



The American Dance Circle

June 2013

Volume 34, Number 2

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

My wife and I had been attending local modern western square dances for a number of years. Usually the square dance caller shared the stage with a couple of round dance cuers. I guess that is pretty typical across the nation. At that time both she and I really didn't care to participate...more lessons, etc. And quite honestly, I didn't sense the musicality of the dance when we tried a few. It seemed more emphasis was placed on proper execution and position than "dancing," and that is not to say that proper execution and position are not important. At that time in my life, after working 8 hours and commuting 3 ½ hours, I just wanted to dance.

A few years later Kathy and I attended our first LSF sponsored dance camp. It was, I believe, the 1995 Cumberland Dance Camp. One of the instructors, many of you will know, was Grant Logan. One of his contributions that year was Round Dance Instruction. We debated on whether to just skip that class and go back to our rooms for a snooze, but Kathy pointed out that we really liked the Scottish dance class he led earlier in the week. So somewhat reluctantly, I said OK. You know, sometimes it's just easier to go along.

Well, my eyes were opened. I don't even recall what dances we did, but what I do remember is how we were encouraged to dance with the music. It felt great. I was so glad we attended. Later, Grant explained that he is just the facilitator. Then it is up to us to take the cues and match them to the music...something that hadn't occurred to me before. He also pointed out that round dance was way more forgiving than square dancing, should you make a mistake. Most of the time, as long as you and your partner continue to advance counterclockwise around the floor, everyone else is too busy dancing to notice your mistake. This information, I carry with me every time Kathy and I come out to do a dance we haven't done for a while. A couple of years later I had the chance to dance at a workshop Enid and Lew were leading and I experienced the same joy of dancing that Grant had introduced Kathy and me to.

After we returned home from the camp Grant had taught at, we found a round dance club that met. We knew quite a few people in it from other dance groups we were in. Unfortunately, I had a regular conflict for that night, but we placed it on our "things to do" list. About eight or nine years later, the opportunity came up to reschedule my conflicting class. We started in the next class. I should mention that this club's round dance teacher had recently retired and a new teacher from Zanesville, OH was coming all the way to Wheeling, WV to teach. He and his wife were very supportive and their dance philosophy was so similar to our earlier exposure to round dance that I was surprised to find out they were not members of LSF.

Kathy and I continued to round dance until I started to develop several Morton's neuromas in the soles of my feet. After my recovery from several procedures, I look forward to rejoining the group. I am grateful to Grant, Enid, and Lew for opening this door to a new dance genre.

Well, the new *Sets in Order/Square Dance* magazine DVDs arrived at the CallerLab convention. As I understand, sales were quite successful. We had a fairly tight production schedule but if nothing went wrong, and we made it. Special thanks go out to Cal Campbell (again), Gardner Patton (again) and to Allynn and Bob Riggs for intervening in a shipping mix-up. We had contingencies in place, but fortunately we didn't need to use them. All's well that ends well, but I hope our next project is a little less stressful.

Speaking of stress, the Lloyd Shaw Foundation's, Cumberland Dance Week is just a few weeks away. The committee is hard at work with the final details, while this event has always opened doors for potential leaders, this year the committee and staff are again stepping up their efforts by offering several educational tracks. Please take a look at the exciting educational opportunities offered. I urge you to consider attending if you haven't in the past. The invitation is also extended to those we haven't seen for a while. All the information can be found online at www.lloydshaw.org. Online registration is also available, so it couldn't be easier. The best way to support the volunteer efforts of the committee members is through your attendance.

I'm going to stop now. I apologize for the length of last issue's column; it's just that I have so much to share with you, my friends. As always, I also invite your comments and concerns regarding the Lloyd Shaw Foundation, Inc. or American folk dancing in general. Please feel free to send me a note or email. My contact info is on the inside of the back cover page. Kathy and I extend our best wishes for a great summer full of dancing. We'll talk again, next time.

