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**The
American
Dance Circle**

September 2008

Volume 29, Number 3

THE LLOYD SHAW FOUNDATION

The Lloyd Shaw Foundation is a non-profit organization with the following mission statement: "The Lloyd Shaw Foundation will

- share a diverse range of dance and music with a broad intergenerational audience;
- develop leadership in dance and music to ensure its continuity.
- retain records which document the past, present, and future of our American dance; and
- promote fellowship and enjoyment through the production of dance events, music, and dance materials;
- all of which emphasize the spirit and dances of Lloyd Shaw."

Membership in the Foundation is open to all who are interested in these goals. (See Membership Chair, back inside page.)

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

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

PUBLICATION INFORMATION

The American Dance Circle, ISSN: 1529-417X, is published quarterly (March, June, September, and December). Deadline for articles or camera-ready advertisements is five weeks prior to the publication date.

Ads and articles may be submitted to:

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

Make checks payable to the Lloyd Shaw Foundation

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

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LETTER FROM THE PRESIDENT

By Bob Fuller

Dear Friends,

Well it is time to bid adieu to my many readers. The 2008 Board of Director's Meeting has voted to elect Rusty Wright to be your new President for the next two years. It is with gratitude I say that the many hands that helped me in the past several years were so much appreciated and seldom acknowledged.

Our Annual Meetings of the Members and the Board of Directors were held during Cumberland Dance Week on August 30. Our Foundation is in good shape. Our three dance camps/weeks are successful and enjoyable and continue to focus on quality and diversity of content. Anne and I were able to attend all of our events these past two years and can testify to their enjoyment. Donna Bauer is keeping our Albuquerque Dance Center fully active, and fees from users keep the lights and air conditioning on. Donna has also managed our material sales division for t-shirts and tote bags plus materials from the Educational Resources Division for many years. Enid Cocke and your *American Dance Circle* magazine continue their collaboration with splendid results. Member input is highly desired.

Here at Cumberland I was taking lessons and came to the concept of "framing." In order to establish com-

munication with your partner, the two of you need to establish a frame that provides mutual support. I hope Lloyd Shaw would agree that teaching young dancers to build frames of quality – sturdy, square to one another, flexible to avoid dance floor obstacles, and adaptable to changing partners - would lead to properly preparing to “dance with our daily lives.” I realized that the practice of developing a proper “frame” would assist in the creation of a life of quality and the ability to flex with life’s obstacles. So, those of you out there just learning how to enjoy the world of dance, I say to you - work on your frame building. I would say to those of you who think you are past learning anything new in dancing, I think your frame might need adjustment. To those of us who are old (and yet wiser), it is SOOO much fun to dance, and our frames may sag just a bit, but we work at being square to the world around us.

Lastly, I want to say “Howdy” to all of the many new dancing friends Anne and I have met these past years. We hope to dance with you again and again. It was our pleasure to meet you and to get to know all of you.

Bob Fuller

BOARD MEMBER ELECTIONS

At their annual meeting, the members of the Board of Directors voted to reduce the minimum number of board members from seven to five. Thus this year there will be four candidates for one open position. The candidates are Kari Frenz and Enid Cocke, running for a first term, and Neal Rhodes and Irene Sarnelle, running for a second term. Ballots and bios of the candidates will be sent to LSF members in September.

LINES ABOUT SQUARES

By Dick Pasvolsky

In 1953, Sets in Order magazine, edited by Bob Osgood, published a book of the dances that had been printed in that magazine since 1948, the year that I started calling. Included in the book were breaks, singing calls, a few contras and several patter dances. Each of the "dances" consisted of a series of figures that callers and dancers put together and gave each of them a name. We had not yet started to sight call. The terms module, get outs, etc. did not exist. I have selected four of those dances to print out as they appeared in that Sets in Order book. Notice that square through had not yet appeared on the scene. We used very few figures in the late forties and early fifties.

The dances that I have selected for this article are: Four gents Star, The Angle Worm Wiggle, Kansas Traveler and Ranchos Romp.

Four Gents Star was one of my favorites during my early days of calling. I learned it from Al Brundage. As I recall, we called it Star by the Right.

Four Gents Star:

Four gents star in the center of the square
Turn the opposite left and leave her there
Star right back across the set
Turn you partner by the left, you're not through yet
Star right back in the center of town
Turn the right hand lady with the left hand 'round
(The men star three-quarters to turn their
original right hand ladies by the left)
Star right back in the center of the floor
Turn the left hand lady or she might get sore
(Turn corners)
Star right back and you should know
Turn your partner by the left for a dopaso
It's partner left, corner right, partner left with a left
All around
And promenade your corner as she comes down.

(My patter for those last two lines was
"Some go right and some go wrong, pick up your
corner and travel on")

Notice that this dance is a change-partner dance.
Most of the patter dances were change-partner dances in
those early days. We called the same figures four times to
get partners back together, as we often do for singing calls
today.

