$590	\$610	
Suite Upgrade: Additional sitting room & kitchen	\$610	\$640	
Adjoining rooms: each is the cost of a standard room	Plus a surcharge of \$200		
Teens—ages 13-19	\$360	\$380	
Children ages 4-12	\$270	\$290	
Commuter Adult Meals & Activities	\$395	\$395	
SUBTOTAL			
Multiply by %6 Sales tax			
Add sales tax			
Subtract \$10 for each adult LSF member			
Total DUE			

The balance of all registration fees is due by December 1, 2012

Please note: The suite upgrade fee is in addition to a Standard Room rate. There is a limited number of suites available.

A child or teen must lodge with a paying adult in the room.

If you have any questions, please contact Gay Fifer – (412) 731-3436 or gayefifer@gmail.com

LLOYD SHAW FOUNDATION

ONLINE SERVICES

www.lloydshaw.org

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