Bob

MORE DANCES WITH ORBITS

By David Millstone

A recent issue of *The American Dance Circle* included two contra dances ("Trip To Phan Reel" and "Venus and Mars") with an orbiting figure in which two dancers walk around the outside of the minor set while the other two are doing something in the center. Although that figure is not part of the traditional contra dance repertoire—you won't find an "orbit" in any dances called by Ralph Page, for example—the figure itself has a long history, and it is fascinating to see it reappear in new forms in recent years.

Thomas Bray's book of English country dances, published in 1699, contained twenty unusual compositions. Unlike the Playford books of that period, Bray's dances were choreographed as afterpieces for the theatre, with choreography designed to be interesting for a watching audience; the book may be the first such publication with bass lines written out for the music.

Rosamond's Pond Duple minor longways, proper
Thomas Bray, *Country Dances*, 1699

A1 1-4 First corners (1st man and 2nd woman) take right hands, then left, then each turn single right back to place while second corners orbit clockwise halfway round (1st woman dance down outside and across to the place of the 2nd man, and the 2nd man dance up and around into the 1st woman's place.)

5-8 Second corners (1st woman and 2nd man) take right, left, and turn single right while 1st man and 2nd woman orbit halfway to their corner's place. All are now progressed and improper.

A-2 1-8 Repeat all of A1 from new positions. All are now home again.

B1 1-4 First man and 2nd woman turn two-hands half-way, then tum single right into each other's places.

5-8 Second corners the same.

B2 1-4 Half poussette, 1st man and 2nd woman moving forward to start.

5-8 1st couple cross and meet below while 2nd couple lead up, the man crossing partner to progressed place.

Nearly three centuries later came this dance from England, also with an orbit figure. Fenterlarick is the dance that inspired Susan Kevra to create her Trip to Phan Reel, featured in *The American Dance Circle*.

Fenterlarick, by Joyce Walker (1977)

Duple minor contra, proper

Published in *The Staffordshire Silver Collection*

A1 1-8 First corners side (Cecil Sharp style, swirly siding); set and turn single.

A2 1-8 Second corners side; set and turn single.

B1 1-4 Women lead through the men and cast back

5-8 Men lead between the women and cast back

B2 9-16 Turn partner three quarters to make a line down the middle of the set; the two now in the middle (original 1st woman and 2nd man) turn right once and a half while the other two orbit halfway around the outside to meet partner and all turn partner by left hand turn in these progressed places.

Susan's Trip To Phan Reel followed Fenterlarick and introduced orbits to contemporary contra choreographers. Here are several examples:

Coleman's March, by Ted Crane

Contra, duple improper

A1 Long lines, forward and back

Men allemande left 1½

- A2 Partner balance and swing
- B1 Circle left once around
Partner gypsy by right shoulder halfway, women gypsy left once in center *while* men orbit clockwise halfway
- B2 Neighbor gypsy and swing

Coleman's is a nice introduction to orbits for a reasonably competent group of dancers. The following dance, from England, is more complex but provides an opportunity for all dancers to do the orbits.

Heavenly Bodies by Al Green

Contra, Becket formation

- A1 Circle left $\frac{3}{4}$, Pass thru, neighbor swing (face across)
- A2 Right & left thru, Circle left $\frac{3}{4}$ & make a wave (resist the temptation to balance!)
- B1 Partner RH turn $\frac{1}{2}$, men turn L 1x in center while women walk clockwise halfway round the outside (join RH with Neighbor in a momentary wave)
Neighbor RH turn $\frac{1}{2}$, women turn L 1x in center while men walk CW halfway round outside (join RH with Partner)
- B2 Partner Balance & swing

Teaching tip: It might be effective to ask dancers to line up in duple improper formation and start the teaching at B2. Ask men to face their neighbors; that's the direction they will start to walk for their orbit. Then ask the women to do their *allemande left*.

Of course, many squares include orbit-like figures where some dancers are moving around the outside of the square while others are doing something else in the center.