The Angle Worm Wiggle

After an allemande left and a grand right and left, the
following patter cue is given:

The gents all laugh and the girls all giggle
Meet your honey with the angle worm wiggle
Turn your partner by the right, go half way around
Turn the left hand lady with a right hand round
Back to your partner with a left hand round
It's all the way around
Turn your right hand lady with a right hand around
Back with the left, it's all the way around

(Treat this lady as your partner for the next
action)

Your left hand lady with a right hand around, etc.

(Continue repeating the call until the dancers
are back with their partners)

Kansas Traveler

First and third balance and swing
Up to the center and back to the ring
Forward again and opposites swing
Face the sides, circle half
The inside high, the outside low

(Active gents with new partners are on
outside of ring and pass through the arches made
by the side couples)

Circle four and home you go

(Active gents and partners circle in the
center back to home positions)

Do a dopaso

(Only two couples working-active gents and
partners)

Opposites right, partner left not too far
Men to the center like an allemande thar
(Still just two couples working)
Back up boys to your own home bar
Shoot that star with a full turn around
Corners all with right hands round
 (All couples now active)
Partners left, go all the way around
Promenade your corner as she comes down
 (Repeat three more times to get back to
original partners.)

Ranchos Romp

Ladies center and back to the bar
Gents to the center with a right hand star
"A" All the way 'round on heel and toe
Pass your own and on you go
Turn the next with a dopaso
It's partner left with the left hand 'round
Corner lady with the right hand 'round
Partner left as you come down
And the ladies star across the town
Turn the opposite gent with a full turn around
The gents to the center like an allemande thar
Gents back up in a right hand star.
A left hand swing and don't be slow
A right and left and a dopaso
 (Gents turn one half turn out of the star,
then go right and left and start a dopaso)
Your partner left and your corner right
Your partner left and leave her there
And the four gents star in the middle of the square
 (Repeat from "A" and continue until gents
have partners back)

Except for Angle Worm Wiggle, these dances are quite typical of the dances that were used in square dance programs of the late forties and the early fifties.

THE BEST IN THE WEST!

By Ed Austin and Jacquie Milligan

Where else could a dancer find such fine teachers with such a wide variety of dance styles? RMDR, June 2008, excelled in a superb line up of both! And then be able to enjoy them in the company of delightful, like minded, friendly and out going fellow dancers from around the country!

From the opening dance, Monday morning, June 16th, to the last waltz Friday night, June 20th, it was a lovely and memorable week. Other than a couple of very brief, Colorado "gully washers" that filled gutters to the brim – while we danced – the weather was typical "Blue Skies Up Above" with humidity below 20%.

Ten different leaders, each with his/her unique "take" on the joy of dance, kept us moving and loving it all. Bob Riggs, Director and modern square dance leader, assembled the "Best in the West" for sure: Paul Moore, contra and historic dance from California; Enid and Lew Cocke, traditional rounds (we'd love to dance them all year long!), from Kansas; Rusty Wright, modern squares made easy, from New Mexico; Bill Litchman, traditional squares and clarinetist "extraordinaire," also from New Mexico; along with awesome home grown Colorado talent – Joan Bryant, English Country Dance (with her own superb fiddler); John Crumlin, Scottish Country Dance (in his classy kilt regalia); Justin Judd Del Sol, a pro with modern rounds; Tom Masterson, teaching both International folk and swing, (and the next day running a 50 mile race, all above 10,000 feet in the Rockies!) with his lovely assisting partner, Renee; and finally John Bradford, master of traditional squares.

The dance facilities and the excellent variety and 1st rate quality of the food at Colorado College (Lloyd Shaw's alma mater) were the best! For those of us from more than a day's drive away – Western NY is a three-day drive away – early purchase plane tickets were less expensive than driving! And, local LSF folks will happily pick you up from the Colorado Springs airport!

For both of us, the dance, alone, was worth the trip. Though we did spend two additional weeks in glorious Colorado – enjoying 12' snow drifts on Trail Ridge Road in Rocky Mountain National Park, an opera in Central City, a horseback ride at Peaceful Valley Ranch (a former summer square dance destination), and much visiting with family and friends in the greater Denver area.

Did we get our fill of dance at RMDR? Apparently not, for we enjoyed an outdoor, evening folk dance in Boulder, led by our Tom Masterson, as well as an outstanding contra dance in Denver with “hot” live music on an outstanding dance floor.

There was only one “if only.” It was if only more of the fine Colorado dancers that are active from Ft. Collins to Pueblo had joined us at RMDR! With no end in sight for the increasing cost of transportation, the future of RMDR might well depend on their support and attendance.

If you weren't at RMDR this year, you will be doing yourself a great favor by attending in 2009! And you will make a fine dance, even better!



