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A Quarterly Publication  
of the  
Lloyd Shaw Foundation

**The  
American  
Dance Circle**

**JUNE 2001**

**Volume 22, 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 Form elsewhere in this issue.)

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

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

## PUBLICATION INFORMATION

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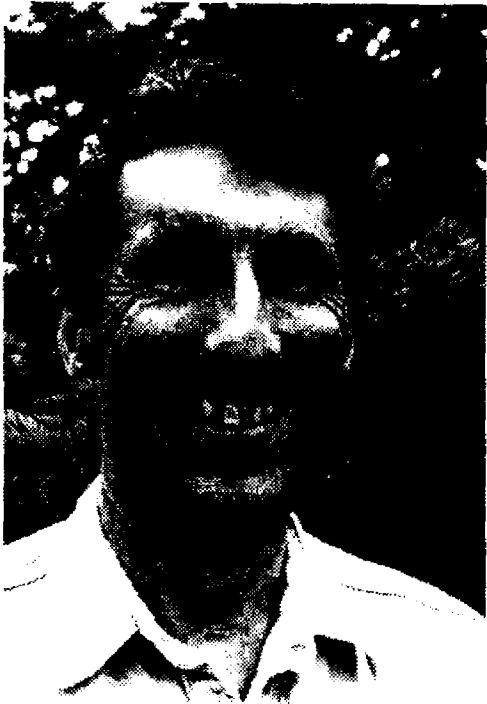
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**Full page -- \$ 60    Half page -- \$ 30**

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## **LETTER FROM THE PRESIDENT**

Again, we come to the end of an era. A short while ago, we all learned of the death of Dena Fresh, dancer, teacher, and extraordinary individual. She was a delightful person, full of fun and extremely enjoyable to watch and hear as she taught the many round she wrote. With her husband, Elwyn, they portrayed the epitome of good dancing and fun. It was a joy to know her and learn from her. We will miss her greatly.

I think of her and the dances she wrote (Edelweiss, Today, and so many others) which have stood the test of time. Those dances were fun to do then and they are still fun to do now. That quality of dance choreography is not always easy to find. Her standard is a mark to which all of us can aspire.

My great hope is that all of us as members of the Foundation will want to help keep this sort of dancing alive and well, enjoyed by many. All forms of folk dancing have waves of popularity which come and go. Round dancing is on the wane (as is square dancing) but let's not be disheartened by that. New generations come along all the time and these new minds can take what we have, mold it to their needs and let it grow in a new and different direction.

It is also time to offer our thanks to our most devoted editor-in-chief, Diane Ortner, who has determined that she needs to move along in a new and different direction. She has carried the ADC banner for many years past and has added greatly to the quality of the publication.

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I, for one, have gained a lot from her as have we all. Diane will be moving to a new location and starting life anew with new goals and ambitions. We have been the beneficiary of her enthusiasm for so many years that it may seem that she has been here forever (perhaps to her as well!). We owe a great debt of thanks to her for her work with the ADC (and in so many other areas of the LSF). Thanks to you, Diane, for all you have done for American dance and the Lloyd Shaw Foundation.

We are again embarking on a glorious new summer of dance. There are dance camps sprouting up everywhere and I hope that you will take advantage of them by coming to dance and share the experience. The Foundation is offering two excellent camps, one in Colorado and the other in Kentucky. Both have plans to entertain and educate which can't be beaten anywhere in the world. Rocky Mountain Dance Roundup is moving back to La Foret north of Colorado Springs again. It is a wonderful location with a good dance floor, beauty of place and wonderful views of Pike's Peak. It is a great place to bring children because they have many, many acres of forest-land in which to run free. Not only that, but there is a great program for the children which will make it a good experience for them. The dancing will be outstanding as well so please don't pass this one by!

Cumberland Camp this summer will be a festival of enjoyment. In this case, we are always astounded at the great working relationship that the organizing committee has with diverse people from all over the eastern half of the US working together, primarily by email, to put together a wonderful inter-generational program of dance, song, crafts, story-telling, and many other interesting subjects. It is a great camp, the best in the region, and you are invited to come and participate. Again, the location can't be beat, trees, grass, a lake close-by, great hospitality, and wonderful dance floors. High quality live music will also grace this camp (again) and it is at a time when you can attend both camps without conflict. Come dance with us!

## **NOTICE OF ANNUAL MEETINGS**

**The annual meeting of the membership of the Lloyd Shaw Foundation will be held at the Camp La Foret near Colorado Springs Colorado, on Wednesday, July 4, 2001, starting at 1:30 PM. All members are urged to attend.**

## **LINES ABOUT SQUARES**

**by Dick Pasvolsky**

This is the fourth and last article in a series on the Kentucky Running Set.

In the March, 2001, issue of the *American Dance Circle*, I featured a figure which Stew Shacklette, in his video on the Kentucky Running Set, calls "Wind up the Ball of Yarn: and Cecil Sharp, in the "Set Running" section of his *Country Dance Book* (published originally in 1918 and revised in 1930), called "Kreely Kranky." ADC co-editor Diane Ortner wrote to tell me that she has, for many years, been using in her programs a similar dance called "The Thread Follows the Needle," which she remembers having learned at a Lloyd Shaw Foundation workshop in Albuquerque in about 1972 and also found in a book of singing games published in the early 1900's. As I read Diane's letter, I recalled having seen that dance described in the LSF manual *Dance for Elementary School* among the dances recommended for first graders. My wife, Jo Anne, a former early childhood teacher, was quite sure that she had in her own library the book to which Diane had referred. Within a few minutes, both books had been located. I was reminded that the dance is not only described in the manual but is also recorded on Lloyd Shaw record #E-4. The book is called *Singing Games for Children*, by Hamlin and Guessford.

The Thread Follows the Needle is very similar to Kreely Kranky and Wind Up the Ball of Yarn with two distinct differences. The formation for the former is a straight line, hands joined, all facing the same direction. After completing the action, all are facing the opposite direction. The latter dances start in circles (usually of four couples) and end in circles with all dancers facing right in single file.

Square dancers have been using a similar figure for many years. Simply called "Thread the Needle," the figure was very popular during the late forties and early fifties. In the June, 1999, issue of the ADC, I described some of the figures that I had used in a program on the history of square dancing that I had presented, with dancers, to the Callers Council of New Jersey and ended my recounting of the program with "The big finish? Thread the Needle and a big bow at the end of it, of course!"

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The words to The Thread Follows the Needle are the same in both the Lloyd Shaw manual and the singing games book. They are:

The thread follows the needle,  
The thread follows the needle,  
In and out the needle goes,  
As mother mends the children's clothes.

The directions are as follows: Children form a line side by side and join hands. The child at one end is the needle and the one at the other end is the knot. The children between the two form the thread. The knot should turn, without releasing hands, to face the other direction, crossing his/her free arm over the other. The needle, with his/her free arm and hand extended and index finger pointed, to imitate a needle, leads the thread to the knot and under the arched hands of the two end children, forming a stitch. The needle then continues to make stitches with all of the remaining children. At the finish, all children, including the needle, are facing the opposite direction from which they started with arms crossed in front of them. At a signal, the children raise their arms and turn under them, thus unraveling the stitches, trying not to break the thread. The signal that editor Ortnier uses is the word "Rip!" I like that. It adds a little excitement to a fun game (or dance)..

The Thread the Needle that square dancers have used is defined in Bill Burleson's *The Square Dancing Encyclopedia* as: From a circle, designated couple will go thru an arch made by opposite couple (the couple directly across from them in the circle), release hands, with men turning left and ladies right (opposite couple now has arms crossed and will be facing out.) Leaders then lead those behind them around and through the next arch in their set, and continue to do so until all dancers have arms crossed and are facing out. As the leaders duck through the last arches in the set, they complete the figure by continuing to turn until they are facing out and then crossing their free hands in front of them to rejoin hands with their original partners.