Shooting Stars

by Tom Hinds

Square (keeper)

- A1 Head couples right and left through (8)
Head ladies chain back (8)
- A2 Side couples pass through, turn right and promenade single file (gents follow partner), the lady round two and gent around one to lines-of-4 at the heads (8) ("she-he-he-she" lines)
Lines go forward and back (8)
- B1 Right-hand star at each side of the set (8)
Gents left hand star in the middle while ladies go single file clockwise on the outside, passing your partner once (8)
- B2 The next time you meet your partner, pull right into a grand right and left (8)
Swing partner at home (8)

NOTICE OF THE ANNUAL MEMBERSHIP MEETING OF THE LLOYD SHAW FOUNDATION

LSF members are encouraged to attend the annual membership meeting of the LSF, to be held Monday, July 15th at 1:00 PM at Cumberland Dance Camp near Nancy, KY. Members are also welcome to attend the Board meeting, which will follow.

NEWS FROM A NEW/OLD LSF MEMBER

Kira Heartsong

Many of you have known me by different names over the past 50 years: Nancy Rogers, Nann Manahan, Nancy Zartman, Nann Karen, Karen Utter, and finally, Kira Heartsong. I think THREE of those names appear in past ADC articles.

I started square/contra/round/folk dancing with Calico & Boots at the University of Colorado in 1963, and went to Spring Collegiate Fellowship Days with Mrs. Shaw and to the Shaw Fellowship cotillions every year while at CU. I joined the Lloyd Shaw Foundation in 1965 or 66, and continued to help plan and put on Collegiate Fellowships until the early 1980s. Mrs. Shaw invited me to come to the August Fellowship the summer of 1967, and it continued to be the highlight of my year from then until it ended. So I got to help develop the first elementary and special education dance kits, and I taught at early university workshops at CSU. In 1967, I catalogued and cross-indexed Mrs. Shaw's library. Calico & Boots got to represent the Cheyenne Mountain Dancers twice while I was their leader. How I loved spending time with Mrs. Shaw and other Fellowship leaders, dancing, in Mexico, and at Winter Pilgrimage!

Once the Shaw Fellowship ended, I taught sessions at the other Colorado Family Fellowship for 13 years, so I didn't get to RMDR. Eventually, I felt that I wasn't really a part of LSF activities anymore, so in 1996, I let my membership lapse. Calico & Boots was the first LSF group member and still belongs, so I continued to get news. Along the way I built three dance halls in Boulder County. The first was an effort to recreate the spirit we felt in La Semilla (the dance hall on Lloyd and Dorothy Shaw's property, and to my amazement, it worked pretty well!

Fifty years later, I still help lead Calico & Boots in performing old time squares & rounds similar to the Cheyenne

Mountain Dancers from whom they descended, as well as dancing and teaching with a similar group, High Country Dancers (you may have seen them at the National Square Dance Conventions or USA West). I also did a lot of Scandinavian, Scottish Country and contra dancing. For about ten years, I split my time between New Zealand & Colorado, so I danced Scottish there and American here. I currently live in the edge of the foothills northwest of Berthoud CO. I retired early in the mid-1990s after a mild brain injury, so now I dance and travel a lot.

I also dance with Colorado Dancers, led by Cal Campbell and Bob Riggs, and one day, Cal said to me, "We need an index for the *American Dance Circle*," and I came full circle. I have spent the last three months wandering through the history of the LSF, wanting to join discussions 20 years in the past, and grieving again over lost Fellowship friends. Hopefully, by the time you read this, the index will be completed (1979-2012), and in the hands of the LSF. It has truly been a labor of love—I have enjoyed it hugely, and have rejoined your ranks as a member. Perhaps you will see me at one of the dance camps soon – they sound wonderful!

A NEW RESOURCE FOR SCHOOL TEACHERS

By Cal Campbell

For the last ten years I've been working with public school teachers. This was done primarily through the National Dance Association (NDA) of the American Alliance of Health, Physical Education, Recreation and Dance (AAHPERD). I have put on numerous workshops and presentations at their national, district and State conventions.

One consistent request, from the teachers, has been for simple easy quick-to-teach dances that do not take them much time to prepare. These teachers usually do not have good PA systems so the dances must be able to be taught without the aid of a microphone. The dances need to be able to be done by

students that have difficulty moving in any direction except forward and back.