CONVERSATIONS ABOUT CONTRAS

By Glen Nickerson

The previous issue (June 2008) of this publication featured the dance Petronella, discussed its possible history and then noted that the 'Petronella Turn' is being found in some contemporary dances. The Petronella Turn is essentially a clockwise rotation about the body axis while moving one place counterclockwise within the minor set. It also usually precedes, or follows, a four count Balance or Set. In this issue, let us take a look at some of those newer dances and see how the Petronella Turn is being used.

Some of the newer dances retain the four sequential Petronella Turns of the original, but then modify the B parts of the dance sequence to result in a different last half of the dance. Some retain the down, back and castoff for progression, but then use moves other than the rights and lefts for eight bars. Others use a different type of progression while retaining the four turns. Still others use two Petronella Turns somewhere in a completely different combination of moves.

A dance in the duple improper formation, found in reference 1, has the actives only doing one turn and then joining with the inactives for a second turn. It also has the turns prior to the balances.

PETRONELLA SWING by Gene Hubert

Duple improper [1, 3, 5, etc active and crossed over]

A1 Actives only – PETRONELLA TURN (4) & all – BALANCE (4) [the inactives move up & the Balance is in a circle of four]

All – PETRONELLA TURN & all BALANCE [in a circle of four] (8)

A2 Those four – CIRCLE LEFT $\frac{3}{4}$ [the active man ends to face up in the center, the active lady ends to face down in the center] (8)

Actives with partner – SWING [end to face down, inactives turn to face down] (8)

B1 Lines of four [actives in center] - DOWN; Actives - WHEEL Around, inactives - TURN ALONE (8)

Lines of four - UP and BEND THE LINE [to face across] (8)

B2 Those four – CIRCLE LEFT HALFWAY (4) & with the CORNER – SWING (12) [end to face across]

Another dance using two turns, but in the Becket [couple face couple] formation is:

PRESTO PETRONELLA by Cary Ravitz

[see note below]

A1 All – FORWARD & BACK (8)

With the couple on the left diagonal – ladies CHAIN [over only] (8)

A2 With the couple now opposite– LEFT HAND STAR $\frac{3}{4}$ [look away from the star to find partner] (8)

With own partner – GYPSY TURN 1-1/2 (8)

B1 With the facing couple – BALANCE (4) & PETRONELLA TURN (4)

Those four – BALANCE & PETRONELLA TURN [again] (8)

B2 All, with own partner – BALANCE & SWING [end to face across] (16)

A dance in a relatively uncommon formation has only the men doing two turns while the ladies stand idle, and then has the ladies doing two turns while the men promenade down the outside and back. After that repositioning and a circle left halfway, progression occurs using the usual tri-contra swing with the lady on the left to end with her on the right of the man, displacing the lady on the right into the adjacent trio.

PETRONELLA TRI-CONTRA by Bruce Merritt

[man between two ladies facing a like trio in the opposite line]

A1 All – SET (4) & Men only – PETRONELLA TURN (4)[men end in the center of lines of 3 across, facing up or down]

All – SET & Men only – PETRONELLA TURN [again] (8) [men are now in the opposite line facing across]

A2 Ladies only – SET (4) & PETRONELLA TURN (4) while the men PROMENADE DOWN outside the lines

Ladies only – SET & PETRONELLA TURN [again] (8) while the men PROMENADE UP to return to place [the ladies have now moved to the other end of their minor group & to the other line]

B1 All – FORWARD & BACK (8)

Each minor group of six dancers – CIRCLE LEFT HALFWAY (8)

B2 Men, with the lady ahead in the circle – SWING [end to face across] (8)

New minor groups of six dancers - FORWARD & BACK (8)

And, a fourth dance separates the active dancers momentarily but gets them back to their partner for the next sequence. The dance is named for a musical group in the Boston area who played for the caller who composed the dance.

FIDDLEHEADS by Ted Sannella

Duple improper [1, 3, 5, etc active and crossed over]

A1 Actives - CROSS over & GO LEFT AROUND one dancer (8) [each active lady ends at the top of a minor set facing down in the center, while the active man ends at the foot of another minor set, facing up in the center. Each is in a different minor set]

[Example: the #3 lady ends above the inactive 2s, while the #3 man ends below the inactive 4s]

[Each group of 4 dancers comprises a 4 point diamond or a circle of 4]

AII - BALANCE (4) & PETRONELLA TURN (4)

A2 AII - BALANCE & PETRONELLA TURN [again] (8)[each dancer is now opposite his/her starting point of the diamond]

Actives with partner - SWING [end to face down in lines of four] (8)

B1 Lines of four - DOWN, Actives WHEEL around, Ends - TURN ALONE (8) - UP & BEND THE LINE [to face across] (8)

B2 With the opposite couple - CIRCLE LEFT HALFWAY (8)

With the neighbor (corner) – SWING [end to face across] (8)

In the first move of A1, the #1 lady (active) must go around an imaginary person to end at the top of an imaginary set. She will be by herself at the top of the contra line while her partner is down the line in the center below the inactive 2s. During the two Petronella Turns the #1 lady will move down her imaginary set as if she were in a diamond, while the other active ladies also move down and all the active men move up. After the two turns, the actives will be adjacent to each other back to back in the center – they have moved toward the other end of their minor set. They must turn around to face each other for the swing.