The caller usually designates the couple who is to do the "threading," i.e., "Couple one thread the needle," or "Couple one go down the middle and thread the needle." After the dancers have completed the figure and are facing "sunny side out," the caller may call "all bow," then all raise  
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arms and turn under their own arms to reform their circles or squares.

To wind up (no pun intended) this series of articles on Running Set or Set Running, as it is called in Sharp's manual, I have selected two very similar figures, "Swing Three" and "Shoot the Owl."

Sharp's calls and directions for Swing Three:

The calls:

1. Partner left and swing three.
2. Meet your partner with left hand swing
3. Partner follow three by six. (Repeat)
4. Do-si-do-Home Swing-Promenade.

The directions:

1. First man turns his partner, left hands joined, leaves her alone and goes to second couple with whom he joins hands to make a circle of three, and they circle once around in place.

2. First man returns to his partner and turns her with left hands joined.

3. First man goes to third couple, while first lady goes to second couple, and both sets of three circle in place. Repeat: First man and first lady join left hands and turn again; then he goes to fourth couple, she to third couple, and both circle three again. First couple turn with left hands again. First lady circles three with fourth couple.

4. First and last couple make a circle of four and execute Do-si-do. All Home Swing and Promenade.

Shoot the Owl was a forerunner of Pop Goes the Weasel, which was popular during the 1940's and is still used occasionally for one-night stands. Sharp's calls and directions for Shoot the Owl:

The calls:

1. Partner left and Shoot the Owl.
2. Partner follow and three by six.  
(Shoot that owl and kill it dead.)
3. Do-si-Home Swing-Promenade.

The directions:

1. Follow the same action as for Swing Three, with added feature that instead of first two circling entirely around, they circle half way, then the second couple raise inside hands and "pop" the first man under the arch (toward the center of the set.) He turns his partner as in Swing Three.

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2. She Shoots the Owl with couple two while he goes to couple three, and so on around.

3. Do-si-do with the last couple as above. All Home Swing and Promenade. Each couple repeats.

Comments:

The similarities between the singing game Kreely Kranky and Stew Shacklette's Running Set figure Wind up the Ball of Yarn and between the singing game The Thread Follows the Needle and the square dance figure Thread the Needle are reminiscent of the period in history when leading clergy were very much opposed to dancing. Many of the dances that were later to become square dances were created as play party games or singing games.

Shacklette's video on The Running Set can be purchased from the Lloyd Shaw Foundation's Educational Resources Division.

For definitions of Home Swing and Do-si-do, please refer to the first article in this series, ADC, March, 2000.

#### References

Burleson, Bill, *The Square Dancing Encyclopedia*, Minerva, Ohio, 1970, No. 151.

Hamlin, Alice P. and Margaret G. Guessford, *Singing Games for Children*, the Willis Music Co., Cincinnati, Ohio, MCMXLI, pp. 32-33.

Lloyd Shaw Foundation, *Dance for Elementary School manual*, 1981, p. 40.

## **BOARD NOMINATIONS**

The nominating committee members, Gail Ticknor, Barbara Johnston, and Caroline Barham, present the following slate of candidates for three openings on the board of the Lloyd Shaw Foundation, 2001-02: Marie Armstrong of Oak Ridge, North Carolina, David Glick of Novi, Michigan, Celeste Gryniewicz of Tinley Park, Illinois, Irene Sarnelle of Staunton, Virginia, and DeWayne Young of Blackfoot, Idaho.

## **DENA FRESH**

A major figure in American dance and a dear friend of Lloyd and Dorothy Shaw and the LSF has passed away. Dena Fresh died of complications from pneumonia in Lee's Summit, MO, on February 23, 2001. She was 88.

Dena grew up in Colorado Springs and attended Cheyenne School. At the time she was a high school student, the focus was still on international folk dance, but she stayed in touch with Lloyd and Dorothy Shaw and shared their growing interest in traditional American folk dance. Her love of dance extended to other areas, and she developed a broad background studying ballet and modern dance at the Perry Mansfield School of the Performing Arts in Steamboat Springs.

Dena and her husband and wonderful dance partner Elwyn lived in Mission, KS and then for many years in Wichita. Wherever Dena went, she made dance happen. She created the Wichita Dance Assembly and had many couples dancing the round dances that she loved. After retirement, she and Elwyn moved to Bella Vista, Arkansas, where Dena once again made dancers of her neighbors and organized an elegant annual Dogwood Ball.

Dena's creative record included over 140 different kinds of dances choreographed, including squares and quadrilles as well as round dances. She published articles and served on the teaching staff at workshops at four different universities. She served as an officer on various local, state, and national organizations. She and Elwyn were founding members of the Lloyd Shaw Foundation, and Elwyn served on the first board of directors.

Dena was a great choreographer. Her dances flowed seamlessly, and they fit the music. In a Dena dance the old cliché, "the music will tell you what to do," was absolutely true. Her choreography fit the tune so well that the next movement was obvious and right. Her dances are certainly among the ones most often taught at Foundation events.

Perhaps the greatest tribute to her choreographic genius is the fact that Dena's "Edelweiss" is entering the realm of folk dance. At Terpsichore's Holiday and the Cumberland Camp, where many participants do not come with a background in round dancing, they nonetheless

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dance Edelweiss beautifully on the last night. I have always thought of Dena on those nights and wished she could see the floor full of new round dancers discovering the beauty and romance of her dance.

Dena was also a superb teacher, lucid and succinct, making her dance as clear to a floor of dancers as it was in her own well-ordered mind. We loved her wry, self-deprecating sense of humor. She was a wonderful clown who could give us hilarious demonstrations of what NOT to do. When we used to have a stunt night, Dena participated with zest in the crazy games and skits that people dreamed up. When I last saw her a year or two ago after she and Elwyn moved to Lee's Summit, there was still the same dear wit and flair.

Dena's legacy to the dance world is enormous. We remember her with love and deep gratitude.

Our hearts are with Elwyn, their two sons, and their families.

- Enid Cocke

The first time I saw Dena Fresh was during the first square dance pageant which was held in Denver during the National Square Dance Convention in 1959. I was in college and the Aggie Haylofter Exhibition Team was dancing the part of the Royal Lancers. We were on the edge of the floor waiting our turn to perform.

Dena and Elwyn danced the Waltz Minuet to the *Minuet* from *Gods Go A-Begging* by G. F. Handel. Just the two of them were on the huge floor lit by four spotlights. The music was playing from big overhead speakers and started out with a stately beginning that boomed throughout the hall. I can still remember the tune. It's a good thing because I've looked for a recording of it in vain for many years.

Dena wore an elegant colonial dress with a full hoop skirt and a huge white wig curled on top of her head. Long white gloves came well above her elbows and high top button shoes were just visible beneath the long dress. Elwyn was dressed in a cut away swallow tail coat, the tight pants they wore in those days, silk stockings, buckle shoes and a white powdered wig. There was fine lace and braid

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everywhere on both costumes.

I can remember watching the two of them dance the precise movements of the minuet and was impressed by the deep love they obviously had for each other. The spotlights projected four shadows on the floor as they moved around each other. Their costumes glittered in the lights and way above their heads a giant gold colored nugget gleamed dimly. I can remember thinking I had never seen anything so beautiful before.

Later, when we came to the Lloyd Shaw Fellowship, I was in complete awe of Dena and she was so patient with Judy and me. We were just awkward kids right out of college. Dena not only taught a dance, she taught you how to move gracefully. As she would perform the various steps she would demonstrate how you should turn your head or place and arm and create the perfect curved line along the torso and legs. We could never duplicate the actions, but she made us understand that a good dance was much more than just steps to music.

Over the years Judy and I were fortunate to spend quite a bit of time as their students and finally friends. We took every opportunity to visit with them and try and adsorb some of the knowledge they had to give. They were always very humble about their talents and very willing to share their knowledge. It was a very rare gift and I wish more people could have experienced it.