As I have done these workshops and presentations, I have been impressed with the need for dances that are much simpler than I have often presented. Dances I could teach quickly were often overwhelming for the teachers to teach. The reason is the few of teachers, of the present generation, have ever danced themselves and so they often struggle with simple movements that are easy for experienced dancers.

This means that the dance movements, in the dances they want, must be very basic, in most cases, not much more difficult than walking. The music needs to have a strong beat and be well phrased. The tunes need to be upbeat and with a lot of variety in the types of music presented.

As a result of the above requests, I have designed a starter dance program specifically for these novice dance teachers. I used a bare minimum number of instructional movements. In this case, only four square dance/contra movements and a few other directional commands.

The dances include big circles, contras, squares, solo, trios, etc. They are dances that could also be used in several other environments by churches, recreation leaders, camp counselors, scout leaders, etc.

All the music recommended is available as individual tunes in MP3 format from iTunes, Amazon, and the LSF. Every dance has several music recommendations that the teachers can listen to and then select one that fits their style and tastes.

The instruction book is named "Teaching New Dancers – Keep It Simple, Keep It Fun." It is published in e-book form. This makes the instructions available at a very low cost, i.e. \$2.99. It is presently available on IBooks, Amazon, Barnes and Nobel, Kobo, Diesel, Sony, and Smashwords. It can be reviewed at any of these sources. The Smashwords URL is <http://www.smashwords.com/books/view/291116>

My hope is to get this book and music into the hands of public school teachers and college professors as a starting point for dance education.

A CALL FOR QUILT SQUARES FOR OUR 50th ANNIVERSARY

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 2012, I was reminded 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 Fuller suggested a similar idea – perhaps 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, this is a CALL FOR SQUARES from the Foundation's membership or any who have participated in 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 November 2013 so I can complete the design and quilt it.

I would love to have the cornerstones of this project to be blocks depicting the four dance events sponsored over the years by the Foundation: Rocky Mountain Dance Roundup, Cumberland Dance Week, Terpsichore's Holiday, and Shaw Folk Rendezvous. I am challenging each of the camp directors to come up with a block design for their camp. If I don't receive a block for a specific event I will design one myself. 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" – leaving a ½-inch seam allowance and making 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. So far I have been informed that one is on the way and I am working on the two western event designs (RMDR & SFR). I would be delighted to get a few more.

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. I would like to have a 'scrapbook' with a photo of each block with its description or meaning attached. 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!). They don't have to be pieced. You can use applique, permanent fabric paints, fabric photos etc. Each of the camps could have a quilt block class or collection basket and then send them to me in one package. Call me at 303-808-9724 or e-mail me at Allynn.Riggs@gmail.com if you have any questions.

Please mail your completed block(s), 9"x 9" unfinished, to Allynn Riggs, 7683 E Costilla Blvd, Centennial, CO 80112-1211 no later than November 30, 2013. I have extended the deadline in hopes of receiving more blocks. I will keep the membership informed of my "collections." In the meantime—GET BUSY!!

BARBARA BUTENHOF

By Ed Butenhof

It is my sad duty to inform our old friends at the Lloyd Shaw Foundation that Barbara Jane Butenhof, my wife of 58 years, passed away on March 19, 2013—actually the day of our wedding anniversary.

She was diagnosed with terminal abdominal cancer only six weeks ago. Rather than choose a future of surgery, radiation, and chemo, she chose to leave this world under Hospice-like care at Kendal at Hanover, the continuing care facility where we have lived for the last ten years.

With medication, she did not suffer pain, except that of being unable to “do” for others any more the way she wanted. Seven other residents had to be recruited to carry on her various projects. She will be greatly missed by all who knew her.

She was born in 1927 in Schenectady, NY and graduated from Keuka College in Penn Yan, NY. A seminal experience while in college was a summer she spent as a counselor at Rabbit Hollow off the Appalachian Trail in New Hampshire—a summer camp for inner-city black youngsters in New York City. She worked as a professional Girl Scout in New London, Connecticut for several years after graduation.

