



The American Dance Circle

December 2012
Volume 33, Number 4

THE LLOYD SHAW FOUNDATION

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

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

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

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

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

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LETTER FROM THE PRESIDENT

Dear Friends,

If you haven't been on our website "LloydShaw.org" lately, you might want to take a look at what's new. It may not be immediately apparent, but if you look at the banner just under the blue line all the way on the right you will see a new page listed. If you "klik" on the words "Publication (American Dance Circle)" you will be led to the American Dance Circle archives page. You can also get there by way of the "Resources" page. Once you "klik" on a specific year, a pdf file of that issue will start downloading. Each issue is preceded with a "Welcome" statement. After you read and scroll past it you will be led directly into that specific issue.

WOW!! We have Cal Campbell to thank for this enormous contribution. He and Gardner Patton have been working on this project for some time. Cal said the digitization of American Dance Circle was one of the last projects in his "bucket of projects." He presented it to the Board of Directors last summer to use as they saw fit. The BODs decided to make all but the most current four issues available on our website.

Once some privacy concerns were ironed out Gardner and Neal Rhodes started working together to eke out the

details. Neal, as some of you know, has supplied the means for our website for many years, and has recently become the webmaster for LloydShaw.org. He also serves as all-knowing tech guru that was responsible for making the LSF's digitized recordings available on the website. Thank you, Neal. The foundation is truly blessed with the service of amazing members.

As if the digitization of ADC and Cal's lifelong contributions to the recreational dance world through LSF and CallerLab weren't enough, he and Gardner have also digitized all of the issues of *Sets in Order*, and *Square Dance* magazines. Cal's "project bucket" is certainly huge. Although this work can currently be accessed through the University of Denver, we hope to be able to offer DVD's through the LSF soon.

The ability for dance educators to access this material is a tremendous addition to the recreational dance world. That was some "bucket." Congratulations, Cal, upon completing these enormous projects and THANK YOU!

Gaye Fifer, Bill Wellington, and the rest of the committee are putting the final touches to Terpsichore's Holiday. Please consider attending this year. This is a wonderful family event. Both of the LSF's extended dance events, have the unique ability to seamlessly blend an amazing, diverse, adult dance program with a rich children's traditional dance program. This has rarely, if ever been duplicated.

I extend congratulations to the two new members of the LSF Board of Directors, Karen Parker and Bill Litchman. I only wish there had been three vacancies on the board. To Bill Wellington, let me just point out that I lost the first two times I ran for BOD. Gail Ticknor, continued to gently but earnestly encourage me to run again, and now I find myself writing this column.

In conversations with Cal about offering SIO/SD magazines on DVDs, he pointed out that DVDs, CDs etc. are probably obsolete or certainly on their way toward obsolescence. Something like the SansDisk memory card is smaller and holds more memory. Advertising agencies, music

producers and book publishers are scrambling to find ways to remain relevant. The paradigm continues to shift. With the resources we have available the BOD will be considering some changes in our marketing strategy.

There are already efforts being made to design a new website. Portions may be geared more toward capturing the attention of people that do not know anything about Lloyd Shaw or the foundation. We stand at the threshold of a door that leads to the ability to effectively advertise and promote the Lloyd Shaw Foundation and its resources as never before. Social media and ecommerce are the powerful tools of today.

The foundation is truly blessed with an amazing membership . . . so much talent and so ready to contribute to furthering the Lloyd Shaw Foundation's vision and mission. It is quite humbling to serve as your president, considering all of the gifts you all make. Again, special thanks to Cal Campbell for all his contributions to recreational dance. Kathy and I extend to everyone the hope for a wonderful holiday season and a very happy new year.