I loved to hear her teach and most of what I now use in teaching, particularly the waltz, are direct quotes from Dena. Each of the dances Dena composed told a story to go along with the music. When you dance Dena's version of Today or Edelweiss you can feel the words of the tune in the movements of the dance. That's why they are so timeless.

- Cal Campbell

*Editor's note: The beautiful Minuet mentioned by Cal is the one that is used in the LSF's Fred Bergin recording of the Minuet that was put together as a package with Market Lass, the Mazurka, and Doubtful Shepherd -- LS 108/109/110.*

# CONVERSATIONS ABOUT CONTRAS

by Glen Nickerson

Ralph Page has been quoted as saying, in effect, that anyone should be able to dance the active dancers' role because the caller tells them what to do, but that the inactive dancers have to think and be able to do the counterpart of the command to the actives. For example, if the command to the actives is to SWING the One Below, the inactives below must be prepared to swing with the active dancer. Also, some dances at times require dancers to be in certain positions at the head or the foot of the set to make the dance "work." It is not always sufficient for the dancers at the ends to just stand waiting for the next full sequence to begin. And, there are dances that require dancers to be in one position at the beginning and in another part-way through the sequence. This positioning at the ends has become known as "end effects." Becket formation dances, where there may be no designation of actives/inactives, may also (and usually do) have end effects.

Let us take a look at such a dance; here is

## EXIT 28

**Choreographer: Allan Brozek**

**Formation: Becket**

- A1 8 With the opposite couple, CIRCLE LEFT 3/4 & PASS THRU  
8 With the new corner(neighbor), TURN BY THE LEFT & GO  
BACK to the original corner
- A2 16 With that one, BALANCE & SWING  
[face diagonally right]
- B1 8 Ladies CHAIN DIAGONALLY RIGHT [over only]  
8 Lines GO FORWARD & BACK
- B2 8 With the opposite couple, LEFT HAND STAR [4 hands]  
8 With your own partner, SWING  
[face a new couple across]

Assume the set has an even number of couples so that each couple begins opposite another. After the Pass Thru in A1, the couples facing out at the ends should turn a ghost corner by the left and go back to face the original corner (call this effect #1). Turning the ghost helps those

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dancers keep in time with the music and is equivalent to a simple U-turn back - they should not cross over at this point. If they do, dancers of the same sex will be facing for the A2 Balance & Swing. Then in the B2 LH Star, the end men will find their partner behind them in the Star for the Partner Swing. The end couples then become neutral and face down or up the set, lady on the man's right.

On the 2nd, 4th, etc., sequences, the end couples stand ready for the A1 Turn and effect #1. They next get into action on the B1 diagonal chain, the lady joining in on the chain and the man staying at the end until the partner Swing (call this effect #2). Note that the other lady will be coming from the end lady's left.

If there is an uneven number of couples in the set, the end effects are similar but occur in alternate sequences at opposite ends of the set. To begin, the extra couple at the foot faces up the set, lady on the right. After the A1 Pass Thru by the others, the foot couple is ready for the Turn By The Left and effect #1. Next, the couple that ends facing out at the head of the set must turn back in place to be ready for the A2 Balance & Swing. After the A2 Swing, the couple at the foot is ready for the diagonal Chain (effect #2). After the B2 partner Swing, one couple is by themselves at the head of the set; they must stand improper, facing down. After the next A2 corner Swing by the others, they are ready for the diagonal Chain (effect #2).

Note that after the A1 Circle Left  $\frac{3}{4}$ , the dancers are opposite their partner in the lines until the diagonal Chain, and then get back into Becket formation with the B2 partner Swing. Except for the end couples (as stated above) one's partner will be coming from an adjacent Star and will be in the same line. Once the dancers understand the need for their positioning, this dance is highly satisfying.

End effects can occur in any dance and may vary in complexity from one dance to another. To paraphrase Ralph Page, all dancers, and particularly those designated as inactives, must be aware of the end effects and be ready to position themselves as necessary during the dance, be ready to dance when needed, and to become active at the proper time.

## **PATTER CALLING WORKSHOP**

**by Donna Bauer**

A Lloyd Shaw Foundation sponsored Patter Calling Workshop will be held at the Dance Center, 5506 Coal Avenue, SE, Albuquerque, New Mexico, on November 9-10, 2001. The event will begin with a workshop from 7 to 9 PM on Friday and will end with an evening dance on Saturday.

The calling of traditional dance is an important concern of the Lloyd Shaw Foundation, and this workshop had been developed in response to the perception that this particular skill is becoming a dying art form. Here is a once-in-a-lifetime opportunity to learn about and practice patter calling with two of the worlds best practioners of the art, Bill Litchman and John Bradford.

Bill began calling squares with the University of Colorado exhibition team, Calico and Boots, in 1957, mentored by Gib Gilbert. He calls a variety of traditional dances (squares, contras, couple dances, mixers, quadrilles, English country dance) and teaches dance leaders as well as dancers at folk festivals, camps, and workshops around the United States and Europe. Bill has recently issued a CD featuring his calling of traditional dances. He has long served as dance archivist for the Lloyd Shaw Foundaton and is currently president of the foundation. Other dance-related activities include playing clarinet with dance bands and teaching exhibition groups. Bill, a retired chemistry professor and active professional genealogist, lives with his wife, Kris, in Albuquerque.

John Bradford has a 55 year history of dancing and calling traditional square dances. He began calling soon after high school and is a founding member and former treasurer of the Lloyd Shaw Foundation. John, his mother, Mary Jo, and Dorothy Shaw, organized and conducted the first workshops for teachers and dance leaders at Colorado State University. They were also involved in developing the elementary, secondary, and recreational Lloyd Shaw Foundation dance kits for schools and recreational leaders. John and Gib Gilbert jointly called for a traditional dance group in Denver for many years, and both participated in dance leadership for the Folk Fellowship summer dance week in Colorado.

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

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

## **SHALL WE DANCE?**

**by Rose Ann Makowski**

My nephew, Kasey, was nine years old and I was fifty the first summer we attended Cumberland Dance Camp. For six days, we shared a room, meals, and the excitement of music and dance. Kasey was enrolled in the children's dance classes while I participated in adult classes. We both learned contra, square, and folk dances, and dance etiquette with our peers. In the evening, we danced and practiced together at the inter-generational portion of the program. At the end of a tiring physical day, we would share three things we learned or enjoyed. What a rewarding, positive time we had sharing with one another!

Kasey is now 14 and has attended several dance camps with me. As a teenager, he is an accomplished dancer. He genuinely loves dancing with adults and peers and also likes to perform.

Cumberland Dance Camp is a tradition we both look forward to each summer. Kasey has "grown up" at camp and has developed a love for dance and music. He has made many friends and has developed a life long leisure skill which he can practice as an adult.

Me? I have had the rewarding opportunity to connect and bond with my nephew in a way we never had before our Cumberland Dance Camp experience. Wouldn't you like to share such a positive bonding experience with a special young person in your life? Cumberland Dance Camp provides that opportunity.

## **Patter Calling Workshop**

**Sponsored by the Lloyd Shaw Foundation**

**Leaders: Bill Litchman and John Bradford**

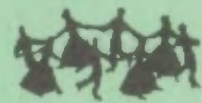
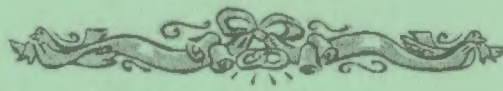
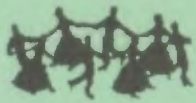
**November 9<sup>th</sup> and 10<sup>th</sup>**

**Lloyd Shaw Dance Center**

**Albuquerque, New Mexico**

**Workshop Fees: \$35.00 before October 1, 2001  
\$40.00 after October 1, 2001**

**Information and registration: Donna Bauer,  
[dfbauer@aol.com](mailto:dfbauer@aol.com) (505) 345-8041, 461 Cordova  
NW, Albuquerque, NM 87107  
<http://www.lloydshaw.org>**



Lloyd Shaw Foundation's 24<sup>th</sup> Annual

## ROCKY MOUNTAIN DANCE ROUNDUP

July 1-7, 2001

La Foret, Colorado Springs, CO

Featuring

**Bill Litchman**

**Rusty Wright**

**DeWayne Young**

Novice and Experienced Dance classes and workshops: **Contra, Folk, Squares, Rounds** plus **English, Scottish, Ballroom, Swing** and other interest sessions.