Returning to Schenectady in 1953, she met me. We married in 1955 and moved to Rochester, New York, where she worked at raising three boys and at a wide variety of volunteer work.

She led a black Girl Scout troop in the inner city of Rochester at a time of great racial tension in that city. She was fearless in devotion to “her girls.” Her long association with Girl Scouting brought her a Thanks Award and a 50-Year Service recognition.

After my retirement we moved to Hendersonville in the mountains of North Carolina for twelve years and finally to Kendal at Hanover in New Hampshire for ten more years

Best wishes to all of you who love dancing as we did,
and especially those who have contributed so much for so long
to the Lloyd Shaw Foundation.

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NEWS ABOUT TERPSICHORE'S HOLIDAY 2013

By Bill Wellington

Fresh from a very successful Terpsichore 2012, we are working hard to make sure that our upcoming gathering is just as good, or even better! Last year we had such a robust registration that we had to come up with some creative housing solutions, and, thanks to Gaye Fifer, everyone was accommodated. This year we have secured more rooms from the resort for our time there, so we'll have plenty of space for everybody.

The staff for Terpsichore 2013 will include some new faces as well as some old favorites. Joining us for the first time will be The Cosmic Otters, a wonderful dance band from Chicago. The Otters will be playing for English as well as contras. We will also be joined by Elise Witt, a singer and song leader of great renown, and her partner, Mick Kinney, a fantastic multi-instrumentalist. Finally, we are very excited to have Megan Hicks joining us. Megan is a gifted storyteller who often incorporates Origami into her stories in a process she refers to as "Folding Under Pressure."

Coming back to complete our staff will be Seth Tepfer, caller and dance writer extraordinaire. Seth wowed us last year with his great dances and great spirit. Also coming back to play for us will be Steve Hickman, John Devine, and T. J. Johnson, who will play for swing and contra dances. Steve, as always, will regale us with his amazing hambone skills, John will charm us with his beautiful singing, and T. J. will be T. J. Ruth Pershing will also be back to teach clogging, and we are counting on her bringing her amazingly talented sons, Galen, Jared, and Asher. Renee Brachfeld is coming back this year to reclaim her role as official camp juggler. Delaura Padovan, Leslie Milbourne, and Gaye Fifer will also be with us.

Now is a good time to mark December 27 through January 1 on your calendar to make sure you will be able to join us for our wonderful winter dance holiday. It's true that more than half of our campers return each year, but we always welcome new folks, especially those who like singing, dancing, eating great food, and enjoying great company!

Here are some websites for our new staff:

<http://thecosmicotters.com/>

<http://elisewitt.com/web/>

<http://www.myspace.com/mickkinney>

<http://www.meganhicks.com/>

Donna's Doin' **By Mitch Pingle**

Here is contra that Mitch shared with us at the Shaw/Folk Rendezvous last summer.

Duple Improper

- A1 Partner dos a dos
2s swing
- A2 1s swing
Turn neighbor $\frac{3}{4}$ by the L to an ocean wave and balance
- B1 Ladies turn $\frac{1}{4}$ by the right and hey for four
- B2 Ladies chain over and back

THE LSF SCHOLARSHIPS

Thanks to the generosity of many, the LSF has a number of endowed scholarships that help people attend LSF events each year.

One of the first scholarships to come to the LSF was in honor of Edna Mae Liden, a longtime round dance (or pattern dance) leader in Seattle. When she finally retired, those in her club dedicated the group's remaining funds to the LSF. Her scholarship specifies that recipients should have an interest in round dancing and should help carry on the dance form.

As general funds accumulated in the LSF coffers, the board of directors voted to set \$10,000 aside as scholarship funds in honor of Dorothy Stott Shaw. She was a poet and a beloved leader who carried on her husband's work after he died in 1958. She was at the heart of the creation of the Lloyd Shaw Foundation.

Another substantial endowment was given by Diane Ortner in memory of her husband Patrick Ortner. He was a fine musician who excelled in playing a number of instruments, especially the mandolin, and played for the Missouri Town Dancers, among other groups.