Gratefully,

Bob

It's Time to Renew Your Membership

Individual - \$25 Couple - \$40 Supporting - \$50

Sustaining - \$100 Patron - \$250 Life - \$1000

**Send your payment to Ruth Ann Knapp, Membership Chair
2124 Passolt, Saginaw, MI 48603**

WHAT ARE MY MOST FAVORITE CONTRA DANCES, A QUESTION FOR CALLERS

Contributed by Bill Litchman

After calling dances for several years, every caller will accrete a list of favorite dances. Either these dances are easy to teach or popular with the dancers, or have wonderful music or moves, but something about those dances is very appealing. I recently asked one of our more experienced local callers, Merri Rudd, to share with me her three most favorite contra dances. Merri has been calling about 20 years while serving her community as probate judge, probably the very best individual to serve in this capacity that the county has ever seen. These are the dances she mentioned:

M.A.D. ABOUT DANCING, by Robert Cromartie (duple improper contra)

- A1 Wavy lines balance, right hand to neighbor, ladies in center by the left hand (4 beats)
Neighbors turn by the right hand half way round to another wavy line, men in the center (4 beats)
Balance again (4 beats)
Men turn by the left hand once full around, quick turn! (4 beats)
- A2 Neighbors balance and swing, face across (12, 4 beats)
- B1 Circle four to the left three places (8 beats)
Partners swing on the side, face across the set (8 beats)
- B2 Circle left three quarters and step into the original wave (8 beats)
Balance the wave (4 beats)
Walk forward to the next wave (4 beats)

TRIP TO PHAN REEL, by Susan Kevra
(beckett formation with CCW progression)

Tune suggestions: flowing reels; but not too fast!

Susan writes, "The title is a play on words. Tryptophan, as you probably know, is an amino acid found in turkey which supposedly induces drowsiness. The dance was conceived on Thanksgiving night in 1993, after a wonderful Thanksgiving dinner with Arthur and Helene Cornelius, to whom the dance is dedicated. The "Trip to" is an oblique reference to all those other dances about trips: Trip to Kilburn, Trip to Paris, etc."

- A1 Allemande left your corner (this will be the same person throughout the dance) and swing your partner (16 counts)
- A2 Circle left three quarters and swing your neighbor (opposite dancer originally) (16 counts)
- B1 Circle left once around and end in the center, facing up or down the set with partner beside you - woman on the left, gent on the right (8 counts). With your partner, roll away across the set with a half sashay (4 counts); pass through up and down the line to progress and form a wavy line with new neighbors: women join left hands in center and right with neighbor of opposite sex (progression) (4 counts).
- B2 Balance the wavy line (4 counts). Gents walk forward in an arc to take the other gent's place across the set, while the women turn by the left a leisurely once around (6-ish counts). Everyone allemande right your partner (6-ish counts) and look for your corner to start again.

Note on B.1: If the dancers circle left exactly once and do not release hands, they will be in the proper position to do the pass through up or down the set following the roll away. Those originally on the caller's right will be facing down to do the pass through.

Susan notes: "This is not a beginning dance, by any means. It also causes trouble for experienced dancers who refuse to believe that a Becket dance can progress this way. [Note also that the progression occurs in the middle of the dance.] I usually introduce the dance by telling them the dance has

surprising features and a dizzying effect. This usually eliminates the frantic waving of arms of helpful souls wishing to inform you that "it doesn't work!" During the walk through, a demonstration of B.2 is often useful." Gary Shapiro adds: "One thing I think would help might be for the dancers to line up improper, then circle right one place into Becket formation. This way couples will progress in the direction they'd expect based on the initial lineup." [Many people seem to think that the notion of active and inactive are unimportant or even irrelevant in Becket dances. A few, however, do pay attention to the direction of progression.]

VENUS AND MARS, by Martin Sirk (1998) (duple improper contra)

- A1 Balance and swing neighbor
- A2 Circle left three quarters, with partner on the side; rollaway with a half sashay; Gents allemande left once and a half while women orbit clockwise halfway round
- B1 Circle left three quarters, with partner on the side; rollaway with a half sashay; Gents allemande left once and a half while women orbit clockwise halfway round
- B2 Swing partner
Circle left 3/4; Balance, California twirl

Martin Sirk, an astronomer, says, "This dance flows very nicely provided there is space for the women to pass easily during their orbits, so have the lines stretch out before starting, and don't call the dance in a packed dance hall. Although not written as such intentionally, this dance is ideal for teaching cooperation and flow. The men pull the women back in the roll away, the women pull the men into the allemande, and then, rather than simply ditching their partners, the men pull the ladies into their orbits as they begin their allemande. Thus, when the couples meet for the swing, it is with anticipation, not dread and contempt! When the ladies orbit, they pass right shoulders with the lady in the next square [i.e., minor set], that is they go around each other. This really adds to the sensation of swirling planets." Note that, except for its title, this contra

dance is entirely unrelated to the "Venus and Mars" square dance figure or Al Olson's dance by same name.