Children's program including dance, crafts, novice dance band, outdoor activities, swimming, and leadership opportunities will be provided.

Plus sessions for Leaders and musicians

*Experience the Diversity of Dance, Music & Fellowship at this year's special week!*

*The dances and music of America embody the fundamental values of our culture and our nation. There is no better way to share time together than in dance and music.*

**Dance leaders:** Featured leaders Bill Litchman, Rusty Wright, DeWayne Young plus the talents of Enid & Lew Cocks, Chris Conboy, Chuck Jaworski, , Diane Ortner, Bob & Allynn Riggs, Stan Williams, and others.

**Live Music provided by:** Talented bands.

**Facility:** The La Foret Conference & Retreat Center is a SECLUDED, QUIET, INSPIRATIONAL destination tucked among the ponderosa pines of Colorado's Black Forest. Open year round, its facilities are located 15 miles north of Colorado Springs.

**Program:** Each day will commence with a warm-up session and proceed with one or more parallel tracks of dance and/or leadership for your enjoyment. Evening dance parties will allow participants to enjoy and experience fellowship through music and dance. These activities plus other special events will add up to a week of fellowship, fun, good dancing and terrific music.

**Cost:** Tuition, room and board \$525.00 (double). First 2 adult LSF Members will receive a discount of \$25.00. For further information i.e., camping, off campus rates, day rates and guest day/night fees contact us.

**Registration & Information:** Roy & Chris Richards, 1053 Bulkey Street, Castle Rock, CO 80104, (303) 688-6294, [rlrjcr@aol.com](mailto:rlrjcr@aol.com) or Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO 80112-1211, (303) 741-6375, [RLRiggs@aol.com](mailto:RLRiggs@aol.com) or visit the web at [www.LloydShaw.org](http://www.LloydShaw.org) for additional information.



Lloyd Shaw Foundation's 24<sup>th</sup> Annual

# ROCKY MOUNTAIN DANCE ROUNDUP

July 1-7, 2001

La Foret, Colorado Springs, CO

To Register: Complete and mail this form to The Registrar:

Roy & Chris Richards  
1053 Bulkey Street  
Castle Rock, CO 80104

**ENTER NAMES** (as you want them on ID badges)

Gender

Adult:	_____		M	F
Adult:	_____		M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F
Youth:	_____	Age: _____	M	F

Address: \_\_\_\_\_

City \_\_\_\_\_

State/ZIP \_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

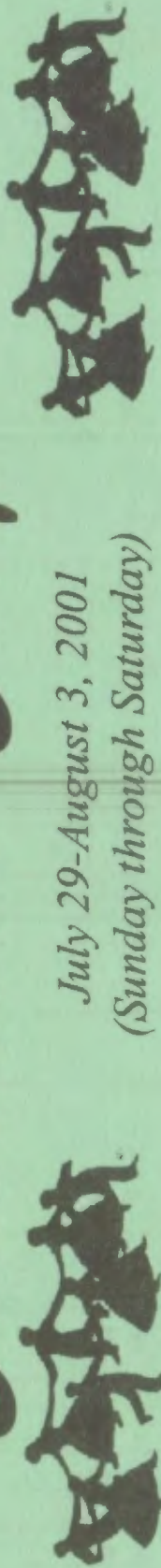
**ENTER FEES**

Adult (double occ.)	\$525 x	= \$	_____
Adult (single occ.) <i>"if available"</i>	\$625 x	= \$	_____
Adult (3 <sup>rd</sup> or 4 <sup>th</sup> )	\$275 x	= \$	_____
Youth (13-17)	\$250 x	= \$	_____
Youth (4-12)	\$150 x	= \$	_____
LSF member discount (\$25) x		= \$ (	_____ )
<b>TOTAL DUE:</b>		\$	_____

Please remit a deposit of 50% of total due. The remainder is due on arrival.

The Lloyd Shaw Foundation presents

# Cumberland Camp 2001



July 29-August 3, 2001  
(Sunday through Saturday)

Kentucky Leadership Center, one of the nation's finest dance facilities, is a spacious modern facility located on Kentucky's Cumberland Plateau. Three excellent wooden dance floors, residence rooms and dining are all located under one roof, bath in every room, air conditioned. Nutritious menu, with popular veggie options.

## Adult Program

## Youth Program

for ages 6-9 and 10-13

Breakfast	
7:30	
8:30	<i>Intergenerational with Stretch &amp; Warmup</i>
9:30	Advanced Contra Dance Long Sword Tin Whistle Workshop
10:30	Eastern Traditional Squares Dance Potpourri    Caller Workshop Hammered Dulcimer Workshop
11:30	<i>Group Singing and Specials</i>
12:00	Lunch
1:30	Cowboy Squares Dance Band    Swing Dance Hand Decorated Eggs
2:30	English International Slow Jam
3:30	Advanced English
	<i>Intergenerational with Stretch &amp; Warmup</i>
	Silly Games & String Figures
	Transformation Tales and Crafts
	Theatre Games, Storytelling & Improv
	Viking Adventures
	<i>Group Singing and Specials</i>
	Lunch
	Nature Lovers Games and Crafts
	Outdoor Games
	Pioneer Life -- Games Storytelling & Crafts
	Around the World
	String Art, finger

3:30	Advanced English Couples Dance Basket Craft	Around the World String Art, finger weaving, knitting
4:30	Contras    Morris Dancing Shape-Note Singing Lap Dulcimer Gathering	Porquoi Tales & Retellings International Dance
6:00	<b>Supper, and personal time ... followed by an evening of live music and dance</b>	

For tots 5/under: full child care daily (featuring hourly activities, Wee Sing & Dance) & evenings thru Adult Dance

**Our Staff includes** -- Bill Alkire, Susan English, Gina Faher, Bob & Patty Foster, Gene & Celeste Gryniewicz, **Andreas Hayden**, Kimble Howard, Anne Marie Kraus, **Bill & Kris Litchman**, Rose Ann Makowski, Art & Aoibhell Mize, **Glen & Judi Morningstar**, Diane Ortner, Dave & Kathy Ranhart, Neal & Pat Rhodes, Kendall Rogers, Peter & Phyllis Rogers, Eric & Lynn Schreiber, Erin Schreiber, **Fletcher & Karen Spears**, Bob & Kathy Tomlinson ... [*bold face names are new to staff this year*]

**To Register**, complete and mail to: **Cumberland Camp 2001** c/o Bob Tomlinson,  
71628 Treadway Drive, Martin's Ferry OH 43935 [telephone: 740/633-2395]

**Enter Names** (attach your address & telephone #) **Remit one-half deposit; balance on arrival**

Adult (double occupancy):	_____	x \$510** @:	_____
Adult (single occupancy):	_____	x \$610** @:	_____
Teens (12-17) (w/2 adults):	_____	x \$160 @:	_____
Teens (12-17) (w/1 adult):	_____	x \$260* @:	_____
Children (6-11) (w/2 adults):	_____	x \$110 @:	_____
Children (6-11) (w/1 adult):	_____	x \$180* @:	_____
Tots (5/under) (w/2 adults):	_____	x \$ 50 @:	_____
Tots (5/under) (w/1 adult):	_____	x \$112* @:	_____

\* Parent pays double occupancy rate

\*\* Rates are subject to a \$25

LSF membership discount

(to join with this registration, remit additional \$25 per single adult, \$40 per couple) **Total:** \_\_\_\_\_

**Fees include tuition, 6 nights lodging, and meals from supper Sunday, July 29, through breakfast Saturday, August 3**

**Scholarships are Available; early application is recommended!**

Check out the Lloyd Shaw Foundation Homepage at [www.lloydshaw.org](http://www.lloydshaw.org)

# DON ARMSTRONG MEMORIAL DANCE

Saturday and Sunday, May 25 and 26, 2002

Lloyd Shaw Foundation Dance Center, Albuquerque, New Mexico.