The Petronella Turn is providing additional variety to the dance scene and is continuing to be used in interesting ways in new dances. These are examples of the variety possible.

Reference: 1. *Dizzy Dances, Volume II*. Gene Hubert. Self-published 1986.

Note: The dance Presto Petronella previously appeared in the December 2001 edition of this publication.



WHAT IS IT TO KNOW HAPPINESS

By Aaron Bickwermert

What is it to know happiness
If only for a time
To leave the ever changing world behind
To go to paradise, if only for a while
The spirit of the dance calls to you
Reaching deep and far into your soul
The music runs through you

Feeling like one possessed
You begin to dance
The swaying
Flowing
The living dance
The tempo increasing
And then
It stops

You see your partner for the next dance
Your eyes lock
Her eyes filled with light and merriment
Moving with a steady grace
If this is paradise
Truly she must be an angel
Your heart begins to race
As you ask her for the dance

Her warm hand envelop yours
As she leads you to the floor
The lines form
The music starts
And you are lost in the moment
No one exists but the two of you
The music filling you both
Moving in time to the beat
Twirling and spinning
Laughter rings out
As the caller keeps up with the dance

This is a time families can come together
To have a chance to know this joy
To come together

This holiday season join the Lloyd Shaw Foundation for

Terpsichore's Holiday 2008



Dancing in the New Year

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John Devine, Leslie Milbourne, Lew & Enid Cocke
Jude Binder, Nikki Herbst & more.

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or call 434-244-7858

Terpsichore's Holiday 2008 Rates

Except where indicated, single and double occupancy rates include one room with either a king size or two queen size beds, meals and all camp activities, classes and dances. Register for additional rooms using separate registration forms. Suites include 1 bedroom, living/dining room with sleep sofa and kitchenette. Rollaway beds are not available from the hotel. Rates below do not include 9% West Virginia State Sales & Occupancy Tax.

	Before Dec 1	After Nov 30
Two or more adults sharing a room	\$520.00 each	\$540.00 each
Adults in their own room	\$710.00	\$730.00
Add suite upgrade	\$500.00**	\$500.00**
Teens – age 13 to 17 sharing a room with a paying adult...	\$310.00	\$330.00
Youth – age 4 to 12 sharing a room with a paying adult...	\$245.00	\$265.00
Adult – Meals and Activities Plan	\$335.00	\$355.00

**Suite rates are based on regular room rates plus \$500.00

We do not have a daytime program for children under age 4 but the hotel does have a baby-sitting service for children age 3 for a separate charge. Children age 4 and under rooming with paid adults stay and eat for free.

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

Barb McCrea, 2630 Lillian Rd, Ann Arbor, MI 48104

The balance is due by December 1.

Contact the camp director Gaye Fifer with questions at 434-244-7858 or by email at gaye.fifer@ccs.k12.va.us

Cancellations

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

Scholarships

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

www.danceholiday.net

Terpsichore's Holiday 2008 Registration

Enter names as you want them to appear on nametag.

Adult _____

Adult _____

Child/Youth _____ Age _____

Child/Youth _____ Age _____

Child/Youth _____ Age _____

Child/Youth _____ Age _____

Child/Youth _____ Age _____

Address _____

Street _____

City _____ State _____ Zip _____

Phone _____ E-mail _____

Number of vegetarian diners _____

How did you hear about this event? _____

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

Quantity		Total
_____	Adult in their own standard room	_____
_____	Adults sharing a standard room	_____
_____	Suite Upgrade	_____
_____	Adults - Meals & Activities Plan* (NO ROOM)	_____
_____	Teen - ages 13 to 17	_____
_____	Kids - ages 6 to 12	_____
	SUBTOTAL	_____
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	TOTAL DUE	_____

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As it is truly meant to be
Is a gift we should all cherish
This is Cumberland
We are her children
We are few
We are many
We are dancers
So let us dance

TAKE MY HAND
By Tabatha Barnaba

Take my hand, dance me to your heartbeat
Show me how you feel
your deepest desires
I will show you the way
your kiss will create a story

Take my hand, dance me to our story
Show me who I am in the story
where we are in life
I'll risk being at peace, truly ok
with the moment

Take my hand, dance me to the wall that divides us
Show me how to knock it down
So we can move together
I'll tell you what makes me smile
and what makes me crumble

Take my hand, dance me to the places on earth
where you can risk letting the world break
your heart
I will take to the earth beneath my feet
and the stars overhead

Take my hand, dance me to the sound of silence
Where our aloneness is belonging
Show me the infinite pause before the next breath
I will take your hand and we will dance
to infinity together.