Merri adds: This dance NEEDS ROOM!!!

Nuances: give WEIGHT on roll-away into men's left allemande. (women can send them in as men spin women out to orbit). Women should meet own at the moment men show up, plus all give weight in B.2 circle for extra-celestial experience.

CONGRATULATIONS TO NEWLY ELECTED LSF BOARD MEMBERS!

Welcome to Bill Litchman and Karen Parker, the 2012 additions to the LSF Board of Directors. We look forward to having their experience and enthusiasm on the board of the Lloyd Shaw Foundation.

STIR THE BUCKET

In October long time LSF members and veteran attendees of Rocky Mountain Dance Roundup convened in Lees Summit, east of Kansas City for a dance reunion. The occasion was a visit by **DeWayne Young**, who is enjoying renewed activity and travel opportunities thanks to a hip replacement. Local dancers and musicians including **Norma Bowers, Dale and Darlene Sullivan, Mick and Mavis Gipner**, as well as **Diane Ortner** and **Enid Cocke** had an afternoon dance in the building of the Missouri Town Dancers, whom Mavis directs. Norma marshaled a feast, which of course included her famous punch. Mavis and Mick are very active in the local dance scene. Indeed they had to come late to the gathering because they were coming from a tango class that they lead.

SQUARE DANCE HISTORY PROJECT LAUNCHES NEW WEBSITE

By David Millstone

A group of square dance enthusiasts has launched a digital library and website (SquareDanceHistory.org) that takes a broad look at square dancing now as well as the historical antecedents of today's squares. Please share this news and the link with others who might be interested.

The project's primary focus is to collect good examples of moving images—more than 400 videos so far—that document square dancing in its many forms. This includes New England dosido and western docey-do, barn dances and hoedowns, stately quadrilles, and rip-roarin' squares of the 1950s, as well as modern square dance programs from Mainstream to Challenge. The site also includes interviews, text, photographs, audio files, and much more.

Among the many treats awaiting you:

- Rare footage of the Lloyd Shaw's Cheyenne Mountain Dancers, plus a black and white silent film (1955) showing square dances in Central City, Colorado. Shaw is also the subject of a multimedia digital exhibit on the website.
- A set of 100 high-definition videos filmed at the John C. Campbell Folk School in Brasstown, NC, with six nationally-known square dance callers (including Bill Litchman), and a set of 25 additional videotaped interviews.
- Elizabeth Burchenal's silent footage of southern Appalachian mountain squares from the early 1930s
- A curated assortment of more than 400 videos showing dancing from Newfoundland and Quebec to the American Southwest
- More than 150 items related to MWSD, including an article by Jim Mayo looking at the early years, illustrated with live recordings from the 1940s and 1950s

The site is a work in progress, and additional material will be added regularly to the collection. The home page offers a way to contribute additional items; the organizers are

especially interested in locating home movie footage from decades past.

Financial support for the project comes from the Lloyd Shaw Foundation, Country Dance and Song Society, CALLERLAB, and Arts-Dance – Alliance of Round, Traditional, and Square-Dance.

Also of interest: CDSS has also announced the release of a CD-ROM of the Dare to be Square mega-event held November 18-20, 2011 at the John C. Campbell Folk School, Brasstown, NC with callers Bob Dalsemer, Larry Edelman, Phil Jamison, Bill Litchman, Jim Mayo, and Tony Parkes. Contains 78 page PDF with transcription of all 80 dances taught at the weekend, plus teaching, and discussions. CD with 158 cuts, and 10.2 hours of content, both walkthroughs and calling for all dances taught at the weekend.

Available for pre-order from the CDSS Store

<http://www.cdss.org/product-details/product/dare-to-be-square-syllabus-pre-order.html>

WELCOME TO NEW MEMBERS!