Two full days of Don's legacy of dance philosophy—contras, quadrilles, English, folk, singing squares, etc. presented by his fellow leaders, including, among others, Rusty Wright, Enid Cocke, Bill Litchman, Paul Moore, Ed Butenhof, Glen Nickerson, Grant Logan, Bob and Allynn Riggs and Bob Osgood.

You are invited to participate if you wish to do so. Just advise Marie.

The Dance Center, provided by the Foundation for this event in Don's memory, is a lovely place to dance. You are on your own for meals and accommodations. Contact Marie Armstrong for information on motels and restaurants. Reservation requested, with \$10 per person to provide for coffee breaks and after-party snacks.

It is a perfect time of year to visit the Southwest; why not combine a weekend of great dancing with a trip to one of the area's attractions.

For all information, sending your reservation and check:

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

Help Your Dance Program Grow  
with a Seed Money Grant  
from the Lloyd Shaw Foundation



For additional information, contact

Gail Ticknor

1202 Pinehurst Road

Staunton VA 24001 USA

or e-mail

Donna Bauer <dfbauer@aol.com>

An application form is available on the LSF  
website

<http://www.lloydshaw.org>

# Lloyd Shaw Foundation Membership Application

ADC, June, 2001

Name(s) \_\_\_\_\_

Address: \_\_\_\_\_

\_\_\_\_\_ Zip \_\_\_\_\_

Is this a renewal? \_\_\_\_\_ Change of address? \_\_\_\_\_ New membership? \_\_\_\_\_ Gift? \_\_\_\_\_

\_\_\_\_ Please check here if you do NOT want your name and address to appear on our yearly membership roster.

If you wish your telephone and/or email address to appear: \_\_\_\_\_ (telephone number) \_\_\_\_\_ (email address)

Please indicate the type of membership you desire:

\_\_\_\_\_ Individual (\$25) \_\_\_\_\_ Couple/Family (\$40\*) \_\_\_\_\_ Club (\$40) \_\_\_\_\_ Supporting (\$50\*)

\_\_\_\_\_ Sustaining (\$100\*) \_\_\_\_\_ Patron (\$250\*) \_\_\_\_\_ Life (\$1000)

An extra gift of \$ \_\_\_\_\_ is enclosed for Scholarship Endowment Fund: ( ) Shaw ( ) Liden ( ) Ortner or ( ) Archives Endowment Fund

\*A membership in one of these categories entitles any two adults living at the same address to full voting privileges. Children living at that address will also be considered as LSF members but without votes. One copy of each LSF mailing will be mailed to the address.

The Lloyd Shaw Foundation is a non-profit organization, and all dues and contributions to it are tax-deductible. We request that all dues be paid in American dollars or their equivalent. Multiple-year payments can be processed.

Please send this application and your check, payable to the Lloyd Shaw Foundation, to:

Ruth Ann Knapp, LSF Membership Chair, 2124 Passolt, Saginaw, MI 48603.

# **DANCE CENTER CALENDAR**

## **by Donna Bauer**

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

On the first weekend of May, the Dance Center had some workshops conducted by a worldwide champion of Argentine Tango. The dance center schedules several workshops throughout the year. With the tight schedule on Saturday, groups should request their date at least six months in advance.

Recently, Larry Edelman called contras and traditional squares for our community contra dance to the music of the Sandia Hots. This was the first contra dance in that particular hall (not the LSF Dance Center), the first time for a genuine square dance band and, probably, the first time for a traditional caller to call there. In an adjoining room there was a district dance for modern squares, and many of the square dancers came over to watch our dance. They were impressed at the number of young people dancing, including some children. Also, Larry had his young daughter assist in the prompting of contras. Later in the evening a member of the board for the square dancers came to take a picture of the band since they had only had one other band in the hall and it was a country dance band.

## **CONTRA**

**by Chris Bischoff**

### **EQUITY REEL**

Formation: Alternate Duple

- A1 8 Corner Allemande Right 1 1/2  
(To long lines, women facing out, men facing in)
- 8 Balance the long wave;  
Same corner Allemande Right 1/2
- A2 16 Hey  
(Women, in the center, pass left to start)
- B1 8 Women Allemande Left 1 1/2
- 8 Partner Swing
- B2 8 Long lines FORWARD AND BACK
- 8 Women Chain Across (Not back).

## **PHYSICAL EDUCATION FOR PROGRESS ACT**

The U.S. Congress approved a \$5 million appropriation for the Physical Education for Progress (PEP) Act for 2001. Grants are to help initiate, expand and improve physical education (**think FOLK DANCE**) programs for K-12 students. Funds can be used to purchase equipment, develop curriculum, hire and/or train PE staff, and support other initiatives designed to enable students to participate in PE activities.

PEP grant guidelines will be announced in March and school districts will have six weeks to submit proposals. The winning grants will be announced the first week of June 2001 and recipients will have 12 months to complete their projects. Those interested should discuss the potential with school superintendents and principals, and stay current on PEP funding news by accessing the NASPE website: [www.aahperd.org/naspe](http://www.aahperd.org/naspe).

# **THE HISTORICAL ONE NIGHT STAND: A REENACTOR'S BALL**

**by Diane Ortner**

A Reenactor's ball can be great fun for both the caller and the dancers. One thing that the caller will appreciate is the fact that reenactors usually understand the important part that dancing played in the culture of the times they are recreating, and they usually come prepared to participate!

If you are contacted early enough and if the organizers want a very formal ball, you may be able to set up several preliminary sessions in which you can teach the basics of the dances that you will present. If this is not possible or if the ball is intended to be less formal, you may be asked to give some preliminary instruction for an hour or so before the actual ball begins. If the dancing is to follow a supper or awards ceremony, you may do your instruction during the ball itself. Be sure your contact knows the options and how they will affect the nature of the ball so that you, and they, can plan accordingly.

The dances you choose should be as authentic as possible for your particular part of the country and the time period portrayed, with adaptations for skill level. Some may say that it doesn't matter that much -- the dancers will probably never know the difference -- but this attitude doesn't seem to me to fit in with the time and effort that most reenactors spend on authentic dress and manner. Of course, it may be difficult or impossible to be totally accurate. You may have a call book from the correct time period, but that may not really tell you what was being performed in your part of the country. In the Kansas City area, historians have notices of balls and dance cards to study, but often the notation on the dance card is simply the name of a dance tune, which does not tell you what movements were performed to it.

So you may have to fall back on the nationality of the people who were settled in your area at the time you are portraying. In my area, many of the settlers were of Scottish and Irish extraction, coming from Appalachia, so Virginia Reel and Big Circle type dances seem very appropriate. Being the jumping-off spot for migration West made Independence and Kansas City (Possum Trot) a true  
(continued next page)

melting-pot of nationalities. We know that there were English and French in the area and that dancing masters visited the area, so we can also use the waltz, and simple quadrilles and contras of the period.

There were also pockets of German settlers, so the schottische can be introduced. The polka would probably also be appropriate but seems to me too complex for teaching at a one-night-stand. The galop, on the other hand, is easy to teach, and the dancers usually enjoy a rambunctious version in contrast to all the thinking involved in the contras and quadrilles.

If you are fortunate enough to have musicians who have learned appropriate music, this will greatly add to your program. However, you may sometimes find that you have highly-trained musicians who have never before played for dancing. Any help you can give them, especially in regard to appropriate tempo, is usually greatly appreciated.

For a Civil War Reenactor's Ball in my area, a program might look something like this:

Grand March	Jefferson's Reel	*
Virginia Reel	Waltz	*
Circle dance #1	Schottische	*
Portland Fancy variation (couple facing couple, progressive)		
	Waltz	*
Virginia Reel	Galop	Dixie
Contra	Battle Hymn of the Republic	
Circle Dance #2	Goodnight Waltz	

\*If you have live music, this is the time for a tune or song by the musicians.