These two poems tied for first place in the poetry contest at Cumberland Dance Week.

A DAY IN THE LIFE OF A FIRST-TIMER AT CUMBERLAND DANCE WEEK

By Peggy Craft

It's Thursday morning and as the sun wakes me up I realize that the alarm on my cell phone didn't go off. (There's some issue involving cell phone towers in different time zones, competing for dominance.) But it's only 7:46, so I rush to beat the 8:00 deadline for breakfast, my favorite meal - and an important one, since supper was 14 hours ago and I spent four of those hours dancing! Eggs, country ham, hashbrowns - enough fuel to hold me until lunch.

I've been contra dancing for 20 years, but Cumberland Dance Week is my first week-long camp, and my first intergenerational dance experience. I like the pace: busy, as you'll see, but manageable, and in a week I'll be able to master new skills and get to know new people in a more meaningful way than I could during a weekend dance. The diversity of ages has a large influence on the feel of this community. The children are refreshing and energizing, and there's something centering and informative about elders. Together they balance the big middle group.

After breakfast I help move the tables and chairs aside to make way for the first activity: stretching. Live music combines with skillful leading to turn this normally dull event into a lovely experience - one that contributed greatly to my ability to dance all week! Bob Tomlinson focuses on a different muscle group each day and ends with a nice folk dance.

The children join us for some community dancing before they head off to their own programs for the day. This planned children's program is critically important. I plan to help spread the word in my dance circles: it is possible to include the youngsters, and well worth the trouble.

Now it's 9:20 and time for Diane Silver to lead Advance Your Dancing. Her goal is to teach contra concepts as well as techniques and intricate moves.

Topics have included end effects and the importance of giving weight. She taught some difficult dances, and the newer dancers appreciated her willingness to stop, clarify and try again - even when we had to do that three times!

In the next time slot, I go to the Intermediate Callers Workshop with Bob Dalsemer. I'm not sure I want to be a caller, but I do want a better understanding of how dances "work" and it seemed that listening to a master teach would be one way to accomplish that goal. I was right. Bob is fascinating to listen to and did a good job of helping even the newest caller in the room think about this difficult process.

Ah, now it's 11:30 and time to gather as a community at the fireplace. It's a safe and supportive environment for anyone to share talent or interests. There's music, stories, show-and-tell and a few novelty acts. It's a great way to spend time together as we wait for...

Noon: LUNCH! There's always a good salad bar, and today's hamburger and fries are appreciated - but not as much as the famous peanut butter pie that I've been hearing about all week!

The program that I was given when I got here was rich - but then more was added! At 1 pm I've been learning to belly dance, a totally new and quite gratifying experience, thanks to Daphne Reiley. But today there's another option: Hambo. It's a dance I've wanted to try for years, so I played hooky from bellydancing for one day. Bob Green and Martha Edwards do a great job of teaching, and after stepping all over my first two partners, I "get it" and feel like I am flying across the floor. Wow.

Now it's 2:00, time for the Waltz Workshop. Dancing to live music is always special, and there are many wonderful musicians here this week so we have incredible music, even for the workshops. We talk Bob Green into covering what we most want to learn next: the backwards turn, and the cross-step. This is the "threshold" day for me. I now feel confident that I can say "yes" the next time someone asks me to waltz!

It's 3:00 - my only empty slot. I could do Old Time Squares with Bob Dalsemer, but I fear I won't make it through the week if I do it all. Instead, I put my feet up,

check my email, browse the bookstore and check my bids on various items in the silent auction.

I want to do all three classes that start at 4 pm: Hot Contrasts & Cool Squares with Susan Taylor, etc; Be a Dance Ambassador, with Bob Tomlinson; and African Drumming, with Jubal Creech. The drumming wins out - it's been an unfulfilled interest since I was twelve. Today we practice the traditional three-part dance piece we've learned. Then Brad Bratney joins us on fiddle, a combination I hadn't expected to enjoy, but it worked beautifully. We'll perform on Friday at the Community Sharing time after dinner.

This class was supposed to end at 5:00, but we're having too much fun. We do break in time for supper, of course. One aspect of this camp that I particularly enjoy is that mealtimes are friendly and not cliquish. I sit with lots of different people and enjoy the time to share ideas and stories.

Well-exercised and well-fed, I head back to my room to shower and stretch out a bit before the evening dances. I am surprised and sad that I fall asleep and therefore miss the Community Dance. This time is very sweet, with children and adults interacting with respect and laughter.