Yet another scholarship fund was established for Lee Ticknor by his friends and dancers in Virginia. When his wife Gail later passed away, one of their dancers and friends, Irene Sarnelle, saw to it that additional funds were added to honor Gail as well. The Ticknors were beloved teachers of English country dancing.

The latest scholarship endowment came in 2011 as a bequest from Don Obee, son-in-law of Lloyd and Dorothy Shaw, and one of the first presidents for the Lloyd Shaw Foundation. He was Head of the Division of Life Sciences at Boise State

University, a leading environmentalist, and a fine caller and dancer.

All of these funds are kept as endowment funds with the accrued interest used each year for scholarships, largely for attendance at Terpsichore's Holiday and Cumberland Dance Camp.

STIR THE BUCKET

Rusty and Lovetta Wright's granddaughters, **Kimberly** and **Cheryl Cline**, who have attended RMDR since they were small, are graduating from high school this spring. Both plan to attend Western New Mexico State University in Silver City. Kimberly plans to enter the nursing program, and Cheryl will study to teach at the secondary level.

Erica Johnson and **Meagan Schipanski**, also long-time attendees of RMDR as well as daughters of Lew and Enid Cocke and great granddaughters of Lloyd and Dorothy Shaw, are moving up to new positions. **Erica**, who has been chair of the English Department at Wagner College, located on Staten Island, will become chair of the English Department at Pace University, located in Lower Manhattan. The beauty of living in New York City is that she can change jobs without having to move from the family home in Brooklyn. Indeed she will have a shorter commute to her new job. **Meagan**, who is completing a post-doctoral fellowship at Penn State, is taking a faculty position in the Department of Soil and Crop Sciences at Colorado State University, in Fort Collins. Her parents are thrilled that she and her family will be within a day's drive of Manhattan, KS, not to mention their summer home in Divide, west of Colorado Springs.

EVENTS OF NOTE

Albuquerque Folk Festival, June 1, 2013, at the Albuquerque Balloon Fiesta Park, Featuring many types of music and Balkan, Celtic, Contra, English, Family, International, and Israeli folk dancing. The evening contra dance will be called by Delaura Padovan (who will be with us at Terpsichore's Holiday in December. Camping and jamming from May 30 to June 2. www.albuquerque.com

62nd National Square Dance Convention, June 26-29, 2013, Cox Convention Center, Oklahoma City, OK.
www.62nsdc.com

Shaw/folk Reunion, July 12-13, 2013 at the Outpost, Denver, CO. Contreras, rounds, squares, triplets, grand circles, folk, etc. plus evening party and singing. Plan to spend the weekend in Colorado, dancing with your friends. More information in the next issue.

Cumberland Dance Week, July 14-20, 2013, near Nancy, KY. Featuring Bill and Kris Litchman, Bob Tomlinson, Drake Meadow and Diane Silver. See the centerfold in this issue for more information and the registration form.
www.cumberlanddanceweek.org

Annual Meeting of the Lloyd Shaw Foundation
1:00 PM, Monday, August 15, 2013, Cumberland Dance Camp, Nancy, KY

Terpsichore's Holiday, December 27-January 1, 2014, Stonewall Jackson Resort, Roanoke, WV. Check the Website: www.danceholiday.net

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As a tribute to the life and work of Bob Osgood, the Lloyd Shaw Foundation is proud to present to its membership an opportunity to be among the first to purchase this Memorial DVD set containing the most complete assembly of the Sets in Order and Square Dance magazines available.

Only \$20.00 plus \$5.00 postage and handling

Name: _____

Address: _____

City, State, Zip: _____

Send a check for \$25.00 **made out to the Lloyd Shaw Foundation** and the above information and to:
Bob Tomlinson
71628 Treadway Rd.
Martins Ferry, OH 43935-9711

Order now and reserve your copy. Be among the first to enjoy searching through the pages of the magazine that was instrumental in shaping the early American Square Dance scene.