Eric and Krishna Fogle
Rita and Alan Simpson-Vlach
Seth Tepfer and Pam Eidson
Nicoletta Villa-Sella
Tyler Hayes

See membership directory on p. 19

PREPARING FOR THE IRISH DANCE TEACHER EXAMS

By Nancy Kane

To enter the world of competitive Irish dance, a teacher must pass one or more rigorous examinations given by An Coimisiún le Rincí Gaelacha, the official Irish dancing commission, or graded examinations such as those offered through the World Irish Dance Association. It is only necessary to pass an exam if a prospective teacher (múinteoir, pronounced "moon-chore") wants to be accredited to have students compete in an Irish feis (pronounced "fesh") or oireachtas ("gathering").

Recreational studios or groups do not strictly need officially qualified teachers, but naturally the Coimisiún frowns upon teachers whose credentials are not guaranteed by other experienced teachers or those who are not teaching under the supervision of an accredited teacher in preparation to take the exams. Interestingly, recreational teachers in Europe are expected to have CRB (Criminal Records Bureau) clearance at the very least.

There are three levels of teaching certification. For céilí dance teachers, who teach traditional Irish party dances, there is the T.M.R.F. (Teagascóir Munteori Rince Foirne). Teachers who can teach solo dances as well as ceili dances can be certified T.C.R.G. (Teagascóir Choimisiúin le Rincí Gaelacha). For competition judges, the A.D.C.R.G. (Ard Diploma Coimisiuin le Rincí Gaelacha) requires a teacher to re-test in the T.C.R.G. category and display ability in judging dance. The price to take an exam in 2012 is €395, €595, or €785, depending on the test.

There are written and live teaching parts to each exam, and some people opt for an Irish language component as well. To retake any single failed part of an exam, the fee is generally €315, but retaking multiple parts can be even more pricey. For this reason, people generally study for years before taking the exams, and the stress of undergoing the examination is high. A certified (T.C.R.G. or A.D.C.R.G.) is needed, and dilettantism

is strongly discouraged by the breadth of understanding and expertise expected at the exams.

For the T.M.R.F. or T.C.R.G., a prospective teacher must memorize a book of dances called *Ár Rincí Fóirne*, which outlines 30 popular céilí dances. This is no mean undertaking. Here are a few sample questions from a written exam portion:

- A. Name the figure and the dance in which is it performed, where the lady gives her right hand twice followed by her left hand twice.
- B. Name five dances in which the same chain movement is performed.
- C. Give the number of bars it takes to complete the Full Chain in the GLENCAR REEL and Link Arms in the BONFIRE DANCE.

In the practical (teaching) exam portion, a group of children are brought in and the examiners can ask prospective teachers to teach them any figure in *Ár Rincí Fóirne*. T.C.R.G. candidates also have to be able to teach from a group of choreographed ("set") dances as well as demonstrate teaching ability for different levels of student. Candidates need to be able to lilt (a sort of deedle-dee singing) the tunes that go with specific dances as well as typical jigs and reels if specific music is not called for. Judges need to pass a test in mathematical ability. Apparently the tests are not scored on computers and judges do not use calculators – those who fail this section need to pay €595 to retake that part of the A.D.C.R.G.!

To make matters even more interesting, there are errors in the book and in certain instructional DVDs, and judges may have different interpretations of how something must be taught. Study packs and flash cards are commercially available, online chat rooms share old tests, and people take workshops to get the inside scoop on methodology, examiners, and study tips.

I took a weekend workshop in August 2012 with Mary McElroy, an experienced A.D.C.R.G. from Dublin. Mary took us through each of the 30 dances of the official book, step by step, and had us make notes in our copies of *Ár Rincí Fóirne*. She also taught a couple of set dances, but the focus of the

weekend was the céilí work. Deirdre O'Mara School of Irish Dance in Yonkers, NY, hosted the weekend. Most of the attendees were planning to take an exam at some point. For the few who are planning to take the next U.S. exam (in California, January 2013), Mary had them practice teaching the group to get live comments and advice. Many of the dancers will take at least one more workshop before they feel ready to take their exam.

Given the skills, experience, understanding, and expense of undergoing the examination process, only serious candidates make it through to achieve the coveted accreditation. Do the initials necessarily mean someone is a great teacher? No, of course not. However, if you see those initials by an Irish dance teacher's name, you can be sure they worked VERY hard to earn them. For more information on An Coimisiún le Rincí Gaelacha, visit www.clrg.ie.