The evening dance party has two parts. During the first hour, there's a separate program for the children, so parents can dance. During the next 45 minutes, hall monitors are available so parents can return for more dancing after putting their kids to bed. Then from 10:30 to midnight is the Late Night Dance, where new callers and musicians are encouraged to take that scary first step. There are about 20 hearty souls still dancing at the end. After lots of clapping for the musicians and callers, we bring the tables and chairs back out on the floor, ready for tomorrow's breakfast to start us off on another full and fulfilling day of dance camp.

A MILESTONE

July 18, 2008 marked the 50th anniversary of the day that Lloyd "Pappy" Shaw died of a stroke at the age of 67. The newspaper carried the outlines of his life. He served as superintendent of Cheyenne Mountain School in Colorado Springs from 1916 to 1951. During those years he gained national attention for his innovative educational programs and his spectacular exhibition team, the Cheyenne Mountain Dancers who traveled to each coast each year showing people the varied dances of America. Through the publication of his books, *Cowboy Dances* and *The Round Dance Book*, and his summer classes, Shaw reached and inspired thousands of teachers and dance leaders. His work earned him honorary doctorates from the University of Colorado and Colorado College.

Such is his biography in brief, but the hundreds of letters that came to his wife Dorothy in the months after his passing tell us much more about the man.

From a dance leader: "It has been our privilege to have known a truly great man. By any standards one cares to use, he was that and more. Our admiration for him grew each year, and we feel that the lives of all of our family are richer and fuller because of Pappy."

From a Cheyenne student: "Next to my father he had more to do with shaping my life, my morals, my enthusiasm, and my outlook than any other man."

From another student: "No one outside of my immediate family had a greater influence on my life, and I am sure this is true of countless others. The careers we follow and the paths we walk are to such a great extent the synthesis of our encounter with this power of a man."

From a dance leader: "To let you know how much it has meant to us to be in Pappy's classes for the last several years is difficult. I had heard of him and read of him so much that when I actually found myself in his class I was literally tongue-tied with awe, a ridiculous way for an adult to be, but we don't meet many great or famous people."

From a Cheyenne School teacher: "I wonder how many thousands of people he has caused to live life a little more fully and joyously."

CUMBERLAND MEMORIAL SCHOLARSHIPS

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

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

The purpose of this letter is to inform you of the fund's status, to invite you to consider a donation to this fund, and to enlist your help in identifying potential scholarship recipients. In 2002, the first full scholarship was awarded. Four scholarships were awarded in 2003, two in 2004, one in 2005, one and a half in 2006, and four in 2007. This year, the fund will generate at least one full scholarship.

A full scholarship for one individual costs \$635. Contributions of any amount are appreciated but the fund specifically encourages full, one-half, or one-quarter scholarship donations. Application for a scholarship should be by letter, discussing the influence of folk dancing and associated music in the applicant's life, and how this scholarship will enrich the applicant's dance experience.

We urge you to look among the members of your other dancing communities for potential applicants and urge them to apply, sending along letters of support. Donations and applications should be sent to Cumberland Registrar, PO Box 32, Elsah, IL 62028.

CONDENSED MINUTES OF THE ANNUAL MEMBERSHIP MEETING JULY 30, 2008

The LSF annual membership meeting took place on July 30, 2008 at the Cumberland Dance Camp in Nancy, Kentucky. The meeting was called to order at 1:00 p.m. by President Bob Fuller.

Minutes from the 2007 meeting of the membership were reviewed and accepted.

Treasurer, Lew Cocke, submitted cash flow and net worth reports that were reviewed and accepted. The Treasurer's report showed that the net worth of the Lloyd Shaw Foundation continues to hold steady or increase slightly, mostly because of the income generated by the investments of the endowed funds

The Membership report indicated that 274 people belong to the Lloyd Shaw Foundation. That is a net increase of 23 members for this year.

The Dance Center is managed by Donna Bauer. At the members' roundtable meeting at Rocky Mountain Dance Roundup, she reported that the Center's two studios are filled nearly every night of the week. The Dance Center manager also handles Lloyd Shaw Foundation sales materials (t-shirts and tote bags) in addition to the materials from the Educational Mailings Division. Camps may request items for sale at their events if they wish.

The *American Dance Circle*, the quarterly publication of the Lloyd Shaw Foundation, is sent to each member of the Foundation. Member contributions are welcome to the Foundation's quarterly publication, The American Dance Circle. News about events and dances should be sent to the editor, Enid Cocke, five weeks before publication. Interest was expressed in sending the ADC electronically for those members that might want to receive it on-line and exploring the possibility of providing back issues on the web. Lloyd Shaw Foundation webmaster, Neal Rhodes, was asked to explore these issues with the editor of the ADC.

Webmaster Neal Rhodes had previously submitted a new design for the home page to the Foundation officers for approval. Officers who saw it gave their approval. Rusty Wright recommended that it be used as

the home page for the Foundation. The membership concurred.

A question was asked at the membership meeting in 2007 about the ownership of the video, "A Visible Anthem." It has been established that all rights have been transferred to the Lloyd Shaw Foundation and the DVD created by Ron Counts is fully ours. This DVD is an excellent way to share the values and traditions of the Foundation with others.