Living on the Missouri/Kansas border, both Union and Confederate troops attend our Civil War Reenactor balls, so the musicians I usually work with, led by LSF treasurer, Dale Sullivan, have learned "Dixie" and "Battle Hymn of the Republic." Both are almost always requested and heartily sung. If the ball recreates the middle 1800's, songs like "Lorena," "Hard Times Come Again No More" - though rather mournful for a ball, and other Stephen Foster tunes can be sprinkled throughout the program to give both the dancers and the caller a rest.

If you are using recorded music, the new Lloyd Shaw CD and records have traditional tunes that would work well for any of the dances on this program. LSF records are also available for the waltz, the schottische, and Market Lass  
(continued next page)

although the tune used on the record, "Glen Towle," is modern. The dancers may ask for the waltz, "Ashokan Farewell," which is not a traditional tune but is associated with the PBS Civil War series and, therefore, a favorite.

Don't hesitate to call the same dance twice during the course of the evening - the dancers will feel a sense of accomplishment when they recognize that the dance is familiar to them. Also, in our area, the "Virginia Reel" is a great favorite, and if you don't call it several times the dancers will request it. Keep the sets short so that each couple has a chance to lead the reel. The "head gent/foot lady, head lady/foot gent" version may be the more traditionally accurate, but the dancers may know the everyone-does-every-action version already. "Thady You Gander" is another easy, traditional dance that has a "reel the set" in it and can be substituted for yet another repetition of the "Virginia Reel."

### **Contra (Jefferson's Reel)**

Formation: Proper duple

- 8 Circle left
- 8 Circle right
- 8 Star right
- 8 Star left
- 8 Actives down the outside
- 8 Come back; into the center facing down
- 8 Down in fours
- 8 Actives arch, inactives under;  
all shift back toward the head of the set

### **Circle dance #1 (Circassian Circle variant)**

One circle of couples; woman on man's right

- 8 Big circle, circle left
- 8 Circle right
- 8 All to the center, back right out
- 8 Do it again
- 8 Women to the center; back right out
- 8 Men to the center; turn, come out
- 8 Swing (two-hand)  
This can be with the partner or, if you want to teach "corner," you can have them swing the corner and keep the corner for the . . .
- 8 Promenade.

(continued next page)

### **Portland Fancy** (variant)

Formation: couple facing couple, all forming one circle

16 In each set of four people, Circle left; circle right

16 Star right; star left

\*8 Pass thru, U turn back

\*8 Pass thru, U turn back

8 Go forward and back

8 Forward again, pass through, bow to a new two.

\*For a partner change, after either Pass Thru, U turn back, tell the men to give their right hand to the lady they face, keep her and promenade to a new two. Depending on how apt or experienced the group is, you may teach and substitute Do sa do, Ladies Chain; or Right and Left Thru for any circle, star, or Pass Thru, U turn back movement.

### **Contra** (Market Lass variant)

Formation: Proper triple

8 Actives down the outside, below two

8 Crossover, around one

8 Sets of three, forward and back

8 Actives turn by the right 3/4, form lines of 3 across  
(active man will be facing down, active woman up)

8 Forward and back

8 Actives turn by the right 3/4, fall back into your  
proper line, in the middle of your set of three

\*16 All six circle left once around.

\*If you have taught the right and left through earlier, you can use the proper movement, which is to have the active couple and the couple above do a right and left through over and back (man with a man, woman with a woman, wheel turn when facing out.)

### **Circle Dance #2**

For the last dance of the evening, I repeat Circle Dance #1 at a slower tempo, using a partner change and progressing the dancers until they have returned to their original partner, having them say "good night" as they leave each partner. If the group is large, I use a shorter sequence of movements, thus progressing the dancers twice as fast around the circle.

8 All to the center, back right out

8 Men to the center, turn, come out

8 Swing your partner - say "Good night!"

8 Swing your corner, put her on the right.

# EDELWEISS

by Dena Fresh

**Position:** Open.

**Footwork:** Opposite throughout. M start on L foot.

**Music:** "Edelweiss."

## Part A

Measures

- 1 - 4 **WALTZ AWAY; WALTZ TOGETHER; BACK UP** (in LOD); **TURN IN** (to face LOD)  
With inside hands joined; waltz away from each other; waltz back toward each other, turn in, change hands (M's L and W's R) and face RLOD; in open position, facing RLOD, do one waltz step backward toward LOD; turn in toward each other, changing hands again and facing LOD.
- 5 - 8 **SOLO WALTZ TURN; -, -, -, STEP, SWING, -;**  
**STEP, SWING, -;**  
Do a solo waltz turn in two measures - out and away from each other, full around (M turning L face, W R face); facing LOD in open position, on outside foot, swing inside foot forward; step on inside foot, swing outside foot forward.
- 9 - 16 **REPEAT MEASURES 1-8**, ending facing partner, both hands joined, M's back to center of hall.

## Part B

- 1 - 4 **BALANCE TOGETHER; BALANCE APART; CHANGE PLACES; -, -, -;**  
With M's back to center of hall, balance together into butterfly sidecar position (arms extended, M's hands facing up, W's hands palm down in M's, left hips almost touching); balance apart; change places in two measures, W passing under her R and M's L arms to end facing each other.
- 5 - 8 **REPEAT MEASURES 1-4** ending in original position. Repeat the balances in butterfly sidecar; change back to places under the same hands as before.
- 9 - 12 **BALANCE LEFT; BALANCE RIGHT; VINE, 2, 3; THROUGH, SIDE, CLOSE;**

(continued next page)

Waltz balance left; waltz balance right; step toward LOD on M's L, behind on R, to L on L; step through (crossing in front) on R, step to the side on L, close R to L.

13 - 16 **BALANCE BACK; MANEUVER; WALTZ (R face); TWIRL;**

Taking closed position, balance back on M's L; maneuver M's back to LOD; do one R face turning waltz; twirl the W (W's R and M's L hands).

**ENDING:** Facing, M's back to center of hall.

**STEP SWING LEFT; STEP SWING RIGHT; TWIRL THE WOMAN; BOW.**

## **ROCKY MOUNTAIN DANCERS TO PERFORM**

An exciting, exuberant group of young dancers, ages 11-22, from the Denver/Boulder Metro area formed the Rocky Mountain Dancers in 2000 in response to a need for young dancers to represent the famous Lloyd Shaw Cheyenne Mountain Dancers of the 1930s and '40s at the 50th National Square Dance Convention in Anaheim, CA, in June, 2001.

They will present Old Style Western Squares, including Lloyd Shaw's aerial figures, mainstream modern figures and the eight-couple Royal Squares. Many of the performers will be the second generation of dancers to perform, in the Cheyenne Mountain style, at a national square dance convention. Their parents performed in the pageant at the 25th National in 1976 in Anaheim. Some in the group also perform Appalachian clogging.

Enroute to the 50th National, the Rocky Mountain Dancers will perform in Las Vegas, NV, Saturday, June 23, then will perform several times each day at the National Convention June 28-30. Their coach is Peggy Pingel and the callers are Bob Riggs and Mitch Pingel. For information on this group, contact Peggy at 275 Main St., Broomfield, CO 80020. Ph: 303-469-9417 or email: CoMnyLndr@aol.com.

The Rocky Mountain Dancers are excited over the National Convention and also eager to meet with Lucas Handy, NFO Youth Delegate to CIOFF to interest other youth in joining together for such activities representing American traditional culture.

## **THE DANCER**

**by Diane Ortner**

Once upon a frosty eve'ning,  
As the stars were coldly gleaming,  
Quoth the dancer, "Nevermore."

Hot tub, warm bed, good book calling,  
"Must I go outside -- appalling!  
Shiv'ring, shaking, out that door?"