That's Nancy on the right.

THE DEVELOPMENT OF CALLER LEADERSHIP: THE START

By Bob Osgood (Thanks to Paul Moore for sending this archival article)

In tracing the "why" and "how" of the beginnings of an international caller-leadership organization, we need to go back to the start of the period of contemporary western square dancing.

Square dance history includes the names of pre-war pioneers. All of them were performing callers. Few, if any, would have been considered "leaders." There is, however, one exception -- one name that stands out. He was a leader.

That man was Dr. Lloyd Shaw. He researched the western square dance and introduced it to his high school students and others in his community in 1939. His first wide-spread recognition came in 1939 with the publication of his book *Cowboy Dances* and with the start of cross-country tours with his Cheyenne Mountain Dancers.

All this, just a few years before America's entry into WWII, lit the fire that would eventually propel square dancing (as a household term) into neighborhoods across the country. Shaw's methods and philosophy would make square dancing accessible to all.

Prior to this, in rural communities across America, people enjoyed this form of dancing as an occasional activity. While there were a few itinerant callers who could handle a whole evening's program, much of the calling was done by individuals who might know only one or two calls. There were a limited number of books with calls available but fewer than a handful explained how the calling was to be done. The dances themselves were uncomplicated when compared to today's square dancing and, without sound amplification, the calls also were simple.

During the war, service personnel and defense workers moved from one area to another and, if a square dance was available, anyone who knew how to call, would likely share in the program. It was during

this period that many of the post-war dancers and callers had their first taste of square dancing, but the role of developing leadership would fall to Lloyd Shaw.

Shaw's early cross-country tours and his book created great interest among school teachers and others. It wasn't long before he began receiving requests to set up a master class and teach callers. Summer classes started in Colorado Springs a year or two before the war, but had to be suspended during the emergency. In 1946 they began again and the following year Shaw also revived his tours, and the big boom of square dancing was under way.

Requests to attend the week-long callers' sessions were overwhelming. The available dancing space in the small cafetorium of the Cheyenne Mountain School would only permit 96 registrants and, taking great care to insure that a wide variety of geographic areas were represented, each class filled rapidly.

Curiosity along with a desire to collect written dance material may have been the initial reason many enrolled, but what Shaw taught went far beyond calling. Among other things, callers learned how to work with people, how to be leaders and how to ensure that the wholesome qualities of the activity would be preserved and protected. The opportunity to call for evaluation and the learning of more dances was just part of the curriculum. The "caller's tripod," based on the essentials of clarity, rhythm and command, was a launching pad. The importance of "dance" to an individual with movement-to-music and comfortable dance styling showed the participants that Lloyd Shaw aimed to develop leaders who could carry the torch into the second half of the 20th century.

When each class ended, these "students" returned to their home areas, started classes, became leaders themselves and soon began teaching others to call. To the best of their ability they passed along what they had learned.

Shaw continued to hold twice-yearly summer master classes into the mid-1950's, and from each class came new leaders who went

out and taught dancer classes, formed callers schools, and helped create callers associations in an effort to carry on leadership training. At first, essentially those who had trained directly under Shaw trained others. Eventually those who were training new callers were several generations removed from Shaw. The cloak of leadership had been passed from a single individual to many.

With the steady growth of the square dance activity, individual areas came up with their own guidelines and some created their own codes of ethics. For a time, there was little coordination other than that collected and published by *Sets In Order*. This magazine, originally inspired by Lloyd Shaw, broadcast much of the Shaw philosophy, carried articles by the leaders of the day, took the lists of basics from square dance centers around the country, combined them, interpreted their styling to come up with a coordinated list and, in general, became a representative "voice of caller leadership."

On this framework individual callers and the various areas went their own way, but there was an ever-growing urgency for callers to work more closely together for the advancement of the activity. A need for some sort of consolidated leadership became more and more apparent through the 1950's and in August, 1960, a group of caller-leaders from several different areas met in Glenwood Springs, Colorado, to search for solutions to the escalating need of unifying terminology and styling, to create a universal moral code for callers and to offer needed leadership for the activity. Ed Gilmore, Bruce Johnson, Jim Brooks, Don Armstrong, Frank Lane, Bob Osgood, and their wives attended the several days of meetings.