Our Elementary and Secondary School Dance Kits continue to be well received when we can get an audience for them. Neal Rhodes will be working with Kris Litchman and Allynn Riggs to select a dance from the elementary kit and create a demo clip to add to the web site.

Reports from Terpsichore's Holiday 2007, Rocky Mountain Dance Roundup 2008 and Cumberland Dance Week 2008 were received. Attendance is down across the board. Higher fuel prices and competition from other camps held at the same time were suggested as possible reasons. Various options for maintaining attendance were discussed.

Gail Tichnor, long time member and supporter of the Lloyd Shaw Foundation, passed away this spring. Her work on the Nominating Committee was invaluable. Because of her passing, there was no formal report from the Nominating Committee. The Board of Directors has three members whose terms end this year—Irene Sarnelle, Neal Rhodes, and Bob Tomlinson. Bob Tomlinson has very ably served two terms and is not eligible to run again. Irene Sarnelle and Neal Rhodes have just finished their first terms and are eligible to run again. Both agreed to run again. Rusty Wright nominated, with her approval, Enid Cocke. From the floor, Renee Monger nominated Kari Frenz.

There being no other business, the meeting was adjourned at 2:00 p.m.

Respectfully submitted (with great thanks to Kris Litchman and Allynn Riggs)

Anne Fuller

CONDENSED MINUTES OF THE LSF BOARD OF DIRECTORS MEETING JULY 30, 2008

The annual meeting of the Board of Directors of the Lloyd Shaw Foundation took place on July 30, 2008 at the Cumberland Dance Camp in Nancy, Kentucky. The meeting was called to order at 2:20 p.m. by LSF President, Bob Fuller.

In attendance were board members Rusty Wright, Neal Rhodes, Allyn Riggs, Bob Tomlinson and Eric Schreiber. A quorum was present. Kris Litchman was asked to take minutes.

In 2007 there was not a quorum and so no business was conducted. A round table discussion was held and the notes from that meeting were submitted for the record. The notes of that meeting were reviewed.

Commentary on LSF finances submitted with the treasurer's report was reviewed. The three issues raised (endowment funds, liability insurance for officers, support for camps) were addressed by the board. The treasurer's report shows that the net worth of the Lloyd Shaw Foundation continues to hold steady or increase slightly, mostly because of the income generated by the investments of the endowed funds. The treasurer expects the budget numbers for 2008 to be about the same with an anticipated increase in the cost of postage.

A motion was made by Bob Tomlinson to establish an endowment committee to oversee use of all endowment funds. Members of the committee would be appointed by the President and would recommend any needed changes to the endowment fund policy. The motion passed unanimously.

On the question of the funds set aside for the archives it was suggested by Bill Litchman that, because the bulk of the archives are now housed at Denver University, any remaining archives funds be placed in the general fund with perhaps a line item in the budget for handling any remaining items.

The board agreed to continue the current insurance coverage, including the coverage for the Foundation officers.

Although each of the camps sponsored by the Foundation operate somewhat differently, the consensus of the board was that a business model could be created that could be used by all the camps to help plan finances and perhaps cut down on some of the financial loss. Neal Rhodes and Eric Schreiber volunteered to come up with parameters for a business model that each camp can use to assess its viability and that the Foundation can use to compare our efforts with other organizations such as the Country Dance and Song Society. Bob Fuller volunteered to be a liaison to provide support and assistance from the Foundation to Terpsichore's Holiday.

In answer to a question about the copyright for "A Visible Anthem," it does belong to the Lloyd Shaw Foundation; it was given to us by the Walsh Foundation.

Neal Rhodes will gladly accept any suggestions for the website. He will work with the committee formed at the membership meeting to include information on the school kits.

LSF publicity is done largely by word of mouth and by the good efforts of Ed Austin. All efforts need to continue.

Allynn Riggs gave a report on the teachers' educational workshop, scheduled in conjunction with RMDR. Although it did not happen this year, the workshop committee is searching for a university to sponsor CEUs. The committee will keep the board informed so that our other camps might also sponsor the workshop.

The possibility of holding virtual board meetings was discussed. Although board of directors' actions can be conducted electronically, the by-laws do require that a face-to-face meeting be held once a year. Quarterly conference calls were suggested as a possible way to keep up good communication.

A motion was made by Rusty Wright to change the number of board members from seven to five. The motion was seconded and passed unanimously.

The board of directors accepted the slate of nominations for new directors generated at the membership meeting. Outgoing president, Bob Fuller will ask Dale Sullivan to oversee the election of the one open position and will pass along to him the four

nominees: Irene Sarnelle, Neal Rhodes, Enid Cocke, and Kari Frenz.