Trudging through the falling snowflakes,  
Feeling how each tender foot aches,  
Willpower calls for even more.

Pulling muffler, gloves, and coat free,  
Musing, "Do they really need me?"  
Comes the summons from the floor.

"Just in time!  
We need one more!"

Once upon a midnight merry,  
Tripping lightly like a faery,  
Quoth the dancer, "Forevermore!"

## **UNTITLED**

**by Pat Rhodes**

Let the dancing now begin,  
    the music's full of glee.  
The rhythm touches my inner soul  
    and gently sets it free  
Those that know me from afar  
    would never guess it's me  
I weave and twirl with new found grace  
    alive and truly free.

*These poems were awarded honors at Terpsichore's Holiday,  
2000.*

## MEMBERS BULLETIN BOARD

### WELCOME TO OUR NEW MEMBERS!

Lillian Moore, Chubbuck, ID

Robin Reese, Sacramento, CA

William Kerlew, Bridgton, ME

Roxana M. Martinez, Bernalillo, NM

Florida Rhapsody, Seth Tepfer, Oxford, GA

Carla Gilbert, Ogden, UT

Lois & Ed Weaver, Estes Park, CO

### A DEPARTURE - AN OPPORTUNITY

After 28 years of involvement with Lloyd Shaw Foundation activities and 44 issues of the *American Dance Circle*, Diane Ortner is resigning from her various Foundation obligations. This leaves several opportunities for other Foundation members to become actively involved with the organization. If you have an interest in one of the following positions, please contact President Bill Litchman as soon as possible. Each of these positions requires that the worker be computer literate and comfortable with email.

I. Co-editor of the *American Dance Circle*. This is a volunteer position (expenses are paid) that involves the following activities:

A.. being on the lookout for good dances, good ideas, good themes to pursue in the publication. Actively encouraging people to submit articles.

B. undertaking the mechanical preparation of the four yearly issues:

1. typing up the articles; most come electronically, so must only be formatted

2. determining the order of presentation and preparing the index

3. making up certain pre-set items, such as "Events of Note" and setting up the centerfold, advertising pages

4. taking the copy to the printer along with a disk of the names to whom it is to be sent

5. mailing out-of-country, multiple issues, and issues that must be mailed first class because the addresses do not meet Post Office criteria.

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II. Keeper of the mailing list. This is a volunteer position (expenses are reimbursed) that involves updating the membership and general mailing list from appropriate sources, purging the list periodically, and providing labels for the *American Dance Circle*, camp advertisements, etc.

III. Office Manager. This position involves many activities of a general administrative nature. It involves 10 to 15 hours a week, on average, and is an ideal job for someone who has an orderly mind and non-regimented hours for work within the home. Expenses are paid and there is an hourly salary.

## **THANK YOU FROM THE LLOYD SHAW DANCE ARCHIVES**

**Sherry Karl, San Jose, CA.**

Many callers, cuers and dancers know about the oral history project underway for the Lloyd Shaw Dance Archives in Albuquerque. The tally as of today is the completion of 90 interviews on more than 110 cassette tapes. These interviews included all the living Hall of Fame (Sets in Order - American Square Dance Society), Milestone (Callerlab) and Silver Halo (Roundalab) Award recipients. In addition, many leaders around the country who have made a significant contribution to the activity were included.

The problem of getting these tapes transcribed into print became quickly apparent. Some interviewees offered to transcribe their own. A few email discussion group folks offered and submitted their copy. The Lloyd Shaw Dance Archives wishes to thank those volunteers for their time-consuming efforts.

By far the biggest volunteer contributor has been Sherry Karl of San Jose, CA.. Sherry and her husband, Tom have been avid dancers. Her parents, Ernie and Shirley Geddes were long time dancers back in Connecticut. She has cranked out page after page and volume after volume. Her hours and hours of dedicated service cannot be over-emphasized. The Lloyd Shaw Dance Archives and the entire activity are deeply in her debt. Thank you Sherry.

Members' thanks can be expressed to Sherry by sending her an email at [sherryscallie@aol.com](mailto:sherryscallie@aol.com).

Bob Brundage - [bobbsharp@aol.com](mailto:bobbsharp@aol.com)

## **STIR THE BUCKET**

**Lew and Enid Cocke** are happy to announce the arrival of their first grandchild. Maximilian Lewis Johnson was born to their daughter Erica and her husband Patrick on March 16. As we go to press Enid and Lew are in Seattle meeting Max and giving him his first dance lessons.

We are pleased to congratulate **Melissa Cline**, Rusty and Lovetta Wright's daughter and an often-seen attendee at LSF dance events, on her recent graduation from New Mexico State University with the degree Bachelor of Social Work.

**Diane Ortner** has moved to Virginia! She is living in a rural area about an hour's drive from Washington, D.C., and is busy clearing brambles and planning a house and a new garden. For the time, at least, she can still be reached with her old email address -- deortner@aol.com -- by writing to PO Box 357, Flint Hill, VA 22627, or calling (540) 937-6283.

**Dick and Jo Anne Pasvolsky** recently enjoyed a first for them -- dancing on a train! Their seven day trip on the American Orient Express started in Washington, D. C., and included visits to many Civil War sites.

We are very sad to announce the death of an only recently acquired Foundation friend, Mary Kay Friday. Mary Kay taught an English class at Terpsichore's Holiday last year-end, and we were looking forward to welcoming her at future events. We will miss the opportunity to get to know her better.

## **PAUL KERMIET**

Paul Kermiet passed away the week of January 18. Paul was a long-time supporter of square dance in the Colorado area. He and his wife, Wilma, owned the Lighted Lantern before Beryl Main and ran Square Dance Record Roundup for many, many years in order to supply all dancers with music, equipment and clothing. This is a great loss to the dance world in knowledge, enthusiasm, love of dance activities and belief that everyone needs dance in their life. Cards can be sent to the family via Chris Kermiet at 2267 Hudson, Denver, CO 80207.

(continued next page)

## **RALPH PIPER**

Ralph A. Piper, 95, former University of Minnesota professor, physical education instructor and gymnastic coach died on December 26, 2000. Ralph was well known in the field of dance, including ballroom, folk, and square dance. He was the founder of square dancing in Minnesota. He taught dance workshops and called square dances at festivals and colleges in 36 states, 4 Canadian provinces, and 9 countries. In 1997, Ralph received the Milestone Award, which is the highest honor given by the International Association of Square Dance Callers. Memorials should be directed to the University of Minnesota Gymnastic Department, 220 Cooke Hall, Minneapolis, MN 55455.

## **NFO 2001 ANNUAL CONFERENCE**

**by DeWayne Young**

Members from across the United States gathered at Ball State University in Muncie, Indiana February 22-25 for the 16th annual conference of the National Folk Organization of the USA. During the conference, hosted by Greg Lund of Ball State, new officers were elected: Vonnie Brown, president; Judy Bush, vice-president, Katherine St. John, secretary; and Greg Lund, treasurer. The NFO Youth Delegate to CIOFF, Lucas Handy, was introduced.

Dance workshops were conducted by Ya'akov Eden (Israeli), Bruce Mitchell, (Asian), and Serbian led by Cheryl Spasojevic. Panel presentations included "Conservation and Preservation of Ethnic Textiles" by Margaret Hord; "Costume Production" by Taunya Lund; and "Guardians of Tradition: How Some Countries Preserve and Propagate Traditional Dance" by Cheryl Spasojevic, Sunni Bloland, Andor Czompo, Ada Dziewanowska and Vonnie Brown.

During the NFO Banquet, four "Preserving Our Heritage" awards were presented to Morry Gelman, Sunni Bloland, Andor Czompo and Ada Dziewanowska. A folk dance concert and Ceilidh with ensembles from Milwaukee and Ball State brought the conference to a close. The 2002 NFO annual conference will be held May 17-19, 2002 in conjunction with the California Statewide Festival. Bruce Mitchell will be on-site coordinator and urges everyone to make plans to attend!