This summer, join the Lloyd Shaw Foundation at

Cumberland Dance Week 2013



July 14 – 20, 2013
Nancy, Kentucky

Join us for six days and nights of music and dance in beautiful, south central Kentucky. Your registration includes all meals from Sunday evening to Saturday morning; air-conditioned, hotel-style residence rooms with private bath; and all workshops and dances.

Staff

Diane Silver
Bill Litchman
Kris Litchman
Laura Light
George Paul
Al White
Alice White
Eric Schedler
Bob Tomlinson
Ruth Pershing
Hazel Jodock
Beth Harvey
Tim James

... and more!

www.CumberlandDanceWeek.org

What is Cumberland Dance Week?

Cumberland Dance Week (CDW) is an all-inclusive music and dance event on the Cumberland plateau in south central Kentucky. It is a truly unique experience, creating a community of dancers and musicians of all ages and providing a nurturing environment in which to learn, share, and grow. Dancing, singing, story-telling, music-making, laughing—all are a part of daily life at camp.

Age-appropriate classes are offered during the morning, afternoon, and evening for children, teens, and adults. Live music is featured throughout the daily schedule. Three times a day, everyone comes together to share dance and music in the tradition of our ancestors. During the evening dance, parents enjoy themselves while their children are tucked away in bed, with staff monitoring the halls.

What goes on at CDW?

Adults & Teens choose from a variety of exciting dance and nondance classes: contra, English, squares, callers workshops, clogging, waltz, swing, rapper, crafts, yoga, etc.

Children (5-8) & Youth (9-12) activities include nature walk, traditional games, crafts, ritual dance, and singing games.

Wee Tots (4 and under) enjoy singing games, outdoor play, gardening, arts & crafts, and more.

Location

The Lake Cumberland 4-H Center is a spacious, modern facility remotely located near Nancy, Kentucky. Two wooden dance floors, classrooms, residence rooms, dining hall, large covered porch with rockers, **and** a cozy fireside lobby with areas for fellowship, relaxation, & impromptu jam sessions are all located under one roof. Residence rooms provide hotel style accommodations with air conditioning and private baths. Parents feel comfortable knowing this is a safe environment for their children. WiFi internet is available in central areas.

For more information or to register, visit CumberlandDanceWeek.org, email registrar@CumberlandDanceWeek.org, or call 888-913-6013.

Scholarships are available. See website for details.

Registration - CDW 2013

Register online at CumberlandDanceWeek.org or use the form below. This form is for one room. Most rooms accommodate up to 4 people. Larger groups should contact the registrar for accommodation options and pricing. Single-occupancy rooms cannot be guaranteed. Contact registrar for roommate requests.

Enter names as you want them to appear on ID badges.

Sex
(M / F) **LSF**
Member?

Adult: _____

Adult: _____

Sex **Age**

Youth: _____

Youth: _____

(attach additional page if needed)

Address: _____

City, State, Zip: _____

Phone: _____

Email: _____

Reserve vegetarian meals for these campers: _____

Cost

Includes tuition, lodging (1 room), all meals from Sunday supper to Saturday breakfast.

Age / Occupancy	Fee	#	Persons	=	Cost
Ages 3 & under	\$99	x	_____	= \$	_____
Ages 4-12	\$275	x	_____	= \$	_____
Ages 13-17	\$325	x	_____	= \$	_____
Adult (2+ adults in a room)	\$725	x	_____	= \$	_____
Adult (1 adult in room)	\$925			= \$	_____
LSF Member Discount (per adult; 2 max.)	-\$25	x	_____	= \$	_____
Total					\$ _____

Examples: 1 adult & 1 child aged 8 pay \$925 + \$275; 2 adults & 1 child aged 8 pay \$725 + \$725 + \$275.

I would like to apply for a work scholarship. (See website for details.)

Names of those applying: _____

Submit a deposit of \$100 per person (for campers ages 4 and up). Balance due July 1, 2013.

Make check payable to "LSF Cumberland" and mail to: **CDW Registrar, 359 Triborough Hollow, Lawrenceville, GA 30044.**

Refund policy: Except in the case of an emergency, \$50 deductible for cancellation after June 1st, redeemable within one year at any Lloyd Shaw Foundation event.