Bob Fuller presented the following slate of nominees for officers of the Foundation: President: Rusty Wright, Vice President: Bob Tomlinson, Treasurer: Lew Cocke, and Secretary: Anne Fuller. All nominees were elected to their respective positions.

There being no other business before the board, the meeting was adjourned at 3:30 p.m.

Respectfully submitted (with great thanks to Kris Litchman and Allynn Riggs), Anne Fuller

CONTRA VIDEOS AVAILABLE

Jim Crawford and Sherry Kilpatrick of Chattahoochee Country Dancers in Atlanta sent out an e-mail to dance leaders across the country to promote the videos that their group has produced. As they explained, "As CCD steering committee members, we are very concerned about recruiting and keeping out new and beginning dancers. A great many of our new dancers just do not return to dance a second time. This is a concern that confronts many contra organizations. To help address this, recently over 30 CCD volunteers produced a series of contra dance video that were specifically designed to help us recruit and keep our new contra dancers at CCD. The videos are instructional, and more importantly they are very supportive of beginning dancers. We strongly promote and encourage our new dancers to watch these videos. And based on surveys of our returning new dancers, they are telling us that: the videos are easy to follow; they learned a lot about contra dancing; the videos were informative and reinforced what they learned on the first night; they will be a better contra dancers because of the videos; they are more confident; and the videos increased their likelihood of returning."

To find the videos, go to www.ContraDance.org and click on **What's Contra Dancing?** Then scroll down to one of the nine videos.

The e-mail announcement concluded with messages of thanks and appreciation from contra dance leaders across the country.

DANCE CENTER CALENDAR

By Donna Bauer

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

STIR THE BUCKET

Bob and Allynn Riggs, co-directors of RMDR and Board member, report an exciting summer of changes. Their three daughters have taken on separate challenges and keep life interesting. **Carolyn** purchased a bar/restaurant in Gunnison, Colorado. If you are in southwestern Colorado be sure to visit The Brick Cellar Martini Bar & Bistro. **Kristina** graduated from University of Idaho in December and has been accepted by Minnesota State University for a Masters degree in Experiential Education. She hopes to pass on her passion for the outdoors and leadership facilitation. **Devin** graduated from high school in May and will be attending Northern Arizona University in Flagstaff this fall. Aiming for a degree in secondary education and minor in photography, she looks forward to an exciting future. The empty nest will enable Bob and Allynn to continue to call, prompt, and teach dance to a variety of participants. They will have more time to find new music, dances and learn new skills. They look forward to supporting the elementary teachers dance seminar being planned for summer 2009 and suggest everyone talk about the Foundation's opportunities to learn and share the folk dances of the United States with everyone you meet.

The many of us who have heard **Erin Schreiber**, daughter of **Eric and Lynn**, play her violin at Cumberland Dance Week have marveled at her virtuosity. Now, according to an article in the St. Louis Post-Dispatch, Erin has won the post of assistant concertmaster for the St. Louis Symphony Orchestra. This position involves providing leadership for both the violin section and the whole orchestra, playing some orchestral solos, and sometimes serving as concertmaster. This was only the first orchestral audition for Erin, who is now 20. She has studied at the conservatory at the Curtis Institute of Music in Philadelphia. Now that she is moving to St. Louis, she still plans to finish her bachelor's degree. An institute like Curtis is of necessity flexible about timetables and transferring credits. Congratulations, Erin!!

EVENTS OF NOTE

Columbus Country Dance Weekend, October 24-26, see ad in centerfold. A weekend of English, American & Scottish Dancing in Columbus, Ohio with music by Bare Necessities.

York Contra Dance Holiday, Nov 27-30, 2008, Yorktowne Hotel, York, PA. With Tony Parkes, Grant Logan, and Stew Shacklette. Contact Barbara McCoy, 7063 McCoy Street, Salida, CO 81201, 719-539-2976 or Grant Logan at grant.logan@3web.net

Terpsichore's Holiday, December 27, 2008-January 1, 2009, Stonewall Resort, WV. www.danceholiday.net or call 434-244-7858. See centerfold ad for information and registration form.

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



FOUNDATION INFORMATION

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Robert Fuller, 293 Stone Rd., Paris, KY 40361, (Past President)
(859) 362-3950; lsfpres@aol.com.

Anne Fuller, same address. (Secretary)

Ruth Ann Knapp, 2124 Passolt, Saginaw, MI 48603,
(Membership Chair), (989) 792-6196.

Bill Litchman, 1620 Los Alamos, SW, Albuquerque, NM 87104.
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80112 (Directors of Rocky Mountain Dance Roundup;

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Bob Tomlinson, 71628 Treadway Dr., Martin's Ferry, OH,
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earthlink.net.

Rusty Wright, 4110 Del Sol Rd. SE, Deming, NM 88030 (575)
546-2953 (Rusty: Board of Directors, Vice President)
rustywright@swnm.com.

LSF Webpage: www.lloydshaw.org



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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