## EVENTS OF NOTE

**50th National Square Dance Convention**, Anaheim, CA, June 27-30, 2001. Squares, Rounds, Contra, Country Western, Line Dancing, Clogging. For information, write 50th NSDC, PO Box 1237, Lomita, CA 90717-5237; or see [http://home.earthlink.net/~zebrow/NSCD\\_50th](http://home.earthlink.net/~zebrow/NSCD_50th).

**Rocky Mountain Dance Roundup**, Camp La Foret near Colorado Springs, CO, July 1-7, 2001. Featuring Rusty Wright, Bill Litchman, and DeWayne Young. See advertisement in center of issue.

**Cumberland Dance Camp**, Kentucky Leadership Center near Jabez, KY, July 29- August 4, 2001. Contact Registrar Bob Tomlinson, 71628 Treadway Rd, Martin's Ferry, OH, 43935-9711; telephone 740/633-2395; email: [bobtomoh@earthlink.net](mailto:bobtomoh@earthlink.net).

**Fourth Annual Contra and English Country Dance Festival**, October 5-7, Kenilworth Lodge, Sebring, FL. Workshops and party dances. Limited to first 120 dancers; registrations must be received by August 15. George and Onie Senyk, 4300 North Indian River Drive, Cocoa, FL 32927; telephone (321) 636-2209.

✓ **Patter Calling Workshop**, LSF Dance Center, Albuquerque, NM, November 9-10, 2001. Here is your chance to learn to patter call traditional squares with two of the greatest practitioners of the art: Bill Litchman and John Bradford. See notice in center of this magazine and register soon!

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

**Terpsichore's Holiday**, December 27, 2001-January 1, 2002. Mark your calendars now!

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

## FOUNDATION INFORMATION

- Donna Bauer, 461 Cordova Ave, NW, Albuquerque, NM 87107  
(Manager of Dance Center, Board of Directors)  
(505) 345-8041; Email: dfbauer@aol.com.
- Chris Bischoff, 1013 Plum Creek Road, Taylorsville, KY 40071,  
(Board of Directors) (502) 477-9192; Email:  
maddog@iglou.com.
- Enid and Lew Cocke, 2924 Hickory Court, Manhattan, KS  
66503. (Enid: Past President; Co-editor of American  
Dance Circle; Lew: Treasurer) (785) 539-6306; Email:  
ecocke@ksu.edu; cocke@phys.ksu.edu.
- Robert Fuller, 727 Isleton Drive, Brandon, FL 33511  
(Vice President, Board of Directors) (813) 662-2341;  
Email: RFJ727@aol.com.
- Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603.  
(Membership Chair).
- Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.  
(Bill: President, Archives Director; (505) 247-3921;  
Email: wmlitchman@yahoo.com.
- LSF Dance Center, c/o Donna Bauer, 5506 Coal Avenue, SE,  
Albuquerque, NM 87108. (505) 255-2661.
- LSF Educational Resources Division, P. O. Box 11, Mack's  
Creek, MO 65786 (573) 363-5868;  
Email: audiolft@dam.net.
- LSF Legal Address, 622 Mt. Evans Road, Golden, CO 80401.  
LSF Web Page: <http://www.lloydshaw.org>.
- Jack McIrvine, 19 Ridge Valley Drive, Bracebridge, Ontario,  
Canada P1L 1L3 (Board of Directors) (705) 646-0763  
Email - jdmc Irvine@e-velocity.net; Fax - (705) 646-0765.
- Bob & Allynn Riggs, 7683 E. Costilla Blvd., Englewood, CO  
80112 (Directors of Rocky Mountain Dance Roundup;  
Allynn: Board of Directors) (303) 741-6375;  
Email: AllynnR@aol.com.
- Dale Sullivan, 4612 NW Bramble Trail, Lee's Summit, MO  
64064. (Legal Advisor) (816) 373-4095;  
Email: dalesull@birch.net.
- Gail Ticknor, 1202 Pinehurst Road, Staunton, VA 24401  
(Board of Directors) (540) 885-2612.



LLOYD SHAW RECORDINGS ARE AVAILABLE FROM:

LSF EDUCATIONAL RESOURCES DIVISION  
P. O. BOX 11  
MACKS CREEK, MO 65786

PHONE: (573) 363-5868  
FAX: (573) 363-5820

All orders should be sent to this address.



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The Lloyd Shaw Foundation presents

# Cumberland Camp 2001



July 29-August 3, 2001  
(Sunday through Saturday)



**Kentucky Leadership Center**, one of the nation's finest dance facilities, is a spacious modern facility located on Kentucky's Cumberland Plateau. Three excellent wooden dance floors, residence rooms and dining are all located under one roof, bath in every room, air conditioned. Nutritious menu, with popular veggie options.

## Adult Program

## Youth Program

for ages 6-9 and 10-13

7:30	Breakfast		
8:30	Intergenerational with Stretch & Warmup		
9:30	Advanced Contra Dance Long Sword Tin Whistle Workshop	Silly Games & String Figures	Theatre Games, Storytelling & Improv
10:30	Eastern Traditional Squares Dance Potpourri    Caller Workshop Hammered Dulcimer Workshop	Transformation Tales and Crafts	Viking Adventures
11:30	Group Singing and Specials		
12:00	Lunch		
1:30	Cowboy Squares Dance Band    Swing Dance Hand Decorated Eggs	Nature Lovers Games and Crafts	Watercolor Walk
2:30	English International Slow Jam	Outdoor Games	Pioneer Life -- Games Storytelling & Crafts
3:30	Advanced English Couples Dance Basket Craft	Around the World	String Art, finger weaving, knitting
4:30	Contras    Morris Dancing Shape-Note Singing Lap Dulcimer Gathering	Porquoi Tales & Retellings	International Dance
6:00	Supper, and personal time ... followed by an evening of live music and dance		

For tots 5/under: **full child care daily** (featuring hourly activities, Wee Sing & Dance) & evenings thru Adult Dance

**Our Staff includes** -- Bill Alkire, Susan English, Gina Faher, Bob & Patty Foster, Gene & Celeste Gryniewicz, **Andreas Hayden**, Kimble Howard, **Anne Marie Kraus**, **Bill & Kris Litchman**, Rose Ann Makowski, Art & Aoibhell Mize, **Glen & Judi Morningstar**, Diane Ortner, Dave & Kathy Ranhart, Neal & Pat Rhodes, Kendall Rogers, Peter & Phyllis Rogers, Eric & Lynn Schreiber, Erin Schreiber, **Fletcher & Karen Spears**, Bob & Kathy Tomlinson ... [bold face names are new to staff this year]

**To Register**, complete and mail to: **Cumberland Camp 2001** c/o Bob Tomlinson,  
71628 Treadway Drive, Martin's Ferry OH 43935 [telephone: 740/633-2395]

**Enter Names** (attach your address & telephone #) **Remit one-half deposit; balance on arrival**

Adult (double occupancy):	_____	x \$510** @: _____
Adult (single occupancy):	_____	x \$610** @: _____
Teens (12-17) (w/2 adults):	_____	x \$160 @: _____
Teens (12-17) (w/1 adult):	_____	x \$260* @: _____
Children (6-11) (w/2 adults):	_____	x \$110 @: _____
Children (6-11) (w/1 adult):	_____	x \$180* @: _____
Tots (5/under) (w/2 adults):	_____	x \$ 50 @: _____
Tots (5/under) (w/1 adult):	_____	x \$112* @: _____

\* Parent pays double occupancy rate

\*\* Rates are subject to a \$25

LSF membership discount

(to join with this registration, remit additional **Total:** \_\_\_\_\_  
\$25 per single adult, \$40 per couple)

**Fees include tuition, 6 nights lodging, and meals from supper Sunday, July 29, through breakfast Saturday, August 3**

**Scholarships are Available; early application is recommended!**

Check out the Lloyd Shaw Foundation Homepage at [www.lloydshaw.org](http://www.lloydshaw.org)