In July 1964, SQUARE DANCING Magazine (Formerly *Sets in Order*) working with Southern California callers, Ed Gilmore, Lee Helsel, Bruce Johnson, Arnie Kronenberger, Bob Osgood, Bob Page, Bob Ruff and Bob VanAntwerp, and in conjunction with the extension division of The University of California -- Los Angeles, presented a two-day on-campus caller-leadership conference utilizing a combined university and caller faculty which attracted callers from across North America. The success of this conference prompted a second session the following year. [To be continued in the March issue.]

STREETS OF LAREDO WALTZ QUADRILLE

By Pat Shaw

A video is circulating on the internet of this quadrille being danced beautifully by attendees of the Shaw/Folk Reunion last July. This dance is a dream to do if you know how to do a turning waltz, one of the greatest joys of dancing. The secret to this lovely dance is to fill up the musical phrase and not to rush.

We are indebted to Pat Shaw, an unendingly creative choreographer from England, for this dance.

Formation: Four couples in a square, 6X32 measures

Music: The Streets of Laredo

Bars

Figure

1-8

Couple 1 does a turning R-face waltz down the center of the set, splitting the opposites
M goes L and W goes R around one to line up in threes on the side between side M and W

9-12

Lines of three advance two measures; then back up two measures into their original positions (heads back home.)

13-16

All turn corner by the L

17-24

Grand R and L (giving 6 counts to each hand and making a semi-circle with each one.)

25-32

Meet partner, take closed dance position, and do a turning R-face waltz back home.

Break and Ending

- 1-4 Forward and back: all waltz six steps in toward the center and six to back out
- 5-8 W star L
- 9-12 W star R back home
- 13-16 All turn corner by the L all around
- 17-32 Repeat the grand R and L, waltz home as in the figure.

DANCE CENTER CALENDAR

By Donna Bauer

Sunday: Alternate dance classes on Sunday afternoons from
2:30 – 5:30 PM

High Desert Dancers 5:45-7:00 PM

Monday: Private Practice 6:00-8:00 PM

Tuesday: Private lessons 10:30–1:00 PM

Karate 5:30–6:45 PM

Tango 8:00–11:00 PM

Wednesday: Irish 6:30–7:30 PM (2nd and 4th)

Scandinavian 7:30–10 PM (1st, 3rd & 5th)

Thursday: Karate 5:30–6:45 PM

UNM Country Western Swing 7:00-8:30 PM

(Six-week classes with breaks in between)

Friday: Private Ballroom Lessons 4:00-6:00 PM

English Country Dance 7:30-10:30 PM once a
month with live music

Saturday: Irish Step Dancing 8:00 – 1:00 PM

Tango 2:30-6:45 PM

Folk Dancing 7:00–10:30 PM

EVENTS OF NOTE

Terpsichore's Holiday, December 27, 2012-January 1, 2013
The LSF-sponsored family camp in Roanoke, West Virginia for ages 4 and up. See the centerfold in this issue.

Orange Blossom Contra Ball, January 18-20, 2013, Orlando, FL, with George Marshall and Wild Asparagus.
www.orangeblossomcontraball.com

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

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

Cumberland Dance Week, July 14-20, 2013, near Nancy, KY. Go to www.cumberlanddanceweek.org for information about CDW 2013.

Dance on the Water, India's Golden Triangle, September 3-19, 2013, (\$3299 + international air fare) and Prague Three Rivers Cruise, June 26-July 10, 2013, (\$2798 plus international airfare). Mel Mann, owner of Dance on the Water, reports that this summer, his 29th, will be the last summer that he will lead international folk dance tours. (510) 526-4033 or meldancing@aol.com

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Terpsichore Dance Holiday 2012

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



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



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

Camp begins on December 27 with dinner followed by an evening dance. The next four days are filled with daytime classes in dance, crafts, and singing. Every night after dinner there is a group sing around the beautiful stone fireplace in the resort lobby.



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



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

For more information go to www.danceholiday.net



Terpsichore 2012 Registration Form

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

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

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

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

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

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